

Arja Toivanen

**FAN'S AFFECT FOR MUSIC RECORD FORMATS
- FROM VINYL LP TO MP3**

Master's Thesis

Digital Culture

June 18, 2014

JYVÄSKYLÄN YLIOPISTO

Tiedekunta – Faculty Humanities	Laitos – Department Department of Art and Cultural Studies
Tekijä – Author Arja Toivanen	
Työn nimi – Title Fan's Affect for Music Record Formats – From Vinyl LP to MP3	
Oppiaine – Subject Digital Culture	Työn laji – Level Master's Thesis
Aika – Month and year June 2014	Sivumäärä – Number of pages 90
Tiivistelmä – Abstract <p>Music recording formats have changed significantly over the latest decades from analogue vinyl records and C-cassettes to digital compact discs and file formats. Live concerts have prevailed as an important medium as well. The vinyl record format's popularity has revived over the latest years in spite of adoption of digital formats. This thesis observes the properties and aspects of different recording formats and aims at charting the issues that make a certain record format matter to a fan.</p> <p>The theoretical basis of the interdisciplinary study lies for the most part on digital and popular culture and fan studies literature. In addition, versatile kinds of media texts have been referred to in the course of the study. The contribution to this field is based on interviews of people to whom popular music matters because of their work or hobby, the common nominator being a fan of something or someone.</p> <p>The outcomes of the study are presented in tables that summarize the properties of the record formats and live concert in cultural studies context, and as a chart of a generic fan's affective investments in terms of the record formats. This chart may be applied and elaborated in further studies.</p>	
Asiasanat – Keywords Affect, C-Cassette, CD, Fan Activity, Live Concert, Lenny Kravitz, LP, MP3, Music Record Format, Vinyl Record.	
Säilytyspaikka – Depository University of Jyväskylä	
Muita tietoja – Additional information	

Tiedekunta – Faculty Humanistinen tiedekunta	Laitos – Department Taiteiden ja kulttuurin tutkimuksen laitos
Tekijä – Author Arja Toivanen	
Työn nimi – Title Fan's Affect for Music Record Formats – From Vinyl LP to MP3	
Oppiaine – Subject Digitaalinen kulttuuri	Työn laji – Level Pro Gradu -tutkielma
Aika – Month and year Kesäkuu 2014	Sivumäärä – Number of pages 90
Tiivistelmä – Abstract <p>Suosituimmat musiikkitalenneformaattit ovat muuttuneet analogisista vinyylilevyistä ja C-kaseteista digitaalisiin CD-levyihin ja äänitiedostoihin. Silti vinyylilevyt, erityisesti LP-levyt, ovat säilyneet markkinoilla. Levyjä julkaisseiden artistien live-konsertit ovat edelleen merkittävä musiikin kuluttamisen muoto. Tässä tutkielmassa tarkastellaan eri musiikkitalenneformaatteja pitäen live-konsertit vertailun pohjana, ja kartoitetaan formaatteja koskevia seikkoja, jotka ovat merkityksellisiä faneille.</p> <p>Tutkielman teoreettinen perusta on populaari- ja digitaalisen kulttuurin tutkimuksessa, sekä fanitutkimuksessa. Tutkielmassa viitataan mediateksteihin, ja tutkielmaa varten on haastateltu henkilöitä, joille musiikki on tärkeää jokapäiväisessä elämässä joko työssä tai vapaa-ajalla, ja jotka kokevat olevansa faneja tavalla tai toisella.</p> <p>Johtopäätökset esitetään taulukoissa, jotka vetävät yhteen eri levytysformaatteja ja live-konserttia koskevia tekijöitä kulttuurintutkimuksen kentässä, sekä graafisena esityksenä merkityskarttana, jossa esitetään fanin affektiivisia panostuksia levyformaattien suhteen.</p>	
Asiasanat – Keywords Affekti, CD, C-kasetti, Fanius, Kravitz Lenny, Live-konsertti, LP, MP3, Musiikkitalenneformaatti, Vinyylilevy.	
Säilytyspaikka – Depository Jyväskylän Yliopisto	
Muita tietoja – Additional information	

TABLE OF CONTENTS

1	INTRODUCTION.....	6
1.1	BACKGROUND.....	7
1.2	RESEARCH SETTING	8
1.3	STRUCTURE OF THE THESIS	11
2	BASIC CONCEPTS	13
2.1	AFFECT.....	13
2.1.1	<i>Emotions, feelings, affect, and modes</i>	14
2.1.2	<i>Affecting affect</i>	16
2.2	AUTHENTICITY.....	18
2.3	NOSTALGIA	20
3	LIVE MUSIC AND RECORD FORMATS	24
3.1	LIVE PERFORMANCES	25
3.1.1	<i>What is a live performance?</i>	25
3.1.2	<i>Authentic live?</i>	28
3.2	VINYL RECORD	32
3.3	C-CASSETTE	36
3.4	CD	38
3.5	MP3.....	41
4	MUSIC FORMATS IN A FAN'S LIFE.....	46
4.1	BEING A FAN	46
4.2	COLLECTING	53
4.2.1	<i>Another facet of consuming</i>	53
4.2.2	<i>For the love for music</i>	54
4.2.3	<i>What does collecting mean to a fan-collector?</i>	56
4.2.4	<i>Value of the formats as collectibles</i>	59
4.3	MUSIC IN EVERYDAY LIFE	61
5	CONCLUSIONS	66
6	DISCUSSION	75

6.1	AFFECT IS THE CONTEXT – WHAT DO THE MUSIC RECORD FORMATS MEAN TO THE FAN?.....	76
6.2	SUGGESTIONS FOR FURTHER STUDIES	78
APPENDIX 1	87
APPENDIX 2	88
APPENDIX 3	89

1 INTRODUCTION

Over the past decades listening to popular music, in terms of music published in different formats, has changed significantly. There has been a shift from analogue vinyl album records to digital music albums, compact discs (CDs), and further on to digital, over the net distributable and shareable audio files. The change has had many interesting and ongoing influences, not only on listening and owning, but the entire relationship with music and production, distribution, sales and economics, technology, and consumption. CDs have lost their market share while music files such as MP3s became increasingly popular, facilitating access to music faster and easier than ever before. Still, it is evident that the vinyl albums are far from becoming obsolete relics. On the contrary, after a decade of decline, their popularity revived. The vinyl format appeals not only to older rock generations but to younger ones as well. (IFPI 2013)

Re-reading Nick Hornby's "High Fidelity" (1995) at the age of downloading immaterial music files was the initial punch to elaborate the thesis topic. It seemed essential to find out how a rock enthusiast feels for the different music record formats. It was hard to imagine Rob, the protagonist of the novel, to be capable to shift his profound affect for tangible music records to strings of bytes on a hard drive or a tiny player. Rob arranged his vinyl records with care according to occurrences on his lifeline, which enabled him to make sense of his life. Would he have been able to elaborate his feelings and memories by playing with a music gadget small enough to be held on the palm of his hand?

"When Laura was here I had the records arranged alphabetically; before that I had them filed in chronological order, beginning with Robert Johnson, and ending with, I don't know, Wham!, or somebody African, or whatever else I was listening to when Laura and I met. Tonight, though, I fancy something different, so I try to remember the order I bought them in: that way I hope to write my own autobiography, without having to do anything like pick up a pen. I pull the records off the shelves, put them in piles all over the sitting room, look for *Revolver*, and go on from there, and when I've finished I'm flushed with sense of self, because this, after all, is who I am."

(Hornby 1995, 44)

1.1 Background

In this work I am taking a look at different music record formats, and affect that a rock music¹ fan has for the record formats. For avid rock music enthusiast and fan there must be a different kind of affect or feeling for the tangible record formats than for the intangible ones. Also within the tangible record formats category fans value vinyl records, cassettes and compact discs in various ways.

During the course of writing this subject has been up in the air in the media every now and then. Resilience of the vinyl format has gained a lot of attention but then the audio file downloading culture has been a debated issue also, especially from music industry's and recording artists' point of view in terms of immaterial rights and compensations.

I shall observe vinyl records, especially the LP (long play) records, C-cassettes, compact discs (CDs), and file formats (especially MP3s) from a rock music fan's point of view. Also live performance is included in the study as a reference, because music records are often compared with live music, and experiencing live music is often much anticipated happening for a music fan. I will not include the latest move from downloadable files to streaming, cloud service based music services (such as Spotify) in this study, as the interviews were made before the shift really became mainstream.

I approached this scenario by taking a look at literature and media texts and by interviewing people to whom I thought music records meant a great deal. Among the interviewees there were musicians, disc jockeys, collectors, a record merchant and rock music fans.

The theoretical framework is that of digital and popular culture studies that provide concepts to deal with the surfacing concepts. Also references to fan studies and economics will be made.

¹ Rock music is discussed in a very wide context. It covers a large number of music genres with blurred dividing line to pop music.

1.2 Research setting

My research questions are:

How do vinyl records, CDs, cassettes, audio file formats such as MP3s and live concerts distinct from one another in terms of physical feel and use in everyday life?

What do the music formats (vinyl records, CDs, MP3) and attending a concert mean in a fan's life on the plane of affect?

I shall seek answers to these questions from interdisciplinary literature and various media resources as well as from the interview materials. Topics that came up with the interviews will get into dialogue with bibliographical resources. I also use media texts and resources, including YLE.fi Pop-Talk #54 podcast as an information resource and complement. It was a fortunate coincidence to hear about the podcast after I had carried out the interviews. The radio show is about rock culture savants discussing the different rock music record formats, and the themes of the discussion are a very appropriate addition to the study. The podcast deals with the interview and survey questions and helps to summarize the field.

I wanted to interview people who have a profound relationship with music, ones to whom rock music matters in one way or another. The interviewees were to possess music recordings, not only vinyl records but CDs and file formats also. I did not search merely for serious collectors or genre purists, rather, the concept of a "fan" or "enthusiast" was the initial vague term that was up in the air without giving it too much weight.

It was not quite straightforward to find interviewees, but fortunately the helpful teachers gave hints of people to contact. At the early stage I named the interviewed people as disc jockey, musician, record company manager, collector and second hand record store owner. To contact rock star fans, I posted a query on Lenny Kravitz' fan forum and asked fans to write back to me. I thought that the interviewees could be labeled as representatives of a category but very soon I discovered that the attempt to categorize the interviewees was

artificial as each one of the interviewees could be placed in several positions. However, the starting point proved useful - in spite of the small amount of the contacted people, the interviewees discussed the matters from different points of view.

The interviewees' background information is listed on APPENDIX 1. There were five people who I met with and had a discussion about their preferences for different music record formats. I refer to these interviewees with symbols interviewee #1 to #5. I recorded the interviews, transcribed them in Finnish (as all interviewees were Finns) soon after, and translated to English. With the face-to-face interviewees I let the interviewee talk about a topic almost as much as she or he wanted, then attempted to guide the course of the discussion. I brought up the themes that are listed in APPENDIX 2 with all the interviewees even though all themes were not appropriate with everyone. For instance, with most interviewees I discussed about their personal preferences and opinions. With the second hand record shop owner I discussed the matters in a general level – about the customers' preferences, popularity of different music formats and the music business.

Then there were the six Lenny Kravitz fan forum members (fans #6 - 11). One of the fans responded to me by messenger, so it was a discussion-like situation, according to which I could refine the question list that I later posted on the fan forum (see APPENDIX 3). Five fans e-mailed back to me with their answers. The problem with the e-mails, compared to face-to-face interviews, was that some answers were very short, and some fans actually responded to other issues than I really wanted to ask. There were some minor difficulties in mutual understanding since not all interviewees spoke or wrote very fluent English. All answers were useful, however, and I asked some specific questions later.

To process the research resources it is customary to apply triangulation method. In this study I have used the methodological triangulation (Hirsjärvi and Hurme 2008, 39-40), i.e. the interviews, radio podcast and other media resources to provide the outcomes.

With the interviews concerning my study, the focused interview method (Hirsjärvi and Hurme, 2008) is applied for reasons, such as 1) the interviewee is

allowed to create meanings, 2) we are dealing with an uncharted issue and it is hard to foresee which direction the answers will take, 3) the answers of the interviewee can be placed in a wider context, 4) the topic of the interview may yield multifaceted and multidirectional answers, and 5) it is possible to ask more precise questions in the course of the interview (p. 35).

The analysis can be described as hermeneutic (Hirsjärvi and Hurme 2008, 136): I have formulated interpretations on basis of several readings of the interview transcripts and survey replies. As a consequence, I picked up topics that surfaced and shifted the process from individual to a more general sphere. On the basis of the findings, I looked for bibliographic resources that enlightened the issues.

Fortunately, the hermeneutic analysis method allows to convey the researcher's own opinion in the course of the work. Even though I tried not to be biased, I am sure my preferences have influenced some emphases in this thesis.

As I aim at making observations of the affect that fans have towards the different music formats, the core term in this study is *affect*, a pivotal and very broad concept within entire popular culture. My research material provides snapshot views to the ever shifting network of elements that "affect affect". To begin with, I sought the term's versatile definitions within interdisciplinary fields such as philosophy, psychology, musicology and cultural studies. I will lean on Lawrence Grossberg's (1992) forward-conveying definition of affect, not only because he discusses the term in realms of popular culture and rock studies, but because he determines affect as an empowering force in an individual's life. Lawrence Grossberg discusses affect as a factor that provides excess to a *fan*. Another corner stone is the production of philosopher Walter Benjamin (1931, 1936). He wrote about authenticity and aura in his essays, as well as collecting as an identity construction – issues that can be reflected in Nick Hornby's novel (1995), and that are referenced to in almost every paper published since on tangential subjects.

The field of various recording formats and live performance has been presented by several scholars earlier. Especially, the vinyl format has been a topic of several studies. The vinyl records' persistence at the age of immaterial files

uploading and streaming has been described, for instance, by Stephen Janis (2004). The vinyl format has been observed as a collectible object in many books and papers, for instance Roy Shuker (2004, 2010) and Hosakawa Shuhei & Matsuoka Hideaki (2004), among others. Also Sarah Thornton's (1996) discussion about vinyl record as a marker of different genres and sub-cultures was very useful. The compact disc did not get many advocates, thus far, so it must be acknowledged that François Ribac's (2004) versatile discussion about the music record formats gave some credit to CD's use and existence. I also found useful resources from books and articles concerning authenticity of live concerts, for instance from Philip Auslander (1998).

Julian Dibbell (2004) draws analogies between tangible and immaterial record collections and asserts they serve different purposes. Tom McCourt (2005) discussed the file formats as container technology.

