

## As the record spins: materialising connections

Article (Accepted Version)

Fernandez, Karen V and Beverland, Michael B (2018) As the record spins: materialising connections. *European Journal of Marketing*. ISSN 0309-0566

This version is available from Sussex Research Online: <http://sro.sussex.ac.uk/id/eprint/76901/>

This document is made available in accordance with publisher policies and may differ from the published version or from the version of record. If you wish to cite this item you are advised to consult the publisher's version. Please see the URL above for details on accessing the published version.

### **Copyright and reuse:**

Sussex Research Online is a digital repository of the research output of the University.

Copyright and all moral rights to the version of the paper presented here belong to the individual author(s) and/or other copyright owners. To the extent reasonable and practicable, the material made available in SRO has been checked for eligibility before being made available.

Copies of full text items generally can be reproduced, displayed or performed and given to third parties in any format or medium for personal research or study, educational, or not-for-profit purposes without prior permission or charge, provided that the authors, title and full bibliographic details are credited, a hyperlink and/or URL is given for the original metadata page and the content is not changed in any way.



**As the record spins: materialising connections**

Journal:	<i>European Journal of Marketing</i>
Manuscript ID	EJM-12-2016-0828.R1
Manuscript Type:	Original Article
Keywords:	Legacy Technology, Music, Vinyl, Materiality, Connection

SCHOLARONE™  
Manuscripts

### As the record spins: materialising connections

**Purpose** – This paper examines how the material nature of legacy technology makes its users passionately prefer it over its digital alternatives.

**Methodology** – This ethnographic study utilises data from 26 in-depth interviews with vinyl collectors, augmented with longitudinal participant–observation of vinyl collecting and music store events.

**Findings** – The findings reveal how the physicality of vinyl facilitates the passionate relationships (with music, the vinyl as performative object and other people) that make vinyl so significant in vinyl users’ lives.

**Research limitations/implications** – Since this study examines a single research context (vinyl) from the perspective of participants from three developed, Anglophone nations, its key theoretical contributions should be examined in other technological contexts and other cultures.

**Practical implications** – The findings imply that miniaturisation and automation have lower limits for some products, material attributes should be added to digitised products, and that legacy technology products could usefully be reframed as tools of authentic self-expression.

**Originality/value** – This research explains what can happen beyond the top of the ‘S’ curve in the Technology Acceptance Model, furthering our understanding of consumers’ reactions to the proliferation of digital technology in their lives.

**Keywords** - legacy technology; music, vinyl; materiality; connection

**Article Classification** - Research paper

1  
2  
3 Technology, the idea of scientific and mechanistic precision built into products, is widely  
4 viewed as the pathway towards societal, economic and personal fulfilment (Kozinets, 2008).  
5  
6 Consequently, it is assumed that the “new” is passionately desired (Kozinets *et al.*, 2016)  
7  
8 because it is technologically superior (Ram and Sheth, 1989). Consequently, Belk (2013; 2014)  
9  
10 predicted that people would wholly embrace the new forms of digital possessions made available  
11  
12 by the digital revolution. Yet, as Hietanen and Rokka (2015) demonstrate, there are thriving  
13  
14 markets based around consuming entertainment in pre-digital, analogue form (e.g. vinyl records,  
15  
16 print books and dvd movies).  
17  
18  
19  
20

21  
22 The most ubiquitous model of how people accept and use technology is the Technology  
23  
24 Acceptance Model or TAM (Davis, 1989). TAM describes how technological innovations are  
25  
26 adopted by and diffused among people. Because TAM research focuses on new technology, it  
27  
28 has not had to explain why people re-adopt what we term legacy technology (which we define as  
29  
30 a displaced dominant design). Moreover, since TAM is an extension of Ajzen and Fishbein's  
31  
32 (1975) Theory of Reasoned Action, it is not surprising this model has not emphasized the more  
33  
34 emotional aspects of human relationships with technology. These limitations extend to related  
35  
36 technology lifecycle models (Christensen, 1997) which fail to account for the potential  
37  
38 resurgence of interest in disrupted technological platforms (Nokelainen and Dedehayir, 2015).  
39  
40 Consequently, we do not yet understand why some people are so passionately devoted to legacy  
41  
42 technology products.  
43  
44  
45

46  
47 Given the opportunities for original contributions that lie in using qualitative research in  
48  
49 non-organisational contexts (Williams *et al.*, 2009), we seek to overcome the limitations of prior  
50  
51 work by utilising ethnographic methods to understand how the material aspects of legacy  
52  
53 technology make its users passionately prefer vinyl over its digital alternatives. (We deliberately  
54  
55  
56  
57  
58  
59  
60

1  
2  
3 use the term “users” rather than “consumers” or “buyers” because, as we shall demonstrate, a  
4 key driver of this preference is the active user participation that vinyl requires.) Specifically, this  
5  
6 key driver of this preference is the active user participation that vinyl requires.) Specifically, this  
7  
8 paper seeks to answer three research questions. First, how does materiality differentiate legacy  
9  
10 technology from its digital alternatives? Second, how does materiality facilitate users’  
11  
12 passionate, intimate connections to, and via, their legacy technology products? Third, how do  
13  
14 legacy technology users cope with the tensions inherent in being analogue users in a world where  
15  
16 digital technology has proliferated? Thus, our work contributes by addressing the important issue  
17  
18 of consumers’ reactions to the proliferation of digital technology in their lives (Lowe *et al.*,  
19  
20 2018). Next, this paper presents a review of the relevant literature, focusing in particular on the  
21  
22 work that led to these specific research questions being asked.  
23  
24  
25  
26  
27

## 28 **Conceptual Background**

### 29 *Legacy Technology*

30  
31  
32  
33 The term ‘legacy technology’ (a displaced dominant design) appears to have originated in  
34  
35 the computing industry in the 1980s when computer specialists who encountered organisational  
36  
37 resistance to upgrading to newer operating systems referred to the existing operating system as  
38  
39 legacy technology. In marketing, McNaughton *et al.* (2010) used the term legacy technology in  
40  
41 passing but without definition. In the organisational studies literature, legacy technology has  
42  
43 been called “old” (Adner and Snow 2010) or “re-emergent” (Raffaelli, 2014) technology while in  
44  
45 popular culture, it has been referred to as “regressive” technology (Hayes, 2006). Examples of  
46  
47 legacy technologies (and the newer technologies that have attempted to supersede them) are  
48  
49 vinyl records (cassettes, compact discs, MP3s, music streaming), mechanical watches (digital  
50  
51 watches), physical books (e-books), fountain pens (ball-point pens), film cameras (digital  
52  
53 watches), physical books (e-books), fountain pens (ball-point pens), film cameras (digital  
54  
55  
56  
57  
58  
59  
60

1  
2  
3 cameras) and steam train engines (diesel, electric). Consequently, it is clear that not only have  
4  
5 there been multiple instances of legacy technologies, there has also been some interest and  
6  
7 acknowledgement in the literature regarding their resurgence.  
8  
9

10 Yet, the extant literature on technology consumption does not fully explain the allure of  
11  
12 legacy technology in an era of technological proliferation. The widely-cited TAM (Davis, 1989)  
13  
14 does not explain the resurgence of “old” technology i.e. what happens beyond the top of the “S”  
15  
16 curve (Nokelainen and Dedehayir, 2015). More recently, Kozinets (2008) pointed out that the  
17  
18 prior dichotomisation of consumer technology ideologies (whereby consumers are either  
19  
20 technophobes or technophiles) was problematic. He identified four ideologies that govern the  
21  
22 consumption of technology, noting that since these ideologies are not mutually exclusive, people  
23  
24 could express elements of both. His category of Green Luddites, who “view technological  
25  
26 development as destructive of nature and authentic ways of life” (Kozinets, 2008, p.870) could  
27  
28 certainly apply to users who stick with legacy technology due to nostalgia. His category of  
29  
30 Techspressives, who embrace technological innovation such as video gaming as “the supreme  
31  
32 fulfilment of pleasure” (Kozinets, 2008 p.870) would clearly include (the often younger) people  
33  
34 who embrace technological innovations whole-heartedly. However, the case of digital natives  
35  
36 who strongly prefer a legacy technology over its digital counterpart(s) does not fit neatly into any  
37  
38 of these ideologies. This is not an insignificant group – for example, 50% of vinyl buyers are  
39  
40 aged under 35 (Hassan, 2016). This suggests that legacy technology use, especially among  
41  
42 digital natives, is worthy of study in its own right.  
43  
44  
45  
46  
47  
48

49 Although the Apple Newton<sup>TM</sup> was not technically a legacy technology (since it had  
50  
51 never been a dominant technology before it was discontinued), Muñiz and Schau (2005)’s study  
52  
53 of that abandoned brand community demonstrates the intense passionate relationships that  
54  
55  
56  
57  
58  
59  
60

1  
2  
3 people can develop with technological products. They suggested that it is the meaningfulness of  
4 material things makes them so fundamental to human existence. This prompts the question of if,  
5 and how, experiences with legacy technology products create meaning and emotional  
6 attachment. Belk suggests that digital possessions are “almost, *but not quite* [emphasis added],  
7 the singular objects of attachment that their physical counterparts are, especially among those not  
8 “born digital” (Belk, 2013, p.15). Given the resurgence in legacy technology even among those  
9 born after those technologies were no longer dominant, it is worth asking what these differences  
10 are, that make digital possessions “not quite” the same as their physical counterparts? The key to  
11 unlocking this puzzle may lie in Belk’s conceptualisation of material things” as “objects in the  
12 noun categories” (Belk, 2013, p.478) and his later comment that our “physical bodies and  
13 tangible possessions... continue to play a critical role in our sense of self” (Belk, 2014, p.1102).  
14 Thus, we surmise that it may be the material, physical nature of legacy technology products that  
15 facilitates the greater attachments that their users have to them.  
16  
17  
18  
19  
20  
21  
22  
23  
24  
25  
26  
27  
28  
29  
30  
31

32  
33 Taken together, these unanswered questions regarding legacy technology in the extant  
34 literature motivate our overall research purpose, which is to understand how the material nature  
35 of legacy technology makes some users passionately prefer it over its digital alternatives. We  
36 now explicate how other relevant literature has motivated our three specific research questions that  
37 address our overall purpose.  
38  
39  
40  
41  
42  
43  
44  
45  
46

### 47 *Vinyl*

48  
49 The only legacy technology that has been examined from a consumer perspective appears  
50 to be vinyl. Prior research on vinyl has uncovered a number of motives for preferring vinyl, all of  
51 which are likely to be transferrable to other legacy technologies. For example, people have  
52  
53  
54  
55  
56  
57  
58  
59  
60

1  
2  
3 justified their preference for vinyl for functional reasons such as rarity (Hietanen and Rokka,  
4 2015) and perceived technological superiority (Wallach, 2003). Research on organisational  
5 resistance to technological innovation also cites functional reasons for resistance to technological  
6 innovations including financial (Adner and Snow, 2010) and learning (Ram and Sheth, 1989)  
7 costs. Prior research (e.g. Bartmanski and Woodward, 2015; Hayes, 2006; Magaudda, 2011;  
8 Yochim and Biddinger, 2008) has also established that perceived authenticity (as opposed to the  
9 perceived inauthenticity of digital music formats) drives preferences for vinyl. Authenticity, that  
10 which is real, genuine and true, is sought because it is critical to consumer identity projects  
11 (Beverland and Farrelly, 2010) and person-possession attachments (Fernandez and Lastovicka,  
12 2011).

