

STATE OF PLAY

GRIME

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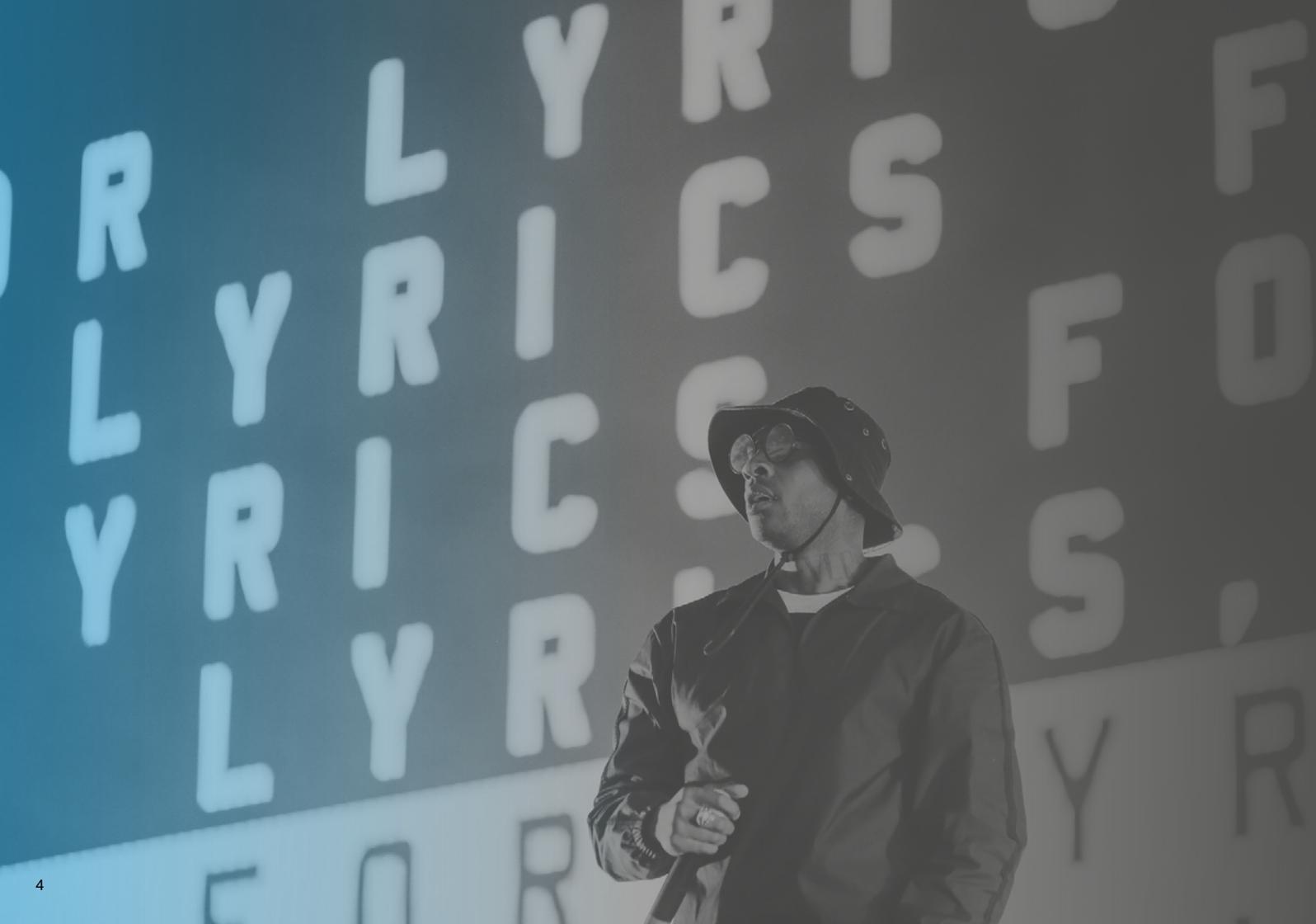
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FOREWORD

BY MYKAELL RILEY

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Mykaell Riley, Head of Music Production & Director, Centre For Black Music Research UK, University of Westminster. Mykaell is also Senior Trustee for the Black Music Education Trust, a new initiative borne out of the need to document the history of Black music.

FOREWORD

Written by Mykaell Riley

Wot Do U Call It?

This is no longer a question. We call it grime.

For grime, 2017 could well be its most significant year to date and we still have a few months to go. Between this award season and the last, the genre has attracted more red carpet appearances, awards and accolades than any other. Not to mention the embrace by sections of the political elite. We've also witnessed the usual attire of baseball caps and designer tracksuits become even more interchangeable with DJs and bow ties. And why not if you can have your brand enhanced by Emporio Armani in the case of Dizzee Rascal, or feature on the front cover of GQ magazine, as did Stormzy.

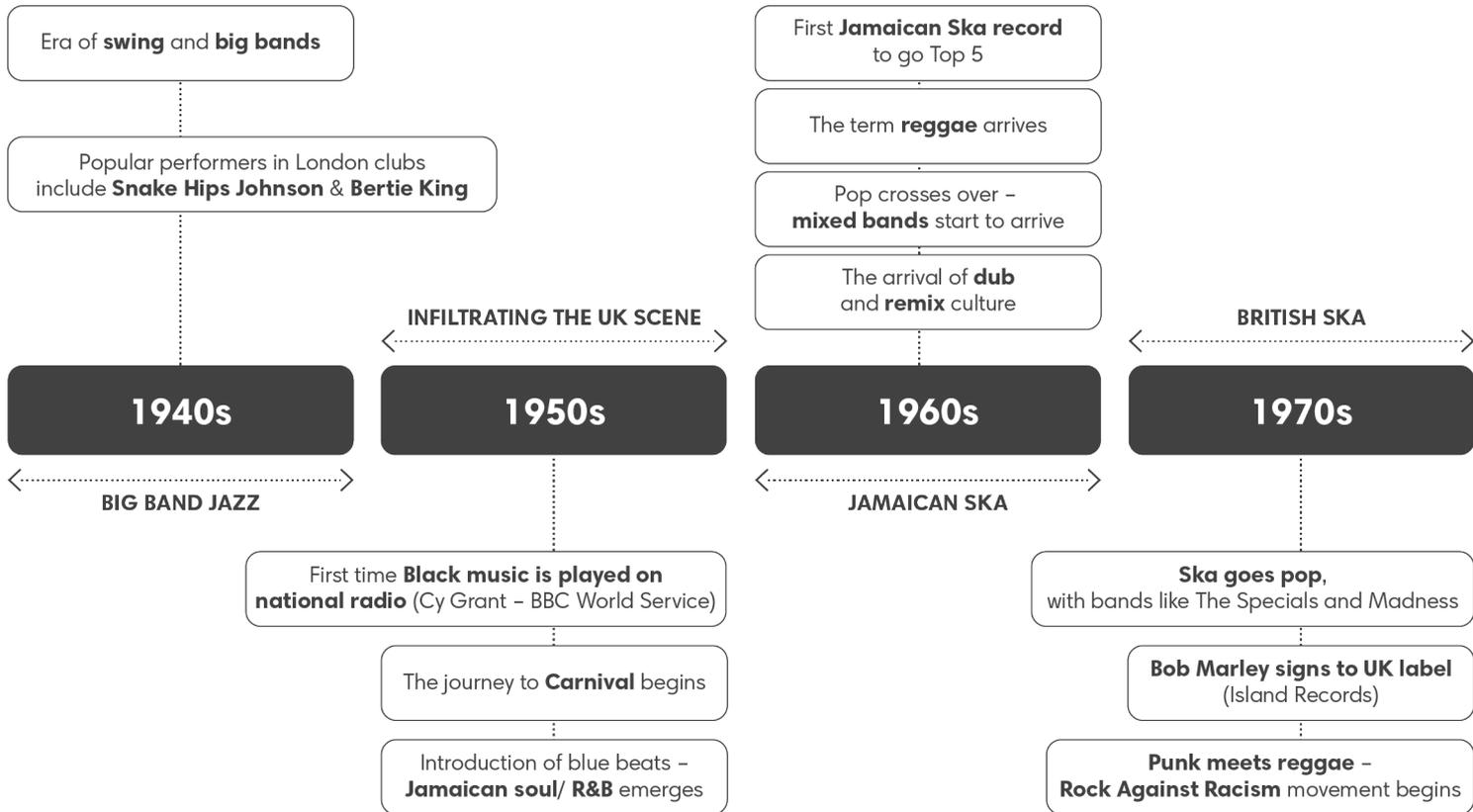
Those more familiar with the genre will know this success is hard-won and reflects the efforts of an underground, predominantly Black British music community, that has pioneered this scene since the early 2000s and beyond. Back then in the bedrooms of East London council estates, the next generation of young producers and MCs were creating a brutal, edgy, uncompromising music. It was the sound of social deprivation emerging from the shadows of re-urbanisation and gentrification.

Leap forward to the present and the genre once dubbed the sound of London's social underclass has blossomed. With its successes in both the singles and album charts, its arrival on the festival circuit and its growing international following, grime continues to defy industry assessments of its potential. Which is why it still could provoke the most disruptive cultural transformation of the British music industry since punk.

With the leading names now regulars on the festival circuit and capable of packing Wembley or The O2, grime has verified its credentials. Live shows have also transformed ideas about the audience, often seen jostling and bumping into each other in response to the performance. Historically this activity would be described as aggressive and potentially violent. But today, it's more likely to be described as moshing. The tide has definitely changed. Or has it?

Grime is still struggling to transform negative perceptions within the London Metropolitan Police force and stem their disproportionate use of Form 696. This is the risk assessment form requiring the personal data of all promoters, MCs, DJs and artists 14 days in advance of an event.

Nonetheless in 2017, grime is the success story that demonstrates the complexity and diversity of the music industry. It also showcases a journey fuelled by enterprise, entrepreneurialism and creativity has the potential to achieve even greater things.



EVOLUTION OF BLACK BRITISH MUSIC

SNAPSHOT OF ITS HISTORY

Pop/ reggae bands emerge, such as UB40, The Police, and Culture Club

New rap style emerges – Smiley Culture starts “Fast Chat”

UK rap/ hip-hop emerges from London Poses

1980s

REGGAE GOES POP

GARAGE & UK RAP

1990s

Birth of the digital genres – drum & bass, jungle, trip-hop

2-step and garage artists enjoy success – Craig David charts in the US

So Solid Crew and Wiley hit the scene – the dawn of grime is upon us

Wiley creates “Eski-beats”, a key instrumental grime track

Dizzee Rascal wins the Mercury prize for Boy in Da Corner

Boy Better Know emerges – a grime collective and independent record label

2000s

GRIME

Grime artists get wider critical and commercial success, with artists including Kano, Lady Leshurr, Skepta, Stormzy, and Wretch 32

Grime collaborates with pop – Ed Sheeran releases “No.5 Collaborations” with grime artists such as Devlin, Wiley, and JME

Skepta wins the Mercury Prize

NEW GRIME

2010s



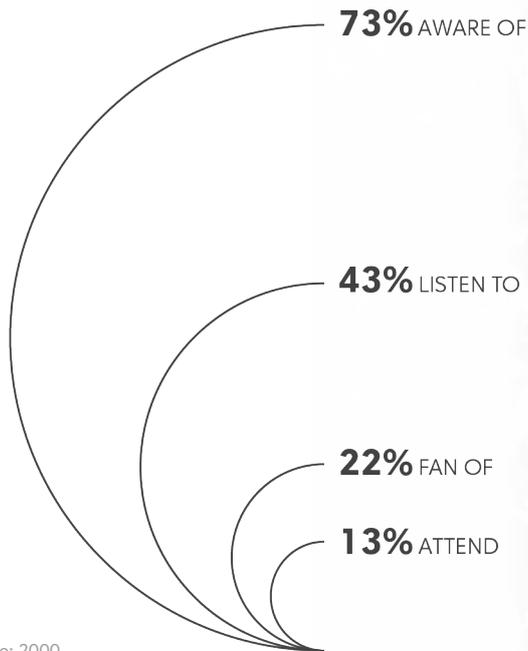
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GRIME IN THE NATION

Grime has taken hold in the UK - three in four of a nationally representative sample of the UK population are aware of grime, with **43% listening to it in some shape or form**, either actively seeking it out or listening when it's on in the background.

