

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?**

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?**