

The IF community

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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, 706).

References

- Bennett, Andy. 2002. “Music, Media, and Urban Mythscapes: A Study of the ‘Canterbury Sound.’” *Media, Culture, and Society* 24 (1): 87–100.
- Lena, Jennifer C., and Richard A. Peterson. 2008. “Classification as Culture: Types and Trajectories of Music Genres.” *American Sociological Review* 73 (5): 697–718.