22% consider themselves fans of grime, and 13% of the UK population has attended at least one grime event in the past three years.



Base: 2000 nationally representative

“

I like the fact that it's raw and real, and the fact that it's home grown here in the UK. There seems [to be] no bias towards it in terms of who makes it big as opposed to other genres because of its following, it's just if you put the work in and if you're good, you're good.

”

WOT DO U CALL IT?

○ GRIME IS ... ● GRIME SHOULD BE ...

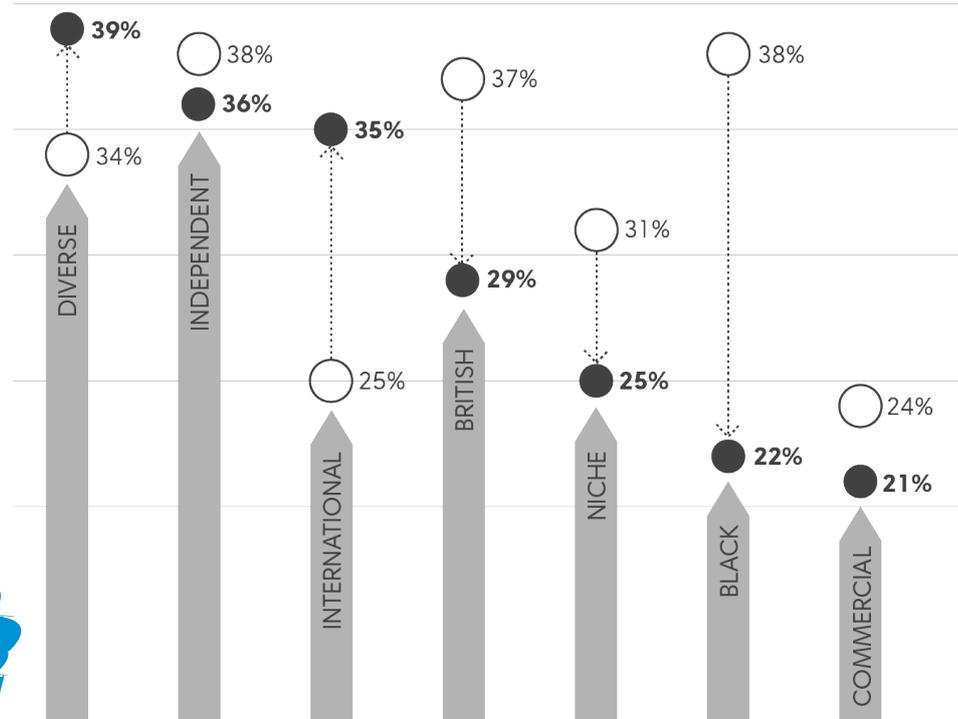
Base: 1468 aware of Grime

The majority of those aware of grime described it as “independent”, “British” and “black”, but would like to see it dial up its profile as “international” – which is particularly the case for hardcore fans.

In contrast, those who don't listen to or attend grime events feel it shouldn't be “diverse” or “international” and don't consider it British.

Those who have been following grime from its roots are more likely to want it to be more “diverse” and “international”.

“ I like the fact that it's ours, it's the UK's music. Most countries have a sound that originated there or that they are known for. Grime is ours. ”



INTERVIEW | MYKAELL RILEY

Mykaell Riley, Head of Music Production & Director, Centre For Black Music Research UK, University of Westminster. Mykaell is also Senior Trustee for the Black Music Education Trust, a new initiative borne out of the need to document the history of Black music.

Q| What is grime?

We're looking at grime from 1998 as it dips, dives, disappears and reappears, and struggles for survival. It does not infiltrate the music industry it completely avoids the music industry to create its own industry, which is self-sufficient.

Q| What is grime's relationship to the mainstream music industry?

The industry recognises it when it chooses to recognise it - when it's exploitable. When it's deemed not exploitable, it ignores it. Grime is not unique in that respect but what is unique is that it hasn't gone away. It comes back on a stronger footing, on a more established footing.

Q| Has Black British music like grime come up against resistance from the state?

You have the state or the system or the police and they have a historic approach with Black music in Britain. They generally see it as troublesome, a threat to civil unrest and there are various bits of legislation that they speak through. The current piece of legislation is Form 696, the impact of which has been disproportionately negative to BME or Black music in a way that it's actually removed opportunities for income and development.

Q| Is grime a by-product of disaffected youth?

'By-product' makes it sound like it's a side issue. It's not a side issue, it's the creative output of Black Britain's youth. We respect in our creative output our experiences, and that's what grime is doing. Most youths creating music talk about their experiences and that is what's happening in grime. The experiences are a bit dark and a bit risqué but they're not doing anything different than any other young creative.

Q| Does grime have a problem with how it is perceived by people outside itself?

One of the challenges for contemporary Black music in Britain is the state. I'm refusing to use negative terms when it comes to describing Black music in Britain. Even the term Black has negative connotations even before you get to music. There is a historical challenge to the creative output whether it's music, fashion or at work in the arts. Music is upfront and it's loud.

Q| Do you think grime has international appeal?

Absolutely, it's how you market it at the moment. If you market it with these negative connotations you're hampering its ability to survive and grow. As Stormzy quite rightly pointed out before Carnival, why would you publicise the arrest of black males in relation to Carnival, which is the largest and most successful street festival in Europe when Glastonbury picks up noticeably more arrests before and during its event, and attracts less people than Carnival? So, in a nutshell, even the success of grime creates its own problems.

INTERVIEW | FEKKY



Fekky is a rap artist who has been making music alongside the grime scene for many years, most notably collaborating with Dizzee Rascal on the club smash 'Sittin Here' in 2014. His album *El Classico* is out now on Island Records.

Q| How do you define grime?

It's a culture. Grime is everything in its raw form.

Q| How has it become more than music?

It represents how we move in London, it represents the UK. I don't think you can find that sort of essence in any other country. The first track I ever heard was "I Luv U" by Dizzee Rascal and that sound could only be London.

Q| Do you think grime has international appeal?

I think it's got international appeal. Like everything in life, it takes time but we're still building. Some of the fans I have are from Australia, America, Africa - they all like my music so it has an appeal. Grime is just going to keep growing.

Q| How do you think the music infiltrated pop culture?

I just think with social media, Instagram, Snapchat, all these kinds of things, people know who they're dealing with so they buy into the person. I feel like with the pop thing, you feel so far away from the artist but with grime you feel like you know them.

Q| How important is grime for young inner city Black men?

It's very important. Freedom of speech is very important. When I started I didn't feel like I always said what I wanted. Things like radio and press made me feel like I couldn't say certain things, but now the power is in my hands. It's in the music, it's in the social media and we have freedom.

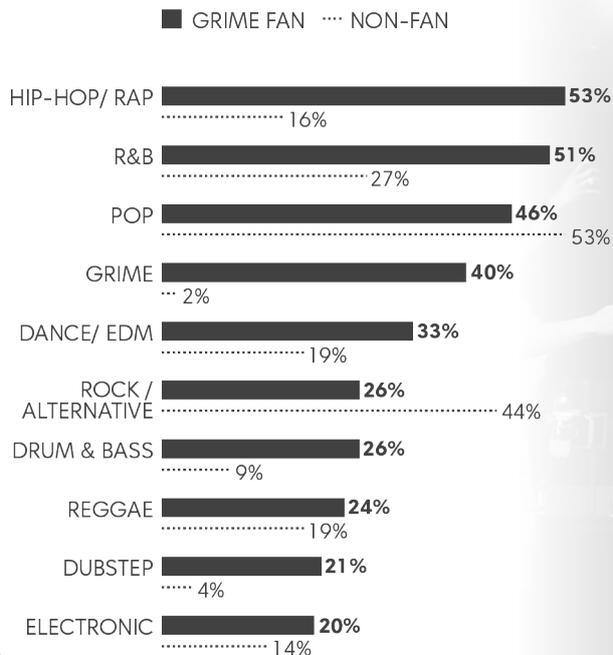
FAVOURITE GENRES

Only 40% of grime fans (those who said they like grime) selected it as one of their favourite music genres.

While grime attendees have a varied music taste, they are less likely to be fans of pop and rock/ alternative genres. They are also much more likely to be fans of genres closely affiliated with grime, such as hip-hop/ rap, R&B and dance/ EDM.

Only 36% of those who have attended a grime event selected it as one of their favourite genres.

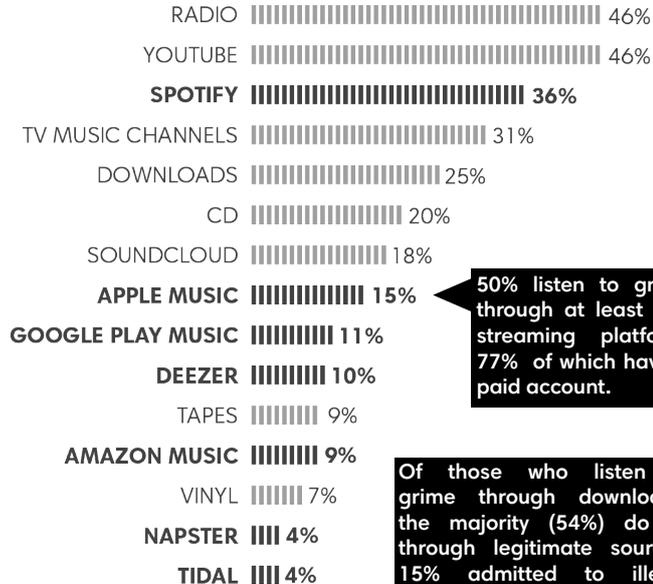
“ Grime is built around a generation that came from nothing - and persevered and changed the game entirely. It has banished stereotypes and stood tall amongst other genres that have previously dominated the charts. ”



Top 10 favourite genres

Base: Grime fans = 439 ; Non-fans = 1561





50% listen to grime through at least one streaming platform, 77% of which have a paid account.

Of those who listen to grime through downloads, the majority (54%) do so through legitimate sources. 15% admitted to illegal downloads/torrents.

Q: Grime listeners = 867

Of those who listen to grime, the majority do so through radio and YouTube. However, when combined, streaming services become the main listening source, with half of listeners using at least one of the streaming platforms for their consumption of grime.

WHERE THEY LISTEN

HOW DID YOU GET INTO GRIME?

Hearing grime being played somewhere (e.g. TV) or through a friend or family member were the top gateways into grime.

The biggest fans of grime either got into it when it was first emerging or through collaborations with non-grime artists – they are more avid listeners of the genre and more likely to attend grime events.

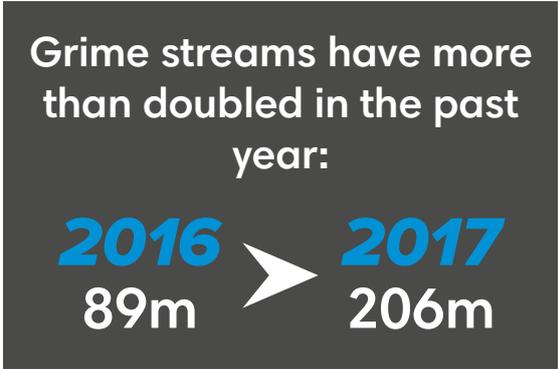
26%	HEARD IT ON THE RADIO, TV, AT A FESTIVAL, ETC
23%	A FRIEND INTRODUCED ME
16%	DISCOVERED FROM OTHER MUSIC GENRES
15%	I'VE BEEN FOLLOWING THE GENRE FROM THE BEGINNING
11%	A GRIME ARTIST'S COLLABORATION WITH A NON-GRIME ARTIST
9%	OTHER

SPOTIFY

2017 has been a great year for grime, with streams more than doubling on Spotify compared to the previous year. Stormzy is the most streamed grime artist, and also top in terms of monthly listeners.