13  
14  
15 A primary determinant of perceived authenticity is heritage or history (Beverland, 2006).  
16 Thus it is not surprising that another common justification for preferring vinyl is personal  
17 nostalgia, based on a personal lived history that includes experience of that legacy technology  
18 (Plasketes, 1992; Shankar, Elliott and Fitchett, 2009) as well as prior admiration for the  
19 artists/music that was encountered via that product form (Bartmanski and Woodward, 2015).  
20 Thus personal nostalgia is a common reason for preferring vinyl especially among older people  
21 who have personal lived experiences of that technology in its heyday. However, the passion for  
22 vinyl cannot just arise from personal nostalgia (Nokelainen and Dedehayir, 2015), since some  
23 consumers who were born after vinyl was superseded also prefer vinyl (Hassan, 2016).

24  
25  
26 The passion for legacy technology displayed by the music producers, DJs and promoters  
27 interviewed by Hietanen and Rokka (2015) is consistent with the TAM premise that legacy  
28 technology often persists in specialist niches even though mainstream consumers move on to the  
29 next dominant technology relatively easily. However, because Hietanen and Rokka (2015)



1  
2  
3 intentionally set out to understand the emergence of countercultural markets from the  
4  
5 perspectives of these key market actors, their research did not focus on the lived experiences of  
6  
7 ordinary users of vinyl. Therefore, we do not yet know how the actual experiences of vinyl  
8  
9 makes ordinary, non-music-industry users of vinyl so passionate about this physical product  
10  
11 form despite its limitations (e.g. its lack of portability). Consequently, the first specific research  
12  
13 question asked in this paper is: how does materiality differentiate legacy technology from its  
14  
15 digital alternatives?  
16  
17  
18  
19  
20  
21

### 22 *Materiality and Intimacy*

23  
24 To understand how materiality differentiates legacy technology from its digital  
25  
26 counterparts, we must first examine what materiality means. Despite Borgerson's (2005; 2013)  
27  
28 repeated calls for researchers to clearly explicate their view of materiality, the terms "material"  
29  
30 and/or "materiality" have often been used without clarification in prior research. However, most  
31  
32 often, it appears to be used to mean the *physicality* of something. For example, prior work has  
33  
34 referred to material objects as tangible (Miller 2008) or visible (Belk 2013) things (Muñiz and  
35  
36 Schau, 2005). Although the default meaning of materiality appears to be physicality, Orlikowski  
37  
38 (2000, p.20) suggests that materiality can also mean a concretisation of an abstract idea or  
39  
40 concept (e.g. when a thought - "I want to leave"- is materialised by way of an action - leaving the  
41  
42 room). This second meaning of materiality is evident in Hietanen and Rokka's description of  
43  
44 how disc jockeys ("DJs") "performatively display [their musical] taste" by playing rare and  
45  
46 novel tunes (2015, p.1573). Thus, this meaning of materiality is designated *performativity* to  
47  
48 distinguish it from the first meaning of *physicality*. The meaning of performativity is contested  
49  
50 (Gond *et al.*, 2016) with ongoing debate as to whether performativity originates from, and  
51  
52  
53  
54  
55  
56  
57  
58  
59  
60

1  
2  
3 reflects identity (Vigo, 2010) or whether it creates and maintains identity (Butler, 2011).

4  
5 Although a full discussion of the current debates on performativity lies outside the scope of this  
6  
7 paper, what is germane to our work is not contested – the notion that performativity is  
8  
9 *repetitive*. This is because it is the repetitive, ritualistic physical interactions between possessor  
10  
11 and possession that bind them together. Prior research explains how repeated physical  
12  
13 interactions with a material object create strong, intimate connections between the object and a  
14  
15 person (Fernandez and Lastovicka, 2011). This notion of interaction is also central to Janet  
16  
17 Borgerson’s characterisation of materiality as the co-creations, interactions and relations between  
18  
19 selves and not-selves (2005; 2013). Finally, Leonardi (2010) suggests a third meaning of  
20  
21 materiality – that of making a difference in the phenomenon of interest i.e. *significance*. Since  
22  
23 most other empirical work has not defined materiality, it is not surprising that this prior work has  
24  
25 not yet explored the relationships between these three different perspectives of materiality.  
26  
27 Therefore, the second specific research question asked is: how do the different perspectives of  
28  
29 materiality facilitate users’ passionate, intimate connections to, and via, their legacy technology  
30  
31 products?  
32  
33  
34  
35  
36  
37  
38  
39

#### 40 *Coping in a Digital World*

41  
42 Kozinets (2008) noted that although the four technology ideologies identified are not  
43  
44 mutually exclusive and hence can be straddled, this causes tensions that have to be negotiated.  
45  
46 Moreover, he concluded that “there seems [to be] very little ideological space left for consumers  
47  
48 to construct an oppositional viewpoint” to technology consumption as the path to social progress,  
49  
50 economic growth and personal pleasure (Kozinets 2008, p.879). Yet, Hietanen and Rokka (2015)  
51  
52 demonstrated that vinyl-playing dubstep DJs may both resist and utilise digital technology to  
53  
54  
55  
56  
57  
58  
59  
60

1  
2  
3 achieve their aims. This suggests that music is a fruitful context with which to examine the  
4 tensions of being analogue music users in a digital world. Prior research demonstrates that digital  
5 products are ubiquitous and extremely difficult to avoid, particularly in the workplace (Kozinets,  
6 2008) or when performing professionally (Hietanen and Rokka, 2015). For example, Muñiz and  
7 Schau (2005) demonstrated that consumers struggle to maintain their relationship with  
8 abandoned brands due to a lack of parts and eventual lack of compatibility. Consequently, our  
9 third specific research question asks: how do legacy technology users cope with the tensions  
10 inherent in being analogue users in a world where digital technology has proliferated?  
11  
12  
13  
14  
15  
16  
17  
18  
19  
20

21 Having reviewed the conceptual foundations of this research, this paper now describes  
22 the research context, method and activity undertaken.  
23  
24  
25  
26  
27

## 28 **Empirical Activity**

### 29 *Research Context*

30  
31  
32  
33 Bartmanski and Woodward (2015) describe how the vinyl disc, patented by Emil Berliner  
34 in 1888, was introduced to the USA in 1948. Vinyl discs, commonly referred to as records, or  
35 simply, “vinyl” became the dominant music format in the fifties and sixties. Then, vinyl was  
36 superseded - first in the eighties by cassettes and then in the nineties by compact discs (CDs).  
37 Styvén (2010) explains that vinyl rebounded in 2005, right around the time that commercial  
38 digital platforms such as Apple’s iTunes<sup>TM</sup> began to penetrate the mass market. Not only is vinyl  
39 the only non-digital music format that has increased in sales since then (Nokelainen and  
40 Dedeheyir, 2015), it was the fastest growing music format from 2010 to 2015 (Bartmanski and  
41 Woodward, 2015), capping off ten consecutive years of increasing sales (Nielsen, 2016).  
42  
43  
44  
45  
46  
47  
48  
49  
50  
51  
52

53 Vinyl is played on a turntable using a stylus (needle) to create sound from the grooves in  
54 the record. The common view of vinyl buyers is consistent with TAM and technology lifecycle  
55  
56  
57  
58  
59  
60

1  
2  
3 predictions i.e. that buyers are either (i) laggards resistant to change or motivated by nostalgia  
4  
5 (Plasketes, 1992) or (ii) those within specialist niches where the technology still retains  
6  
7 advantages (Hietanen and Rokka, 2015). However, recent research and market data suggest a  
8  
9 different picture, with industry reports differing on who is driving the resurgence in vinyl sales.  
10  
11 In the UK, YouGov identifies them as older men (aged 45-54) who consume music alone  
12  
13 (Gibson, 2016). On the other hand, an ICM study of Record Store Day attendees identifies the  
14  
15 demographic as younger, aged between 18-35 (Hassan, 2016), and as buying vinyl for the first  
16  
17 time (as opposed to older consumers who either continued to buy vinyl or were starting to rebuy  
18  
19 vinyl as new releases became available). A large scale academic sentiment analysis of online  
20  
21 discourses of vinyl buyers suggests they are rarely motivated by nostalgia, sound superiority,  
22  
23 opposition to technological progress, or availability, but rather the nature of the product allowing  
24  
25 users to actively participate in the listening experience (Nokelainen and Dedehayir, 2015).  
26  
27 Critically, the various prior explanations of preferences for vinyl consumption all relate to  
28  
29 materiality in some way.  
30  
31  
32  
33  
34  
35  
36  
37

### 38 *Research Method*

39  
40 Our study is contained within a larger, ethnographic examination of legacy technologies  
41  
42 in music consumption and production, photography and film making, and game playing.  
43  
44 Ethnographic methods were chosen for four reasons. First, initial exploratory research into this  
45  
46 area suggested that the experience of the technology was critical to its value. Second, although  
47  
48 both researchers were avid music fans, the first had no history with the format whatsoever, while  
49  
50 the other made the transition to novice enthusiast during the course of the project. Third, the  
51  
52 divergent findings and popular explanations for using legacy technology led us to believe that  
53  
54 immersion in the use of vinyl and engagement with the collector and user communities in which  
55  
56  
57  
58  
59  
60

1  
2  
3 it was embedded would be critical to unpacking consumer motivations, understandings, and  
4 practices. Finally, and related to the second point, many commercial providers of legacy  
5 technology stressed use and also held a range of events to drive engagement including in-store  
6 events such as Record Store Day (started in 2007 and held each year on a Saturday in April), and  
7 sponsored vinyl evenings in social venues such as pubs, stores, clubs, and fairs.  
8  
9

10  
11  
12  
13  
14  
15 The second author's engagement with vinyl as a medium began in 2011 with the  
16 purchase of a small turntable and a handful of records. From there on, his collection quickly  
17 grew to several hundred records and a much more sophisticated system. Engagement with users  
18 began on fan and collector sites, and also involved participant observation at two market stalls in  
19 a large English town, one dedicated to rare, high priced collectors' items, and the other, dealing  
20 in a broader range of releases at reasonable prices. Engagement with users also deepened, as the  
21 author became part of a social group of vinyl enthusiasts in the UK, sharing tips, listening to  
22 music, discussing genres, and the music industry more generally. Throughout this time, overseas  
23 trips involved pairing up with similarly minded collectors and visiting a range of local stores,  
24 often spending several hours at each, going through records. When the second author relocated to  
25 Australasia, ethnographic data collection continued, with twice-weekly visits to a group of seven  
26 stores, ongoing engagement with users and events, and discussions with members of the  
27 recording industry on vinyl. The first author came to vinyl much later than the second, engaging  
28 in three years of longitudinal observations and interactions with her local independent record  
29 store which included observations of multiple record store events. Prior to this, she had spent  
30 over a decade actively engaged with research within the music industry context, but un-related to  
31 vinyl. She has only very recently purchased her first vinyl record. The authors' combined  
32 ethnographic observations and in situ conversations specifically dedicated to vinyl amounted to  
33  
34  
35  
36  
37  
38  
39  
40  
41  
42  
43  
44  
45  
46  
47  
48  
49  
50  
51  
52  
53  
54  
55  
56  
57  
58  
59  
60

1  
2  
3 325 handwritten A4 pages of fieldnotes and 120 photographs (of collections, Record Store Day  
4 gatherings, markets, dedicated spaces for collections and listening, and copies of historic  
5 originals of important events that shaped people's engagement with vinyl).  
6  
7