The writings of Irma Hirsjärvi and Urpo Kovala (2003) were enlightening, to deal with the shifting roles of the fan, being active in the field of consuming, producing or as an active player of a society. To discuss music formats in a fan's life, fan studies gave additional valuable insights to the field. Texts from scholars such as Russell W. Belk (2001), Roy Shuker (2004, 2010) and Susan Pearce (1995) deal with collecting as a mean of identity construction and fan activity, conveying the meaning beyond the traditional consumerist point of view. The works of Simon Frith (2003), Dibben (2003), Théberge (2001) and Bull (2000) have been useful in observing music in everyday life.

1.3 Structure of the thesis

In the course of this study I shall screen out and elaborate on aspects that affect fan's affect for music record formats. The main focus is on the issues that the interviewees have brought up and considered as important. As a result, I will present an overview table of the record formats' distinctive properties and a chart, which illustrates fan's affective investments in terms of the record formats.

In the following chapter two, “Basic concepts” I present the concepts of affect, authenticity and nostalgia that intertwine with one another, and that have a lot of weight when fans discuss the music record formats.

From there on I proceed to discuss “Live music and record formats” in chapter three, in which I make observations about the different music record formats keeping the live music as a reference. The formats’ features are presented and their cultural significance is observed from versatile angles. The interviewees’ opinions are taken into account.

In chapter four, “Music formats in fan’s life” the definitions of a fan and fan activities are addressed. Collecting is one of those activities, and often attached to people who are especially fond of the vinyl records. Music listening as a daily activity and the different music formats’ role in everyday life is also discussed.

In chapter five, “Conclusions” the surfacing aspects are drawn together in tables that summarize the properties of the record formats and live concert in cultural studies context.

For the last, there will be a brief closing chapter six, called “Discussion” which will recap the issues as a chart of a generic fan’s affective investments in terms of the record formats. This mattering map applies to the scope of these interviewees. However, the presentation can be applied and elaborated in further studies, for which I give some suggestions.

2 BASIC CONCEPTS

Prior to discussing music recording formats I shall present the most important concepts familiar from cultural studies that give us perspective to deal with the issue. To understand what makes an individual possibly care for music record I shall look at similar kinds of concepts: affect, emotion, feeling and mode. In order to avoid totally suffocating in the definitions, I have chosen the term affect, which I will take a look at from the viewpoint of culture studies, philosophy, musicology and psychology. I will make observations about how it is defined in comparison with the other concepts close to it, and later I shall explain why affect's definition seemed to be the most suitable one in this context.

The definition of affect will lead inevitably to take a look at the concept of authenticity, and authenticity leads to nostalgia. These terms are the ones that surface consequently when the music record formats are discussed.

2.1 Affect

I'm aiming at exploring how an individual feels for his or her different music formats. There is a difference in relating to tangible formats such as vinyl records, cassettes and CDs, and immaterial music files like MP3. They all represent different things to an individual and they have their pros and cons. In this context I'm aiming at mapping different factors that have significance to individuals' preferences. The music format is not merely a medium to bring the music audible to an individual - the choice of a format has a textual meaning as well. For instance, wearing an MP3 player, with the earphones on, or carrying a vinyl record containing record store bag is a sign that carries information. But what makes a music listener choose between different formats? What phenomena are we dealing with? Should we discuss the individual's emotions, feelings, moods, or affect? These are concepts that are used intertwiningly, and that have been defined in very numerous ways.

2.1.1 Emotions, feelings, affect, and modes

Taking a dictionary definition as a starting point, affect² is an obsolete synonym for feeling or affection. It is “the conscious subjective aspect of an emotion considered apart from bodily changes”, or “a set of observable manifestations of a subjectively experienced emotions”. Its contemporary usage is somewhat close to that of the verb effect - “to produce an effect upon something. Affect implies the action of a stimulus that can produce a response or reaction”.

In Greek philosophy, Aristotle defined affect as a force that moves one’s way of thinking about something (Shepard 2008). Aristotle discussed *mimesis* in tragic drama as a force that produced affect. Mimesis means imitation of real emotion in drama, and as the musicologists later suggest, it can be discussed as production of emotions by means of music. (*ibid.*) Emotion was characterized already by the Greek philosophers Plato, Sokrates, Aristotle and the stoics as an opposite of thought and reason. This dualism has been alive ever since. The wisdom of reason was perceived as superior to dangerous impulses of emotion.

When psychology evolved as a discipline in the 20th century, the cognitive theory of emotion was developed upon the earlier distinctions. Emotion was understood as a composition of bodily feelings or sensations and “ideational processes” that the feelings are attached to. Emotion was also referred to as “affect”, also in works of Sigmund Freud himself (Bennett et al., 2005, 206).

In psychology affect is discussed, for instance, as a marker of different moods (being happy, content, lonely, sluggish, tired etc.) Affect - either positive or negative - is a construction of these moods (Watson and Tellegen 1985, 225). Russell (2005, 146) shares the ideas of philosophers, according to which some emotions have an “intentional” object - they are about something (for instance, being angry at someone). He defines that moods are “prolonged core-affects” with no object, or with a quasi-object (*ibid.*, 147), hence they are moods such as being depressed, tired, content etc. Further, affects, core affects, feelings and moods are “similar” to one another.

² Merriam-Webster online dictionary at <http://www.merriam-webster.com/dictionary/affect>. (Visited Feb. 22, 2008)

Stern divides the concept of affect into two forms: categorical affects, that are discrete, i.e. sadness and joy, and vitality affects such as explosions and fading (1985, 156-158). Vitality affects are dynamic kinetic qualities of feeling that distinguish animate from inanimate, and vital affectivity is expressive - forcefulness of which can be perceived (“rushes” of joy, anger etc.).

“Emotions are intentional in the sense that they are ‘about’ something: they involve a direction or orientation towards an object” (Parkinson 1995, 8). Emotions are both about the objects, which they hence shape, and they are also shaped by contact with objects. One can have a memory of something, and that memory might trigger a feeling. However, Parkinson remarks that emotions are not psychological states alone, but social and cultural practices, too.

Sara Ahmed has written about the collective spheres of emotions and affects also, and she states that “inside out becomes outside in”, meaning that an outside in model is evident in approaches to psychology where it is assumed that the crowd has feelings, and that the individual gets drawn into the crowd by feeling the crowd’s feelings as its own (Ahmed 2004, 9). She suggests that emotions create the very effect of the surfaces and boundaries that allow us to distinguish an inside and an outside in the first place. So emotions are not simply something ‘I’ or ‘we’ have. Rather it is through emotions, or how we respond to objects and others, that surfaces or boundaries are made: the ‘I’ and the ‘we’ are shaped by, and even take the shape of, contact with others.

Ahmed (2004, 2) notes that the word affect is close to words “passion” and “passive”, that share a same root in Latin word for “suffering” (*passio*). So called *Doctrine of affects*³, applied in musicology in baroque era by music theorists and composers in 17th and 18th centuries, suggested that music is “capable of arousing variety of specific emotions within listener”. The listener was considered to be passive and to be enacted upon.

In musicology, also, the concept of affect winds up around emotions. Scherer and Zentner (2001) point out an ancient idea according to which music expresses emotion, and produces emotions in listeners. These factors and their

³ See <http://www.britannica.com/eb/article-9003907/doctrine-of-the-affects> (Visited Nov. 9, 2007)

responses were categorized and described. The idea was influenced particularly by Enlightenment's era's tendency of classification of knowledge. In Scherer's and Zentner's article, as often in musicological context, the observations on affect are in context to experiencing the content of the medium - music itself. The format of the medium is not as relevant - merely a detail that has significance in creating emotional response. In their system formalization, they make a model of affect that consists of input and output variables. The input variables are the ones that specify which aspects of listening are involved in inference and/or induction of emotion. They introduce a function composed of structure, performance, listener and context features that will yield experienced emotion as an output of the model. In the formula they take into account different affective states: preferences (liking, disliking etc.), emotions, mood, interpersonal stances, attitudes and personality traits.

2.1.2 Affecting affect

Lawrence Grossberg defines affect as "[t]he energy invested in particular sites: a description of how and how much we care about them. Affect is often described as will, mood, passion, attention, etc." (1992, 397).

Grossberg regards affect as a cultural property of an individual, in the sense that it is related to different situations, times, and meanings. Affect is not a synonym for emotions or desires but related to the feeling for something. It is a phenomenon that is constructed from cultural effects. Some things feel different than others, some have more or different kinds of meanings than others. Affects are dynamic, so the experience changes when our moods or feelings change. Different kinds of affective relations are mirror images of meanings and pleasures in different ways. Affect gives feeling, tone, and colour to our experience and perceiving. Quantitative affect determines the changes in energy - it is the will power. It describes our investment on certain experiences, conventions, identities, meanings and pleasures. Qualitative affect determines the way we participate in investment (passion, caring, feeling for something) (Grossberg 1997, 30-43).

Grossberg defines concepts within popular culture, in context of “being a fan” of something, saying that what makes something popular is a matter of an individual’s taste” (1997, 35). Further (p. 39), he discusses individual’s sensibilities towards different contexts. Sensibilities could be explained as perceiving the object, or responsiveness towards it in a certain manner. Sensibility will define how certain texts and things are adopted and perceived. The sensibilities that people have towards different things, are different, they cannot be homogenized.

The concept of a fan can be understood in relation to different sensibilities. The relationship of a fan and cultural texts operates on the level of affect or mood. Individuals have their own mattering maps where they invest on certain locations. There has to be *excess* in relation to the investment in order to give reward to the individual. The excess gained by the investments gives the boost to affective powers. Affect enables operability of the individual. Investment on something enables investments on other things as well (Grossberg 1997, 43).

Indeed, the concepts of affect, emotion and feelings do overlap in philosophical and psychological context, but the definition of affect that I’m looking for is not merely in context with moods, feelings or emotions. Rather, it has got more to do with the response to the feeling. In this context, when discussing affect, it is inevitable to include the existence of emotions, but there has to be more into that. It has to do with liking and disliking, and feeling - both emotionally and physically.

So what is my definition of affect? It is a question of a very simple thing: liking or disliking a certain music format, feeling for it, preferences of one format over another, preference of use, its meaning to an individual. It is useful to consider several approaches of defining affect, as has been attempted: acknowledging the individual–collective “inside out, outside in” spheres, to realize that the physicality is involved in core affects, and that we are being affected by something (in passion), but still active.

I think Grossberg’s description of investments on mattering maps and gaining excess beholds the definitions of affect, because it emphasizes the dynamic force, changing quantities and qualities, and represents an active role of a fan.

Grossberg's affect does not clash with the other approaches in this context. The fan's investments yield to gaining excess (or no excess at all), which in turn indicates if the object is perceived as authentic (or inauthentic). Authenticity can be also discussed in terms of something being original or copy, as the following sub-chapter will indicate.

2.2 Authenticity

Walter Benjamin reviewed the concept of authenticity in his frequently quoted essay "The Work of Art in the Age of Mechanical Production" (1936) from the point of view of an original (the authentic) and a copy (the inauthentic). He wrote about theatre being the original and film being the copy, and many scholars (for example Heikkinen 2005, 6) have conveyed the idea to live performance and recorded music. If the authentic is elitist by its nature and within reach only to few, the benefit of a copy, according to Benjamin, is in its politics: the copy (the music record) can be made available for masses. The reproduced copy can be embedded in places and situations where the original work of art (live performance) can never be taken. He wrote about the distinction between the original and the copy: "In even the most perfect reproduction, *one* thing is lacking: the here and now of the work of art - its unique existence in a particular place." (1936, 21). Benjamin says that the original work of art possesses a certain *aura* (*ibid*, 23). The auratic work of art keeps its distance and has a ritualistic connection. Aura is the element that makes something authentic. With reproduction the aura gets withered (see also Heikkinen 2005, 6; Sterne 2003, 220).

Lawrence Grossberg writes about rock culture authenticity in similar kind of rhetorics as he does about affect, using the term "excess" to illustrate the factor that matters for something to be authentic. "This ideology [of excess] not only draws an absolute distinction between rock and 'mere' entertainment, it says that it is the excess of the difference – its authenticity – that enables rock to matter" (1992, 61). Hence, authenticity carries a lot of weight on the mattering map of affect.

Grossberg discusses authenticity in terms of something being really true, really art, original – as opposing to commercial mainstream. Binaries such as pop (or entertainment) - rock, entertainer - artist, performer – rocker, record – live concert are often used to indicate inauthenticity and authenticity (Auslander 1998, 3-5).

According to Grossberg, it is obvious that no one can absolutely determine what authentic and inauthentic are. Instead, perceiving the “excess” is a personal trait. “There are many forms of authenticity, even within rock culture” (Auslander 1998, 3-5, 62; see also Thornton 1996, 26). Auslander (1998, 5-6) observes rock authenticity from different viewpoints: authenticity can be perceived as an essence of a rock cultural text – it is either present or it is absent. A fan knows what is authentic and what is not.

Taking a broader approach, authenticity can be discussed as an ideological concept, as a culturally determined convention. That is obvious with the prerequisites that rock genres set to authenticity. Each genre has semiotic markers and musical and non-musical codes of authenticity of its own, hence for example, the authenticity of rock deviates from the authenticity of DJ culture, also when the different record formats and live performance are observed (Thornton 1996, 26; Skaniakos 2010, 77).

In rock culture the music record has claimed authenticity also, so the music record is not just a copy but an authentic and auratic item, as Thornton (1996, 26 – 34) has proved in her discussion concerning the disc culture. She illustrates the axes of authenticity (*ibid*, 31) explaining that for live culture the performing musician on the stage is the origin of authenticity, and for disc culture the record is the authentic source.

The music record formats are continuously referenced against the vinyl record – what features the other format possesses that the vinyl lacks or how it is inferior to the vinyl format. The vinyl format is regarded as the original, the authentic, invincible recording format, especially when rock music is discussed. For a vinyl record collector the certain editions are the authentic objects, while CDs or MP3 files are trash. For others, the CDs became encultured and accepted as authentic records for post-1990’s releases. The authenticity of file formats can

be questioned, for sure – files certainly are copies with a very low value if compared to tangible formats. The affective significance of the file format lies in another location than authenticity altogether on the fan's mattering map.