Some of Stormzy's 'peers' in terms of similar rates of all-time streams include Shania Twain, Nine Inch Nails, No Doubt, and Lionel Richie.

Furthermore, according to a recent BPI report, album sales for grime music between 2016 and 2017 also grew faster than the total UK music market in the same time period.



	Physical Albums	Digital Albums	Album Equivalent Sales
Grime	+109%	+51%	+93%
Total Market	-8%	-27%	+6%

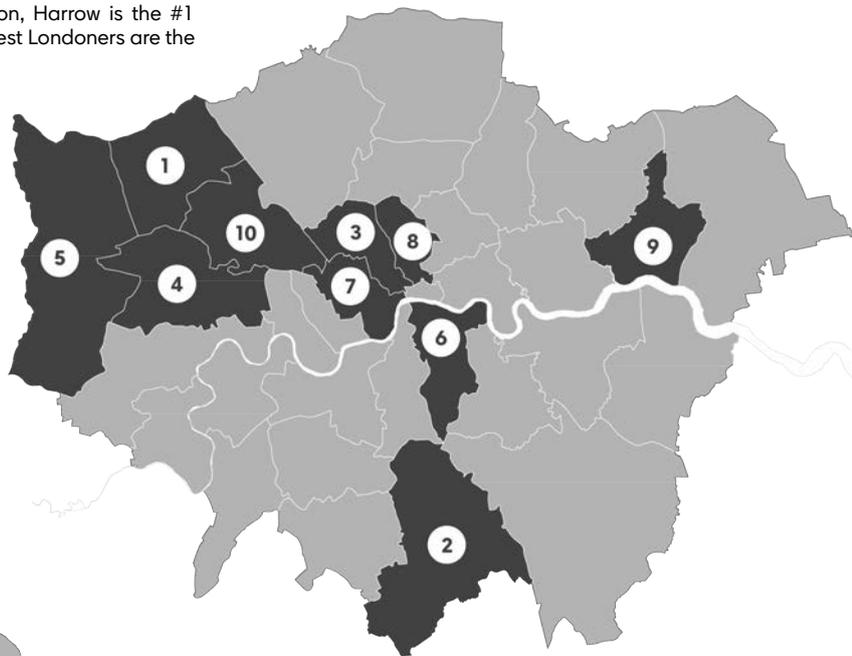
Source: BPI report Table: Grime's growth by format; 25k albums between May 2016 - 2017

- Most-streamed grime artists on Spotify to date**
1. Stormzy
 2. Skepta
 3. Dizzee Rascal
 4. JME
 5. Bugzy Malone
 6. Wiley
 7. Lethal Bizzle
 8. Kano
 9. Chip
 10. Big Narstie

TOP PLACES FOR STREAMING

London streams the most grime according to Spotify. Within London, Harrow is the #1 borough listening to grime. Despite being born out of East London, West Londoners are the bigger grime streamers.

01. London
02. Watford
03. Walsall
04. Manchester
05. Birmingham
06. Leeds
07. Nottingham
08. Bristol
09. Dublin
10. Glasgow



- | | |
|----------------|------------------------|
| 01. Harrow | 06. Southwark |
| 02. Croydon | 07. Westminster |
| 03. Camden | 08. Islington |
| 04. Ealing | 09. Barking & Dagenham |
| 05. Hillingdon | 10. Brent |

INTERVIEW | JOSEPH JP PATTERSON

Interview with Joseph Patterson. Joseph is a journalist and lynchpin of the grime scene who made waves with his popular and acclaimed grime blog in the mid-2000s and seminal grime night “Chockablock”. He has since written everywhere from MTV to RWD and Metro and is now the music editor at Complex UK which frequently showcases grime artists and culture.

Q| How do you define grime?

Grime is the most forward-thinking subculture since the heyday of punk. Not only is it sonically the most interesting sound there is, it's the culture that surrounds it which makes it so unique.

Q| What makes grime more of a lifestyle than a music genre?

It's in the way we move. Sitting in Morley's for no reason was grime; blasting tunes from your phone at the back of the bus was grime. It's all about the attitude. Anyone 30 and under who grew up in London's tough, urban environment, to me – and I'm one of them – they're grime. They came up in the grime generation.

Q| What was the first grime track you remember hearing?

It was an instrumental: “Pulse X” by Youngstar. I remember my friends used to spit over this riddim religiously when it came out on vinyl.

Q| How would you describe the current grime scene in the UK? How has the audience evolved?

The grime audience today doesn't look like the one I came up in – basically, there's a lot more middle-class white kids enjoying the music now. I'm used to going to grime raves and seeing dark rooms, hoods up, hood vibes. Today, though, it's much more raver-friendly. It's a gift and a curse though. A gift, because the new fans get to experience the movement without feeling intimidated. A curse, because some of that rawness is now definitely missing.

Q| Do you think it has international appeal?

You'd only have to look at Skepta's career of the last 24 months and see how much international appeal it has.

Q| How did grime infiltrate popular culture?

Kanye West bringing out half the grime scene on stage at The Brits, I think, was the moment pop culture's doors opened worldwide for grime. Then came Drake, then the whole “roadman” phenomenon. It kinda went in that order.

Q| What will grime look like/evolve into in the next 5–10 years?

There's always going to be a new generation of kids coming through with a hunger once shown by the scene's forefathers, so I don't think we need to worry about the content changing and becoming bubblegum-y. I hope artists remain successful, but without ever falling down that pop/mainstream/sell-out hole (circa 2010) again.

Q| How important are live events to grime music?

I come from events; that's how I started in the music game. For any scene to grow, events are super important.

Q| Have streaming platforms helped in the popularisation of the genre?

They have. Spotify playlists have been a big help in spreading the word. I guarantee you the music consultant at Power heard JayKae's “Toothache” via Spotify to use in the show... Austin Daboh has done a lot for the scene over at Spotify.

Q| How important is it that grime continues to grow beyond London?

There are scenes all over the place: Birmingham, Manchester, Nottingham – even Australia! Give grime another 10 years, and it'll be as regarded worldwide as hip-hop is.

Q| Is grime a by-product of a disaffected youth?

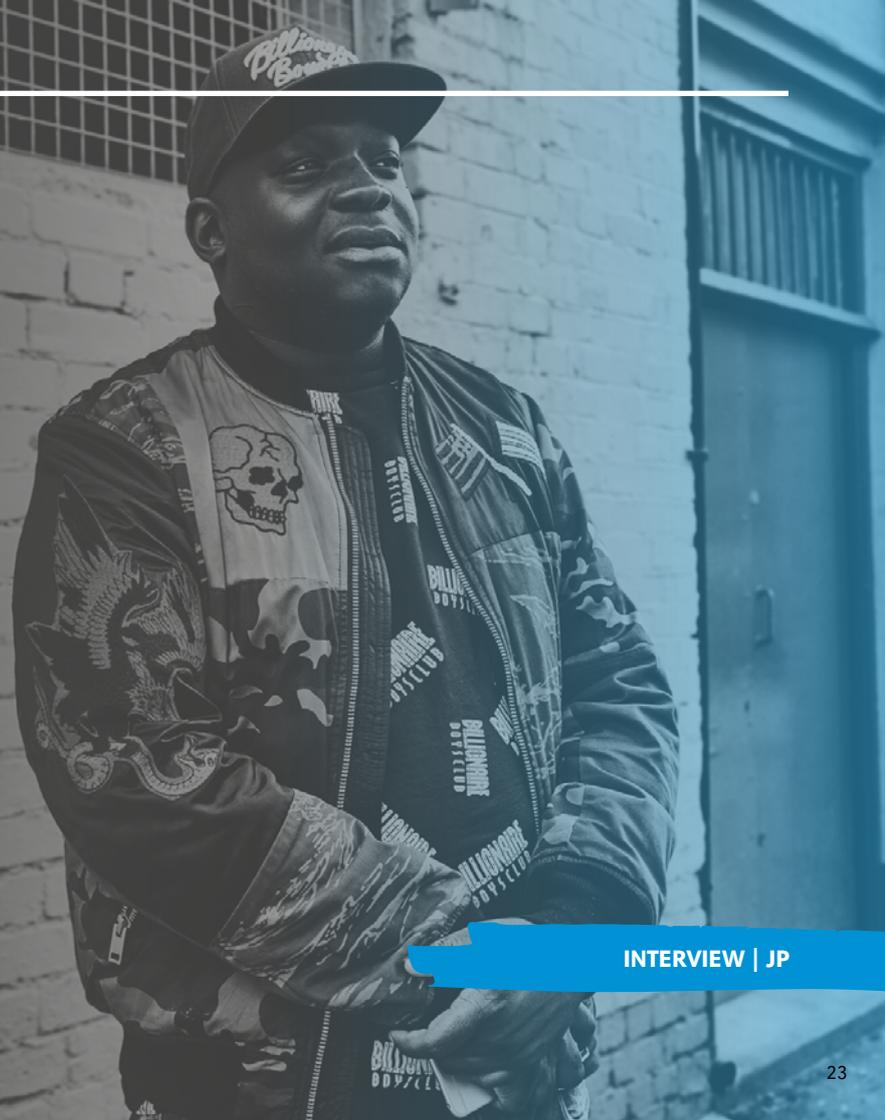
It's the voice of the disenfranchised youth. Grime was birthed from struggle; a real fuck you to the government at a time we probably needed them to hear us the most. Grime was, and will forever be, anti-establishment.

Q| What was the effect of Form 696 on you personally?

I was lucky; I never had any trouble putting on raves in London. Maybe because I was EGG nightclub and they were covered, but I was lucky I missed all that. It's the most discriminative form I've ever come across in life, though. The same trouble the feds are worried about grime bringing in clubs happens in pubs on a daily basis, all over England. And they play cheesy pop music!

Q| How did you get into grime?

I used to hate grime back in the day. I grew up on hip-hop and R&B, so when my friends in the new area I moved to from London (Wellingborough) started spitting over these rowdy riddims, it was foreign to me. But being around something so long, you start to pick up the vibrations and begin to get into it. And that's exactly what happened with me and grime. Without grime, I would have no career in music. So it can never die to me - I'll always support it. When I'm old and grey, walking stick and all, I'll still draw a gunfinger to "Eskimo".



INTERVIEW | JP

FAVOURITE ARTIST

Q: Grime listeners = 867



Stormzy was also referenced as favourite artist by close to half (47%) of grime listeners. Dizzee Rascal follows as second favourite, with 26% of mentions.

This was a difficult question for hardcore grime fans, who struggled choosing just one artist and instead listed multiple favourites.



“ Different artists have different flows, I like the way artists can switch up their flow when instrumental changes. A lot of grime artists have crazy energy therefore it inspires the crowd so when there is a performance there's always crazy energy in the venue. ”



GRIME AND THE MAINSTREAM



Base: 1468 aware of Grime

Despite a polarisation of opinions, of those aware of grime, more feel it is becoming mainstream and that this is a good thing – grime attendees and hardcore fans are most likely to agree with this. And though 59% of grime fans feel it is more than a music genre, it's a way of life, they also **welcome the 'democratisation' of the genre as it widens its appeal to a more mainstream and diverse audience.**

Furthermore, they are happy that this translates to commercial rewards for the artists, but stress the importance of not letting this dilute the nature and authenticity of the music itself.

There is still a quarter who feel grime is not mainstream and it should stay that way – this is mostly the case for those who are just aware of the genre, but are not particularly familiar with it.

39% think grime is becoming mainstream, 66% of which think it's good for grime to become mainstream.

“ I love the fact that it's giving an opportunity to artists who would never be able to have a pop career. Music crosses boundaries and I love that all people regardless of colour can appreciate grime tracks and artists.