8  
9  
10 The data also include semi-structured depth interviews with 26 vinyl collectors in nations  
11 at the forefront of the so-called vinyl revival: the United Kingdom (12), New Zealand (11), and  
12 the United States (3). Fortuitously, four of these collectors were also owner-managers of  
13 independent "record" stores dedicated to vinyl and were useful in providing broader insights  
14 about trends. Both authors and a research assistant initially utilised their interpersonal networks  
15 to locate participants and then snowball sampling led to additional participants. After obtaining  
16 informed consent in writing, we asked questions to elicit participants' vinyl back stories,  
17 including their first purchase and the reason for it, the first time they were aware of vinyl, and  
18 where they purchased it from. We then asked about their collections, the driving motivation for  
19 it, how it was structured, the role of particular types of cues (such as pressings), decisions to add  
20 or reduce, where and how it was stored, and collection size. From there we discussed the why  
21 and how of consumers' vinyl consumption. Based on previous answers we probed into the role  
22 of music in participants' lives, the role of vinyl and other formats within it, purchasing behaviour  
23 and practices, and engagement and listening practices. In each case we began with grand tour  
24 questions ("tell me about your collection?") and used floating prompts ("why do you want first  
25 pressings?") to follow up interesting lines of inquiry.  
26  
27  
28  
29  
30  
31  
32  
33  
34  
35  
36  
37  
38  
39  
40  
41  
42  
43  
44  
45

46 ---Insert Table 1 about here---

47  
48  
49 As Table 1 shows, our participants ranged in age from 25 to 60. Twenty-two of them  
50 were male, consistent with the overwhelmingly male demographic of the group termed "core"  
51 collectors by record store retailers. Two of the three female collectors interviewed began  
52  
53  
54  
55  
56  
57

1  
2  
3 collecting in their own right because their long-term (male) partners were already keen collectors  
4  
5 when they first met, while the third began collecting with her husband when he inherited his late  
6  
7 parents' vinyl collection. Twenty-two of the participants were of European descent, with the  
8  
9 remaining three being of African American, Hispanic, and Arab origins respectively. Participants  
10  
11 were chosen based on a number of criteria (although, as per theoretical sampling, additional  
12  
13 considerations were added as a result of our emergent insights). These include current  
14  
15 engagement with vinyl (users had to be current consumers of the format), different pathways to  
16  
17 vinyl consumption (including those who never gave up the format entirely even if they may have  
18  
19 also used other formats at times; those who had come back to vinyl, first time users), different  
20  
21 levels of engagement (collectors, fans for whom music was a core defining life theme, and those  
22  
23 more casually involved with music but nonetheless who preferred vinyl over other formats), and  
24  
25 differences in exposure to vinyl while growing up (since industry data and research challenged  
26  
27 the importance of nostalgia as a key motivation for first time adoption.)  
28  
29  
30  
31  
32  
33  
34

### 35 *Analysis*

36  
37 Interviews were transcribed verbatim, resulting in 387 pages of single-spaced transcripts.  
38  
39 As explained earlier, both authors' differing levels of field engagement and previous  
40  
41 involvement with vinyl brought different perspectives to their collection and analysis of the data.  
42  
43 Thus they initially independently manually engaged in open and axial coding of the data  
44  
45 (Spiggle, 1994). Subsequently, they shared their codes, themes and insights, before  
46  
47 collaboratively engaging in the final stage of more focused, selective coding. The process was  
48  
49 iterative, with the researchers continually tacking between the open codes, axial codes, fieldnotes  
50  
51 and the relevant literature.  
52  
53  
54  
55  
56  
57  
58  
59  
60

1  
2  
3 Throughout, emerging insights were shared with participants and groups the authors were  
4 involved with and more generally with other users of vinyl, lapsed users, music industry insiders,  
5 media releases and extended talkback on radio. This population checking had a number of  
6 benefits. First, it enabled the researchers and participants to reflect on their practice and  
7 motivations, often triggering discussions that began with strong views such as “real music lovers  
8 prefer vinyl because it sounds better” but which then progressed to reveal deeper reflections  
9 about self-authentication, identity, and the role of different types of music media in everyday  
10 situations. Second, population checking began with statements along the lines of “nostalgia has a  
11 lot to do with it” to discussions about growing up with vinyl and music, the role of music in  
12 one’s life, and why the vinyl revival was driven by consumers with no formative experience of  
13 the technology. Third, discussions about the limitations of vinyl were also frequently brought up  
14 by lapsed users and also, more reluctantly, by current users, resulting in a broader engagement  
15 about the format, music, and technological change that helped inform the results.  
16  
17  
18  
19  
20  
21  
22  
23  
24  
25  
26  
27  
28  
29  
30  
31  
32  
33  
34

### 35 **Empirical Findings**

36 Having explained how we conducted our empirical activity, we now report on our  
37 analysis of our data. During our analysis, the ability of the vinyl to facilitate connections between  
38 self and personal history, music and community because of its physical nature became evident.  
39 Thus, materiality (physicality and performativity) and connection are unifying themes  
40 throughout the different sub-sections of our findings. We first report on how the physicality of  
41 vinyl facilitates intimate connections between user and object before describing how  
42 performativity facilitates users’ connections with their personal history and identity. Then, we  
43 explicate how physicality and performativity work together to facilitate users; connections with  
44  
45  
46  
47  
48  
49  
50  
51  
52  
53  
54  
55  
56  
57  
58  
59  
60



1  
2  
3 others, before concluding with a discussion of how users cope with being analogue music users  
4  
5 in a world where digital technology is proliferating.  
6  
7

8  
9  
10 *Physicality facilitating intimate connections with the object*  
11

12 Participants' comments revealed the sheer significance of vinyl in their lives and to their  
13 identities. When asked if he would continue to buy vinyl, Aaron [WM24] declared "Yes of  
14 course, it's a given! [If] I'm breathing and I can walk, I'm buying records!" In fact, Aaron and  
15 several other participants reported planning domestic and international trips around buying vinyl.  
16 Colin [WM60] even persuaded his bride to include a promise to tolerate his vinyl collecting habit  
17 in her wedding vows. (Observations at another vinyl collector's wedding also noted how two of  
18 his groomsmen's speeches lauded the bride for her tolerance of the groom's vinyl collecting).  
19 David [WM28] summed up the importance of vinyl to many participants when he said that his  
20 records are "my most precious possessions". Vinyl often held a sacred, never-sell status (Belk *et*  
21 *al.*, 1989) for participants. For example, even when experiencing financial ruin in the wake of the  
22 bankruptcy of his independent record store, Phil [WM44] declared, "I'd never trade them [my  
23 vinyl]. I'm hoping to be buried with them... It's who I am. It's who I represent". When asked if  
24 and how they would dispose of any records, they usually responded that only space limitations  
25 would lead to record disposal, and that disposal would usually only involve selling or trading  
26 them at a second-hand vinyl store. On the other hand, they reported no problem throwing away  
27 CDs or deleting digital music. This suggests that users are more emotionally attached to vinyl  
28 than to other music formats.  
29  
30  
31  
32  
33  
34  
35  
36  
37  
38  
39  
40  
41  
42  
43  
44  
45  
46  
47  
48  
49  
50

51 Prior work that has examined emotional attachment to (Belk, 1988) and even passionate  
52 love for (Lastovicka and Sirianni, 2011) possessions has noted a virtuous circle - people like to  
53  
54  
55  
56  
57  
58  
59  
60

1  
2  
3 physically touch the objects they are attached to, and that touching then leads to an exchange of  
4  
5 essences, bonding the person to the object even further (Fernandez and Lastovicka , 2011). The  
6  
7 data revealed the importance of physicality in intertwining vinyl and music. Littel and Orth  
8  
9 (2013) made the important observation that although people usually perceive products via  
10  
11 multiple senses, most prior work on tangibility has studied a single type of sense in isolation.  
12  
13 Thus we conceptualise physicality as having the potential to facilitate multiple modes of  
14  
15 interaction between a person and a thing. The ability of vinyl to engage multiple senses (as  
16  
17 opposed to digital music forms only engaging the one sense – hearing), is a key factor in its  
18  
19 desirability. For example, John [WM35] declared that “music is not just about the music; music  
20  
21 is about the vision as well and I’m not talking about video clips... I’m talking about music as in  
22  
23 a vinyl – about an object that you pick up. I mean the music is sitting inside here [the vinyl  
24  
25 record] but it’s actually the cover artwork that you could look at... you can really look at this  
26  
27 thing as a work of art”. John’s acknowledgement of the importance of visual manifestations of  
28  
29 music resonates with Wallach’s (2003) observation that visual stimuli are more involving than  
30  
31 sonic stimuli, enabling the audience to be drawn into the experience of that stimuli. However,  
32  
33 what is interesting is that John rejects the current music industry practice of adding visual stimuli  
34  
35 to music via the creation of a music video. Instead he prefers more traditional visual stimuli in  
36  
37 the form of static cover art on the protective cardboard sleeves that vinyl records come with. His  
38  
39 preference for cover art is not unique, as evidenced by the increasing popularity of cover art as  
40  
41 collectibles in their own right (Bartmanski and Woodward, 2015; Yochim and Biddinger, 2008).  
42  
43  
44  
45  
46  
47  
48

49 The visual or aesthetic quality of vinyl can often extend to the actual visual nature of the  
50  
51 vinyl record itself, as well as the cover art on the accompanying cardboard sleeve packaging.  
52  
53 When asked why he believed vinyl was increasing in popularity, Ben [WM36] replied that he  
54  
55  
56  
57  
58  
59  
60

1  
2  
3 believed “it is the combination of a desire for a tangible product and with the rise of MP3s, I  
4 think people who really love music as the art form, they want something for their money, they  
5 want to buy into the sort of piece of art that it is.” He further elaborated that besides the vinyl  
6 record itself being visually perceptible and having aesthetic beauty, the ability to touch, feel and  
7 hold the product form gives it value (“it is a weighty item, you feel like it is worth the £20, £30,  
8 or more that you paid for it”) which is augmented further by the visual pleasure provided by the  
9 record sleeve. In his view, the record’s weight and value is augmented by the packaging in a way  
10 that connects him to the artist and the artist’s music. He explained,  
11  
12  
13  
14  
15  
16  
17  
18  
19  
20

21 “it looks great when you open it [the sleeve] up, you look through it, you look at all the,  
22 all the liner notes and then you pull the record out and yeah, often it is some sort of  
23 beautifully coloured piece of shellac and yeah it is just a great, it is a whole, then you  
24 listen to it and it is yeah you just can’t get that with MP3s or CDs, it is just not the  
25 same... all you really see [with MP3s and CDs], is you just hear it ...it is just, you don’t  
26 get the same connection with the artist and the record as a whole.”  
27  
28  
29  
30  
31  
32  
33  
34

35 To Ben, the ability to physically experience and interact with vinyl using multiple senses allows  
36 the vinyl to facilitate a greater connection for him with the artist(s) and the music it embodies.  
37 Similarly, Colin [WM60] believed the importance of the cover art on the vinyl sleeve should not  
38 be underestimated because participants use its larger size as a common justification for  
39 preferring vinyl over compact disks (“you can get that [cover art] with a CD, but it’s not quite  
40 the same “it’s shrunk down and less thought goes into it”). We note that even though the cover  
41 on a compact disk might be identical to the original cover of the vinyl record, Colin views the  
42 CD cover as less meaningful. The information provided by the vinyl sleeve is even greater with  
43 albums known as gate-folds, a type of sleeve which opens up to be twice the size of an ordinary  
44  
45  
46  
47  
48  
49  
50  
51  
52  
53  
54  
55  
56  
57  
58  
59  
60

1  
2  
3 album sleeve and permits additional information such as photographs and information about the  
4 songs to be presented. As Tony [WM50] explained, “You pick up the record and you can see the  
5 grooves and you can see the songs and the tracks and where they start and where they end and  
6 how long they are going to go for. And then you put it on the thing [record player] and you  
7 watch...and you put the needle on and you watch the record spin. It spins...its very visual. It’s  
8 this visual aspect that’s really cool”. Tony’s comments indicated he is a highly involved music  
9 collector who values the physicality of vinyl because of the extra information it offers.  
10  
11  
12  
13  
14  
15  
16  
17  
18