In 1980's music recording shifted to digital technology, - and that could be heard. In all the enthusiasm, digital recording process sometimes even bypassed the mastering phase, which in those days was based on analogue technology, and therefore considered as an unnecessary relic (YLE Podcast). Also, as the analogue sounds, that earlier were recorded on vinyl, were re-recorded to digital CD format, the sound quality got condemned by the audiophiles. The sound quality improved in the course of 1990's as the CD became the most dominant music record format, but still there were the defenders of analogue sound who shared the views of Rothenbuhler and Peters (1997, 242 – 264). In their opinion the analogue audio signal remains unbroken, and therefore closer to the authenticity of the sound. Digital audio signal, then, is a broken sample sequence that consists of zeros and ones, that needs to be reconstructed to reproduce an audio signal, which has lost its connection with the original sound.

The "aura-wrecking" trend continued with the emergence of MP3s that, in audiophiles' opinion, corrupt the audio signal quality with all the filtering and compressing, so the audio quality of the vinyl and file format are a chasm away from one another (YLE Podcast). So, when authenticity is discussed also from sound quality's perspective it seems that MP3 (or other file formats) is not a strong candidate for the most authentic music format.

2.3 Nostalgia

One cannot avoid bumping into concept of "nostalgia" when the music formats are discussed in media. Anu Koivunen writes that in the media, nostalgia is an easy answer to many tricky questions within popular culture (2000, 324). We might ask why vinyl records and cassettes still persist, why people still feel for them. Browsing the media, we find an answer: "Nostalgia". According to a dictionary, nostalgia is defined as:

“1: the state of being homesick : homesickness, 2 : a wistful or excessively sentimental yearning for return to or of some past period or irrecoverable condition; also : something that evokes nostalgia” .

Together with nostalgia, the words “retro” and “vintage” are in a frequent use as well (retro sound, retro style, retro rocker; vintage edition, vintage T-shirt, for instance). Dictionary defines them as:

Retro: “short for *rétrospectif* retrospective, relating to, reviving, or being the styles and especially the fashions of the past: fashionably nostalgic or old-fashioned <a retro look>”

and

Vintage: “a collection of contemporaneous and similar persons or things” or “a period of origin or manufacture <a piano of 1845 vintage>”

These concepts are used somewhat intertwiningly. In sound production, according to the media, there is a desire to achieve the nostalgic retro-sound of the 1960’s and 1970’s by imitating the sound tapestry by means of digital production or by producing the recordings with vintage analogue technology. Even the word “vintage” is frequently used in the talk of the original recordings, for instance, as a marker of the (nostalgic) authenticity: the original recordings of the Beatles, instead of the recent digitally remastered CD re-editions.

Music is a channel for nostalgia, and nostalgia is a very significant factor in popular music. Nostalgia is supposed to explain a facet why people stick to their old music listening habits, or discover the records and turntables of their parents. Nostalgic features can be observed already in the 1960’s popular music, so it is not a question of the post-1990’s music production alone. Philip Drake writes in his article (2003, 183-203) about the use of music in film as a retro-marker, as a media element that enhances the nostalgic feel of the film. His ideas are not far away from everyday life of an individual. He talks about the “mediated memory”. How many times have we experienced a flashback, gone back to a certain situation, remembered what we did, or said, or felt years ago, when we hear a familiar song.

Not only the songs but also the tactile records may do the same thing – pulling the record sleeve out of the shelf, seeing the familiar image on the record jacket, seeing the typeface, lyrics, the whole text (Hornby 1995, 44).

Our memory is selective and increasingly mediated. Memories may get altered or we may never have experienced the incidences, or even lived the era. The historical events' mediated and re-mediated representations affect our memory. "The recognizable narrative of the past as a succession of definable decades (such as 'the sixties' and 'the seventies') is therefore largely a product of its media articulation" (Drake 2003, 184).

Drake explains the concept of "retro" musical elements in a film. "The 'retro film' mobilizes particular codes that have come to connote a past sensibility as it is selectively re-remembered in the present [...] as a structure of feeling, and these codes function *metonymically*, standing in for the entire decade." (Drake 2003, 188.) It does not give weight to the historical accuracy, rather it is playful and sometimes ironical "deployment of codes" that connotes pastness. Here the definition of retro and nostalgia are very close to one another. According to Drake, nostalgia describes the mode of engagement between the performance and audience, rather than a descriptive category. The term retro is not strictly bound to a certain time. Drake gives an example of the Tarantino film Jackie Brown which is not strictly about a certain decade but which has very strong stylistic references from the 1970s. There is a selective merger of present and past. Nostalgic practices supplement social life and qualitatively alter it, they may re-invent the present (Tacchi 2006, 292-293).

Nostalgia is not only a mode of consumption but of production also. In the media, there have been discussions about the recording sounds with old mixing equipment, to achieve a softer and warmer analogue sound, even though the recording format was digital (for instance, Duffy's "Mercy", Five Corners Quintet records). In this context, since some of the interviewees are Lenny Kravitz fans, it might be appropriate to note that Lenny Kravitz, who also produces his records with vintage studio technology, says that his music style and his way of producing music does not get fixed to a certain time. It does not

sound like music of nineties or 2000, it could have been recorded anytime since the 1960s. (Bosso 2010, 50-58, Amstutz 2008).

There is an ironical stance to the nostalgia and retro elements in popular culture ever since the 1960s. Koivunen mentions the term “ironical smile” (2000, 336). Olli Heikkinen (2005) writes in his article about irony and nostalgia. We perceive a popping and scratching noise from a music record as a sign of the record being an analogue vinyl record. We understand that the stylus grinds the groove of the vinyl, hence the noise is an index sign. When a similar noise is recorded on a digital recording, it is a matter of imitating the vinyl record characteristic. In that case the sign is iconic (2005, 3). Irony and nostalgia cannot be detected from the text *per se*, instead they can be found in the way that the text is read. The vinyl scratching noise on the *Erotica*, an album by Madonna is ironic or nostalgic if we choose to read it that way (p. 13).

As cultural style nostalgia and retro elements possess affective, stylistic and historical dimensions. It is a question of a mode of collective play, not merely yearning for past. It renegotiates and reconfigures the past in the present with the help of intertextual elements (Drake 2003, 190). Since we are dealing with memory, memory loss, selectivity and emotions, nostalgia is a very important concept when we discuss our affect for music recording formats.

3 LIVE MUSIC AND RECORD FORMATS

I aim at presenting live music concerts and the most relevant formats of music recordings by describing their most distinct features and reflecting them with each other. The media resources and literature faceting live performance and music record formats is very vast. I use the interview findings as a sieve through which I let the books' and articles' contents flow, and pick up some accumulated gems. I shall let the opinions that the interviewees had about the formats guide the course of the presentation.

Among record formats I include vinyl records, especially the LPs, since they were the most prominent format for recorded music before the digital era. Cassettes will be discussed as well, as they enabled mobility of the music and they were a parallel and alternative publication platform for vinyl albums that enabled an individual to make music recordings and compilations of one's own. The compact discs, CD's are self-evidently included while CD still is commercially an important format. From CDs the consumption is shifting to audio file formats. The most familiar and popular downloadable audio file format these days is MP3 with several versions. There are plenty of other file formats such as AAC, Ogg Vorbis, wma, and FLAC. The common nominator for these is that they are immaterial and easily distributable over the Internet.

I'm excluding some audio recording formats from my paper, such as minidiscs, that are less popular among audiences for commercial music distribution. The DVDs are noted while discussing CD format, since they are valuable collectibles for fans. However, in this context I'm concentrating on the audio recordings. Since the DVD's have such a huge emphasis on visuals, I see that they differ from the other music formats, and after all, the initial idea was to focus on audible music formats. Also, I leave the online streaming music services such as Spotify out because at the time of the interviews and resource gathering they did not play as big a role in the field as they currently do.

I start this chapter by discussing the live performance of rock music as it is the form of music presentation that the music recordings are evaluated with. It is also the “format” of perceiving music where affect is in an essential role.

From live concerts I will move on to record formats, and begin with the vinyl records. I follow the historical timeline, so after vinyl records I will discuss the C-cassettes, and follow with compact discs evaluation. For the last I will gather findings about the music file formats.

3.1 Live performances

The mere attempt of summarizing plethora of excellent books and articles that have been written on rock concerts in the field of popular culture is an overwhelming task. Therefore, it must be most beneficial to strictly narrow the view to the aspects that surfaced in the interviews regarding the live performances, and to review those in context with the concept of affect. I start by observing the concept of “live” from different viewpoints, then widen the discussion to affect that an individual has for live rock concerts, restricting to topics that came up with the interviewees.

3.1.1 What is a live performance?

Jonathan Sterne (2003, 221) writes in his book “Audible Past” that *live* is short for living, as in living musicians. This definition emphasizes the fact that the performer is seen for real, and there is a shared and fixed place and time between the individuals in the audience and the performers. The literature tends to cover stadium, larger venue rock concerts rather than rock club gigs, when live rock music is discussed. If individual’s affective investments are observed, there must be a difference, depending on which end of concert size scale we are at. “Size” refers to the number of people in the audience, the venue, volume, lights, technology in general, the number of recruited people etc. It also refers to the “size” of the star – performer in terms of his established popularity status (it would be “different” and a rare treat to see a stadium rock

band, like U2, perform in a basement rock club gig). In this context, I emphasize the larger concerts' features, because that allows an easier comparison between "live" and "recorded" music – the artists who draw audiences to big venues are such who have recorded music for sure. The interviewed fans talked more about big scale rock concerts than club gigs. However, some interviewees pointed out aspects that apply to the small gigs as well, and it is worth mentioning that these were musicians and performers themselves.

"Different rules apply on clubs and big venues, [...] think about the visual aspects alone. On clubs the artist is close, the volume is not always at its loudest. The artist is vulnerable because he's like under magnifying glass. Interaction is important, one sour face in the audience can bring you down. On a stadium, there's the distance. It is visual, all gestures are bigger, volume is louder. It is theatrical, scripted, uninterrupted, premeditated. So they are different things." (Interviewee #1, musician).

Live performance was, and still is, an essential element in rock culture. Performing music "live" is the earliest form of bringing music to the audiences' awareness. While recorded music is more abundantly available than ever before, the importance of live performances has not diminished, rather the opposite. Live concerts and gigs have become more and more important resources of income for the artists and the music industry as a whole, while the record sales revenues no longer are as lucrative as they used to be. Recorded music and live performances go firmly in symbiosis. In the production of mainstream rock and pop, most music has been recorded prior to concert appearance and the live show is a way of promoting the recorded product. "The concert is therefore not an introduction to the music for the fans, but a form of ritualized authentication of pleasure and meaning of the records through a "lived" experience; it heightens the significance of the records and the rock star" (Marshall 1997, 159; see also Skaniakos 2010, 87).

The essential elements of a rock concert are the performer or performers and the audience. In this context, as the affect for perceiving the music experience in a live situation is being observed, it has to be noted that the audience consists of individuals and each one of them constructs the meanings and affect of one's own. However, as so often, the rock industry treats the audience as a homogeneous mass. Heinonen (2005, 37) applied Ang's (1990, 155) statements about TV audiences, claiming that if the audience is discussed as a mass then the true social worlds and experiences will be neglected. The audience indeed is

an amalgam of different kinds of people presenting subcultures and groups whose expectations about the concert greatly differ from one another. This can be noticed in a club where the audience may consist of a few dozens of people, as well as in a hugely popular rock concert with 20 000 people in the audience. The differences between the alliances can be pointed out, for instance, by the way some people are dressed up. Also some presumptions can be made also by the location of the individual(s), while the fans tend to get as close to the stage as possible, and the business people stay among their peers on the balconies (FIGURE 1). Heinonen (2005, 26) has presented according to Hall (1992, 141-148) that the different audiences and individuals will decode the encoded concert-text meanings as they wish.



FIGURE 1 Audiences at Tavastia Rock Club according to Linda Linko (Helsingin Sanomat 24.11.2012 <http://hs11.snstatic.fi/webkuva/oletus/560/1353650467917?ts=832>)

Concerts are very often to deal with theatricality and rituals, from both audience's and artist's point of view. As Witts (2005) puts it when he discusses the rituals of the artists that they have to fulfill before they can enter the stage, I think that the idea applies well enough for the entire concert: "[...] the whole event is in fact a meta-ritual, the success of which depends on all of the

component rituals to be accomplished". Very strong conventions are maintained according to which the performer, technicians and audiences act. An example of a ritual is to keep the audience waiting long after the concert is scheduled to start - it doesn't matter if the reason is in technical problems, or intentional, the main purpose is to heighten expectations. The rock concerts never seem to start quite as scheduled (Witts 2005).

Somma (1969, 129) claimed, that theatre plays and rock concerts both carry the same kinds of elements (elevated stage, audience, certain script). There is the distance between the performer and the audience, often enhanced by security fences and personnel. The audience is in the dark for the most time of the concert, also the lights divide the performer and the audience.

For instance, the concerts of Madonna can be argued upon, whether they are concerts at all, or rather multimedia spectacles, or elaborated representations of theatrical tradition. They are so strictly scripted, based on disciplined act, precision, that the spontaneity of rock could be claimed to be absent altogether. Bands have little room to deviate from the usual or expected routines. If they do so, they risk confusing and disappointing their audience.

From a fan's point of view, it is a rare and anticipated event to be able to see the idol performing live, for real. The concerts take a lot of investment, both money and time, as one has to book and plan the evening well in advance. These occasions may be significant for an individual but they can carry a strong social meaning as well. Sumiala writes, quoting Durkheim's ideas, that there are times when people gather to experience something significant. These moments are lifted from mundane life and these occasions equal more than the sum of their elements (2010, 11). For a fan, the rock concerts can be goals and trophies, milestones along the path of life. Just as records can be for collectors.

3.1.2 Authentic live?

Authenticity and the aura of the work of art, distance and rituals were the key words when defining affect. If we review Sterne's definition of live

performance again, it rings true especially in the light of Walter Benjamin (1936, 21):

“In even the most perfect reproduction, *one* thing is lacking: the here and now of the work of art - its unique existence in a particular place.”

The live rock performance has always been valued because of its authenticity, its unique ephemerality that is tied to a certain location and time. No recording medium can retain the authenticity and the aura of the actual occasion and the experience of being there (Filmer 2003, 103). Even if the concert was video recorded or broadcasted, the reproduction lacks the authenticity of the real live performance that the individual experiences among the audiences. According to Sterne (2002, 222) “no record remains” of a live performance.