”

HOW GRIME IS SMASHING IT FOR BRANDS

Matt Thorne is the co-founder and Creative Director of Disrupt, a youth marketing agency based in London.

With influencer marketing on the rise, a new culture of power players is emerging from the grime scene. In 2015, brands finally started to realise the power behind the cultural shift the grime scene has had across the country. There's an education taking place; for those not in and around the culture, it's easy to confuse "grime" as a music genre that is being popularised by a handful of artists when, in fact, it's grown beyond into a subculture that is taking over the UK in every medium.

The growth of grime has inevitably been matched with its commercial growth both on and off stage. Slowly, over the past five years we've seen brands dip their toe in working with various artists, but now it's really taking off. The brand and grime runway is adopted mainly by fashion brands but cultural relevance across drinks and alcohol are next to cash in on the trend. What grime does is bring a cultural platform in which brands can communicate with this audience, who now represent a large part of the young demographic in the UK completely influenced culturally in their political views, fashion sense and attitudes.

Here are some examples of brands cashing in on grime's reach...

Skepta & UNIQLO

Perhaps a seemingly unexpected partnership between the grime emcee and Japanese fast-fashion brand UNIQLO, Skepta has brilliantly married his passion for tracksuit culture with a brand that fits perfectly. Some may question the fit of these two brands, but underneath is a very clever and complementary alignment, especially when considering that his Japanese titled album #Konnichiwa is taking the UK by storm, charting at Number 1 on the iTunes Charts.

Mattessons 'The Snackarchist' Feat. Lethal Bizzle – Dude

More than just a clever sync. Mattessons harnessed the anarchist nature that grime culture has transcended across the UK, "Had enough of being told what you can and can't snack on? Ready to stick it to the man?" Then apparently Mattessons range of Fridge Raiders and Savages snacks could be just what you're looking for. They pulled in Lethal Bizzle Ft. Stormzy's "Dude" to deliver the bedding music for the advert. Further, the rebellious approach to life the advert's protagonist had is an exaggerated metaphor embodying the non-conforming cultural heritage of grime.

Relentless x Ghetts x Rude Kid

Relentless joined forces with veteran grime artist Ghetts and producer Rude Kid to deliver a three-part music video in the space of five days. The title #SixFiveThree saw the musical pair produce, write and record a six-track EP, film three music videos all in a working week.

KFC x Chip

As part of their, 'Pack More Into Lunch' campaign, KFC worked with rapper Chip to create and edit a music video; all under an hour. An ethos they were pushing at the time (clever that). Chip's single also featured grime legend Kano and Wretch 32, which again increased the campaign's credibility/relevance and exposure.

PUMA x Wiley

This is a clever one and shows how subtle product placement can make all the difference. The very simple video sees Wiley in various London locations wearing the then new Puma Evo range.

AG Barr x Rated Awards

Last year we, along with KA and GRM Daily, co-founded the KA and GRM Daily Rated Awards. The awards was a triumph, delivering over 26,000 live streams, #1 trending topic on Twitter and a host of national coverage. Total the campaign garnered an impressive 11.8 million impressions allowing grime music to take centre stage in UK popular culture. This innovative approach truly embeds KA in UK Urban culture for the long term by creating real benefit for fans, artists and the brand alike.

Mercedes x Kano: You Drive

This is not your typical brand partnership but Kano isn't your typical grime artist. Along with Wiley, Kano is known as being a leader in the sound and still one of the best. Unlike the other partnerships which are based around sports/fashion brands, Kano went for the more luxury spot with a series of collabs with Mercedes. His evolution into television most definitely helped seal this as his role in "Top Boy" pushed him to new heights.

Adidas x Stormzy

Adidas has won big with Stormzy. His meteoric rise to the top of the grime charts, and subsequently the top of the mainstream charts over the last four years has seen Adidas' long standing approach to working with grime artists really pay off. By supporting Stormzy and kitting him out since his early days bubbling on the scene, they earned over 27 million impressions for the brand through his music videos alone. The shift in culture and a reinvigorated love for Adidas has certainly been down to his grassroots approach, with Stormzy being the key figurehead. They've since gone on to work with him on heavily promoting his debut album release #GSAP, supporting with popup gigs and an exclusive Stormzy gig.



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These are our suggested top live grime moments. What are yours?

#grimereport | [ticketmaster.co.uk/grime](https://www.ticketmaster.co.uk/grime)



TOP LIVE GRIME MOMENTS

Skepta's #Shutdown at Shoreditch Car Park.

Lethal Bizzle performing 'POW' at BBC 1Xtra Grime Prom.

2015

The birth of KA & GRM's Rated Awards.

Kanye West performing 'All Day' with grime artists at The Brit Awards.

Kano's 'Made in The Manor' UK tour.

2016

BBK headlining Wireless.

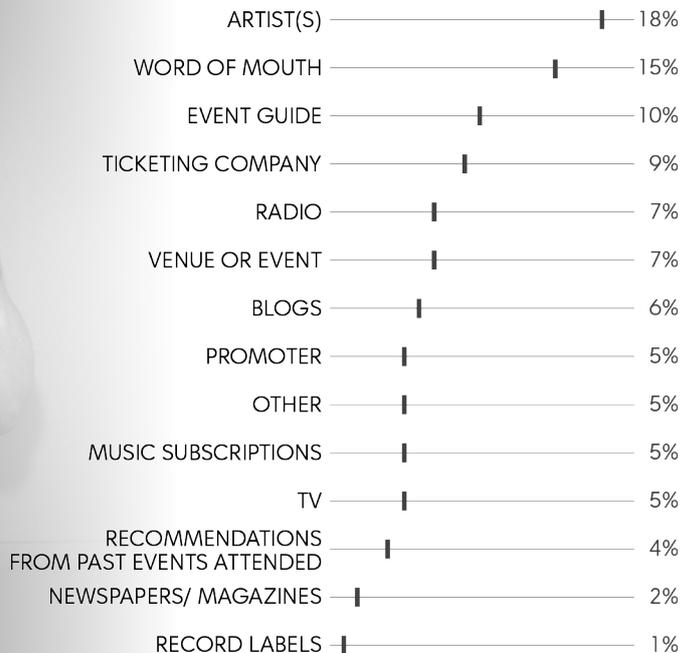
2017

Wiley performs at NME Awards & receives Outstanding Contribution to Music award.

THE RUN UP



FINDING OUT ABOUT GRIME EVENTS



The majority of grime attendees find out about events they want to go to directly through artists they like, and particularly through their social media accounts.

Grime attendees are more likely to rely directly on their favourite artists and social media than average event attendees (according to Ticketmaster's annual event attendance study).

45% of grime attendees find out about events through social media; particularly true for those relying on the artist or promoter.

Base: Grime attendees = 395

“

My Twitter is all grime, you just scroll through my timeline it's grime grime grime grime.

”



INTERVIEW | MYLES JESSOP

SHB

INTERVIEW | MYLES JESSOP

Myles Jessop is an Agent at Echo Location Talent Agency, who has spent years working on live events, and booking acts within the grime scene.

Q | How would you define grime musically and culturally?

Grime by definition is MC-ing to 140BPM with hip-hop, bashment and jungle influences. In 2003-4 it felt like a strictly inner city London thing but now I feel it has evolved to the whole of the UK and is spreading internationally. It has become an all out culture and movement rather than just a sub genre. It needed to come about, to tell the story of the streets. And musically, it's the love-child of garage, jungle, bashment and hip-hop.

Q | How did you get into grime?

I got into grime originally through my interest in US hip-hop. After wanting to hear more stuff like that, I discovered garage and UK hip-hop. I started watching Channel U along with 1Xtra where my passion really developed for grime. When I went to university, I started putting on hip-hop nights in Newcastle. I worked with a brand/ night called Lovedough, and did this in several cities around the UK and Ibiza. I ended up managing several different nightclubs around the UK where I continued to host nights in bass, hip-hop and grime music. In booking all the acts, I became familiar with what a booking agent does and felt it was a career I would really like to pursue. I started building my own roster and with my artists' successes I went on to be employed by Echo Location. Where I have been for the last four years.

Q | How would you describe the current grime scene in the UK in 2017?

It's stronger than ever. And in the last couple of years certain co-signs and new artists etc have brought it back to the forefront of popular music. I feel this time round grime is built on stronger foundations.

Q | Have grime fans changed?

Yes. Because it's popular music now; most kids know about it. What was once appealing to a small number of youths now reaches a mass market which includes everyone.

Q | Do you think you're getting more bookings for grime acts now?

Yes, because it's more popular than ever. But what I'm most happy about, is if you look at the festival bills, how they've diversified not only with grime but across the whole urban music spectrum.

Q | How important are live events for grime music?

It's a massive part of the scene and the culture. Due to the high energy nature of grime the music was designed for the raves.

Q | What does it take for a grime artist to be successful in the scene now?

Uniqueness, charisma, commitment, and a good team.

Q | What difference have you seen in the venues?

Yes, I see, more than ever that we're playing in festivals and concert venues; 7-11pm types of shows, rather than just nightclubs.

Q | How important is grime in providing a voice for young inner city kids looking for a voice?

Grime offers a platform for people who may not normally be heard to have a voice.

Q | Is grime a by-product of a disaffected youth?

This is something you hear a lot and I do think grime is the new punk. But it's much more than angry young people, upset with authority. It's an expression of the rich cultural and social diversity we are blessed to have within our inner cities.



INTERVIEW | JOHN TUNLEY

INTERVIEW | JOHN TUNLEY

John was the Booker at Camden's Jazz Café where he cut his teeth booking a whole host of hip-hop, grime, funk and soul acts. 1000 shows later he joined Live Nation as a National Promoter, booking acts such as Post Malone, Stefflon Don, Anderson .Paak, Hardy Caprio, Kojo Funds, Vince Staples, Wizkid, Maleek Berry, and more.

Q| How important are live events to grime music?

Super important. It's the final piece of the jigsaw for a lot of the artists to be able to perform live. If the artists are not able to perform then it really suffocates the scene, and is not only frustrating to the fans, and the promoters, but it also starves the artists of making a living. The scene is so healthy right now, and it's an exciting time to be part of it.

Q| How do you define grime?

It's not just the music, it's a whole culture. Grime is real, it's hard hitting, and it tells honest stories from artists' real experiences.

Q| How do you feel about the mainstreamisation of grime?

It's taken a long time, but it is well deserved that artists who have worked hard for years are finally getting the recognition. Skepta winning Mercury's, Stormzy at the Brits. It hasn't just happened overnight, it's been a long slog.

Q| How would you sum up the evolution of the grime in the last 15 years?

It's gone global now. 15 years ago, it was strictly a London thing. The pioneering crews of the early 00's (BBK/ Roll Deep/ Rough Squad) and radio stations like Rinse FM championed the sound, and started taking it from the Underground into the clubs. Lord of the Mic's, Dizzee, Kano, Wiley, Bizzle helped take it nationally, and sell out tours across the country.

The digital channels have also been a huge success; SBTV, GRM Daily, Link Up have given artists a channel to showcase their music across the world. Charlie's Fire in the Booth, Drake linking up with UK artists, BBK taking over the O2, Stormzy going to number 1, all major highlights that have made grime the most popular genre in the UK right now.

Q| What will grime look like over the next 5-10 years?

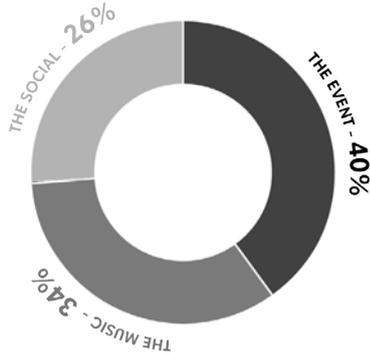
Hopefully it will continue to grow, and get even bigger. It's starting to make waves in the US. There are a load of really exciting new artists coming through, and a lot of Afrobeats artists coming through, that the grime scene has really paved the way for.

Q| Do you think grime has international appeal?