19 However, the visual aspects of vinyl do more than convey information, they create a  
20 perception that the artist is physically embodied in the record. Fieldnotes made after the  
21 interview with Steve [WM43] note: “he loves his vinyl. During the interview (at Steve’s parents’  
22 home, where his collection is stored), he showed me his extensive collection, joyfully running  
23 his fingers along the arranged spines of the records, all of which were aligned perfectly with one  
24 another and in alphabetical order”. Steve explained he is passionately devoted to his vinyl  
25 because  
26  
27  
28  
29  
30  
31  
32  
33  
34

35 “gate-fold [albums] with inserts from 1974... there should be museums to those things –  
36 they’re some of the most beloved objects in the world... they’re effing amazing...  
37 fantastic – yeah absolutely. I mean the covers... you’re talking about artists that you have  
38 almost unbridled love and admiration for and then you have the physical embodiment of  
39 that with an authentic object of the time that physically represents the accomplishment  
40 that lies therein, with inserts and a big gate-fold – they’re my favourite objects in the  
41 world... it is its own work of art and the way it just drips and bleeds authenticity. This is  
42 what the band put out. This is what they gave to the world. This is the – it’s like holding  
43 the pen that Charles Dickens wrote with or something, I mean this is the album. It’s so  
44  
45  
46  
47  
48  
49  
50  
51  
52  
53  
54  
55  
56  
57  
58  
59  
60

1  
2  
3 democratic, you can have something that is blessed in that way and there are millions of  
4  
5 them in some cases” Steve [WM43].  
6

7  
8 Despite Walter Benjamin’s lament that mass-production would lead to the loss of the original’s  
9  
10 aura in the copy (1936/1968), it is clear that Steve still perceives his copy of a mass-produced  
11  
12 vinyl record as being factually linked to the artist and hence containing the artist’s essence.  
13  
14 Given the difficulty of perceiving an absent person as embodied in a trace that they have created  
15  
16 (Belk 2014), the visual nature of the cover art on the album cover appears to play a critical role  
17  
18 in augmenting the music contained in the record that is sensed aurally, allowing the record to  
19  
20 become a “physical embodiment” of the artist. Moreover, the cover art visually signifies the era  
21  
22 from which the record and the recording artist originated. Thus cover art makes the vinyl record  
23  
24 what Steve characterises as “an authentic object of its time”. Not only that, his statement that it  
25  
26 “drips and bleeds authenticity” reveals his view that the authentic essence or aura of the artist  
27  
28 contained in the vinyl can be transmitted by the vinyl. This aura makes the vinyl record authentic  
29  
30 (Alexander, 2007), and gives it the capacity to carry and transfer (“you can have something that  
31  
32 is blessed”) the contagious magic (Fernandez and Lastovicka, 2011) of the original, sacred  
33  
34 artist(s).  
35  
36  
37  
38  
39

40 The ability of vinyl to interact with the visual and sonic senses of its users can be  
41  
42 augmented by its interactions with other senses also. For example, John [WM35] noted the  
43  
44 additional importance of the feeling and smell of vinyl when he said “this is the thing that we’ve  
45  
46 lost with the digital medium, music is not just the aural [sonic] experience, it’s also the tactile  
47  
48 [and] visual experience which you get. Like anybody who’s ever collected records knows what  
49  
50 I’m talking about is when you pull out that record from the sleeve you actually squeeze that  
51  
52 sleeve open a little bit and you have a smell of the inside, right? You smell the inside of that  
53  
54  
55  
56  
57  
58  
59  
60

1  
2  
3 paper cardboard and you smell the vinyl, you know.” We interpret John’s comments to infer that  
4  
5 being able to touch and smell the vinyl augments the ability to see and listen to the vinyl. This  
6  
7 was reinforced through participant observation while accompanying John and his wife on a  
8  
9 ‘picking’ trip (picking is the emic term for a “lucky dip” type hunt where one “picks” through  
10  
11 unorganised piles of records, hoping to unearth something interesting). Fieldnotes record how  
12  
13

14 “we enter a large store where records are stacked in boxes in no particular order (there’s  
15  
16 barely room to move between the makeshift rows), we are told that there are just two  
17  
18 hours left before closing time (a warning that was fortuitous), so John and his wife  
19  
20 quickly part ways, picking through boxes in different rows, calling out to one another if  
21  
22 they find something of mutual interest, calling me over when they find something they  
23  
24 think I may like. In two hours, they find three low priced records. My fingers tire of  
25  
26 flicking sleeves but I continue nonetheless, while the smell of old sleeves and vinyl is  
27  
28 intense, and I’m almost thankful after two hours for fresh air” [Fieldnotes 8/6/2016]  
29  
30  
31  
32

33 As David [WM28] rationalised that the desire for being able to physically interact with objects is  
34  
35 “only natural. As humans you want to be able to touch something and feel something, and have  
36  
37 that feeling of more of a relationship with the physical object.” The preceding discussion of how  
38  
39 the physical nature of vinyl allows people to interact with it using multiple (as many as four out  
40  
41 of the five) senses is critical to users developing intimate, passionate connections with vinyl  
42  
43 since they can interact and hence be contaminated by it via multiple modes, allowing them to  
44  
45 have “more of a relationship” with it.  
46  
47  
48  
49  
50  
51  
52  
53  
54  
55  
56  
57  
58  
59  
60

1  
2  
3 *Performativity facilitating connections with identity*  
4

5 The physicality of vinyl goes beyond imbuing this physical product form with greater  
6 value than its digital counterpart, to also facilitating the performativity of vinyl because vinyl can  
7 make abstract phenomena concrete. For example, David [WM28] alluded to the performativity  
8 of vinyl when he said, “The song is not just a song. It’s the grooves that you’re playing.” His  
9 comment suggests that the physicality of vinyl allows the vinyl to performatively translate a song  
10 into something concrete that can be seen as well as being heard. Moreover, the vinyl is able to  
11 translate musical tastes into something visible that the owner and others can also comprehend.  
12  
13  
14  
15  
16  
17  
18  
19  
20

21 Another type of performativity was alluded to by Kayla [WF27] when she said that  
22 “vinyl is “more of a ‘collection’ when there are tangible items sitting in your house rather than  
23 random electronic items sitting in your iTunes™.” This is consistent with Hietenan and Rokka’s  
24 (2015) finding that when DJs perform by playing vinyl, they go beyond expressing themselves to  
25 sharing their cultural expertise with their audience. Thus, a vinyl collection can be a physical  
26 manifestation of the owner’s abstract taste in music (Brown and Sellen, 2006), performatively  
27 reflecting one’s identity to oneself and to others. Despite predictions that digital possessions  
28 would supersede physical ones (Belk 2013), the collectors interviewed appeared to find it hard to  
29 let go of the latter. For example Mike [WM45], who despite being married with two children and  
30 living in his own home, stores “six foot [2 metres] worth” of vinyl at his mother’s home because  
31 “If there’s a physical artefact I can build a whole set of memories and recollections. If it’s a  
32 digital thing I don’t have those same – but then I’m not a Facebook guy so I don’t have that  
33 digital environment to allow me to remember that stuff.”  
34  
35  
36  
37  
38  
39  
40  
41  
42  
43  
44  
45  
46  
47  
48  
49  
50

51 Mike’s acknowledgement that he is “not a Facebook guy” is consistent with Belk’s  
52 (2013) speculation that generational differences could exist, with digital natives placing less  
53  
54  
55  
56  
57  
58  
59  
60

1  
2  
3 importance on having physical (rather than digital) items in their music collections. However, as  
4  
5 a whole, our data indicates that the desire for physical collections that performatively display  
6  
7 one's musical tastes transcends generations. For example, Tom [WM25] made a clear distinction  
8  
9 between vinyl and its digital counterpart, the MP3s, when he explained how "when I bought my  
10  
11 first record, I already had the mps3 but I wanted to own a piece of music. I just didn't want to  
12  
13 just have the song. [*Int: Is this how you feel about MP3s? That you just have the song but not*  
14  
15 *own a piece of music?*] Yes exactly...digital music doesn't really exist. It's just there." Being able  
16  
17 to experience something physically appears to be critical to something being perceived as  
18  
19 becoming physically substantive. Moreover, physicality was fundamental in creating feelings of  
20  
21 ownership, even among digital natives. Kayla [WF27], was insistent that "tangibility is quite  
22  
23 important... feel and touch... you can see it and feel it and it becomes more of an experience,  
24  
25 more of a social occasion... at the same time you can *see* [emphasis present] it play... that's  
26  
27 quite special and people often forget that you can see music happen... toddlers are quite  
28  
29 interested, because it's quite cause and effect because when you put the needle down it plays a  
30  
31 tune, whereas you don't get that when you're hitting play on the remote control." Kayla's  
32  
33 comments reveal two ideas that were commonly found throughout the data. First, many  
34  
35 participants reflected the importance of touch because it permits the transfer of essences between  
36  
37 the toucher and the touched object, connecting the two (Belk, 1988; Fernandez and Lastovicka ,  
38  
39 2011). Second, being able to visualise and physically participate in the act of playing bolsters her  
40  
41 perception of being able to influence events. Other participants also commented on the  
42  
43 satisfaction gained from being able to actively participate in the playing experience. For  
44  
45 example, Sam [Arab M35] told the interviewer:  
46  
47  
48  
49  
50  
51  
52  
53  
54  
55  
56  
57  
58  
59  
60



1  
2  
3 “I do like the crackly sound as well ... it’s nice that that’s there, that kind of  
4  
5 reassurance noise really... then the music takes over and it’s quite a nice kind of way  
6  
7 to start just getting that needle on the record and feeling like the electricity is flowing  
8  
9 through it .... I just feel like you’re sort of doing something ... like reinventing the  
10  
11 wheel a bit, you just feel that you’re actually doing something with some physical  
12  
13 objects ... It just feels all encompassing, you’re within the music more and that’s what’s  
14  
15 important for people who are really big into music I think, to feel a part of it... its  
16  
17 something tactile, moving the needle...it’s a whole process, you really feel like you’re  
18  
19 engaging with the music somehow more than if you go put it on the tray and click play...

20  
21  
22  
23 Our interpretation of Sam’s comments goes beyond Styvén’s (2010) finding that people with  
24  
25 higher music involvement seek tangibility, to reveal how those more highly involved people also  
26  
27 want to interact with the music, in terms of participating in the playing experience. His comment  
28  
29 about the “crackly sound” that is a “reassurance noise” also hints at how vinyl provides sonic  
30  
31 feedback, facilitating the two-way nature of this interaction. This feedback from the vinyl record,  
32  
33 coupled with other comments that the warmer and richer sound from vinyl (Wallach, 2003) is  
34  
35 more human-like (Yochim and Biddinger, 2008) is important. Anthropomorphism, the innate  
36  
37 human tendency to attribute human or human-like characteristics to non-humans (Triantos *et al.*,  
38  
39 2016), allows the person-object relationship to more closely resemble that a relationship between  
40  
41 humans (“records are people too” – David WM28). The fundamental human need to connect to  
42  
43 others can be fulfilled by anthropomorphised objects (Lastovicka and Sirianni, 2011). However,  
44  
45 as the next section will explain, vinyl can also fill this need by facilitating connections between  
46  
47 its user and a larger community of individuals implicated in the trajectories of vinyl collectors’  
48  
49 experiences with their vinyl.  
50  
51  
52  
53  
54  
55  
56  
57  
58  
59  
60

1  
2  
3  
4  
5  
6 *Physicality and Performativity facilitating connections with others*

7  
8 Vinyl collectors explained how the playing requirements of the vinyl format required that  
9  
10 the listening experience be more mindful. Unlike other music formats, playing vinyl requires the  
11  
12 active participation of at least one listener (hence our characterisation of vinyl collectors as  
13  
14 “users”). As Ben [WM36] explained that “the benefit of... listening to music on my turntable as  
15  
16 opposed to just ... iTunes... is that I am much more engaged with that record... If I have got a  
17  
18 record on the turntable, chances are I am not going to leave it for a long period of time because I  
19  
20 know I have got to turn it over so it... will have more of my attention”. Paul [WM44]  
21  
22 corroborated Ben’s view, describing as vinyl having more “weight”. He explained how  
23  
24 “something about the ritual and ceremony... gives it [vinyl] a greater weight and it gives it  
25  
26 greater attention and I get greater relaxation out of it and more enjoyment. The going and turning  
27  
28 it over and the – taking things out of the sleeves, listening whilst reading the lyrics and things  
29  
30 like that. That – it just works perfectly with how I want to consume good quality music. Um...  
31  
32 and that ritual I think has been amplified ... by friends. When you find that in common ... again  
33  
34 amplifies the ritual of it.”