Pattie (2007, 15-16) observes the rock concert authenticities on basis of power negotiations as “performances” or as “experiences”. A performance is a one-way (from performer to the audience) communicated event, where the audience is left with a premeditated and conventional, passive role. Rock concert can be described as an experience, if in addition to the performance, the audience is given a more versatile role to directly communicate with the performer and actually to influence on the show. Sumiala calls this “symbolic communication” (2010, 34) while the communication often is ritualistic. The rituals charge the participants with social energy, unite them together and enhance their identification with the symbolic objects. The performer and the audience fill their predicted roles. Interaction beholds the possibility for spontaneity and unpredictability (Interviewee #1). Heinonen (2005, 149 - 151) has written about football fans and their participation in a game, stating that the fan is one of the players. The affect that an individual has in the social context among the audience can be perceived in a rock concert as well. Interviewee #4 said: “The audience is one part of the show, just as well the good feeling in general. It all matters to a good concert”. Heinonen applies the ideas of Fiske (1989, 37 - 42) and says that the fans are not merely consumers of the textuality but together with performers also the producers by their participation in the construction of the show, adopting the style, wearing the performer’s tour t-shirts, waving banners, for instance. The audience participates in creating the concert, and the performer, “the star” is constructed by the fans. Interviewee #3 says: “You have

to respect that someone has seen the trouble to put the show up together, and then can interact with the audience, go with the flow and make it work". This is where the affect becomes an interesting phenomenon because it grows in the continuous interaction loop between the audience and the performer. Like a football team profits from the support of its home supporters, also the rock star gets his or her boost out of the enthusiastic audience.

Authenticity can also be evaluated with regard to artistic and subcultural authenticity (Skaniakos 2010, 87; Thornton 1996, 26-30). Artistic authenticity assesses the artist as a producer of a unique origin of a sound, and subcultural authenticity comprises of how the performer represents the community (fans). Interviewee #4 said: "Anyone can make a good demo [music recording] with modern software. The flaws, charisma and the whole thing can be witnessed in live situation only. You can't fake it. Either you have got charisma or you haven't. I will not assign a single band in the record company unless I see them live first." The artist's ability to let go with the flow is also assessed as a marker of authenticity, according to Interviewee #5: "Spontaneity is an important element, the skill of improvising, and interaction with the audience". Interviewee #3 said that the performer must be able to "read" the audience and adjust the performance accordingly. Lenny Kravitz' fans appreciate the improvising on top of the technical skills and seemingly easygoing performance. Fan E wrote: "[...] it was one of the best relaxed concerts I've been to. The feeling could be compared to being in church, feeling love and peace all around you. Being a musician myself and having learnt most of his music his live performance brings more energy to the table than what his CD gives you. The band plays everything note for note and then some." Fan F shared his opinion: "The thing that hits the most in concert is when the song is readapted with long extra jams at the end. I really like when it begins with 'Always on the Run' and finishes in a jazz/funk jam with sax, Hammond organ and funky guitar riffs and not many artists do that in concert." He gives a credit for the spontaneity of the live session: "Most of [other artists] come and play copies of what they did on the album. Lenny always adds something more, which makes [it] interesting."

It could be claimed that also the non-aural side of the artist performance affects both artistic and subcultural authenticity. It contains the ritualistic acts that are expected from the artist (e.g. provocative gestures, flirting, guitar wrecking), and style associated with performer(s) (like stage makeup of Kiss⁴).

Another quote from Walter Benjamin (1936, 21): “The presence of the original is the prerequisite to the concept of authenticity” must have been a seed for Marshall’s pondering about representation of an authentic live performer (1997, 153). On one hand he disputes the live performances position as the unquestionable authentic format. This idea is shared by other scholars as well (e.g. Thornton 1997). “I can't really compare live to recorded, because the concert venue/people/energy bring a whole different dynamic to music.” (Fan C). The aura and the authenticity of the performance consist of seeing the artist(s) live there, with the own eyes, the multifaceted and multilayered and structured social happening among the audiences, how the show is put up: lighting, sound system, security, and living the moment in that time and place.

The version of the same song and the experience are never the same when performed live from a concert to another. Interviewee #5: “When the artist or the band is such that you have seen them live earlier, you know what to expect. There will be no huge surprises. It is more like pure enjoyment, being there, hearing the music, and seeing them live.” Fan F said he preferred smaller venues where he has a better chance to get close to the stage. Not because getting close is expected of a fan but to observe the artist play his instruments, and the band co-operating. “For the fan attitude, I don't really like that. See all those girls shouting each time he moves is really boring, but it's funny in another way... but I don't feel like that. I'm very still and quiet during concert as I'm mostly trying to hear all what's possible to let the music in.”

Seeing for real in a big rock concert on a stadium is compromised – seeing from a distance needs facilitating, so the show is in many cases mediated onto video screens. Excessively loud music, not always of technically high quality, may end up acoustically horribly wrong in some parts of the concert venue.

⁴ Pattie (2007, 87): “when Kiss [...] performed without make-up, the gesture only heightened their decline. Why see Kiss, after all, if they didn't look like Kiss?”

Listening to the music per se is only one ingredient of the concert. It is more like muzak (Filmer 2003, 103), and at its extremes, it could all be performed “playback”. It could be concluded that the recorded song imitation and presentation in a concert is inauthentic, but the presence of the performer, and the uniqueness of the experience, time and space are factors that make it authentic, at least to some individuals and audiences. The interviewee #1: “The visual side plays a big part, and for the music – it sounds always different, no matter how much it tries to imitate the record. Totally different rules apply there.” The volume is always loud in concerts, so that the music will affect not only ears but the entire body, and enhance the immersion by blocking other audio sources: “The bass has to feel – but it should not break your ears” (Interviewee #3). Also: “Loudness is a part of it [the live show]” (Fan A).

3.2 Vinyl record

So called vinyl record is an analogue sound recording format, which was the primary medium used for music reproduction for most of the 20th century before the breakthrough of the digital music recording formats. The vinyl records are published in many formats. The most commercially relevant ones are called the LPs, singles, and maxi singles. A LP, a long-play record, is a 12” (300 mm) / 33 1/3 rpm⁵ record, that includes several tracks on each side. The sides are referred to as sides A and B, and the duration of a LP side is 15 – 20 minutes. The records of the same diameter 300 mm (or 250) mm but played at 45 rpm, are called EPs (extended play), or maxi singles. A single record is a 7” (175 mm) / 45 rpm record. The singles usually contain one track on each side of the record.

The vinyl records are usually manufactured of black polyvinyl chloride (PVC), and therefore they are called vinyl records, or just vinyls. Sometimes the records, especially EPs and singles, can be made of coloured vinyl or they can contain an imprinted image on the sides, and these special and limited editions are often desirable objects for collectors. (Record Collectors Guild, 1998).

⁵ mm equals to diameter of the record in millimeters, and rpm is rotation speed (revolutions per minute).

A vinyl record, if compared to digital formats, is costly to produce, replicate and distribute. The manufacturing process is multi-phased, labour-intensive and prone to errors, involving weeks or months from a master to product (Janis 2004, 115). A vinyl is recorded by transferring the analog signal onto a lacquer disc or an acetate by a record cutter that engraves the grooves onto the disc surface.⁶ The lacquer disc is electroplated with a thin metal layer. The lacquer disc and the metal layer are separated which usually deteriorates the soft lacquer disc, but the metal disc yields a negative master. By pressing several positive discs, so called mother or matrix discs are obtained. These positives are made use of to produce a series of negative stampers, which are distributed to the market area for the local vinyl disc workshops for the vinyl record mass production. The actual positive vinyl records are pressed between two negative stampers that will print the grooves of A and B sides of the vinyl. (Record Collectors Guild, 2005).

A LP is designed to exist as an album, an entity that has the certain tracks in a certain order. The sides A and B are in a way sub-entities of the whole. It makes a difference which track is at a specific location, for instance, the track number two on side B. The vinyl album is such that it is to be played on the turntable from track one to last track of a side. It is not easy to choose just the certain track from the midst of the other tracks for listening. It is possible but the needle will not always fall exactly into the groove between the tracks. (YLE Podcast, Interviewee #2)

Because the record rotates with a constant speed on the turntable, and the inner grooves of the discs are shorter, a larger amount of analogue data must be placed onto a shorter track, which means that the audio quality suffers. That determines the track order on the vinyl albums so that the audio technically most challenging tracks must be placed on the outer grooves. (YLE Podcast).

Since the vinyl record surface is easily scratched, attracts dust, and the vinyl material may contain impurities, the vinyl records may have audio disturbances, typical of vinyl format. If the record is stored and used with care,

⁶ The lacquer discs cutting process returned to Finland a couple of years ago. The actual vinyls need to be pressed in Germany. (Marko Leppänen, Helsingin Sanomat 28 March, 2009, p. C4).

the audio properties can be retained. The audiophiles are cautious of playing the albums with a record player equipped with a bad needle, as the physical contact with an abrasive needle and the groove on the record surface very quickly deteriorates the quality of the sound. The slight scratches and popping noises are typical of the vinyl records, and often sympathy and understanding is shown to them. The noises are specific to each sample of the vinyl record, there are no two identical ones. The noises add the nostalgic feel to the vinyls that sometimes is imitated in digital recordings. "You get a certain positive image from a vinyl. For instance, Tuomo Prättälä makes music with 1970's influences, and he publishes on vinyl. So that gives a vintage feel." (Interviewee #1 about contemporary vinyl records).

The interviewees said: "The scratching noise of vinyls is not bothering, it actually is a part of the charm." (Interviewee #4) The DJ (interviewee #3) told that she always treats her vinyl records with care and respect, which takes a lot of effort because transporting the vinyls and turntables is a part of her work. The minor scratches add feeling. The needle may jump at the beginning of the tracks where the needle lands when mixing starts. Later that jump may bring the gig into mind. "It is like an old quality vintage garment that is worn but with all the beauty. The sound remains nice."

Some audiophiles still claim that the vinyl records possess a more detailed and warmer sound than the CDs. "The sound is distinctly different to that of a CD. The lower frequencies are more distinct, the vinyl has got more punch. It feels physically. It cuts off the higher frequencies, however. But still, in spite of that, I prefer vinyls" (interviewee #1). Especially the early CDs were described as "horrible" by the hi-fi enthusiasts for the distorting sounds at the high end at the records that required a wide dynamic range. The records that were published at that time were mastered primarily for the vinyl format and as the audio signal was converted to digital the result was not fully satisfactory. (YLE archive/interview, The Record Collectors Guild 1998).

The album cover art is an essential part of the vinyl record use experience. The record is not just for listening, but to be held and looked at, as well. "The artwork is a continuation to the soundscape of the album" (YLE podcast).

Singles are typically sold in plain or label-logo paper or plastic sleeves. The interviewed DJ did not pay much attention to the artwork: the alternative music scene records seldom come with the fancy cover, just the plain white paper pocket. Some EPs may have similar kind of sleeve to an LP which are often packed in artwork printed, possibly embossed, cardboard covers, with an inner sleeve made of paper or plastic. Additional material, such as leaflets containing song lyrics, pictures, fan memorabilia, even t-shirts, can be included with the album. Another feature that is distinct to the vinyl record, is the label or the etiquette of the disc that is bonded in the center both sides of the disc. It indicates the information of the record such as the record label, the artist, the album name and the side (A or B). This similar kind of information with additional artwork is printed on the other side of a compact disc CD.

It is obvious that the record player is not transportable. When mobility is being under scrutiny, vinyl LP's will draw the shortest straw. In other words, they are depending on the location and space. The listening takes place in person's own home rather than outdoors in versatile sceneries and spaces. Playing a vinyl record requires more attention, since the record has to be turned from side A to side B – it is not for easier listening like CDs and MP3s. Interviewee #3 said: "With vinyl record you have to be more conscious, you participate with it".

It must be noted that the special feature of the physical object of a vinyl record enables its use as a musical instrument of its own in disc jockeys' use in clubs and discoteques. Anyone who has had a chance to play with a record turntable player knows the fun of playing a 45 rpm single with a 33 1/3 rpm speed and vice versa.⁷ The disc jockeys prefer the vinyl records in their performances because they enable the mixing of music tracks and the manual manipulation of the audio signal in a way that resembles playing an instrument ("scratching" the record) (The Record Collectors Guild 1998). The vinyl record playing is in that sense an essential part of a disc jockey's live performance which is more authentic than pre-processed digital mixes. Interviewee #1, musician himself

⁷ The interviewed second-hand record store owner told that if you play Katri-Helena's singles with 33,3 rpm it sounds like Harri Saksala singing. A customer used to buy Katri-Helena's singles and give them as souvenir gifts to Harri Saksala. Katri Helena is a popular schlager singer in Finland. Her career started in 1963 (<http://www.katrihelena.fi/bio.htm>). Harri Saksala has collaborated in many pop and jazz bands since mid-1960's and recorded albums of his own (http://fi.wikipedia.org/wiki/Harri_Saksala).

commented publishing on vinyl: “If you want DJs to play your music, you’d better publish it on vinyl.”

In the hey-days in 1970’s and 1980’s, due to the processed vinyl record production and commercial distribution, the prices of the items were regarded as fairly expensive, according to the interviewees. It took a lot of effort to earn enough pocket money to buy a desired record (Interviewee #4). The emergence of the digital technology and CD format for music records lowered the production and distribution costs significantly. These days a vinyl format records’ prices are kept close to CDs’ costs. The profit margin is really slim, according to interviewee #4. “Bringing the vinyls to market is more a question of serving the audiences than to make profits.”

There is also resistance involved. “The technical idioms of the new millennium are fundamentally seamless, non-tactile, pure ether” and it would seem logical if the vinyls would be treated as relics. (Janis 2004, 114). The radio interview (YLE podcast) revealed how the radio show interviewees resisted the hegemony of the music industry that dictated that the primary music format should be a CD in early 1990’s. They would stick to the vinyl, even so that The Flaming Sideburns have insisted that each one of their albums has been released as a vinyl. Janis (2004, 115) states that there is a resistance for file sharing and downloading also. The audiences have different kinds of expectations to the medium: “The audience that buys a vinyl record in a jacket desires an object-relation to art, whereas the audience downloading the formless MP3s prefers convenience and control.” (ibid, 117).

3.3 C-Cassette

A C-cassette (compact cassette, audio cassette, or tape) is a magnetic tape sound recording format. The cassette is a small, flat box that contains two spools that unwind and rewind the tape from one spool to another. The tape is two-sided, so that as one side is played until the end, the cassette can be turned to play the other side (Designboom).

The cassettes (and cassette players) were developed to replace the clumsier reel-to-reel tapes (and tape recorders) in 1960's. At first they were used for speech recording purposes and the initial audio quality was poor. As the magnetic tape audio properties and noise reduction got improved, the cassette was adopted as a music record format as it enabled downsizing the music format size and portability (Shuker 1998, 38).