Definitely, the bigger UK artists are finally starting to make waves in America. The US artists have realised it is important to involve the UK artists, and hopefully the US crowd will start backing it. Stormzy shutdown Coachella this year, and it can only get bigger.

MOTIVATIONS TO ATTEND

MAIN REASON



The key motivation for attendance is the event itself – the atmosphere, the venue and the affordability.

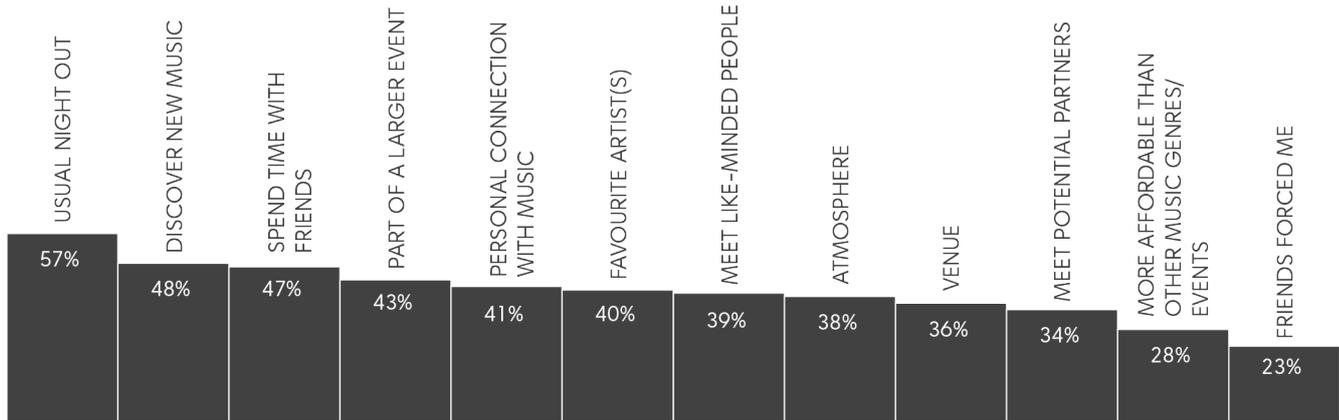
Grime events also seem to be an integral part of attendees' regular nights out, with the social element (spending time with friends) also a contributing factor.

“Grime is a very diverse sound. It brings people together, young people with struggles especially as grime musicians usually talk about their troubled pasts.”

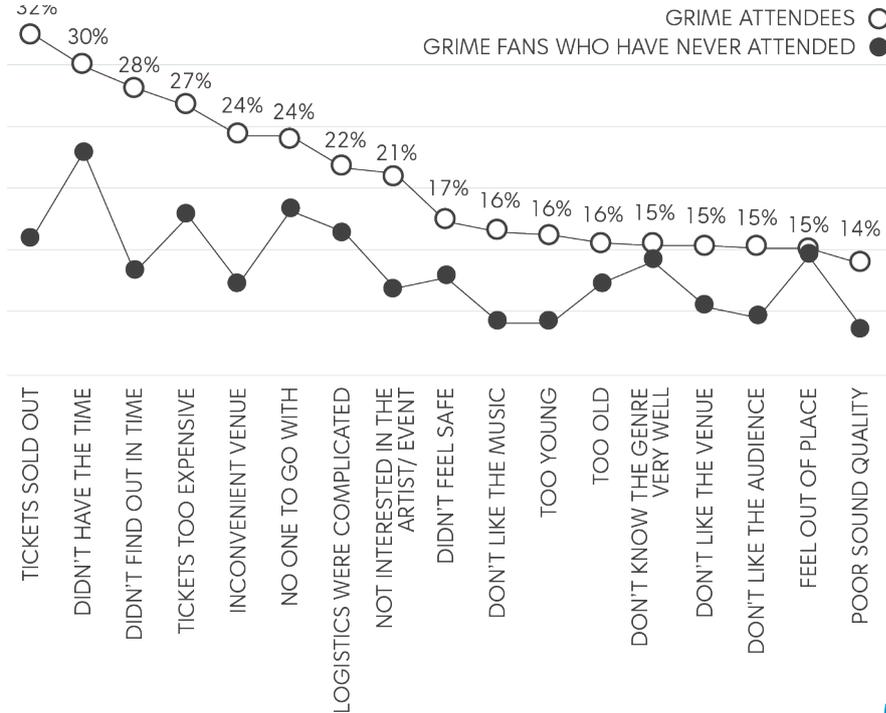
The over 35 year olds are more likely to attend for the music, and particularly in order to discover new music.

Base: Grime attendees = 395

CONTRIBUTING MOTIVATIONS



BARRIERS TO ATTEND



Those who have already attended a grime event find the price of tickets the largest barrier to attending more events. For fans who have not attended a grime event, lack of time is the largest barrier to entry.

Grime attendees are more likely to have multiple barriers hindering them, whereas non-attendees are put off by one or two reasons.

People in East Anglia and the North East are the most likely to feel too old or out of place at grime events, whereas Londoners have the biggest problem with logistics.

Logistics, having no one to go with, and feeling out of place are bigger barriers to the under 25s.

“ The truth of the matter, it's just everyday life for us. Stuff you don't see or hear in the news and TV. A part of the country that always sheltered and hidden away like a bad secret. But to us it is everyday life, so grime is how we choose to best express ourselves.

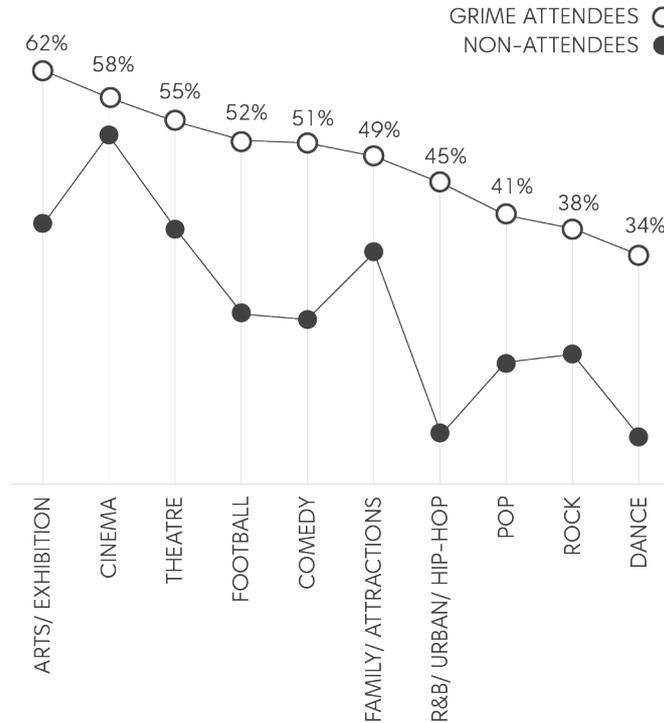
Base: Grime attendees = 395 | Grime fans who have never attended = 220

CROSS-EVENT OPPORTUNITIES

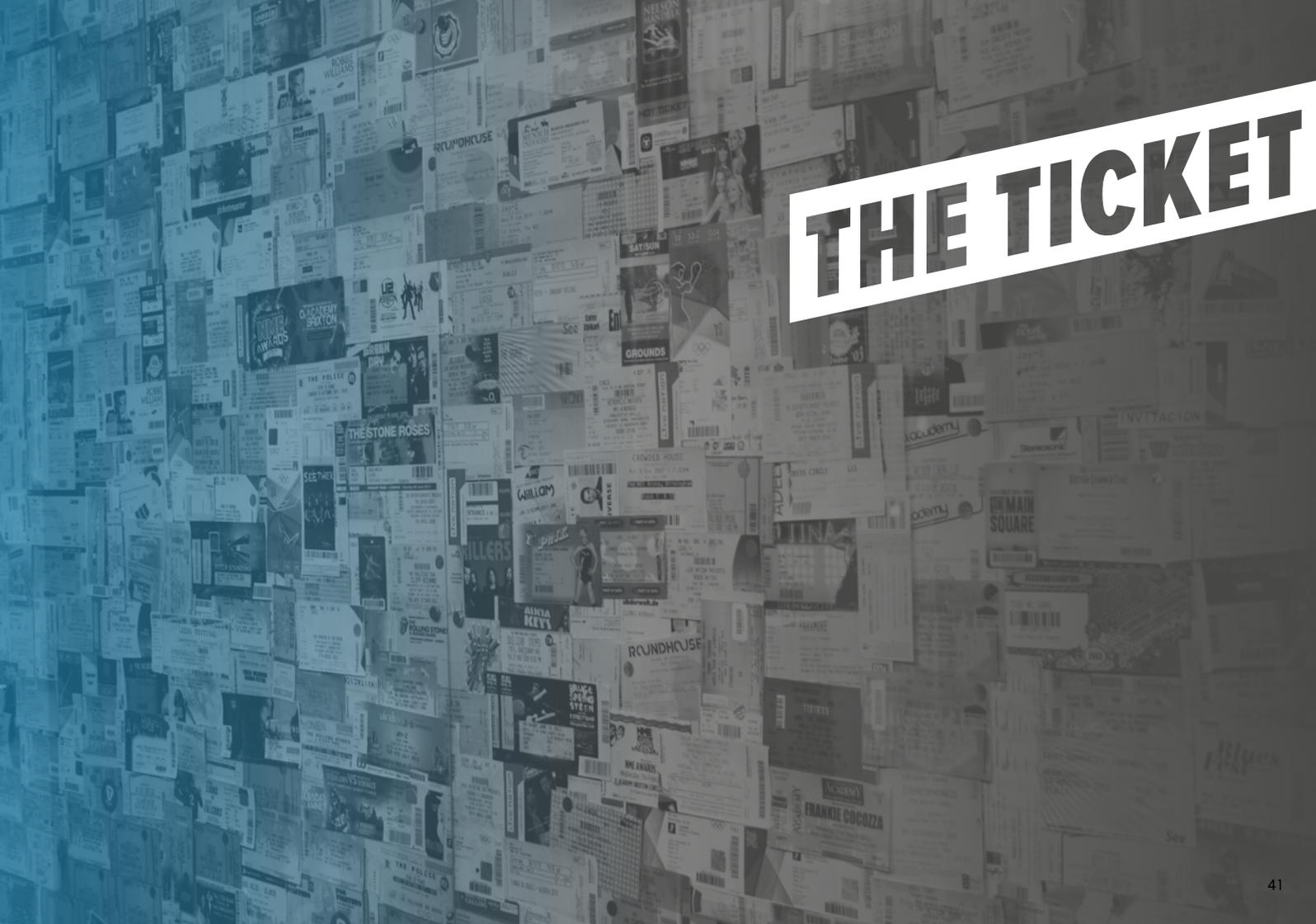
Looking at wider event attendance since 2014, grime attendees have an appetite for a range of events, particularly in comparison to non-grime attendees.

Ticketmaster's transactional data also shows **ticket purchasers for grime events have a higher affinity for comedy compared to the average Ticketmaster customer.**

Grime fans are even more likely to attend a pop and rock event than non-fans in the past three years. But it's the music genres closely associated with grime that have the highest over-index; grime attendees are over six times more likely to have attended an R&B/urban/ or hip-hop event, and five times more likely to have attended a dance/ EDM event, a parallel trend to their listening habits.



Base: Grime attendees = 395



THE TICKET



INTERVIEW | LILZ

Lilz is a promoter and marketing consultant who is a crucial part of grime's most iconic live events, including the legendary Eskimo Dance and Culture Clash.

Q | What's the story that grime's trying to tell?

It's the same as the hip-hop story in a lot of ways - I know that sounds cliché but it's about people coming from nothing, seeing an opportunity in music and taking it.

Q | What is the responsibility of brands newly interested in grime?

I think brands need to be really careful about getting it right. Eskimo Dance and Culture Clash show it being done well, but you see Vans and Adidas and Red Bull getting involved and it means opportunities and money for people in the scene. It getting mainstream means people have platforms to brand themselves and be seen and expand.

