

The IF community

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September 10, 2016

1 A past that it could not transcend

In a certain sense, the IF community at the time of data collection was defined by a past that it could not (and would not want to) transcend: as one well-regarded IF producer stated in interview, ‘It’s astonishing, going back to the Infocom works, how much was done right the first time’. In this, the IF community — like other retrogaming communities — appears to resemble those communities of online music fans that are focused on lost ‘scenes’ (see Bennett 2002), and still more so, the geographically-dispersed adherents of formerly-popular genres of music that have entered what Lena and Peterson (2008) call a ‘traditionalist’ phase. Traditionalist musical genres provide parallels with retrogaming scenes such as IF, in that the aim of the communities that value them is ‘to preserve a genre’s . . . heritage and inculcate the rising generation of devotees in the . . . techniques, history, and rituals of the genre’ (Lena and Peterson 2008, p. 706).

References

- Bennett, Andy (2002). “Music, media, and urban mythscapes: a study of the ‘Canterbury Sound’”. In: *Media, Culture, and Society* 24.1, pp. 87–100.
- Lena, Jennifer C. and Richard A. Peterson (2008). “Classification as culture: types and trajectories of music genres”. In: *American Sociological Review* 73.5, pp. 697–718.