The C-cassette became a parallel and alternative format for the vinyl records around 1966. Until the early 2000's, the cassette was one of the most common music formats, along with vinyl record, and later (from 1990's on) compact disc, CD. It is clearly a generation product: the interviewees who are in their twenties or early thirties now have almost no relationship to cassettes. The older interviewees mentioned that their introduction to music listening and collecting was first enabled by cassette players as the players were more affordable than vinyl turntables (Interviewee #4 and #5). One of my interviewees gave an example of a Finnish hard-rock band Viikate who have very strong nostalgic connotations to Finnish popular music and rural lifestyle of 1960s. They publish their albums as vinyls in addition to mainstream CDs, and not only that: they insist on releasing C-cassettes as well. "The cassettes are meant to be played in Toyota Corollas" says my interviewee, "but the Viikate shall finance the cassette release out of their own pockets".

Like vinyl LP, also a cassette has A and B sides. However, the audio quality of the cassettes seldom met such hi-fi standards, that the audiophiles were used to with the vinyl records. The covers of the cassette albums were poor downsized imitations of the vinyl album jackets. The album artwork was printed on a small piece of paper that was visible through the transparent and fragile cover of a plastic box where the cassette was kept (YLE podcast).

Also blank, unrecorded cassettes became available for consumers and that was a beginning of a whole new culture of music consumption (Kilpiö 2012). The cassettes were re-recordable and consumers could make compilations of their own of their favourite tracks and albums. Among friends, cassette format enabled costs sharing, so that the music that someone would purchase, could be re-recorded for friends' use as well (interviewee #5). Also, one could record

favorite songs from radio shows on C-cassettes. It was the emergence of the idea of music sharing. That made new kind of participation and activity possible to music listeners, and provided a new kind of access to music, even to those who lived further away from possibilities of buying the albums they would have wanted. (Shuker 1998, 39; Designboom)

The format made music listening experience mobile, at first by the use of portable cassette players, car stereos, ghetto blasters and in the 1980's the "Walkmans" predecessors of ipods, that was a personal mobile way of music listening. (Shuker 1998; Bull 2000).

The significance of the cassette as a commercial record format in western world diminished in the 1990s, along with the growing popularity of CD format, and the possibility to make digital copies and compilations of one's music library. The cassette culture has resisted the final extinction, however. It has remained as a marginal format because of the DIY (do-it-yourself) idea that is applied in genres such as punk and rap, and up to some extent it has been a fashionable slightly ironic retro artifact. (Shuker, 1998.) Interviewee #4 said that he occasionally enjoyed preparing a C-cassette consisting of Anglo-American music, that would act as an introduction to certain type of recordings. He would organize the tracks to build a narrative and then give the cassette away to a friend. Fabricating the cassette compilations is time and effort consuming and the result is a proof of one's enthusiasm and expertise.

The interviewed second-hand shop keeper said about cassettes: "Cassettes sell no longer, really, except in springtime when people get their summer cars out of the garage, and head out to cottages where they have old cassette radio players. I still have plenty of cassettes in stock."

3.4 CD

What is a novelty at a certain time rings as inauthentic at first, like CD did when it was first adopted in mid-1980's. Later it encultured and became accepted as an authentic record format for new releases.

The development of compact disc, CD, was a joint venture project by Sony and Philips that started in 1982. Their aim was to develop a digital music record format, the physical perimeter of which was not much larger than that of C-cassette. As a result, a CD yielded 12 cm in diameter, while C-cassette's diagonal was 0.5 cm less. On a CD, the digitally encoded signals are pressed into the upper surface of a transparent polycarbonate layer. The track begins near the disc center and moves outwards. Optical playback head doesn't touch the disc, so record playing does not abrade the disc surface. CDs are single sided and offer a nominal playing time of 74 minutes. The digital sampling rate of the audio signal is 44,1 kHz, and the representation of each sample is done by a 16-bit number (Immink, 1998). In early days keen-eared listeners claimed they could hear hardness of tone compared to vinyl records' audio. (Borwick, Laing 2003, 506)

The CD transcended the record format to a digital era. Apparently, there was an attempt to combine and improve the good features of vinyl records and cassettes. The CD imitated the vinyl LP's appearance – the records were still discussed as albums and even LP's. The majority of the CD albums were packed in plastic brittle boxes⁸, and the covers of the vinyls were replaced with limp leaflets that downsized the vinyl records' artwork esthetics and significance (Interviewees #1, #3, #4 complained about this). "CD is ugly, it feels bad to hold, it evokes no positive emotions. Vinyl does so. You can find CDs from junkyards but not vinyls. It is weird how much I hate CD for some reason, it is just a horrible format. It is ugly, it is lame, it feels awkward to hold in hand, it evokes no [positive] response in me." (Interviewee #3). Admittedly, the artwork was just slightly more tolerable than that on the cassettes' covers, as the interviewees on Yle Podcast rant.

The CD format had more recording capacity than the vinyl albums, so it became a new default for artists to release longer albums than earlier. Before CDs, the double-albums with duration of about one hour were relatively rare. Now, the artists had to work hard to meet the needs of the new standard. With

⁸ In North America, with some genres, i.e. country & western, the CD covers were made of cardboard because the public resisted the plastic boxes. The cardboard sleeves are not rare in European markets either (interviewee #2).

CDs, the concept of A and B sides no longer was relevant, so the album could be thought of as a stream of tracks, instead of two (or four) sides of a LP (or double LP). So the shift to a new format not only changed consuming and listening, it also had an effect on artists' way of working. The album's pre-determined structure began to change – there was a power shift from the producer to the consumer: with CD players it became possible to play the album tracks in a certain or random order, or to skip certain tracks altogether. Interviewee #2 (disapprovingly): “People can just listen a few seconds and skip to next song.”

From the cassettes, the CD format inherited the possibility to go mobile and to make recordings and copies of one's own. It was possible to play a CD on portable players, car stereos, and similar kinds of personal stereos like the cassette Walkman's. Many interviewed Lenny Kravitz' fans said that they would make back-up copies of their purchased CDs, or everyday-use copies that would be played in cars to save the originals.

CDs are easy to use, and the players do not need maintenance or adjustment as much as the turntables do (no need to turn album sides every twenty minutes, no needle change, counterweight adjustment, rotation speed, record dusting etc., Ribac 2004, 186). The CDs take less shelf space – a feature that eventually weakened many audiophiles' resistance, with the fact that the audio quality improved up to an excellent level. Interviewee #4 notified that even though he has a significant amount of CDs, he sometimes hides them from display because they do not look good. Ribac (2004, 186) points out that dismissing the contemporary CD audio quality as cold is more an elitist snobbery. Interviewee #4 admits that with certain music styles, such as jazz and classical, the CD is a superior format because the quiet parts are more noiseless than vinyls. Interviewee #1 adds that CDs also lack some highest and lowest frequency ranges, and that affects how the sound feels physically.

The CDs are claimed to be more durable than the vinyl records in the sense that playing the record is based on optical technology, which does not involve contact onto the surface. The interviewees pointed out that the CD is very sensitive to any scratches, dust, and dirt on its surface, even though it doesn't

get worn when it is being played. “If a vinyl gets scratched you can still play it, but with a CD a small scratch destroys it completely – it will not play.” (Interviewee #3). It is also brittle, just as its sleeve box. “If a CD lasts five years, that’s an achievement, even in a moderate use” (Interviewee #1).

The DVD’s (Digital Versatile Disc) has a capacity about seven times than that of a CD (Immink 1998). In this context we discuss DVDs that are close to live music records: they are records that contain video as well. In that sense they are an attempt to commemorate and mediate a live concert (see Sumiala 2010, 113). It was not an intention to include DVDs in this study among the music records; however some interviewees mentioned them as items of their collectibles. For fans the DVDs can be as important pieces of memorabilia as music records.

3.5 MP3

Introduced in 1992, MP3, short for MPEG Layer III (Moving Picture Experts Group I Audio Layer III), is a means of encoding and decoding audio in digital format. The standardization enables the “easy transfers, the anonymous relations between provider and receiver, cross-platform compatibility, stockpiling and easy storage and access” (Sterne 2004, 829). The development of MP3 meant that songs of three to four minutes duration, that on CD took up to 30 megabytes of disc space, could be compressed to 4 megabytes or less. The MP3 became the most popular audio file format among several competitors (Real, Liquid Audio, Ogg Vorbis). (Continuum II Steve Jones (2003, 248)).

Compression can mean either digital data removal, and/or reducing the distance between the loudest and quietest points in the audio signal. The methods that are applied in doing so, and to reduce the file sizes, are:

- simultaneous or auditory masking which means the elimination of similar frequencies. The principle is that when two sounds of similar frequency are played together and one is quieter, people will only hear the louder sound.
- temporal masking which means that if there are sounds together in time, and one is louder than the other, listener will only hear the louder one.

- spatialization which means that since it is difficult to locate the stereophonics of very high or low sounds, they are played back as mono files .(Sterne 2004, 839.)

The compressed file size means that MP3s can be easily uploaded and downloaded over the Internet, and they can be stored in a limited data container (hard drive, MP3 player, mobile phone). The MP3 was also designed to be a portable format and the compatibility between the different technology platforms and applications had to be taken into account when MP3 was being developed.

The psychoacoustic properties of MP3 are an important topic when discussing cultural implications (Sterne 2004, 828). Filtering and compressing procedures do affect the sound quality. Some MP3 encoders also filter out all the data above 16 kHz (which human adults cannot hear) to save more space. MP3 technology “makes use of a limitation of healthy human hearing”. (Sterne 2004, 835.)

MP3 files do not sound and feel the same as CD recordings: a professional audio expert or an enthusiast will be able to tell the difference. “I don’t like MP3 in principle because it is a compressed music signal. I must admit that if the bit rate is adequate I can’t tell the difference. But there’s some principal reason for me to resent them. And while I don’t use a portable device, I don’t really need it” (Interviewee #5). Another interviewee (#1) gave harder critics: “The frequencies that are screened off are ones that they say a you can’t hear but they can be felt anyway. They are some nano things that are lost. Human head resonates with the frequencies when music is listened via headphones and if some frequencies are cut off, the sensation is not the same.”

Sterne points out that as we move out from the ideal listening environments into situations where MP3s are listened, making distinguish becomes difficult and indifferent. While vinyl and CD recordings emphasize the “high-fidelity” of the audio signal, MP3 is designed to fool the human audio reception. MP3s are for urban everyday use via headphones: outdoors in the streets, workplaces, public traffic, and workplace cubicles. “They are meant for casual listening,[...] giving the experience of listening while offering only a fraction of the music’s

information, allowing listeners' bodies to do the rest of the work. The MP3 plays the listener." (Sterne 2004, 835)

As everyone of my interviewees, also the general public opinion in the media state that the audio quality is poor, compared to CDs or vinyls. Sterne writes that "[MP3s] are important precisely because they are useful but do not call attention to themselves in practice" (2004, 828). He describes the MP3s as a container technology – the container is an apparatus that holds objects inside, in this case the objects are containers themselves, containers of digital data stream of a sound recording.

Downloading and uploading a music file take place in a blink of an eye, while vinyls must be delivered in multiple phases from a place to another to meet a consumer. A vinyl album is a fixed, predetermined, linear text – the tracks are in a certain order, on A and B sides. With MP3s, the user can choose a track, skip another, shuffle and determine sequencing while listening. One can play with mixing and editing with free or affordable softwares and plug-ins, and edit the tracks to texts of user's own. (Janis 2004, 116).

Sterne (2006, 825) has stated that the MP3 is a cultural artifact in its own right. All technological artifacts embody forms of power and authority. The exchange value of the MP3s is very low – it is usual that people do not pay for them, or they pay for the MP3s significantly less than for a CD. Interviewee #3 said: "Even though I've paid money for those they still feel like air because they are not concrete, not even a product. They are just a file of a code and a license that is overpriced. It is just some air that you buy. "

However, MP3 refuses to exist only as an exchangeable format. MP3s affect intellectual properties and listening cultural systems. The file formats leave less control to the artists over their work and shift the power to the user. The process that involved a number of professionals in manufacturing, marketing, distribution and retailing is reduced to a software. (Janis 2004, 118).

In the media the discussions have suggested that the MP3 culture favours the hit track consumption and the concept of a record album would lose its significance. "People who are more enthusiastic about music go to download

MP3s to prelisten but it is not their primary source of music. The downloaders are rather random buyers who also spend less money” (Interviewee #4). Interviewee #3 assesses the MP3s: “They are for people who are not especially passionate about music... I have friends who download only because they are not music fans. They say that there are no real record stores that they like. They would buy something if music was less expensive. 20 € is a large sum especially for a student. They would rather download for free because otherwise they spend too much. And it is easy. [...] It appears they download hit tracks and not the albums.”

Artists appear to feel sorry for the loss of aura that the albums risk facing. For an artist, the album is a “whole exhibit, not just painting”, and an opportunity to create “a world”, says Ryan Adams (Gundersen 2003). The fans agree with this point of view: “I listen mostly to the albums. If you drop the weakest track you change the entity. On MP3 you don’t have to buy the entire album but you can download the tracks you like separately. Vinyls and CDs are entities” (Interviewee #5).

In addition, for the file format that is a stream of bits, also the cover artwork appears as a digital file, if even that.

“MP3 is just a journey to a direction, not a final format” (Interviewee #4). MP3 format is likely to become updated in the near future, and it probably will not be a format that would prevail for a long period of time as new online music stream applications like Spotify are adopted continuously. It has been in the center of debates and discussions over the immaterial rights, piracy, illegal files downloading. MP3 is an immaterial and packed artifact, listening to which based in a sense on a different kind of idea than that of the tangible formats.

Probably the appreciation for the high fidelity will backlash in the near future as Paul McGuinness, U2’s manager said: ‘Meanwhile in the revolution that has hit music distribution, quality seems to have been forgotten. Remarkably, these new digital forms of distribution deliver a far poorer standard of sound than previous formats. There are signs of a consumer backlash⁹ and an online

⁹ An interviewee told he collected compressed but lossless high quality FLAC (Free Lossless Audio Codec) bootleg concert recordings that he would share online with peer fans.

audiophile P2P movement called “lossless” with expanded and better spectrum that is starting to make itself heard. This seems to be a missed opportunity for the record industry — shouldn’t we be catering to people who want to hear music through big speakers rather than ear buds?’ [...]“Access” is what people will be paying for in the future, not the “ownership” of digital copies of pieces of music.’ (McGuinness, 2008)

4 MUSIC FORMATS IN A FAN'S LIFE

This chapter covers the issues that matter to the interviewees regarding the different music formats in an everyday life. Being a fan is an aspect that defines all interviewees more or less, so fanship is discussed for the starters from fan studies point of view. Music records are collectible objects for fans, hence collecting, more than a form of consuming, is discussed in this chapter also. Music use as an everyday activity is observed for the last.

