

Often people feel the need to carry their iPod around in a case...and they generally tend to choose a case that makes this beautiful, but anonymous, musical object more personal...a 32-year-old man told me that he found one of his mother's old jewellery cases and used it for safeguarding his iPod, so that he could emphasize the symbolic distance that he wished to create between himself and the mainstream trend of having the iPod on show:

'I don't care so much about the idea of the iPod as a status symbol, I don't give a damn about that...That's why I don't buy accessories...I carry it around in a small velvet bag from a jeweller's that I found in a drawer in amongst my mum's old stuff...that way it's not so visible and I can hide it so that strangers can't see it.'

—Magaudda, p.21-22

- **What do you make of this case study?**
- **What does the movement towards the individualisation of listening accessories mean?**

Frances emphasized the importance of videos in documenting live events specifically because they are not replicable: 'if you're not there, you won't know what it was like, in that room, with that person on the stage. And with a video, you can almost know.' Frances's inclusion of 'almost' marks the critical divergence between seeing a show in person and seeing it in video. Although DIY videos in particular may provide the sense that one could have been at a show, Frances' statement underscores the gap between watching a show on YouTube and watching it in person.

—Lingel and Naaman, p. 344

- **What is the audience's role in DIY? What makes a producer and what makes a consumer?**
- **Is live filming a creative act?**