Q | How important is the spirit of independence to the scene?

I think independence is a powerful tool. For me, it's like - it just takes one big brand to call Giggs grime [he is rap] and it does damage to a whole scene. But in the same way it's great when you see brands like Nike and Adidas getting involved in pushing the scene forward. But I think with independence you're more likely to have a whole team who are putting everything into your brand and artist and event. I think sometimes labels can get a bit complacent but when you have a small artist it's like the whole community comes together.

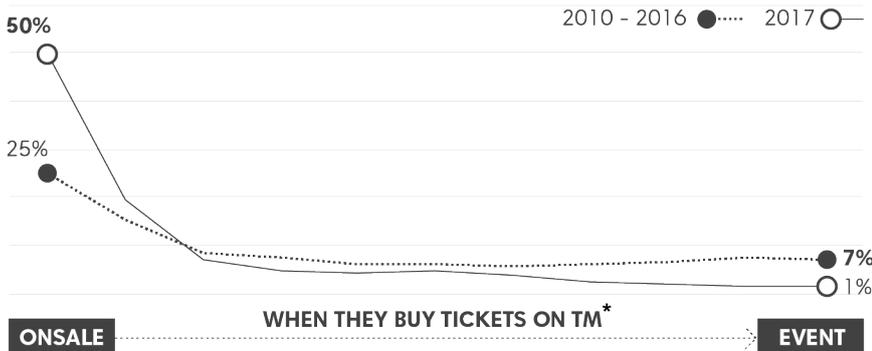
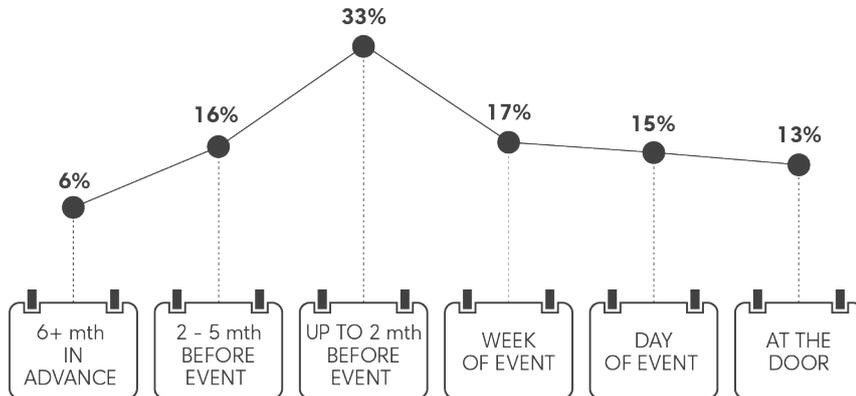
Q | As a promoter, how crucial have live events been to grime as a scene?

I think live events aren't just important for grime culture, they're important for music culture. So you know like, it's important to have live music in indie and pop and all genres. But Form 696 has been a challenge and it's interesting to see how it's not used on other music scenes, like Indie and Rock, because there's still drugs and fights and issues there, but do they have an equivalent to Form 696?

Q | How do you make the distinction between grime as a music scene to grime as a culture?

Grime as a music genre is urgent, is fast paced, is part of reload culture, usually in 140BPM, in sets, passing the mic around. Grime as a culture is about community, and everyone coming together.

WHEN THEY BOOK



Base: Grime attendees = 395

*includes events sold on Ticketmaster and TicketWeb

Late bookers for grime gigs are willing to spend more on tickets. Those booking more than two months in advance are more likely to spend more for festivals.

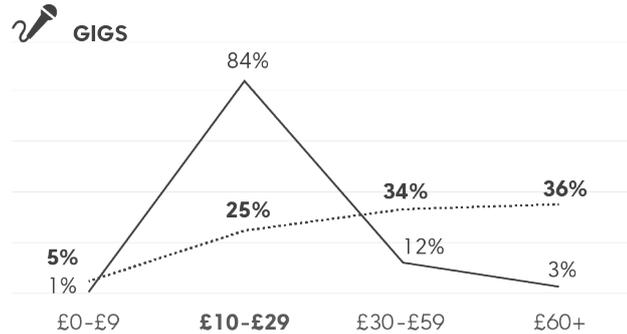
The type of events attendees are booking for influences when they buy tickets - **festival attendees book earlier, the majority at least two months before the event**, whereas attendees for smaller events are booking closer to the day.

Those who find out about events through the artist or promoter are most likely to book in advance.

Grime fans that go to events alone are much more likely to book on the day of the event, regardless of the type of event. In contrast, those who go in groups are more likely to book in advance, also reflected in Ticketmaster's transactional data.

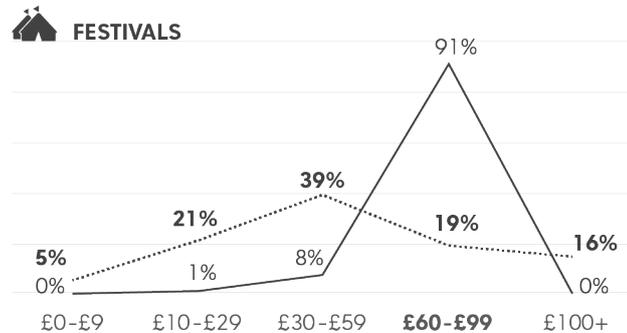
Looking at Ticketmaster transactions before 2017, grime attendees were much more likely to purchase closer to the event date. However, 2017 saw a shift towards early purchasing, closer to when the tickets go on sale (and further than the event date). This is likely driven by the fact that Ticketmaster has sold for larger grime events this year, but also indicates the appetite and commitment that attendees have for the bigger artists performing recently.

COST AND WILLINGNESS TO SPEND



The majority of ticket purchasers for grime gigs since 2014 spent between £10-29, with the average ticket costing £24.58.

Respondents are willing to spend more on tickets than they are currently spending on Ticketmaster, with 17% suggesting they'd be willing to spend over £100 on tickets for grime gigs.

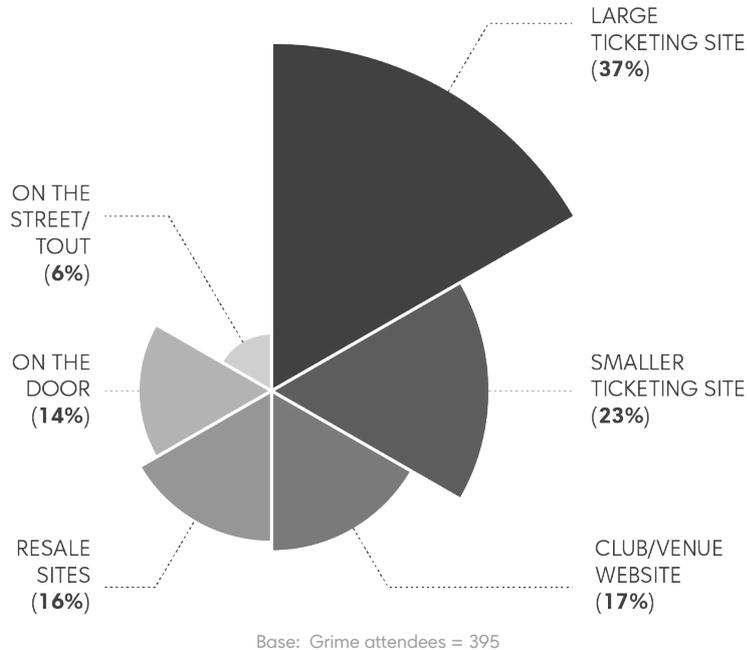


The vast majority of ticket purchasers for festivals with at least one grime performer, spent between £60-99 on day tickets sold on Ticketmaster. 5% are willing to spend over £200 on a day ticket to a festival.

On average, respondents are less willing to spend as much as they currently spend on Ticketmaster. It's worth noting however, that the majority of festivals (with at least one grime artist performing) included in the Ticketmaster database tend to be large multiple day events with big audiences, and are therefore less inclusive of the smaller/local, single day festivals.

Base: Grime attendees = 395

WHERE THEY BUY



Almost two in five grime attendees have purchased grime tickets from a large ticketing site, mostly for big grime events, such as stadium tours or festivals. Furthermore, half of attendees would be happy purchasing from a large ticketing site for all grime (small, large, or festival) events.

Grime attendees booking on large ticketing sites are more likely to book more than two months in advance. Bookers on smaller ticketing or resale sites tend to book on the day of the event.

THE EVENT

A large crowd of people is gathered for an outdoor event. In the center, a large, leafy tree stands prominently. To the left, a stage structure is visible with a banner for '105.3 CAPITAL FM'. The scene is set against a bright sky with a sunburst effect behind the tree. The overall image has a blue and grey color palette.



INTERVIEW | POSTY

INTERVIEW | POSTY

Posty is the CEO of GRM Daily, one of the largest online grime platforms. He is a lynchpin of the scene who has been commentating for many years. He has worked on the acclaimed Not For The Radio show and the Rated Awards.

Q| How big is the market for grime?

I feel like grime started on pirate radio and Channel U kind of made it a bit more mainstream. You would get glimmers of really good grime and rap. I feel like online presence made it grow a lot when there was more quality control. We knew more about who was good and who wasn't. When the brand [GRM Daily] took off I realised there was a gap in the market for the actual content we were producing. Once we had done that and given the audience an influx of content from these people, it got massive.

Q| How important has the internet been for the grime scene?

It's very important because it gives artists direct access to the consumers. They don't have to go through a rigid process of qualifying their videos or whatever, they can do and say exactly what they want. Having the power to publish on platforms like Twitter and Instagram has been really important in the growth of grime. I think the problem with grime before was that you couldn't get it to everyone at the same time because a lot of the early stuff was based on DVDs which people have to go and buy. The concept is free now so even down to streaming, people pay for a service and they get the service they want.

Q| What effect has the mainstreamisation of grime had?

I think it's a good thing, I think it's deserving, I think it's the right time and I think the music is still as strong as it's ever been. I don't think it's been compromised, I don't think mainstream, is a bad thing. We want as many people to enjoy grime and rap as possible. I think it creates revenue for the artists to actually keep going and keep providing a necessary service to the country. This is one of our most proud exports, musically, as a country. So I think it should get as big as possible.

Q| Where do you think it's going to go next?

Ideally I'd like it to be as worldwide as possible. I feel like it's already present in Europe and Asia and I want it to get as big in other continents like America and Africa and other places who haven't had as much exposure to have as much as it possibly can.

Q| What is grime? How does it make you feel?

I feel like grime strikes an emotion very different to any other genre of music. I don't know how to explain the emotion but I feel like when you're listening to a hard grime song it makes your bloodstream flow a little bit different to an R&B song or a rap song or a pop song. When you listen to a pop song you're in a different space. It shows how genius the actual genre of music is that it's able to strike its own emotion, which is what music is all about.

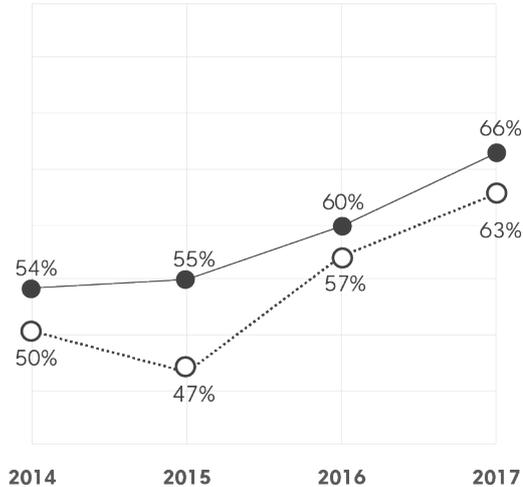
Q| How have you been inspired by the DIY nature of grime?