35  
36  
37  
38  
39  
40 As Paul’s comments illustrate, the physicality of vinyl is augmented by the ritualistic  
41  
42 experiences involved in acquiring, playing and listening to it. Vinyl does more than allow users  
43  
44 to interact with the vinyl object during the listening experience. Physicality augmented with  
45  
46 ritualistic experiences also (regularly or occasionally) facilitates players’ interactions with other  
47  
48 listeners. Kayla [WF27], who got involved in collecting vinyl in her own right because her  
49  
50 partner Tom, a part-time DJ [WM25] was a keen collector, pointed out how “putting on a record  
51  
52 becomes more of a social experience rather than MP3s or your iTunes<sup>TM</sup> and iPod<sup>TM</sup>, which are  
53  
54  
55  
56  
57  
58  
59  
60

1  
2  
3 all quite solo”. The communality of this listening experience was also noted by John [WM35]  
4 who said “when I go to Mike and Nicole’s place, we’ll take turns in picking records and putting  
5 something on and we’ll surprise each other with what we chose and you really – it almost  
6 becomes a communal shared experience when we each take turns putting on a record, you  
7 know?” The physical vinyl record acts an anchor for the communal listening experience and  
8 even, may create an instant bond (Brown and Sellen 2006). This bond arises from the shared  
9 appreciation for the same music, in the same format and often results in a listening community.  
10 Shared self is created when people recognise commonalities (Lastovicka and Fernandez, 2005)  
11 that make them members of the same small world (Gainer, 1995). So the repetitive physical  
12 interactions of the listener with the vinyl and the resultant performativity shared with other  
13 listeners makes vinyl more than a just physical object that performatively demonstrates shared  
14 musical tastes. As the listeners focus their attention on a common object, vinyl also acts as a  
15 nexus that connects the listeners via their shared interests, musical tastes and listening  
16 experiences. On one hand, the vinyl performatively demonstrates the musical tastes of the user  
17 who selected it. On the other hand, the music thus performed may influence other listeners’  
18 tastes. Thus the communal listening experience builds connections between listeners on multiple  
19 levels as shown in this fieldnote:  
20  
21  
22  
23  
24  
25  
26  
27  
28  
29  
30  
31  
32  
33  
34  
35  
36  
37  
38  
39  
40

41  
42 “...the host, her husband, and two of the other guests are avid vinyl collectors. After  
43 dinner, we move into the living area to listen to vinyl. The collection takes centre stage in  
44 the room, on shelves lining a whole wall. We carefully look at the spines, commenting on  
45 records we love, and discussing shared experiences of ownership, when we first heard the  
46 record, seeing the band live, and most loved songs. The host brings out boxes of singles  
47 (45’s) organised by decades (60s to 90s) and suggests we each take turns to pick and play.  
48  
49  
50  
51  
52  
53  
54  
55  
56  
57  
58  
59  
60

1  
2  
3 The room falls silent as we each start picking through a box, selecting a few tracks. The  
4  
5 first record goes on and everyone waits in anticipation before smiling in recognition at the  
6  
7 opening bars or exclaiming “I know this!” The engagement with the music is intense,  
8  
9 bordering on reverence, and the conversation is muted, becoming more lively between  
10  
11 tracks as people reminisce about the original of the artist, or the motivations for choice.  
12  
13 Each guest is eager for their turn to come around again, and changes between records  
14  
15 become quicker as excitement builds throughout the evening.... Four hours pass un-  
16  
17 noticed before we realise the last trains have ceased running.” [Fieldnotes 7/4/17]  
18  
19

20  
21 As preceding observation describes, listeners immersed within the liminal space generated by the  
22  
23 music (Boyce-Tillman 2009) develop a sense of *communitas* that produces collective joy (Turner  
24  
25 2012). This joy can begin long before the vinyl is played in the company of friends. Participants  
26  
27 recounted the pleasure of their interactions with like-minded sellers of vinyl and other buyers in  
28  
29 the shopping experience. For example, Phil [WM44] noted that “unless you shop at [a major  
30  
31 international music retail chain] which is a disaster... the shopping experience is quite an  
32  
33 important part of the whole process and adds [to it because] ... you’re basically interacting with  
34  
35 people on a similar wavelength.” Phil’s comment is consistent with the second author’s  
36  
37 experience of the picking session described earlier, which also involved forms of *communitas* as  
38  
39 the clerk commented positively on their finds, while those in line smiled at one another and  
40  
41 showed off their finds, generating further discussion. Although Phil’s views could have been  
42  
43 influenced by his role as an independent record store owner in New Zealand, Ivor [WM40] from  
44  
45 the United Kingdom corroborated this from a shopper’s perspective. Ivor explained why he  
46  
47 enjoyed shopping for vinyl in stores as opposed to shopping for it online. He explained how  
48  
49  
50  
51  
52  
53  
54  
55  
56  
57  
58  
59  
60

1  
2  
3 when he was younger and shopped at a major international music retail chain [incidentally the  
4 same chain mentioned by Phil],  
5

6  
7 “you’d just go in – asking for some information, you probably just buy your record and  
8 that’s it and you bring it home and that’s where your relationship – your story starts. But  
9 [with] the specialist stores... there’ll actually be conversations going on around the  
10 counter. You get to know people there and over the period you were in there you’d make  
11 your decisions on which records to buy. But I can still remember conversations that I had  
12 at certain times when I pull a record out now that – [I bought] 20 years ago – I remember  
13 who I was speaking to and what it was obviously that created your need or desire to have  
14 that record. You benefit from going to a store ... that experience is all part of the joy of  
15 buying...music”.

16  
17  
18  
19  
20  
21  
22  
23  
24  
25  
26  
27  
28  
29  
30  
31  
32  
33  
34  
35  
36  
37  
38  
39  
40  
41  
42  
43  
44  
45  
46  
47  
48  
49  
50  
51  
52  
53  
54  
55  
56  
57  
58  
59  
60  
Ivor’s comments are consistent with other participants’ comments as well as the second author’s  
fieldnotes that record how he would buy records at the market each Saturday, engaging in  
“discussing various periods of music” with the vendor, leading him to move “beyond buying  
records of CDs that were not mastered properly, or records of bands I know, to new-to-me  
genres, surprising myself by buying heavily from the pre-punk period (something which I had  
rarely done)... Up until now I’d primarily brought funk records, so the purchase surprised Dave,  
but he notes he’ll dig around at home to find some more, warning me that many of the records  
are more than the usual £35 I like to spend. I can’t wait for next Saturday to see what he has”.

Thus Ivor’s quote and the second author’s described experience are both evidence of three  
important ideas that were also articulated by other participants. First, the buyer has a shared story  
with a record that can start when it is unwrapped in the privacy of his home, or even beforehand,  
during the purchase experience. Second, before even being played, the physical record can act as

1  
2  
3 a cue to the repository of associated memories even decades later. The memories of the buying  
4 and playing experience augment the vinyl as corroborated by Aaron's [WM24] belief that "if  
5  
6 you've gone out and physically hunted a record and sourced it yourself, you value it. You've got  
7  
8 a story behind buying it, and you remember the first time you played it." Third, Ivor's comments  
9  
10 allude to the joy that arises from the interactions with one or more shared selves during the  
11  
12 purchasing experience. This shared joy persists and grows when listening to the records alone or  
13  
14 with friends because it accumulates onto, or "gives weight" (Paul, WM44) to the physical record,  
15  
16 leading Aaron to exclaim "you have no idea [of] the amount of joy you get from a good bunch of  
17  
18 records. You get a warm glow."  
19  
20  
21  
22  
23

24 The first author's prolonged engagement with an independent, neighbourhood record  
25  
26 store over five years demonstrated how communities can coalesce around the vinyl listening  
27  
28 experience. When the store was in the main street of its suburban shopping centre, it was  
29  
30 frequented by two groups during the day, who also attended the occasional weekend and night  
31  
32 time vinyl DJ music events held at the store. As the first author's fieldnotes made after observing  
33  
34 one such evening event describe:  
35  
36

37 "It's a bit incongruous seeing the group of middle-aged males (mostly dressed in lived-in  
38  
39 boot-cut jeans and faded concert t-shirts featuring classic bands like Pink Floyd) crushed  
40  
41 together in the tiny store with the group of teenagers of both sexes (in their skinny jeans  
42  
43 and brand new t-shirts featuring "emo-pop" bands such as Fall Out Boy and Panic at the  
44  
45 Disco.) A few parents waiting for their teens told me they were initially disconcerted to  
46  
47 see the older men there till their teens assured them that these guys were "alright" and  
48  
49 would watch out for them if "outsiders" hassled them." [Fieldnotes 12/08/14]  
50  
51  
52  
53  
54  
55  
56  
57  
58  
59  
60

1  
2  
3 Neither group had much money to spend at the store and it eventually folded. It was resurrected  
4 in a rented garage on the outskirts of town, and furnished with old couches that were often filled  
5 with both groups of vinyl fans who addressed each other by first names, demonstrating how  
6 shared interest in vinyl and shared listening experiences at the store had bonded them into a  
7 community of listeners.  
8  
9

10  
11  
12  
13  
14  
15 The shared appreciation for vinyl not only creates and extends one's interpersonal  
16 network as above, but also extends to people outside that network. For instance, David [WM28]  
17 an Australasian DJ often went overseas to play at "gigs" and purchase new music. David  
18 reported a number of instances where fellow vinyl collectors had asked international vinyl  
19 retailers to put aside special records for him. For example, he recounted how "I played Seattle  
20 this year and when I went to the local record store there, they had heard I was coming and left  
21 some [records] aside for me... when people know you for your record taste[s], the records really  
22 find you." Prior work on shared self (Lastovicka and Fernandez, 2005) found that when a dyad  
23 shares a common identity and developed a sense of shared self, one party may grant the other  
24 party a concession or favour. Our research demonstrates how the power of shared self can also  
25 have a multiplicative effect throughout a network with mediating people facilitating favours  
26 between two otherwise unrelated parties. Not only that, David's comment that the "records find  
27 you" also underscores the insight that once a product is anthropomorphised, it can potentially be  
28 viewed as a human partner that seeks a shared self (i.e. the collector-user).  
29  
30  
31  
32  
33  
34  
35  
36  
37  
38  
39  
40  
41  
42  
43  
44  
45  
46  
47  
48

#### 49 *Coping with being vinyl users in a digital world*

50  
51 The preceding discussion has established that the repetitious, ritualistic playing and  
52 listening to vinyl facilitates interactions via multiple senses that create passionate, intimate  
53  
54  
55  
56  
57  
58  
59  
60

