

In his text on mash-up culture, Sinnreich (2010) argued that in a 'hierarchy of uniqueness' for art and music, live performances are at the highest level of authenticity, while pirated content produced without official permission is at the bottom tier (p. 52). There is thus a kind of paradox to individually produced and circulated content of live music events, which represent a point of convergence between the highest and lowest levels of media authenticity. By sharing live concert footage online, the YouTube users in our study are circulating DIY content to a massive audience, rendering instantly reproducible a singularly unique artistic event and effectively collapsing both ends of the uniqueness hierarchy.

—Lingel and Naaman, p. 344

- **What do you think of Sinnreich's hierarchy?**
- **Do you agree that live concert footage subverts that hierarchy?**

We therefore advance a series of methodological principles for global digital ethnography going forward: that it should employ quantitative online methods such as IC while being fully cognisant of their limitations—limitations that can in part be counteracted by recourse to complementary research findings from (online and offline) ethnography and history. Indeed, we contend that drawing on such qualitative resources is not only helpful but necessary in order to hone the interpretation of the data generated by IC and similar quantitative tools. In this sense, digital anthropology and digital sociology can enhance one another methodologically.

—Born and Haworth, p.75

- **Do you agree that the analysis of hyperlinks is a valuable tool for online research of this kind?**
- **Are there methods other than tools like Issue Crawler that could be used for mixed-methods digital ethnography?**