4.1 Being a fan

There is something about being called a fan that not everyone is comfortable with. On one hand it is a culture dependent issue. For instance, in Finland the term "fan" (*fani*) carries less prejudice than in Anglo-American region (Harrington & Bielby 2007, 187), where the origin of the word, according to Merriam-Webster's online dictionary, is "probably short for fanatic".¹⁰ In journalistic texts ever since the 1950's the fans have been described as not only fanatic but also deranged and hysterical, somehow weird. According to Jenson (1992, 11) the literature first described fans as "pathological" – either being "obsessed loners" or "frenzied or hysterical members of a crowd". That description places a fan somewhere along the axis between a lonely weird stalker who the object of fanship should be afraid of at one end, and a hysterical, misbehaving head in the herd at the other. Hence, it is not a wonder that some people want to alienate themselves from the stance of being a fan. On the other hand, for some there are no problems whatsoever, to confess being a fan of various popular culture phenomena: an artist, music genre, science fiction, TV-show, sports etc. They agree that "each and every fan [...] possesses a distinct meaning for her or his fanship, individual means of exploring it, and

¹⁰ Date: 1682 1: an enthusiastic devotee (as of a sport or a performing art) usually as a spectator, 2: an ardent admirer or enthusiast (as of a celebrity or a pursuit) <science-fiction fans>" (<http://www.merriam-webster.com/dictionary/fan>).

different ways of participating in the activities of fandoms.¹¹” (Hirsjärvi & Kovala 2003, 261).

These days the term “fan” is in a very everyday use, describing a vast variety of media relationships (Hirsjärvi 2009, 53). Actually the subject fan is not in the focus here, but rather the fan activity (fanship, being active in a fandom). My interviewees all agree to be called as fans – fans of something or someone, rock genre or an artist. In Grossberg’s terms, they possess and gain excess that enables the affective investments in their activity – and that beholds the affect for music recordings. These investments are individual and fluid, both dynamically and intensely. Grossberg discusses both the texts that the fans are fans of, and the audiences and writes “audiences and texts are continuously remade [...] audience is always caught up in the continuous reconstruction of cultural contexts which enable them to consume, interpret and use texts in specific ways.” (Grossberg 1992, 54).

John Fiske discusses fanship as a productive activity with three attributes that are not distinct but rather fluid and overlapping (Fiske 1992, 37-42). The popular texts do not carry self-evident, pre-determined meanings. Instead, the fans create meanings of their own. We interpret the texts the way that fits our life, making meanings of social identity and experience. This is discussed as *semiotic productivity*, which is personal and essentially interior. A text carries meanings – it may fit a mood, and it can be a memento of a certain relationship or a situation. It can mean anything. As the meanings are shown to the exterior so that they are seen and heard by others, the productivity can be called as *enunciative*, for instance “fan-talk” among colleagues in work and school. This feature draws the activity from the inner self to a more social context. The enunciation may appear in the style of dressing up, make up, and in the choice of accessories, for instance. In this case, we could discuss of a vinyl record as a signifier of a certain style, either carried in a record store carrier bag around the city, or placed on display or record shelf in one’s own home. A MP3 player and earphones can be seen as urban or sporty accessories. They can communicate to the others that the individual is isolated in his or hers own audioscape, deaf to the exterior sounds, and wishes not to be disturbed. The productivity can be

¹¹ Translation is mine.

also *textual* – the fans produce and circulate for and among themselves texts of their own without the attempt of making economical profit. A fan, for instance, can make a compilation cassette or a CD of his or her choice for a certain use (to be listened in a car, party use, for a friend). Several interviewees mentioned this to be their hobby. The MP3 format facilitates this kind of activity, it is very easy to make playlists on the personal player or to be shared online. The softwares enable also an automated shuffle of the playlists (random, or according to artist or genre etc.)

The productive fanship has been discussed also by e.g Jenkins (1992, 278), Grossberg (1992), Hoggett and Bishop (1986), Moorhouse (1991) and many others. Abercrombie and Longhurst introduced the continuum of fan activity (1998, p. 141). At one end of the continuum there is a *consumer*, who may use the media in various ways and extents in an unorganized way. For consumers, the texts are a part of everyday life. The textual production increases along the continuum, however Abercrombie and Longhurst point out that they do not want to make judgements about the worth of the different positions. They present a continuum, not distinct categories for fan activity. Hence, the consumers are involved with textual production through talk, which is ‘woven into fabric of everyday life’ (ibid, 149). When the textual productivity evolves further to something material that can be shown or distributed to others, Abercrombie and Longhurst talk about *fans*. The productivity is incorporated into everyday life. A fan consumes media to a great extent but a fan isn’t as specific in her or his choices as a *cultist* is. Cultism is the next phase along the continuum, where the activity is specialized and material production becomes to central part of the activity and the expertise evolves further. The fan texts are circulated in the cult community. Production is central also for the *enthusiast*, but it is more material, and it gradually moves to anonymous markets. At the other end of the continuum there are the *petty producers* who have developed from enthusiasts to professionals, that is, petty producers can make a living from their fan activity.

Irma Hirsjärvi elaborated Abercrombie and Longhurst fanship presentation by combining it with Suzanne Lacy’s concept of public artist’s relationship with the society (Lacy 1995, 174). Lacy named the artist’s positions as *an experiencer*, a

reporter, an analyst and an activist. Hirsjärvi manages to expand the fanship discussion from the spheres of consumption to the roles in the society, and she points out that fanship can be observed from multiple positions and environments. The fan can perform as an experiencer, an analyst, an reporter or an activist, in a single (shifting) role or in simultaneous ones, from a consumer's or a petty producer's point of view. Hirsjärvi suggests in her study with the Finnish Science Fiction Fandom that the different grades of fanship (according to Abercrombie and Longhurst) between consumer and petty producer (fan, cultist, enthusiast) can be effaced and replaced with Lacy's experiencer, reporter, analyst and activist. She emphasizes the intensity of fanship as well as the significance of networks: "...fanship is essentially multi-directional and dynamic that surpasses both conventional politics and economics. It operates within cultural networks of social expertise and communications¹²". (Hirsjärvi 2009, 288-292).

In addition to the fanship in the domain of consumerism and production, there are yet different kinds of approaches. Kaarina Nikunen, for example, has discussed fanship in her study of three different media fandoms (Nikunen 2005, 319-354). She has made a distinction between *a cult fanship, a trend fanship and a star fanship*. Just as well as the affect for music recording formats can be observed from the point of view of consuming and producing, it could be given some attention also by discussing the music format as a media text in a cultural context. Kaarina Nikunen brought up the concept of cult fanship while she discusses the Xena fandom (a fantasy-science fiction television series that never was a hugely popular show but adopted by a small audience which often is discussed as a cult TV series). The fan activity is intense, involving busy fan communities and fan production (fan fiction, images and costumes, etc.) It is performed within relatively small communities. The cultic relationship to the object is close to worship but on the other hand, there is an ironical stance that provides distance and a camp attitude. Instead of ephemerality, collecting and repetition are characteristic to cultic fanship. This description is not far away from the vinyl record people. Of course, they all do not necessarily want to be called as vinyl record *fans*. Maybe Abercrombie's term enthusiast or cultist, or

¹² Translation is mine.

Hirsjärvi's analyst or activist would be more descriptive? However, the point here is that the fanship characterizations give us means to discuss the phenomenon. Even if they all can't be called as serious collectors (a topic that I shall discuss a little later), there is the appreciation for the collectibles, with a hint of irony (the YLE radio podcast). For instance, the ones who are fond of the vinyl records talk about as themselves as "old, stubborn men" who do not want to give in to the mainstream music business but stick to their preferences and old habits. After the CD was brought to the market, the vinyl gradually became a marginal format (albeit more popular again these days). The vinyl was cherished by relatively few subcultures and restricted audiences. That is also characteristic to a cultic fanship. The same applies to cassettes, of course. Their users are even more outnumbered than vinyls' but still persisting. In the future, as the CD probably will be scorned and forced to give way to other formats, it will gain a cultic value in its turn.

Kaarina Nikunen took a look at Ally McBeal Fandom in her research as well, and called it trend fanship. Trend fanship is more ephemeral by its nature since it is characteristic of fashionable and novel media texts. The objects of trend fanship are well presented in the media. They are efficiently marketed to certain audiences. The fandoms can be rather loose, however active for certain period of time in the Internet, for instance. The object of fanship emerges as a general topic that is all over the media for a certain time. The distinction between a fan and a consumer is not always clear. The MP3 as a music format and the mobility and the urban lifestyle attached to it was presented in the media in such a way that the trend consumers/fanship does not feel far-fetched. On the other hand, the re-valuation of vinyl records and why not the cassettes, too, among certain audiences ("hipsters"), have the features of trend fanship as well.

The third type of fanship in Kaarina Nikunen's study was the star fanship for which it is characteristic that fanship is related to a certain person, a celebrity. In this context we are discussing the individual's (fan's) affect for a music format, and not exactly towards a recording artist that is usually perceived as the object of fanship. However, these two things can't fully be separated from one another. Acquiring or collecting music recordings involves features of star fanship as well. The activities of star fanship are much those that traditionally

are seen as fan behaviour: acquisition of autographs, photos, media clips etc. It is a private and quiet kind of activity in a sense, however, active, repetitive and productive and enunciative in the sense that it often has attachments to fan communities. This is very much characteristic to the Lenny Kravitz fans that were interviewed. They possess star fan features, and as a part of their fanship they acquire the Lenny Kravitz music recordings. The other interviewees cannot be excluded from this categorization either – many of them are fans or someone or something – a music genre, at least.

As a summary, features of fan activity have been presented in media and some of them were listed by Hirsjärvi and Kovala (2003, 248):

- worship but also criticism toward the cult objects, ironic relationship to fanship of one's own
- repetition, loyalty
- intensity
- intermediacy, the importance of the Internet
- activism, productivity
- social features
- construction of identity, empowerment
- diversity of activism: collecting, social (online) activity, creativity.

Many of these features surfaced in the interviews of this study, and since records are concerned, collecting the items in different formats was a very central sign of being a fan.

Even though fanship and consumerism are regarded as being in synchronicity, fanship does not fully obey the laws of economics. There are always elements of resistance (Nikunen 2007, 542). Since we are discussing the fandom also from a consumerist point of view, it is interesting to note that there are some parallel concepts in high-tech marketing literature. They are worth mentioning, after all, we are discussing music technology products.

Geoffrey A. Moore (2002, 9-13) describes a technology adoption model among different types of consumers. The consumers' distribution in different categories of the model is presented as a bell-curve. This model is suitable to

describe especially the adoption of the so-called discontinuous innovations, which means that the consumer is required to change her or his user habits. The new object is incompatible with the ones that were acquired for the same purpose earlier. There has been a discontinuous innovation shift between the different music formats: the move from vinyls and cassettes to CDs, and from CDs to file formats. The high-technology adoption model presents a bell curve, at one end of which are *innovators* with a small percentage. They pursue new technology, sometimes seeking the goods before the official launch of the product on the markets. They are alert because of their interest in technology in general. Almost all new gadgets and applications appeal to them. In this context we could say that these days they were the first ones to test the new online music platforms that emerge continuously. Innovators precede *early adopters*, who are not technologists like the innovators. Instead, they are people who are able to imagine the benefits of a new technology. They rely more on their intuition and vision, and don't give much weight on good established references. These two categories are followed by the majority of the consumers (the largest center area of the bell-curve), and there are groups that Moore distinguishes: *early majority*, who value practicality. They value the well-established references before making any investment decisions. These days the MP3 and other file formats could be found here or even with *late majority*, who also want solid references. However, they do not want to play with technology. They value established standards. The MP3 has belonged here for years already. Finally, at the other end of the bell-curve there is yet a portion of consumers, however, larger than the innovators and early adopters together: *laggards*, who don't want to have anything to do with new technology at all for various reasons. They may buy a new product if it is buried deep inside another product (in this context, for instance a CD or MP3 player in a new car). One could claim that once they have adopted a certain music format, be it vinyl or CD, they stick to it, and update or expand their choice very reluctantly.

4.2 Collecting

Collecting is indeed an activity that is characteristic of being a fan. By acquiring the music records in one format or another, the fan performs fan activity. The music record is a channel between the fan and the object of fanship. When I planned the interviews I had a vague idea of finding music records' collectors without giving a second thought to the definition of record collecting. Should the interviewee possess a huge amount of records? How many? Vinyls, CDs or files? Or all of them? Should she or he be focused on a certain genre? Should the interviewee identify herself or himself as a serious collector? I was hoping to find an interviewee who would be a soulmate of Rob, the protagonist of *High Fidelity* (Hornby 2005), or at least a sort of a "fan-collector", to whom the collected records would mean a great deal in one way or another.

A quick browsing of fair amount of books and articles that have been written about collecting reveal that collecting is a very fundamental activity in the western consumerist societies and it is necessary to define what we are talking about when we discuss music records' collecting.

4.2.1 Another facet of consuming

Like fanship, collecting has been discussed as a representation of consumerism which emerged in the course of industrialization as people started to get paid for their working hours and when it became possible to produce and market affordable mass-produced objects that people would collect. From the early days of industrialization people have gained more money and time to consume. Belk (2001) takes a closer look in collecting as an activity. He makes a distinction between collecting and "ordinary" consuming – like buying everyday groceries. *Collecting* is "highly involving passionate consumption". The items in a collection are "removed from ordinary use" and "non-identical" with one another. Collecting is distinct from "[...] investment, hoarding, possessive accumulating, and acquisitive buying." *Accumulating* objects is possessiveness without selective criteria, possibly for everyday use. If there is a unifying principle for the objects that have been accumulated, and an active

tendency to refine the accumulation, the objects can become a collection. *Hoarding* involves acquiring identical items, or bulk material. These objects are clearly acquired for ordinary use. *Acquisiting* differs from collecting by buying separate pieces that do not belong to any set. It lacks the unifying possessiveness of collecting (Belk 2001, 64 – 68).

For the music enthusiasts, Belk's definition of a collector seems rather rigid – if we think that the objects should be “removed from ordinary use”. That would mean that a record collector would place the collected treasures in a vault or behind a glass only, and not listen to the music at all. There are, admittedly, collectors who seek unsealed, first press vinyl records, or the master records that are valued for their original condition – if they were used for the intended purpose they would lose their aura. Usually the records are collected for the originally intended use. According to Shuker (2004, 316) the passion of collecting records also embraces the pleasures of *use*.