I've been inspired by my competitors, I've been inspired by the artists, I've been inspired by the growth of grime itself. It's made me think about other things to do, like interview platforms and award shows. Just trying to build the culture as much as I can with my peers, together so that the next generation can exist. We've been able to create a revenue stream for people who are not so well off. I want to be able to make sure that the next generation have a way to generate revenue and that's our main objective for the next 10 years. To create a structure in which people can do legal things and legal music and have a path in their career.

ATTENDANCE OVER THE YEARS

SURVEY RESPONDENTS

GIGS —
FESTIVALS

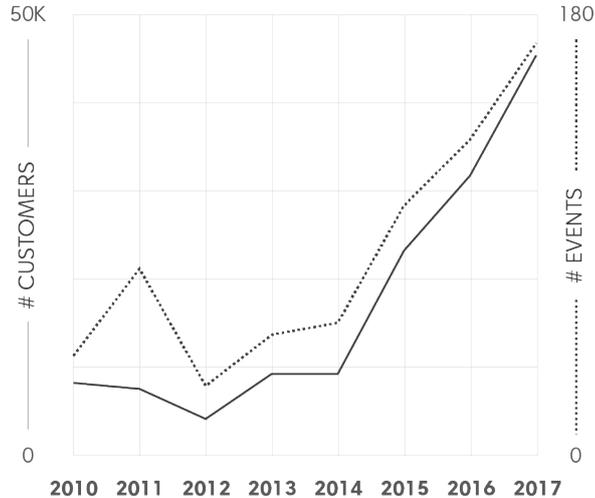


Grime attendance has been on the increase since 2014, with more people attending each year. And it looks set to continue on this trajectory, with **69% likely to attend another grime event in the next year**. However, in recent years, despite more people going to grime events, fewer are going regularly.

Grime audiences have become more varied, with an increase in White and female attendees over the years.

TM* TRANSACTIONAL DATA

CUSTOMERS —
EVENTS



Grime attendees = 395 | *based on tickets sold on Ticketmaster in 2017
*includes events sold on Ticketmaster and TicketWeb

The number of grime events sold by Ticketmaster in 2017 has quadrupled since 2010, and is currently at a record high. Ticketmaster is selling more tickets, for more events, to more customers.

WHO ATTENDS

Grime attracts a predominately male and young crowd (34 and under), with the majority living in its birthplace, London.

Although the majority are White, the genre over indexes on Asian, Black, and Mixed ethnicities compared to the UK average, with these groups also more likely to attend a grime event.

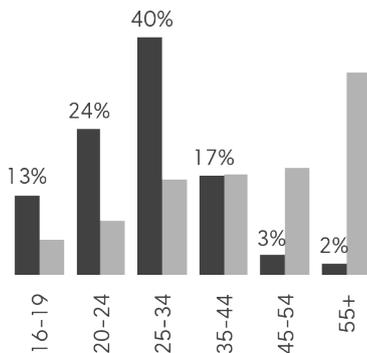
Base: Grime attendees = 395 | 2011 census data for ethnicity

GENDER

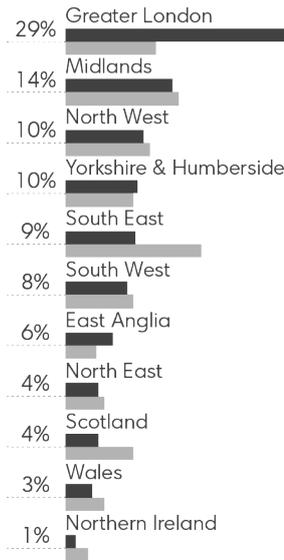


AGE

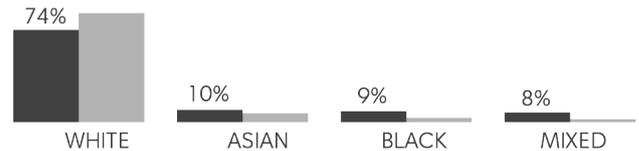
AVG. AGE = 29



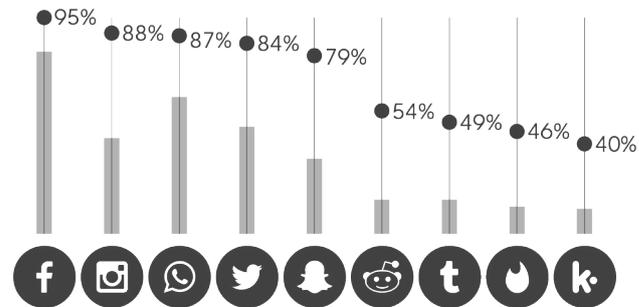
REGION



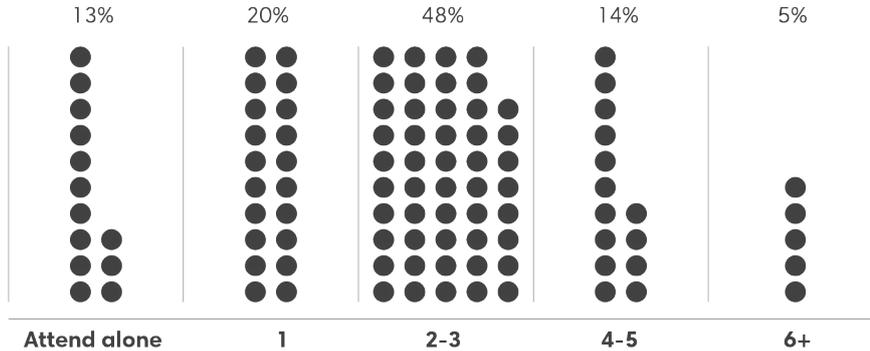
ETHNICITY



SOCIAL MEDIA USE

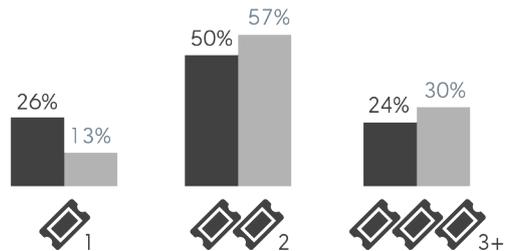


WHO THEY ATTEND WITH



■ GRIME CUSTOMERS
 ■ TM CUSTOMERS

Number of tickets purchased on Ticketmaster*



Base: Grime attendees = 395

*includes events sold on Ticketmaster and Ticketweb

On average, the majority of grime attendees go with around 2-3 other people. Big events are more likely to attract larger groups of people, whereas the smaller club venues are more likely to attract solo attendees.

Those above the age of 35 or living in the North (including Scotland) are more likely to attend alone.

13% attended alone; Ticketmaster's transactional data shows 26% of grime purchases were for one ticket only.

“ The music makes you feel good about yourself. A lot of current artists are from a young generation. Grime brings friends together, a time to socialise and good vibes. ”



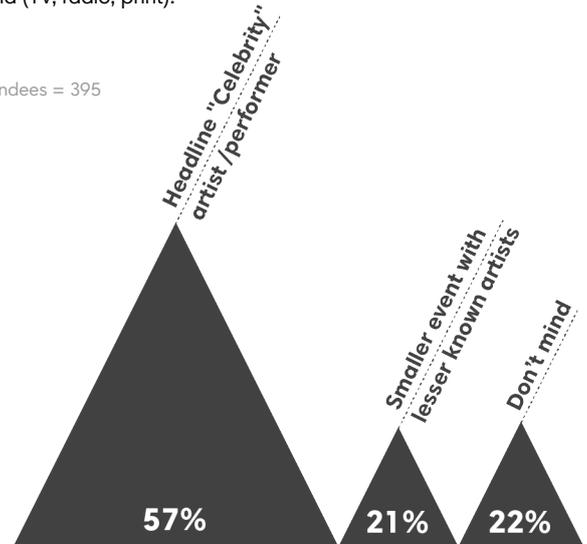
EVENT PREFERENCE

The majority of grime attendees would prefer a large event with a headline "celebrity" artist, although one in five would prefer a smaller event with lesser known artists – a similar amount don't mind either way.

Secondary research on festival bills suggests that programming is reflecting this trend, with grime artists increasingly performing on bigger stages.

Those who prefer the bigger events feel they are more likely to attend a grime event in the next year. They are more likely to have attended a grime event (gig or festival) in 2017 compared to those who prefer smaller events. They are also more likely to find out about events through a ticketing company, and less likely through traditional media (TV, radio, print).

Base: Grime attendees = 395



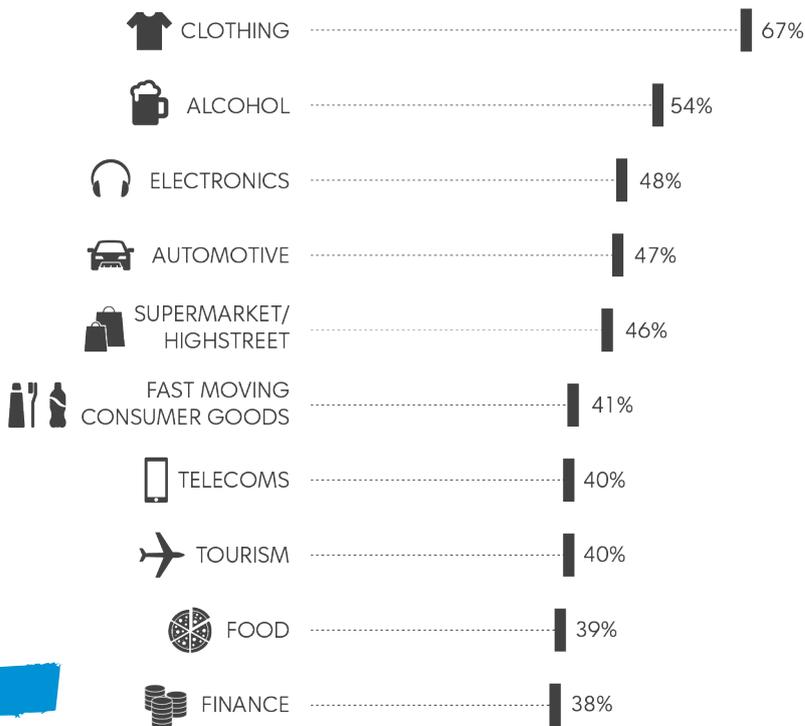
GRIME SPONSORSHIP

With grime seen as a way of life by the majority of fans, and the genre going mainstream also leading to an element of commercialisation, sponsorship of grime events feels like a relatively comfortable bedfellow - the bigger the grime fan, the more comfortable they feel about sponsorship from all categories.

Clothing brands particularly are seen as appropriate potential sponsors for grime events, with strong brand fit specifically for sport related brands. Financial brands are considered the least suitable sponsors of grime events, though close to two in five would be happy to see them supporting the genre.

Those who prefer big headline grime events are more likely to feel electronics and telecoms brands are suitable sponsors for grime events, than those who prefer smaller events.

“ Grime is culture from clothes to attitude to the estates. Britain itself, grime makes the connection between everyone in the UK! ”



Grime fans = 439



SAFETY



The vast majority of attendees feel safe at grime events, with less than 10% feeling unsafe or that organisers are not putting enough effort into attendee safety. However, 47% also feel that there should be more safety checks in general at grime events.

Non-grime attendees are more negative towards grime, and only 30% would feel safe attending a grime event.

London attendees are most likely to feel the genre is negatively perceived by non-grime fans - Londoners in general are also most likely to feel safe attending a grime event, regardless of whether they have attended or not. Respondents from East Anglia and Wales are the least likely to feel safe attending a grime event

57% of grime attendees feel that the genre is perceived negatively by non-grime fans.