1  
2  
3 relationships with, and via the vinyl. All the users we interviewed were clear that vinyl was their  
4  
5 strongly preferred medium with which to listen to music. However, they also acknowledged the  
6  
7 limitations and inconveniences associated with the material aspects of vinyl – the same material  
8  
9 aspects that made them so passionate about it in the first place. For example, a few of our  
10  
11 participants who were DJs reported being reluctantly forced to play digital music when faced  
12  
13 with the difficulty of transporting a large vinyl collection to gigs. Thus the DJs we talked to  
14  
15 corroborated the difficulties faced by the dubstep DJs interviewed by Heitenan and Rokka  
16  
17 (2015). Moreover, this lack of portability does not just arise from the material nature of the vinyl  
18  
19 itself but can stem from the shortcomings of the actual legacy technology player associated with  
20  
21 the product. For example, Martin [WM52] commented that “You’d need a damn good turntable  
22  
23 to play an LP [long playing vinyl record] in the car!”  
24  
25  
26  
27

28 Our participants mentioned three situations where they found it difficult to play vinyl –  
29  
30 the workplace, when exercising outside the home, and when in the car. At their workplaces,  
31  
32 participants reported that they accepted they had no choice but to listen to music on the radio or  
33  
34 music that was being streamed by their employer. When exercising outside the home, most  
35  
36 participants appeared to prefer the portability and choice of digital music such as MP3s.  
37  
38 However, the car presents a unique situation where participants had the choice of using other  
39  
40 physical music formats (like CDs or cassettes), or going digital (MP3s or streaming).  
41  
42  
43

44 Two participants coped using a strategy of separation from digital music. For example,  
45  
46 Alan, preferred not to listen to music at all, if he could not listen to it on vinyl (“What other  
47  
48 medium? I have no other medium!”) while Tonya would use an iPod<sup>TM</sup> when running – but  
49  
50 rather than listen to music on it, she would only listen to non-music podcasts. Thus Tonya,  
51  
52 although not separating herself from digital technology, was practising separation from digital  
53  
54  
55  
56  
57  
58  
59  
60



1  
2  
3 music. Other more pragmatic participants avoided digital music wherever possible but were  
4  
5 happy to utilise digital technologies like the internet to seek and purchase their vinyl. Thus it is  
6  
7 clear that these vinyl users overcome the difficulty of constructing a technology ideology that  
8  
9 opposes technology altogether (Kozinets, 2008) by choosing to view music technology as a  
10  
11 separate sub-category of technology and constraining their opposition to technology to the sub-  
12  
13 category of music. For example, when Adam [WM36] was asked why he thought vinyl had  
14  
15 become a bit more popular, he replied, “I reckon maybe... people [are] disillusioned a bit by all  
16  
17 the technology, like you have with your – literally with your phone, your smartphone and your  
18  
19 laptop and your computer at work, you’re literally on computers all the time and like it’s just  
20  
21 quite nice to get away from that for a bit. Thus, Adam resembles the participants in Kozinets’  
22  
23 (2008) study who retreated from technology and the efficiency it requires. Like immigrants who  
24  
25 retreat home to take a break from having to continuously interact with the relatively unfamiliar  
26  
27 dominant host country culture (Mehta and Belk 1991), these “retreaters” cope with the demands  
28  
29 of current technology in the outside world, by creating a mindful space and time to listen to  
30  
31 analogue music. This puts them in a situation where they can slow time down and literally and  
32  
33 figuratively tune out the efficient, modern technological world.  
34  
35  
36  
37  
38  
39

40 Our participants expressed different degrees of comfort with situationally-induced needs  
41  
42 to switch music formats. At one extreme, some participants had a “switching” (within the  
43  
44 product category) coping strategy. They rejected digital music e.g. MP3s and streaming  
45  
46 altogether and resorted to using other analogue technology when vinyl was not possible e.g. CDs  
47  
48 in the car or in a portable CD player while walking. At the other extreme, participants like Tom  
49  
50 [WM25] did not need coping strategies because they saw “no problem listening to MP3s”. When  
51  
52 asked if he saw any strangeness in blending old and new technology, he explained, “Most of the  
53  
54  
55  
56  
57  
58  
59  
60

1  
2  
3 vinyl music I have are of stuff that I had MP3s to start with or have listened to online. Digital  
4 music is usually my first [purchase of a new song]. I have two very important collections. My  
5 MP3s and my records. They are sort of the same. When I have something on record I need it on  
6 MP3 as well. It's good now because if you buy new records they come with downloader codes  
7 for the MP3 as well." However, even those who were willing to use digital music when vinyl  
8 was not appropriate made clear distinctions regarding their feelings towards both types of music  
9 formats. For example, Tony said,

10  
11  
12 "MP3s are cool for a few reasons.... You can listen to them while you're out walking  
13 around... or in your car.... they are easy and cheap. The thing that I find with Mp3s are,  
14 I don't care about them... they don't hold any... um...they are like here today...gone  
15 tomorrow kind of thing." [Int: *Why is that?*] You can have something happen to your  
16 hard drive and you can lose a whole bunch of Mp3 files...but you can just look it up  
17 online and get them again easily enough. Or you can get some from your mates. But if  
18 you lose records or something, they are gone! And you can't get them back or it will take  
19 you a very long time to find them again."

20  
21  
22 So, the relatively greater effort to seek, obtain, use, and replace vinyl makes it comparatively  
23 more valuable to users than digital music. As Nokelainen and Dedehayir explained, users "are  
24 enjoying the struggle" (2015, p.72). Not only that, those who used digital music when the  
25 situation required it, pointed out the drawbacks of digital music. For example, Kayla [WF27]  
26 told us how she and her partner Tom [WM25] reluctantly listened to Spotify's streaming service  
27 at work. She explained that their reluctance was because they liked to listen to albums in their  
28 entirety and "Spotify has the tendency to have bits and bobs and so do other music service  
29 providers... some of the albums are kind of incomplete. It's usually got different publishers and  
30  
31  
32  
33  
34  
35  
36  
37  
38  
39  
40  
41  
42  
43  
44  
45  
46  
47  
48  
49  
50  
51  
52  
53  
54  
55  
56  
57  
58  
59  
60

1  
2  
3 stuff, and some of them have given the consent to use them. It's not every album, but it's usually  
4  
5 the case with the older albums that I like... But the unreliability of streaming means that it can  
6  
7 get cut out from time to time and that's frustrating." So Kayla acknowledged the content and  
8  
9 technological limitations of streaming even though she switched between using legacy music  
10  
11 technology at home and digital music technology at work.  
12  
13

14  
15 Another common coping strategy for switchers like Kayla and Tom was to segregate  
16  
17 listening situations into focused and background listening. So, when wanting to deliberately and  
18  
19 meditatively focus on the music, these participants play vinyl. But, when they just want music as  
20  
21 the background for some other activity, they play CDs or digital music. As Ben [WM36]  
22  
23 explained, "I am much more engaged with that record... I think I listen to it in more detail... I  
24  
25 think I spend, I pay more attention to the records if I am listening to them on vinyl, as opposed to  
26  
27 if I tend to ever listen to it digitally it just tends to be, ease is the reason I am doing that and it  
28  
29 tends to be in the background so it will just flip between things, whereas if I have got a record on  
30  
31 the turntable... I know I have got to turn it over so it... will have more of my attention."  
32  
33  
34

35  
36 Taken together, the findings in this section reveal that vinyl users cope in a digital world  
37  
38 by separating music technology from other technology. Since digital technology cannot be  
39  
40 avoided, they seek to materialise authenticity in a constrained area of their lives – in this case,  
41  
42 vinyl music.  
43  
44  
45  
46

## 47 **Discussion**

48  
49 Nokelainen and Dedeheyir (2015) believe that the popularity of legacy technology cannot  
50  
51 simply be explained by nostalgia. Thus we deliberately sought some informants who were too  
52  
53 young to have been previous adoptees of vinyl to understand what else might explain this  
54  
55  
56  
57  
58  
59  
60

1  
2  
3 resurgence. We found that it is the material nature of legacy technology makes some users  
4 passionately prefer it over its digital alternatives. Our explication of how materiality is critical in  
5 creating the intimacy that facilitates users' need for connections helps explain why users have  
6 such passionate preferences for the legacy technology of vinyl. Thus, our research shows why  
7 the disconnect between consumers and digital products that do not have this materiality exists,  
8 exacerbating the disconnect between firm and consumer that has contributed to new product  
9 failures (Lowe and Alpert, 2015).  
10  
11  
12  
13  
14  
15  
16  
17  
18  
19  
20  
21

### 22 *Theoretical contributions*

23  
24 In answering our three specific research questions, several important theoretical  
25 contributions were made. First, we asked how materiality differentiates legacy technology from  
26 its digital alternatives. In answer, we unpacked the different perspectives of materiality. We  
27 moved the field forward by showing how *physicality* and *performativity* work together to  
28 differentiate legacy technology products from their digital alternatives in a manner that makes  
29 these products *significant* in users' lives. In answering our first specific research question, our  
30 work underscored the importance to future research of clearly articulating the perspective of  
31 materiality being used.  
32  
33  
34  
35  
36  
37  
38  
39  
40  
41

42 Our second specific research question asked how materiality facilitates users' passionate,  
43 intimate connections to, and via, their legacy technology products. Our discussion of how users'  
44 physical interactions with vinyl create greater intimacy contributes to prior research on person-  
45 possession attachments. Not only does physical interaction create person-possession intimacy,  
46 shared, intimate interactions with the possession create a meaningful object that facilitates  
47 connections between persons. According to Belk (1988), contamination is the perception that  
48  
49  
50  
51  
52  
53  
54  
55  
56  
57  
58  
59  
60

1  
2  
3 physical qualities have been transferred between two entities because of the perception that  
4  
5 actual contact between the two had occurred. His definition does not constrain contamination as  
6  
7 only referring to contamination by touch. However, prior empirical investigation of  
8  
9 contamination (e.g. Fernandez and Lastovicka, 2011) has only reported on contamination via  
10  
11 touching. Hence we contribute theoretically by demonstrating how multiple modes of interaction  
12  
13 can facilitate multiple forms of contamination, building stronger, more passionate person-  
14  
15 object(-person) relationships.  
16  
17

18  
19 Our third specific research question asked how legacy technology users cope with the  
20  
21 tensions inherent in being analogue users in a world where digital technology has proliferated. In  
22  
23 demonstrating how users of vinyl compartmentalise their focused music listening, we  
24  
25 theoretically extend Kozinets' (2008) work on technology ideologies. He noted the difficulty of  
26  
27 creating an ideology that resisted technology as the source of societal, economic and personal  
28  
29 progress. He also revealed that some people retreat home to get away from the contemporary  
30  
31 technology that they cannot avoid elsewhere. We extend his work by showing how vinyl users  
32  
33 compartmentalise "focused music listening" to separate it from the other areas of their lives.  
34  
35 Thus, they are able to create a smaller space within which to enact their Green Luddite  
36  
37 ideologies, while partaking in the convenience afforded by digital technology elsewhere.  
38  
39

40  
41  
42 Having discussed our theoretical contributions, we now turn to a discussion of the  
43  
44 managerial implications of our work.  
45  
46

#### 47 48 49 *Managerial implications*

50  
51 Our theoretical findings regarding the importance of materiality, physical interactivity,  
52  
53 performativity and user-product intimacy also have important implications for technology  
54  
55  
56  
57

1  
2  
3 marketers in a range of contexts. These include technology marketers facing “the innovators  
4 dilemma” (Christensen, 1997; Christensen and Raynor, 1997), those seeking to revive interest in,  
5  
6 or seeking to benefit from renewed interest in legacy technology, and those seeking to build  
7  
8 more engagement with digital systems. For example, marketers of products affected by recent  
9  
10 trends towards digitisation, miniaturisation and automation should note the importance of  
11  
12 physicality in facilitating possession attachments. Prior research (Magaudda, 2011) has shown  
13  
14 that when using digital music, people developed attachments to the material product associated  
15  
16 with that digital music i.e. iPods<sup>TM</sup> or hard drives. Thus we call for experimental research to  
17  
18 examine the lower limits of miniaturisation of technological products, beyond which the product  
19  
20 becomes too small to become a physical object of attachment.  
21  
22  
23  
24  
25