Interviewee #3 mused about music records consuming: “The 80's and 90's ideology was to buy a lot of cheap stuff from markets. It is still like that. Buying more stuff rather than buying quality. Now we have more conscious consumers. That shows as a respect for the vinyl format, which lasts longer, it endures and it is inherited from a generation to another. MP3 disappears when you buy a new computer.” She tells how she found her late father's record collection and how she values it. Her mother had thrown away the CDs but kept the vinyls and dragged them from one place to another in a cooler box. The interviewee enjoyed browsing through the records, thinking her father had handled the item back in 1960's and played them. There can be a nostalgic narrative attached to a collection, even if the number of the items was not very remarkable.

4.2.2 For the love for music

Collecting music recordings has been studied from the affective side and as a social activity, like Roy Shuker (2004, 2010) did. According to him, the passionate consumption is a process, which involves the thrill of the chase and

the find, and the anticipation of the new record to be released, and the joy of possessing the music recording. There is a fundamental distinction between a fan-collector (mentioned earlier), who collects because of her or his love for music, and the collector who is interested in the extensiveness of the collection, rarity and economic value (*ibid* 2004, 315-316). John Fiske points out that for a fan: "Collecting [...] tends to be inclusive rather than exclusive; the emphasis is not so much upon acquiring a few good (and thus expensive) objects as upon accumulating as many as possible. The individual objects are therefore often cheap, devalued by the official culture, and mass-produced. The distinctiveness lies in the extent of the collection rather than in their uniqueness or authenticity as cultural objects". A fan collects (or accumulates) not only the records but other objects as well, such as books, magazines, t-shirts, flyers etc. (Fiske 1992, 43).

For a fan, collecting as an activity is a "difference" that often can be located in a fan's mattering map (Grossberg 1992, 59-62), but a collector and a fan are not synonyms. Interviewee #5 reflects: "I can't separate being a fan or a collector. I think collecting means that you have to be a fan at some degree. Otherwise it means collecting any items. You genuinely have to be fond of the music, to be a fan. But I'm not a fan in the sense that I have never collected any other stuff. There are bands whose (recorded) production I possess nearly 100 %, LPs and CDs and DVDs over the last few years. However, I have never collected singles." Possessing the entire record catalogue of an artist does not make a collector a fan, and on the other hand, it is not a prerequisite to own all the records of an artist to be her or his fan. For instance, some of the interviewed Lenny Kravitz fans did not have all LK albums but most (four of the six) did. The most common format was the CD, unsurprisingly. They also owned a fair amount of CD and vinyl singles, some as special, limited editions. Fan F had duplicates of the earliest albums as vinyls, also as special editions (for instance the translucent vinyl edition of "Are You Gonna Go My Way" LP). On the other hand, a long time fan C had given up her vinyl records when her turntable broke, and thrown away the cassettes when she "went digital" (started to buy CDs only). She had replaced all the rejected vinyls with CDs, however. The records are not the only collected objects but certainly among the most central

ones. The interviewees mentioned also the DVD as an important item in their Lenny Kravitz collection. However, for the fans the discussion about the record format seemed to be a little insignificant because it was the content that mattered the most.

Among the Lenny Kravitz fans especially but also with the other interviewees it was evident that the vinyl format was not over-valued. The records are items in the fans' personal collections, no matter if they are CDs or vinyls, albums or singles. They are the fans' own texts, with individual meanings that they re-write when they browse through their piles or rows of records, or listen to them. For Lenny Kravitz fans it seems weird to discuss the affect for a format, which is merely the medium to hear the music. Their affect in the first place is oriented towards the content. Even though the CD or vinyl is a mass product, possessing one makes it authentic (especially if it is autographed by the artist). It is marked with ownership.

If we rely on Belk's definition, with a good will, maybe only one of the interviewees could fit the definition of a collector. For the others, the activity could be mostly described as accumulating a number of the recordings in different formats. Also, they do not restrict their accumulations to records alone but acquire other fan mementos as well.

4.2.3 What does collecting mean to a fan-collector?

Another useful paradigm for collecting has been presented by Susan Pearce (1995) who discusses collecting as modes such as souvenir, fetishistic and systemic-based. These modes may co-exist with one another, and they complement Belk's definition. *Souvenir collecting* is like arranging an autobiography, and this mode was evident in Nick Hornby's *High Fidelity* (1995) where the protagonist browsed through his record collection as a memento of the past incidences of his life. Instead of music recordings, Walter Benjamin (1931) discussed his book collection in the same way. All interviewees agreed with this. Interviewee #4 says: "If you pull an album out of the shelf you will get flashbacks of a school trip to Helsinki. You remember the situations

when those records were played." Fan C writes: "[Lenny Kravitz' records are] definitely staples in my [whole record] collection." Fan A says: "[I] feel them like little treasure" and explains this: "inside each CD there is a story, a feeling, somebody wants to tell us something, and through it he gets it, and maybe a treasure because I got it for a birthday..." The fans describe the meaning of their music records as signs of their fan identity.

For some people the idea of giving up items from the collection can be painful but my interviewees all said that they had gotten rid of some records for one reason or another (lack of storage space, change of the music space, duplicate records etc.) Except for the fan C (who had replaced the vinyls and cassettes to CD), the fans considered the idea of giving or throwing away the items in their Lenny Kravitz record collection as a bizarre one. As fan B said: "Anyway, now it's a part of my life: how can you sell a part of your life?" Many said that the records were such that could be found in stores so there is no point giving up the copies. It was acknowledged that the ordinary items are of a little exchange value in general to others but themselves. #1 says: "Sometimes I listen to my old acquisitions. I may screen out to find something that has been forgotten for a long time. What have I not listened and why not. If it is a record that you've bought, say, ten years ago, some significant or insignificant experiences are attached to them. You have impressions of something that you have lived, or a certain period of time in your life."

For *fetishistic collecting*, which may resonate with obsessions, the objects are dominant. *Systematic collecting* is based on intellectual rationale and aims at completeness of the collection (Pearce 1995). The limited shelf space for records may result to systematic collecting rationale so that the collector ends up collecting a more specific and predetermined collection. Interviewee #4 is practising this in a sense: "My strategy is to give something up when I bring a new record in. It is a way of upgrading and refining the collection [...] These days I buy records for listening, the pure completism has lost its significance." He admits he keeps a part of his collection in the attic. They are records that he does not really miss but there is no point in selling them either because he would not get much money for them. Interviewee #5 mentioned the limits of shelf space also, which has influenced also his preference for CD format.

Shuker (2004, 311) uses Hornby's novel *High Fidelity* as an example when describing the record collector's stereotype "as obsessive males, whose passion for collecting is often a substitute for "real" social relationships, and who exhibit a "train spotting" mentality toward popular music." The compulsive behaviour may appear as preoccupation of acquiring new material, growing the size of the collection and making it complete (*ibid*, 318). There is a facet of competitiveness involved in collecting, which brings the social aspect into picture. Acquiring the records from shops, fairs, flea markets and other sources provide possibilities to display knowledge and power (for instance Hosokawa and Matsuoka 2004).

The rivalry did not surface in the talks of my interviewees. Rather, it seemed that there was a mutual respect among the fan-collectors. Two of the interviewees emphasize they enjoy the social ambiance of the record stores: the thrill of searching through old vinyl records trying to spot a gem, or just chatting about the records with friends, other customers and the merchants. Hosokawa and Matsuoka (2004, 163) pointed out that the record store owners have silent, cross-referential knowledge about the records and the merchants are like relatives between the collectors. Interviewee #4 says: "You can chat with the salesperson while you browse and touch the records. Net purchasing is easy but the fun is missing. When I was younger, Saturday used to be the record shopping day. I spent my hard earned money on records, then went to a cafe to look at the records and then to a friend's house to listen. It was a social thing. Now people use their iPods at their homes alone." Interviewee #1 says: "If I buy a record that I think is good I want others to hear it soon too. To hear their opinion also. It is social of course, that happens gathering up with friends in the evenings. I want to listen alone too, but sharing is important."

Will Straw has stated that the competitiveness and seriousness are features that female collectors do not necessarily like. Women do not come out as collectors even if they were, because of the general opinion of the geeky collector stereotype. The objects that the females collect are in context with their own personae rather than collections according to strict standards. On the other hand, women's record collections tend to be undervalued. The general

perception is that women possess accumulations, and men have collections. (Straw 1997,4).

4.2.4 Value of the formats as collectibles

Collecting records means collecting mass produced objects. The rarer the object, the more valuable it becomes for the collector, and not only in economical terms. The number of vinyls in the market is much more limited than that of the CDs, not to mention the endlessly reproducible digital files (McCourt 2005). None of my interviewees are “vinyl purists”. Their record collections contain several formats, at least CDs but also vinyls, DVDs, and file formats. Among collectors (according to Belk’s definition of a collector), there indeed are enthusiasts who would agree to accept only vinyls in their collections. One of my interviewees, a DJ with a fondness to vinyls, says that to her the “CDs are like rubbish, they are nothing”. She uses MP3s but she says “for me it would be funny to say that the MP3 music belonged to my collection... they are immaterial, they do not exist anywhere”. Interviewee #1: “Some records that I’ve burned (on CD) I have gotten rid of. They are a little like trash, they just accumulate. I throw them away when I clean up and organize. I have sold some records from teenage years. I thought I’d never listen to them anyway.” Not everyone shares the vinyl-purist attitude. Interviewee #5 says: “ I was a rather late adopter of CD format. I had acquired so many vinyl albums that it was not really reasonable to move to CD. But when I finally did, I no longer bought more vinyls. These days I don’t have space for more vinyls. (He possesses “hundreds”). I gave up about 50 old vinyls, I sold them in a second hand shop because I had no room for them. I did not listen to some, or I had acquired some as a CD later. They were such that did not have much value to me so I did not feel like I had to keep them as vinyls.”

It seems that the MP3s are hard to be juxtaposed with the material formats. The MP3’s usefulness and the easy access to “free” music are admitted but they are not of the same weight with the tangible formats, according to the interviewees. Interviewee #1 says: “ If I don’t have enough space on hard drive I may delete some records from iTunes. Especially if I have the original on a CD. I can

always upload them again if I want to. If the record is in a MP3 format only then I'll keep it. I do not like to hoard things. The MP3s are formats that I can give up more easily. The hardware does not last forever, I'd lose the files at some point anyway. MP3 is just consumption and use." Interviewee #5: "As a collector, I like the idea of possessing the tangible record, so that it is not just anonymous file on the hard drive".

On the other hand, the bootleg materials that fans acquire and distribute among the peers are important accumulated objects for the fans. The bootlegs were earlier recorded and copied on C-cassettes, later on CDs, but these days nearly anyone is able to make a bootleg audio or video recording with a mobile phone in a concert and distribute it in the Internet in a file format. Hosokawa and Matsuoka (2004, 161) do not consider bootlegs as collectibles for collector-purists, but for my interviewees (fan-collectors) the bootlegs matter a great deal. Interviewee #5, for instance, shares FLAC file packages (FLACs are unfiltered and compressed data of better quality than MP3s) with other collectors and fans. He burns the music files on CDs. Among the Lenny Kravitz fan board members it is also common to share a file or a link to an Internet page that contains audio or video material (for instance YouTube and TV broadcasting companies). These files and bookmarks are special items among the fans' collections, even though the interviewees did not agree to juxtapose them with the actual records, because of the lack of the exchange value, and because of their ephemeral and immaterial nature. If one should lose them for any reason, the peers on the fan forum will provide the copies of the ones that were lost. The files can be replaced, they are immaterial and there is no distinction between the original and the copy.

Even though my interviewees do not have much respect for MP3s, there are scholars such as Tom McCourt and Julian Dibbell who defend the MP3 (and the other file formats) as collectibles. Julian Dibbell (2000) wrote "we hear surprisingly little about how [the Internet is] changing the erotics of our relationship to stuff". One can pick up the music that one wants from the Internet and download it in a matter of seconds into one's own computer, or rip the old CDs or vinyl albums to a file format. The songs can be rearranged with a simple sequence of clicks by genre, artist, date, or to play random (which can

be done by shaking the iPod in hand). That is a very rapid operation, especially if it is compared with fabrication of the compilation cassettes and CDs. One can listen to the music while one is working or playing on the computer, often with the earphones on, or from a mobile device, and one can operate the interface constantly, enhancing the immediacy of music listening. The point is that the lure of collecting will shift from the desire of ownership of tangible objects, cataloguing, reverence and showing off the value to speed, fluidity, immediacy and compacting of the music files. “The music library fits to small piece of hardware”, says interviewee #4. And the progress goes on further. An ever increasing number of online services such as radio stations and social media provide online streaming and mixing of music. The talk about compressing and downloading the MP3s begins to sound so old-fashioned. Consumers are able to stay online continuously logged into applications like Spotify, with the help by their mobile devices so the music will be *followed* and downloading and collecting will become more insignificant. However, it will not be totally insignificant, while constructing and refining shareable playlists can be perceived as a form of collecting, which also has a social aspect. It has been claimed (by new technology innovators and early adopters) that the “browser is the next I Pod” (Allen, 2009)

4.3 Music in everyday life

“Music is now the soundtrack of everyday life”, writes Simon Frith (2003, 93). Music is everywhere, and it is not easy to avoid hearing music or muzak in daily activities. The amalgam of noises surrounds us as we keep the radio on in our homes and in the cars to accompany our routines. The acoustic voids are filled with music in malls and other public spaces.

Music listening is rarely focused, or “contemplative”, as Dibben (2003, 201) describes, like it is in classical music concerts where it is customary to sit still and listen attentively. People hardly have much time for such listening during the course of the day. Rather, music is consumed and listened as background music from various sources: radio, car stereos, CD players, laptops and iPods and mobile phones. We choose the music to fit our moods and feelings, or

attempt to adjust them, and try to manage our sense of time and place (Frith 2003, 93 and Bull 2000, 9).

Music is used to override surrounding noises that we may find irritating and disturbing, such as music we don't want to hear, traffic, conversations, children crying, jackhammers etc. We switch on our mobile personal music player and create a soundscape and a space of our own that isolates us from the surrounding. The music operates as a sound barrier that enables us to manage the space and time. We can close the door of our room and turn the volume to loudest and close the outside world away. A car driver turns the vehicle to an isolated sound chamber. An individual in the crowd can be described as "socially deaf" (Tonkiss 2006, 304) while he constructs the space and manages time the way he wishes to, instead of giving in to everyday boredom and being suppressed by the disturbances from outside. "Music, which is organized auditory information, helps organize the mind that attends to it, and therefore reduces psychic entropy, or the disorder we experience when random information interferes with goals. Listening to music wards off boredom and anxiety, and when seriously attended to, it can induce flow experiences." (Csikszentmihalyi 1990, 109).

