Still, indie music is largely defined in and by discourses of authenticity, and therefore the construction of situated local practices as authentic practices and the physical sites of local music remain important for scene participants despite the accessibility of music through the internet. A European indie music fan, and internet and society scholar, comments that "indie rock concerts are still important, record stores are as well, as places to talk about and listen to music, network with people."[10] The founder of a small independent label in the San Francisco Bay area also reports little decline in the number of local spaces, like record stores and other informal public places, in which music and knowledge of local music history are disseminated.[11] Regarding record stores in particular, the European fan and commentator argues that "indie rock fans don't stop buying music in local indie record stores, they now consume more music, from more different sources."[12]

 —Kruse, p. 631

- Why do you think we tend to map the offline to authentic, and online to synthetic?
- How do we reconcile the assertion that local spaces still matter with the fact that many of them *are* closing? (this is also a question for next week!)

…a belief in what media scholar and political economist Vincent Mosco calls "the digital sublime": the complex of myths surrounding the internet. As Mosco puts it, the internet provides us with:

A story about how ever smaller, faster, cheaper, and better computer and communication technologies help to realize, with little effort, those seemingly impossible dreams of democracy and community with practically no pressure on the natural environment . . . . Moreover, the story continues, computer networks offer relatively inexpensive access, making possible a primary feature of democracy, that the tools necessary to empowerment are equally available to all. Furthermore, this vision of the internet fosters community because it enables people to communicate with one another in any part of the world. (Mosco 30–31)

   —Kruse, p.634

- What do you think of this vision of the internet?
- How does this affect fan/audience communication?