Base: Grime attendees = 395

POLLING
STATION
→



GRIME GETS POLITICAL

FORM 696

56

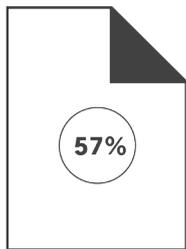
#GRIME4CORBYN

59

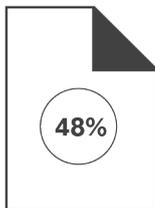
INTERVIEW | PRINCE RAPID

60

FORM 696



I FEEL **FORM 696** IS A GOOD IDEA, BUT SHOULD APPLY FOR ALL TYPES OF EVENTS



IT IS DISCRIMINATORY FOR **FORM 696** TO APPLY ONLY ON THESE SPECIFIC EVENTS



FORM 696 IS NECESSARY FOR GARAGE, R&B, & GRIME PERFORMANCES



I THINK **FORM 696** SHOULD NOT EXIST AT ALL

For those aware of grime, the majority are mixed about the form's existence. They recognise the form's value in protecting people at events but feel it's discriminatory for it to apply only to one type of event. Overall, they are in favour of keeping the form but purely as a safety tool and not as a barrier preventing events from happening.

Grime attendees are four times more likely to be aware of Form 696 compared to non-attendees - those previously aware of the form are also three times more likely to feel it should not exist.

Grime attendees three times more likely to feel Form 696 should not exist.

9% of those aware of grime as a genre know what Form 696 is.

42% of grime attendees know what Form 696 is.

Base: 1468 aware of Grime

WORD ON THE STREET

“696 should continue to be put into place, it makes people feel safe. It also brings awareness to others that we are protected. Even though grime is seen to be a negative influence, generations do appreciate good music.”

“I think they should scrap it, but obviously go through the backgrounds, take that into consideration and then put the preparation in to obviously combat that but it should never stop it, never.”

“In theory it is a good idea to ensure the safety of events however its implementation for only certain genres is fundamentally discriminatory and subjectively racist.”

“It’s sad that 696 is mainly exercised on the grime culture. I understand that it originates from street culture, yet it shouldn’t taint artists’ performances and dent careers. On the other hand, if used correctly it could be a good tool.”

“It’s racist and this form of control doesn’t work, it didn’t work during the rave years and it won’t work now.”

“I feel disgusted that one branch of music would be singled out in this way. It should be all or none.”

“Form 696 has prevented me from seeing some of my favourite artists in the past .”

“Because it is only used for grime, R&B etc. it only serves to alienate a group of people for no reason other than their choice in music. This just breeds prejudice and can cause more problems. If this form was used much more widely it would make more events safer.”



“

“Grime is here to stay.” - Sadiq Khan | Mayor of London | NME Awards

”

#grimereport | ticketmaster.co.uk/grime

#GRIME4CORBYN

The majority of grime fans voted for Labour during the 2017 elections, whilst 22% voted for Conservatives and 8% for Liberal Democrats.

Those aware of #Grime4Corbyn are three times more likely to be grime fans and five times more likely to have attended a grime event. The majority are under the age of 34, male, from London, and more likely to be Black, Mixed, or Asian.

20% of those aware of grime had heard of #Grime4Corbyn during 2017 election

58% of grime fans voted for Labour during the 2017 elections

24% of grime fans who voted labour said the campaign influenced their vote

“

What do you like about grime?
Their apparent support for Jeremy Corbyn.

”



INTERVIEW | PRINCE RAPID

INTERVIEW | PRINCE RAPID

Prince Rapid is a member of iconic grime crew Ruff Sqwad and an infamous grime producer. He produced the iconic instrumental 'Functions on the Low' which was re-used by Stormzy recently and was part of the critically acclaimed Ruff Sqwad Orchestra live show that took place earlier this year.

Q| How important are live events to grime music?

They're a significant part of the grime scene and very important because it provides a totally different angle and aspect to the music as a whole.

Q| What is your live setup?

For the majority of grime artists and myself playing in the past and up until now, it's normally two decks, and a mixer and a mic. But when it gets to a certain level and you're making a certain amount of money things start getting bigger and more creative.

Q| How are grime live shows evolving?

They might hire a small band, with drums and a guitar. Like, recently Kano did his show at Glastonbury with a live orchestra. Ruff Sqwad just did an event with a live orchestra and that was a 12-14 piece but this can't happen all the time because there's not a lot of money to be dragging around 13 band members, so if there was more investment by corporate companies or labels, they could make sure that when they are doing a live PA it's supported. That will help expand the scene as a whole. I think people are tired of hearing just a live deck and a mixer. I think there's a whole different feeling when it comes to playing and listening to music.

Q| What will grime look like in the next 5-10 years?

I think it's going to be merged with many other genres and think there's gonna be indie and rock artists from different backgrounds making grime music without realising that it's grime music.

Q| How has the audience changed over the last five years?

For me, starting back in 1999 or 2000, the audience has evolved in culture. At younger raves like Young Man Standing and Rumble, they were very Afro-Caribbean focused, but now I'd say it's a very mixed crowd. When you go to grime events, a lot of the crowd is White and a lot of them are middle class. At Eskimo Dance and Ruff Sqwad events now, they look completely different to how they looked in 2003.

Q| How did/does Form 696 affect you?

Form 696 affected us a little bit because places we were supposed to play at were cancelled a week before and places that we wanted to go and play a rave or go and see some of our favourite artists were being cancelled. I guess they say it was for the safety of people because some people might have been hurt during that period or certain crews might have a stigma against their names regarding violence, but this is no more than there would be at a football match when the hooligans are fighting and people are getting beaten up or what not - and that's been going on for years! People have died at football matches. I think people just need to review the whole situation and look at it as a whole. People and artists are still having shows cancelled. I remember trying to do a show with Tim and Barry held at Electric Brixton with Ruff Sqwad and maybe a week before the date they cancelled it. They said something "came up" in the police check.



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Grime is the younger generation.

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CONCLUSION

All the data points one way: up. Grime music has taken a hold of the UK, and is reaching an increasingly wider and more diverse audience that transcends cultural boundaries. Three in four people in the UK now know about grime in some way, whether they know the genre intimately or have just heard a few key artists or songs. One in five consider themselves a grime fan and just over one in ten have attended at least one grime event in recent years, with the numbers only growing.

The fans are embracing the democratisation of the genre, with many already feeling that grime is mainstream and the rest of the country just needs to catch up. Others acknowledge the change in grime, and while they are still protective of the genre and how it represents their culture and way of life, they are happy to see it grow as long as it stays true to its roots and remembers where it came from.

Looking at the live side of grime, it has embodied the new way people attend music events. They are relying heavily on social media and they're not just attending for the music, but for the experience and the overall event itself. Attendance to grime events has increased over the years, with more events sold and more customers buying grime tickets on Ticketmaster and TicketWeb.

In recent years, grime has also established itself as a political force, with the recent #Grime4Corbyn tagline trending on social media, encouraging high turnouts of younger voters, and actively influencing the voting decisions of grime fans.

Despite this, grime continues to face opposition, specifically from Form 696, a risk assessment form that has stopped grime acts from happening. Few were aware of the form before this research, but the vast majority feel that it should be adapted in some way, either to cover all types of live events or to reduce its potential as a barrier to grime events, and ultimately the genre's growth, which seems to be in everyone's interest.



METHODOLOGY

METHODOLOGY

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ABOUT US

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METHODOLOGY

The primary research was conducted in two waves:

The first wave was based on a nationally representative sample of 2,000 adults aged 16-60+, secured by independent panel partners Lightspeed Interactive, and weighted on ethnicity. This was used to get incidence rates of grime within overall population, looking at those who are aware of (1,468), listen to (867) and who are grime fans (439), as well as those who attend grime events (262).

The second wave was a boost focused solely on grime audience, with a separate survey link hosted on the GRM Daily website and social media channels, as well as some Ticketmaster channels - this gave us an additional 168 grime fans (of which, 133 were attendees), to enable us to go deeper into the data. We merged with and weighted on the grime attendees from the nat-rep survey, giving us a total of 607 grime fans and 395 grime attendees.

We have also complemented the research data with Ticketmaster transactional ticketing data, Spotify streaming data, data from BPI's recent members' report on grime, and secondary research, looking at 20 of the UK's biggest festival line-ups from the past five years.

Ticketmaster's transactional data is based on ticket sales from 757 events, to 135,762 customers since 2009, and includes events sold on both Ticketmaster UK and TicketWeb UK.

Spotify data is based on all-time streams of artists in the grime genre on Spotify and streams of the playlist "Grime shutdown" in 2017.

BPI data taken from its members' report (no. 476). Data is taken from sales of 25k albums and singles sold between 5th May 2016 to 4th May 2017, from artists from or associated with the grime scene, and filtered to remove outliers.

We also conducted four focus groups at Wireless festival on July 7th and 8th, and 10 vox-pops at the Boy Better Know takeover at the O2 on August 27th.



ABOUT US

TICKETMASTER

Ticketmaster is the global market leader in live event ticketing, digital marketing, and mobile fan engagement tools that drive over 480 million tickets to fans in 29 countries.

We are the world leaders in ticketing, and the number one destination for tickets selling on behalf of hundreds of events across www.ticketmaster.co.uk in the UK.

Our mission is to delight fans with the best possible experience when buying tickets, while providing our 12,000+ clients with the most sophisticated, cloud based, web tools to manage their events.

We are constantly investing in technology innovation and are committed to delivering world-class products and services across the entertainment ticketing sector. We are proud to provide a safe, secure and stable environment for fans to purchase tickets.

Say hello at sales@ticketmaster.co.uk

LIVE NATION

Live Nation Entertainment is the world's leading live entertainment company comprised of global market leaders: Ticketmaster, Live Nation Concerts, and Live Nation Media & Sponsorship. For additional information, visit www.livenationentertainment.com.

LIVEANALYTICS

LiveAnalytics, a division of Ticketmaster International, is a provider of consumer insight and business intelligence on events, entertainment and ticketing. We deliver sophisticated data products and services that help to improve customer retention, maximise ticket sales, increase upsells. These range from dedicated research resource to access to our International customer database, Live Insight (with more than 90 million individual customer records across 18 markets), with which we produce unique customer insight.

In the UK, LiveAnalytics leverages data from Ticketmaster's massive database of 28m plus fans. Overlaid with in-house and licensed demographic data, LiveAnalytics offers information on fan preferences, and ticketing trends to give artists, venues and teams unrivalled insight into how, where and to whom they can sell tickets - and, afterwards, measure the effectiveness of marketing campaigns while events are still on sale, to optimised results and ROI.

State of Play: Grime is the fifth in a series of reports published under the LiveAnalytics banner by the Insight team at Ticketmaster International, as part of our drive to better understand the live entertainment sector and its audiences. The first 'State of Play' report was published in 2012. Festivals, followed by Theatre in 2013, Comedy in 2014, and Dance music in 2015.

Ticketmaster is an MRS Company Partner. All MRS Company Partners and their employees agree to adhere to the MRS Code of Conduct and MRS Company Partner Quality Commitment whilst undertaking research.

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ABOUT US

FULLY FOCUSED

Fully Focused is a multi-award winning youth led media organisation defined by three key words:

Purpose. Perspective. Progress.

FF work side-by-side with a team of young creatives, offering industry standard film skills training and paid career opportunities within their professional production team and networks. Producing high-end film content and social media campaigns for brands, digital agencies, broadcasters and cause related organisations - Their team of young creatives and the demographic of their prominent YouTube channel MYM mean that they understand how to speak to youth better than most.

Fully Focused is proud to be producing the film content for the Ticketmaster & Live Nation Grime Report. This video can be found on the Ticketmaster UK blog at blog.ticketmaster.co.uk.



DISRUPT

We're no ordinary agency.

Fuelled by a passion for youth culture, Disrupt has been instrumental in pioneering a new wave of marketing to a millennial generation. On a mission to elevate the way brands connect to young consumers, we collaborate with a range of global brands including Thomas Cook, Absolut Vodka and AG Barr, delivering social content, influencer marketing and integrated media services.

We aim to help brands think disruptively, from launching a range of headphones with Tinchy Styder and Currys, to co-creating the first ever Rated Awards with KA Drinks with GRM Daily.

We believe that brands who lead culture can be more successful than those that follow. We are pleased to have worked alongside Ticketmaster and Live Nation to profile an important scene in youth culture.







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