26 It is no coincidence that marketers of digital products have produced legacy-type  
27  
28 applications that add material aspects to digital products, sometimes even in virtual form. These  
29  
30 include adding vinyl “crackles” to digital music (e.g. the Vinylage Music Player), license film  
31  
32 and lens styles to provide more creative options when taking photographs (e.g. Instamatic and  
33  
34 Instagram), and analogue sounds effects for aspiring musicians (e.g. programs such as Arturia’s  
35  
36 V Collection of classic synthesizer sounds). Also of little surprise is the use of communal  
37  
38 branding strategies by legacy technology marketers (often through leveraging pre-existing  
39  
40 communities). Our findings reinforce these shifts, identifying that the addition of materialising  
41  
42 attributes to digital products may help increase the connection between the user and the  
43  
44 technology, while also providing a means to overcome some of the acknowledged contextually  
45  
46 driven limitations of legacy technology. Furthermore, the findings demonstrate how users create  
47  
48 a form of imagined community around vinyl, identifying the potential for brand community in  
49  
50  
51  
52  
53  
54  
55  
56  
57  
58  
59  
60

1  
2  
3 maintaining support for legacy platforms while also providing the basis for user-centred  
4  
5 innovation.  
6

7  
8         Strategically, our findings suggest that Holt and Cameron's (2010) approach to cultural  
9  
10 innovation may offer useful insights for managers facing disruption. We suggest that former  
11  
12 dominant designs can be reframed in identity terms as tools of authentic self-expression. Cultural  
13  
14 branding involves the creation of identity myths that draw their power from subcultures, a  
15  
16 process we believe could provide another 'innovator's solution' (Christensen and Raynor, 2003).  
17  
18 Although music marketers were active in driving vinyl's initial decline (out of a desire to  
19  
20 stimulate the adoption of CDs), consumer dissatisfaction with the hollowness of digital sound  
21  
22 quality emerged early on (Plasketes, 1992). This occurred just as tastes were also shifting  
23  
24 towards seemingly less packaged, more authentic genres where vinyl still remained popular (e.g.  
25  
26 grunge, hip hop, indie, electronica and trip-hop). Leveraging these cultural associations could  
27  
28 have provided a powerful buffer against an emerging digital narrative focused on convenience  
29  
30 and portability. Innovators in other legacy categories, such as camera film communal brand  
31  
32 Lomography, have engaged in similar strategies, suggesting that leveraging materiality narratives  
33  
34 through a cultural strategy may offer an alternative strategy to overcome or moderate the effects  
35  
36 of the 'innovators dilemma' (Christensen, 1997).  
37  
38  
39  
40  
41  
42  
43  
44

#### 45 *Limitations and directions for future research*

46  
47         We acknowledge that our empirical work was limited to one context (vinyl). However,  
48  
49 there has been a return in a number of disrupted products (e.g. camera film, super 8 movies,  
50  
51 board games, table top strategy and fantasy games) and practices (e.g. letter writing, craft  
52  
53 production, colouring in books). Consequently, we call for future research to examine other  
54  
55  
56  
57  
58  
59  
60

1  
2  
3 categories of legacy technology and legacy practices. All of these have some attributes similar to  
4  
5 our context of vinyl, but some also have interesting differences. For example, future research  
6  
7 could examine people's consumption of objects such as videocassettes, which are no longer  
8  
9 available commercially and so can be classified as collectibles. Videocassettes resemble vinyl in  
10  
11 also being able to be enjoyed communally while being played, but differ from vinyl because  
12  
13 significant user involvement is not required to play them.  
14  
15

16  
17 We also acknowledge that our participants were all living in Anglophone, developed  
18  
19 countries and were mostly of European heritage. Given the importance of culture to conceptions  
20  
21 of materiality, we call for future research to examine materiality in other cultures. We call for  
22  
23 future research to examine why males are more likely to collect vinyl, given that prior research  
24  
25 on technology acceptance has shown that males have a higher propensity to accept new  
26  
27 technologies than females (Venkatesh *et al.*, 2000). We also acknowledge that since our  
28  
29 participants were largely male, we were not able to determine if gender differences exist in how  
30  
31 physicality influences how and why music is made material. Consequently, we also call for  
32  
33 future research to examine females in particular, and also to compare both male and females to  
34  
35 find out if gender differences exist, and how these differences might influence preferences for  
36  
37 legacy technology. Such research could examine categories that have been historically gendered  
38  
39 (knitting and shop-craft for example) with those that not so gendered to tease out gender  
40  
41 differences as well as identify based motives (e.g., shop-craft could be a way in which males in  
42  
43 service dominant economies reassert traditional identity roles).  
44  
45  
46  
47  
48

49 Building upon participants' accounts of having to slow down and actively engage with  
50  
51 vinyl recordings, research could investigate others ways in which such features may create  
52  
53 deeper engagement with products and possibly flow type experiences (such as fixed gear cycling  
54  
55  
56  
57  
58  
59  
60



1  
2  
3 and the resurgence in board games). Furthermore, research into other less-immersive legacy  
4 technologies such as film photography (with its feedback delays) may identify whether features  
5 demanding consumer work and imagination may also trigger new forms of value. With film,  
6 users do not get instant feedback, but must wait for the result. Research to tease out the  
7 differences between getting film developed professionally compared to developing film oneself  
8 may shed additional light on the importance of user-involvement, in creating connection.  
9

10  
11  
12  
13  
14  
15  
16  
17 Extending these lines of inquiry, deeper engagement with legacy platforms that may  
18 intersect with other ideological fields identified by Kozinets (2008) offer much potential in  
19 furthering our understanding of consumer relationships with technology. Examples include the  
20 re-emergence of analogue photo-booths that represent a more communal, enjoyable form of  
21 techspressive-ness, and the popularity of writing instruments and paper notebooks among many  
22 executive mindfulness programs aimed at encouraging better leadership and creativity (reflective  
23 of aspects of work machine and techspressive ideologies).  
24  
25  
26  
27  
28  
29  
30  
31  
32

33  
34  
35  
36  
37  
38  
39  
40  
41  
42  
43  
44  
45  
46  
47  
48  
49  
50  
51  
52  
53  
54  
55  
56  
57  
58  
59  
60

Future research could also examine the managerial implications of a re-engagement with materiality. Dominant models of innovation, such as the S-curve (Mahajan *et al.*, 1995) and Clayton Christensen's work on the innovator's dilemma (Christenson, 1997; Christensen and Raynor, 2003) identify disruption as the end point for technological evolutions. However, legacy technology such as vinyl, film photography, mechanical watches, fountain pens and so on have not been relegated to narrow, highly specialised niches as predicted (Tushman and O'Reilly, 1996). Instead, they have been reinvented by consumers and marketers alike. Since many legacy products eventually earn higher margins than their digital counterparts, investigations into the branding and advertising, innovation, and co-creation strategies should add to our understanding of technological evolution and re-adoption. One related line of inquiry could involve

1  
2  
3 experimental research examining how the value of materiality could be effectively reframed as a  
4 cultural innovation and communicated to consumers in a way that could counter the performance  
5 advantage claims of disrupters.  
6  
7  
8  
9

## 10 11 12 **Conclusion**

13  
14 We conclude by pointing out that our research has extended prior research on technology  
15 life cycle models by deconstructing how the materiality of an analogue product makes it  
16 significant to its users. Far from being a fading remnant of a nostalgic sub-culture, the legacy  
17 technology products can serve as anchors that create new communities who collectively generate  
18 new memories. While music has been a universal accompaniment to human lives since time  
19 immemorial, its value appears to accrue in relation to the effort required to acquire and  
20 experience it. Digital music cannot completely mimic the record, because physicality is  
21 inextricably linked to performativity and both are critical to its significance. Lydon (1992, p.43)  
22 asked “Can music be tactile, be stuff?” We would reply that, at least in the case of vinyl, “music  
23 is not only stuff – it is stuff that matters”.  
24  
25  
26  
27  
28  
29  
30  
31  
32  
33  
34  
35  
36  
37  
38  
39

## 40 **References**

- 41  
42 Adner, R. and Snow, D., (2010), “Old technology responses to new technology threats: demand  
43 heterogeneity and technology retreats”, *Industrial and Corporate Change* Vol. 9 No. 5, pp.  
44 1655-1675.  
45  
46 Ajzen, I. and Fishbein, M.A.(1975), *Belief, Attitude, Intention and Behavior: An Introduction to*  
47 *Theory and Research*, Addison Wesley, Reading, MA.  
48  
49 Alexander, N. (2008), “Brand authentication: creating and maintaining brand auras”, *European*  
50 *Journal of Marketing* Vol. 43 No. 3/4, pp. 551-562.  
51  
52  
53 Bartmanski, D. and Woodward, I., (2015), “The vinyl: the analogue medium in the age of digital  
54 reproduction”, *Journal of Consumer Culture* Vol. 15 No. 1, pp. 3-27.  
55  
56  
57  
58  
59  
60

- 1  
2  
3 Belk, R. W. (1988), "Possessions and the extended self", *Journal of Consumer Research*, Vol. 15  
4 No. 2, pp. 139-68.  
5  
6  
7 Belk R. W. (2013), "Extended self in a digital world", *Journal of Consumer Research*, Vol. 40  
8 No. 3, pp. 477-500.  
9  
10 Belk, R. W. (2014), "Digital consumption and the extended self", *Journal of Marketing*  
11 *Management* Vol. 30 No. 11-12, pp. 1101-1118.  
12  
13 Belk, R. W., Wallendorf, M. and Sherry Jr., J.F. (1989), "The sacred and profane in consumer  
14 behavior: theodicy on the Odyssey", *Journal of Consumer Research*, Vol. 16 No. 1, pp. 1-  
15 38.  
16  
17  
18 Benjamin, Walter (1936/1968), "The work of art in the age of mechanical reproduction", in H.  
19 Arendt (Ed) H. Zohn (Trans), *Illuminations: Essays and Reflections*, Schocken, New York,  
20 NY, pp. 219–253.  
21  
22  
23 Beverland, M., 2006, "The 'real thing': branding authenticity in the luxury wine trade", *Journal*  
24 *of Business Research*, Vol. 59 No. 2, pp. 251-258.  
25  
26 Beverland, M.B. and Farrelly, F.J., (2010), "The quest for authenticity in consumption:  
27 consumers' purposive choice of authentic cues to shape experienced outcomes", *Journal of*  
28 *Consumer Research*, Vol. 36 No. 5, pp. 838-856.  
29  
30  
31 Borgerson, J.L., (2005), "Materiality, agency, and the constitution of consuming subjects:  
32 insights for consumer research", *Advances in Consumer Research*, Vol. 32, pp. 439-443.  
33  
34 Borgerson, J.L., (2013), "The flickering consumer: new materialities and consumer research",  
35 *Research in Consumer Behavior*, Vol. 15, pp.125-144.  
36  
37  
38 Boyce-Tillman, J., (2009), "The transformative qualities of a liminal space created by  
39 musicking", *Philosophy of Music Education Review*, Vol. 17 No. 2, pp. 184-202.  
40  
41 Brown, B. and Sellen A. (2006), "Sharing and listening to music", in O'Hara K. and Brown, B.  
42 (Eds.) *Consuming Music Together: Social and Collaborative Aspects of Music*  
43 *Consumption Technologies* Springer, Netherlands, pp. 37-56.  
44  
45  
46 Butler, J. (2011), *Gender Trouble: Feminism and the Subversion of Identity*, Routledge Classics,  
47 Oxon, UK.  
48  
49 Christensen, C. M. (1997), *The Innovator's Dilemma: When New Technologies Cause Great*  
50 *Firms to Fail*, Harvard Business School Press, Cambridge, MA.  
51  
52  
53 Christensen, C. M. and Raynor, M.E. (2003) *The Innovator's Solution: Creating and Sustaining*  
54 *Successful Growth*, Harvard Business School Press, Cambridge, MA.  
55  
56  
57  
58  
59  
60

- 1  
2  
3 Davis, F. D. (1989). "Perceived usefulness, perceived ease of use, and user acceptance of  
4 information technology", *MIS Quarterly*, pp. 319-340.  
5  
6  
7 Fernandez, K. V. and Lastovicka, J.L (2011), "Making magic: fetishes in contemporary  
8 consumption", *Journal of Consumer Research*, Vol. 38 No. 2, pp. 278-99.  
9  
10  
11 Gainer, B. (1995), "Ritual and relationships: interpersonal influences on shared consumption",  
12 *Journal of Business Research*, Vol. 32 No. 3, pp. 253-260.  
13  
14 Gibsone, H. (2016), "Vinyl destination: who is actually buying records?" *The Guardian*, 12<sup>th</sup>  
15 August, available at: <https://www.theguardian.com/music/2016/aug/12/vinyl-destination-who-is-actually-buying-records>  
16 (accessed 30 August 2017).  
17  
18 Gond, J. P., Cabantous, L., Harding, N., and Learmonth, M. (2016), "What do we mean by  
19 performativity in organizational and management theory? the uses and abuses of  
20 performativity", *International Journal of Management Reviews*, Vol. 18 No. 4, pp. 440-  
21 463.  
22  
23  
24 Hassan, C. (2016), "The shocking reality of who's buying vinyl," *Digital Music News*, available  
25 at: <https://www.digitalmusicnews.com/2016/04/15/whos-even-buying-vinyl/> (accessed 30  
26 August 2017).  
27  
28  
29 Hayes, D. (2006), "'Take those old records off the shelf': youth and music consumption in the  
30 postmodern age", *Popular Music and Society*, Vol. 29 No. 1, pp. 51-68.  
31  
32  
33 Hietanen, J. and Rokka, J. (2015), "Market practices in countercultural market emergence",  
34 *European Journal of Marketing*, Vol. 49 No. 9/10, pp. 1563-1588.  
35  
36  
37 Holt, D. and Cameron, D. (2010) *Cultural Strategy: Using Innovative Ideologies to Build  
38 Breakthrough Brands*, Oxford University Press, Oxford, UK.  
39  
40  
41 Kozinets, R.V. (2008), "Technology/ideology: how ideological fields influence consumers'  
42 technology narratives", *Journal of Consumer Research*, Vol. 34 No. 6, pp. 865-881.  
43  
44  
45 Kozinets, R.V., Patterson, A., and Ashman, R. (2016), "Networks of desire: how technology  
46 increases our passion to consume", *Journal of Consumer Research* Vol. 43, No. 5, pp. 659-  
47 682.  
48  
49  
50 Lastovicka, J.L. and Fernandez, K.V. (2005), "Three paths to disposition: the movement of  
51 meaningful possessions to strangers", *Journal of Consumer Research*, Vol. 31 No. 4, pp.  
52 813-823.  
53  
54  
55 Lastovicka, J.L. and Sirianni, N.J. (2011), "Truly, madly, deeply: consumers in the throes of  
56 material possession love", *Journal of Consumer Research*, Vol. 38 No. 2, pp. 323-342.  
57  
58  
59  
60

- 1  
2  
3 Leonardi, P.M. (2010), "Digital materiality? How artifacts without matter, matter". *First*  
4 *Monday*, 15(6), available from:  
5 <http://firstmonday.org/ojs/index.php/fm/article/view/3036/2567> (accessed on May 1,  
6 2017).  
7  
8  
9 Littel, S., Orth, U.R. (2013), "Effects of package visuals and haptics on brand evaluations",  
10 *European Journal of Marketing*, Vol. 47 No. 1/2, pp. 198-217.  
11  
12 Lowe, B. and Alpert, F. (2015), "Forecasting consumer perception of innovativeness",  
13 *Technovation*, Vol. 45-46 No. Nov-Dec, pp. 1-14.  
14  
15  
16 Lowe, B., Dwivedi, Y., and D'Alessandro, S. (2018) "Consumers and Technology in a Changing  
17 World," *European Journal of Marketing*, Forthcoming.  
18  
19  
20 Lydon, M., (1992), "Are records music?" in Lydon, M., and Mandel, E. (Eds.), *Boogie*  
21 *Lightning: How Music Became Electric*, Da Capo Press, New York, NY, pp. 36-48.  
22  
23 Magaudda, P., (2011), "When materiality 'bites back': Digital music consumption practices in  
24 the age of dematerialization", *Journal of Consumer Culture*, Vol. 11 No. 1, pp. 15-36.  
25  
26  
27 Mahajan, V., Muller, E. and Bass, F.M. (1995), "Diffusion of new products: empirical  
28 generalizations and managerial uses", *Marketing Science*, Vol. 14 No. 3, pp. 79-88.  
29  
30  
31 McNaughton, R.B., Osborne, P., Morgan, R.E. and Kutwaroo, G., (2001), "Market orientation  
32 and firm value", *Journal of Marketing Management*, Vol. 17 No. 5-6, pp. 521-542.  
33  
34  
35 Mehta, R. and Belk, R.W., (1991), "Artifacts, identity, and transition: favorite possessions of  
36 Indians and Indian immigrants to the United States," *Journal of Consumer Research*, Vol.  
37 17 No. 4, pp. 398-411.  
38  
39  
40 Miller, D. (2008) *The Comfort of Things*, Polity, Cambridge, UK.  
41  
42  
43  
44  
45  
46  
47  
48  
49  
50  
51  
52  
53  
54  
55  
56  
57  
58  
59  
60
- Muñiz A. M. Jr., and Schau, H.J. (2005), "Religiosity in the abandoned Apple Newton brand  
community", *Journal of Consumer Research*, Vol. 31 No. 4, pp. 737-747.
- Nielsen (2016), "2015 U.S. music year-end report", available at:  
<http://www.nielsen.com/us/en/insights/reports/2016/2015-music-us-year-end-report.html>  
(accessed on May 1, 2016).
- Nokelainen, T. and Dedehayir, O., (2015), "Technological adoption and use after mass market  
displacement: the case of the LP record", *Technovation*, Vol. 36/37, pp. 65-76.
- Orlikowski, W.J., (2000), "Using technology and constituting structures: a practice lens for  
studying technology in organizations", *Organization Science*, Vol. 11 No. 4, pp. 404-428.

- 1  
2  
3 Plasketes, G., (1992), "Romancing the record: the vinyl de-evolution and subcultural evolution",  
4 *The Journal of Popular Culture*, Vol. 26 No. 1, pp. 109-122.  
5  
6  
7 Raffaelli, Ryan (2014), "Mechanisms of technology re-emergence and identity change in a  
8 mature field: Swiss watchmaking, 1970-2008", *Harvard Business School Working Paper*  
9 14-048, available from: <https://dash.harvard.edu/bitstream/handle/1/11591703/14-048.pdf>  
10 (accessed on May 5, 2016).  
11  
12  
13 Ram, S. and Sheth, J.N., (1989), "Consumer resistance to innovations: the marketing problem  
14 and its solutions", *Journal of Consumer Marketing*, Vol. 6 No. 2, pp. 5-14.  
15  
16 Shankar, A, Elliot R, & Fitchett JA (2009), "Identity, consumption and narratives of  
17 socialization," *Marketing Theory*, Vol. 9 No. 1, pp. 75-94.  
18  
19 Spiggle, S. (1994), "Analysis and interpretation of qualitative data in consumer research",  
20 *Journal of Consumer Research*, Vol. 21 No. 3, pp. 491-503.  
21  
22  
23 Styvén, M.E. (2010), "The need to touch: exploring the link between music involvement and  
24 tangibility preference", *Journal of Business Research*, Vol. 63, pp. 1088-1094.  
25  
26 Triantos, A., Plakoyiannaki, E., Outra, E., and Petridis, N. (2016), "Anthropomorphic packaging:  
27 is there life on "Mars"?", *European Journal of Marketing*, Vol. 50 No. 1/2, pp. 260-275.  
28  
29  
30 Turner, E., (2012), *Communitas: The Anthropology of Collective Joy*, Palgrave Macmillan, New  
31 York, NY.  
32  
33 Tushman, M., and O'Reilly, C. A. (1996), "Evolution and revolution: mastering the dynamics of  
34 innovation and change", *California Management Review*, Vol. 38 No. 4, pp .8-30.  
35  
36  
37 Vigo, J. (2010), "Metaphor of hybridity: the body of Michael Jackson", *The Journal of Pan*  
38 *African Studies*, Vol. 3 No. 7) 29-41.  
39  
40  
41 Wallach, J., (2003), "The poetics of electrosonic presence: recorded music and the materiality of  
42 sound", *Journal of Popular Music Studies*, Vol. 15 No. 1, pp. 34-64.  
43  
44 Venkatesh, Visvanath, Michael G. Morris and Phillip L. Ackerman (2000), "A longitudinal field  
45 investigation of gender differences in individual technology adoption decision-making  
46 processes," *Organizational Behavior and Human Decision Processes*, 83(1), 33-60.  
47  
48  
49 Williams, M.D., Dwivedi, Y.K., Lal, B, and Schwartz, A. (2009), "Contemporary trends and  
50 issues in IT adoption and diffusion research", *Journal of Information Technology* Vol. 24,  
51 pp. 1-10.  
52  
53 Yochim, E.C. and Biddinger, M., (2008), " 'It kind of gives you that vintage feel': vinyl records  
54 and the trope of death", *Media, Culture & Society*, Vol. 30 No. 2, pp. 183-195.  
55  
56  
57  
58  
59  
60



Table 1. Vinyl Collector Details

Pseudonym	Age	Sex	Details	Interviewed In
Aaron	24	M	Salesperson, single, no children	UK
Tom	25	M	part time DJ, Debbie's partner, 500 records	ANZ
Debbie	27	F	No children, Tom's partner	ANZ
David	28	M	Single, no children, 10,000 records	ANZ
Carmen	29	F	Graduate student, married with 2 step-children Partner also collects vinyl	USA
Tonya	30	F	No children, Partner also collects vinyl	ANZ
John	35	M	Professional Musician and Producer	UK
Peter	35	M	Manager, married with 1 child	UK
Rob	35	M	Web developer, runs music fan site	UK
Sam	35	M	Divorced, one child	ANZ
Adam	36	M	PT DJ (full time accountant)	UK
Ben	36	M	Banker, married, no children	UK
Nick	37	M	Photographer, married, one child	UK
Jared	39	M	Record Store Owner-Manager	USA
Ivor	40	M	Television Sound Engineer	UK
Paul	40	M	Stock-broker	UK
Steve	43	M	Educator, married with children	UK
Phil	44	M	Record Store Owner-Manager from UK	ANZ
Mike	45	M	Educator, married with 2 children, "6-foot long collections of records" at mother's house	UK
Mark	48	M	Entrepreneur, married	UK
Carl	50	M	Record Store Owner-Manager	ANZ
Kelsey	50	M	Married, 2 children	ANZ
Martin	52	M	Tradesman, married with 2 children	ANZ
Kris	55	M	Internationally known full-time DJ	ANZ
Colin	60	M	Married, 2 children	ANZ
Ken	60	M	Record-Store Owner-Manager	USA

Note: All of European heritage except Carmen (African-American), Ken (Hispanic) and Sam (Arab). ANZ = Australia or New Zealand