According to Frith (2003, 93), music accompanies rather monotonous chores rather than pleasures, so we put the music on when we do domestic work or other everyday activities. Interviewee #1: "If I start doing chores and I notice that nothing is playing, I need to interrupt what I do and put the music on." The daily walks, workout, drives or public transportations are routines that are accompanied with music. It is not rare that when a person goes out and puts headphones on, he will know which song is playing in a certain street corner. He can create "a soundtrack" to his worktrip or wherever he goes to. Interviewee #1 says: "When I live in the city and take a metro or a bus from one place to another I often listen to MP3s from iPod. The journey is more comfortable that way. I can choose something that fits the visual scenery."

By listening to the music an individual gains means to reclaim time back for her or his own use. Chopping the time into segments defined by music tracks is like reclaiming free time from the oppressive work. The listener can resist the

boredom of the everyday by accompanying the chores with music (Frith 2003, 98). Music enables us to experience 'everyday "microflow" activities that help us negotiate the doldrums of the day' (Csikszentmihalyi 1990, 52).

Théberge (2001, 22) noted also that the mobility of music listening does not necessarily equal to a withdrawn, quiet, flâneurish behaviour, but enables the showing off the territorializing power, "sonic claim to the street" with ghetto-blasters, a phenomenon that is familiar with hip-hop street culture.

All my interviewees have a very profound relationship with music. Being a fan defines them all, collecting suits some interviewees up to some degree and some are professionals in music business, working for record company or record sales, and some are musicians and performers. Their everyday life is filled with music. For those who work with music, there is a difference between the music genres that they hear or play because of the work or studies, and the music that they may choose when they have time off. Their free time does not necessarily contain a daily dose of music, rather they value silence every now and then. Interviewee #4 says that he works so intensely with music and musicians during the course of the day that he does not want to listen to mobile music and wear a headset. "It feels good to let the ears rest". He admits that MP3s are a practical format to listen to music while one moves from a place to place but he just does not want to do that. The same opinion surfaced also with the interviewee #5. He works in another field and he does not listen to music during the workday. He does not want to use a portable music player at all. He used to have a cassette Walkman earlier but since the player broke down he has not missed it. Interviewee #1 said: "I listen to music every day in one form or another. If I play music myself, rehearse for instance, then I may not listen so much the recordings." About more focused listening interviewee #1 said: "Late at night I like to wear the headphones and listen to details and really focus. Then I may get too much adrenaline and cannot sleep. "

Interviewee #4 made a remark about the music genres. While he works with heavy metal rock bands and records in the course of the day he likes to separate his spare time. He needs to isolate his spare time with a silent phase, and then

later maybe listen to genres that are more to his taste: African-American rhythm and blues, rock and soul music.

Interviewee #3 assessed the different music formats: "Vinyl is associated more with a lifestyle and durability. MP3 is practical, you just upload and take it with you. CD is in between: it is not as practical as mp3 and it has not the same narrative as the vinyl. CD is unnecessary." If she is forced to buy a CD (in case she can't find the record as a vinyl) she converts it to MP3 first thing and then puts the CD away. She will not use the CD. She takes all the tracks as MP3s to iTunes and keeps them there. If she is asked what records she has got she will not include the MP3s, she would not count even the CD's. Only vinyls are the ones that matter.

For the younger interviewees, mobility of music listening is an everyday issue. They define listening to MP3s via players very *practical*. Moving from one place to another by public transportation, bicycle or walking was accompanied by listening to a MP3 player and a choice of music that would fit the mood. Many interviewees would listen to music from their computer hard drives while working, playing, and surfing the Internet. The music is consumed by letting it play in the background to accompany the work. Only one interviewee specifically mentioned listening to the radio – she said that for her the radio is a feature that makes her kitchen a haven. The radio is an old one and it has an interfered mono sound. It is about achieving a certain kind of "home" mood (see also Tacchi 2006, 282). It is a ritual and a default mode for certain times and situations. Interviewee "#1" said: "in the mornings, I always turn the music on". The music is played when people do the domestic chores, clean up, cook and so on. The most of the interviewees admitted to listen to music records mostly at home. Interviewee #5: "If I'm alone I listen more. It is time of my own, and it involves listening to music also."

When the different formats were compared it seems that the practicality of listening to MP3 format especially on laptops was favoured. Listening to CDs came next, and listening to vinyl records in everyday use was a rare occasion, except for the DJ who would listen to the vinyls because of her work at least.

Even though vinyls are valued, they are not regarded as everyday usable objects. Their use value is in context to them being “there” in the shelf, ready for use and browse whenever one chooses to do so.

The music consumption for the interviewees is more of an individual activity. The Lenny Kravitz’ fans especially emphasized that they like to listen to their favourite artist by themselves. The more focused listening (that indeed is not necessarily an everyday activity) is a solitary pursuit. When they consume the music with their family and friends, the music tends to be on the background, even though the enjoyment of the music might be shared. The interviewees mentioned about listening together with the friends that it involves sharing the knowledge about the genre and possibly the novelty of the music. It is a way of introducing friends to the music that they like, and expressing the expertise. Interviewee #4 burns compilation on CDs for everyday use. He would pick a track from here and there. He has “always” done those, first on cassettes, now on CDs. Like “car cassettes” for fun. He does the compilations for friends, too, (actually he just made a soul compilation before the interview). “It is a good way to introduce a music genre to someone who is not so deep in it but still likes music. It is very fun work.” He builds the compilations by genres by mixing, consciously. “There must be a narrative flow: the beginning, arch – like a DJ would construct a set. Certain kinds of tracks for starters, then change the direction, then return. Some call these mix-tapes, like the earlier cassettes that the DJ’s used to mix. These are not mixed to overlap, instead they have pauses in between.”

5 CONCLUSIONS

The earlier chapters have charted the basic concepts that wind around fan's affect for different record formats, guided by the fan interviews. The issues have covered concepts such as authenticity, nostalgia, collecting, and everyday life conventions, to mention a few.

By doing so, I have aimed at gathering enough data to draw conclusions and answers to my research questions, which were:

- As cultural artifacts, how do vinyl records, CDs, cassettes and audio file formats such as MP3s distinct from one another? Also live concert is included as a format.
- What do the music formats (vinyl records, CDs, MP3) and attending a concert mean to the listeners on the plane of affect?

The qualitative study aims at comprehending affective factors of the record formats. These factors are the ones that mattered to these interviewees.

I have gathered the main topics of the findings into a series of tables that I wish will present the findings in a concise and comprehensive way. The tables deal with following issues: Music formats as consumed goods (TABLE 1), Comparison of general characteristics and uses of music recordings (TABLE 2), and Characteristics of the music formats from fans' point of view (TABLE 3). The presentation should not be read as rigid facts and separate tables but rather, fluid charts where the positions and intensities may float and vary.

The following tables sum up versatile aspects and conclusions that can be observed in media texts and interviews when vinyl records, C-cassettes, compact discs and file formats are compared as cultural artifacts. Live performance is included in the comparison, and its emphasis is on stadium-size concerts. The tables' contents are not all-inclusive, rather, they apply to the scope of this study.

TABLE 1. Comparison of the music formats as consumed goods.

	Live	Vinyl	Cassette	CD	MP3
Form	Ephemeral, tied in time and space.	Tangible. Analogue signal.	Tangible. Analogue signal.	Tangible. Digital signal.	Intangible. Digital signal.
Commercial significance	Has become an important resource of income to the industry. The concert tour promotes the new album and vice versa.	Survived in margin during the 1990's. Has increased market share, still marginal, but persisting.	Very marginal.	Dominating tangible format. Has lost market share.	Increases popularity but does not provide enough profits to the industry.
Price	Big scale concert tickets are expensive.	Same as CD's, or higher.	Not clear. On basis of the interviews, the price is determined by the price tag of blank cassette, which depends on the audio quality of the tape.	Expensive, if compared with MP3. However, the price has not really elevated for decade(s).	Inexpensive or free.

In TABLE 1 we take a look at music formats' properties in terms of consumption – form of the music format, its commercial significance to the music industry, and the price to the consumer. Price is observed as user value in monetary terms. Hence, the price of a live concert, is the highest, measured by investments of money, effort and time. The price of vinyl records surfaced frequently in this study. The old albums are still valued because they were relatively expensive at the time of purchase. Some vinyl record batches are rare and valuable collectibles these days. However, this aspect was not that relevant with the interviewees, not as the value of ownership. The album of ones own, ownership dating back to the date of purchase or receiving, is the factor that increases the value, and makes the object irreplaceable. This applies with ownership of CDs as well. Many of the fan interviewees actually paid little attention to the format of the record (vinyl or CD) – just as long the object was authentic to her/himself. Clearly, the file format was not appreciated nearly in the same extent. The price and the value of the purchased MP3 are much lower than those of the tangible recordings. The file being immaterial and in a way non-existent, however endlessly replicable, is easily replaceable.

The following TABLE 2 sums up other general characteristics.

TABLE 2. Comparison of general characteristics and uses of the music formats.

	Live	Vinyl	Cassette	CD	MP3
Audio quality	Can be anything, good or bad.	Enables wide dynamic range, scratches and popping noises are results of use. "Soft" tone.	Depends on the tape's quality. "Not very good", if compared with vinyl or CD.	Earliest CDs were "horrible". High quality these days. (YLE podcast)	Filtered and compressed audio signal is inferior if compared with CD or vinyl..
Album philosophy	Release of a new album or tribute to a classic one, and concert tour are in synergy.	A and B sides make a significance. Double albums. Fixed, predetermined texts.	Imitates vinyl format.	Only one side per disc. Duration up to 72 minutes, which enables more tracks to fit the album. Enables modifying the track sequence, or to play just one track.	Consumer may download the entire album or just the preferred tracks. Artist's control over the album diminishes. The user determines the playlists as she or he wishes.
Art and visuality	Esthetics of the entire event. E.g. t-shirt can be a memento of the show.	Traditionally huge proportion on visual side. Contemporary vinyls' covers are more modest, often plain white bags.	Attempt to imitate vinyl covers in a small scale. Brittle plastic box.	Attempt to imitate vinyl covers in a small scale, just a slightly better than cassette's. Often packed in a brittle plastic box.	Non existing, if the image file is not counted in.
Mobile listening	Fixed in time and space.	Not mobile.	Walkmans, ghettoblasters, car stereos.	Car stereos, CD-Walkmans, Radio CD players.	Mobile (MP3-players, phones, tablets, laptops)
Collecting	Souvenirs, collectibles objects.	Very important.	Can be very important.	Very important.	Can be important, but the files and playlists can be replaced and altered.
Everyday use	Not.	A marker of a lifestyle rather than an everyday object.	Marginal. Added ease of use, compared to vinyl records.	Easier to use than vinyls. A mundane object.	Mobility, practicality, ease of use.
Privacy vs. shared experience	Private experience, with significant social aspect.	More private than shared, except for Disc Jockeys.	Private and shared (compilation cassettes for friends).	More private than shared.	More private than shared.

Audio sound comparison between the different formats has been widely discussed and debated over the last years. It was a favorite topic with the interviewees as well. Live concert's ephemeral experience and authenticity are valued. Live performance enables improvisation, which is appreciated, but due to the theatrical, scripted and predetermined nature of rock concerts, the show is evaluated in terms of how well the show imitates and elaborates the recorded track. When live concerts are discussed the music volume is a factor that everyone mentions. The appeal of the concerts lies in the affective investment that the fan puts in terms of time, effort and money in it. It is the whole entity of

the concert that consists of many fragments, e.g. the visuals, seeing for real, the crowd etc.

The rhetoric of audio quality tends to play for vinyl record format's favor both in the interviews as well as media texts. The vinyl record's audio quality is praised for being analogue (continuous, non-discrete), warm, soft and superior in almost every audio high-fidelity respect. The minor flaws of the vinyl record and the traces of frequent play and wear do not diminish the attraction of the vinyl at all, rather the opposite. The CD format's audio properties get easily criticized for being digital and "cold". Also, CD does not allow any dirt or scratches on its fragile surface – it simply will not play if it is not clean. The MP3 does not get any advocates when audio quality of the recorded track is evaluated. The file is compressed and the digital signal is filtered so that only the audible frequencies are present. It is regarded as aurally inferior record format. Its references lie in totally other properties than high-fidelity sound quality.

Some interviewees and media resources discussed the album philosophy in details. The evolution of music records has eased listening so that the tracks follow one another, without bothering to turn the side of the vinyl record, or minding at which end of the cassette the tape is reeling. With the digital formats the listener can easily decide in which order she wishes to hear the tracks, or if she wants to hear some tracks at all. The listener has the power to create preferred playlists by picking up the favourite files, neglecting the album's idea altogether. The album is still important, not least to the music industry, while a new concert tour is synchronized with the release of a new album, and often named after it.

Visuality of a rock concert is one of the most remarkable factors that matters to a fan when experiencing music in different formats. Even if the show is an elaborated theatrical spectacle or a small gestured unplugged session, seeing for real as well as hearing is the catch of the live concert. Visuality of the music records must be observed from a bit different point of view. The tangible records visuals refer to the artwork of the record. The covers of a vinyl record could be double or triple folded printed on high-quality cardboard, and the

inner pockets, that protect the vinyl, can contain printed text as well. Even the records can be visual with special labels that indicate the title and the A- and B-sides of the records. The vinyl may be of special color instead of black, or an image may be printed onto it on some special record editions. The cassette failed to replicate the cover art onto its wrapping because of the format's small size, and with CD's the mere attempt to do so was doomed. In these interviews the cover art was an important topic, but not as important as media texts have suggested. Cover art did not elevate the vinyl format because of the visual aspect (in fact, the disc jockey valued vinyls even though the ones she purchased often had mere white paper jackets). The poor artwork actually diminished the value of CD, on basis of the interviews, - or it was an easy dissing aspect to cling to. With MP3s visuality was discussed only in respect that it was absent altogether.

Mobility was also a factor that the interviewees brought up. In context of live concerts that are tied in time and place the term is not valid. Vinyl records and turntable players are not easy to move from one place from another, and records cannot be played on the run, so in mobility's terms vinyls are not a good option. CDs were mentioned as mobile as many interviewees used to listen to them in cars. No one used cassette Walkmans anymore but many had used to, and they valued those in that respect. Mobility was a remarkable factor as a marker of contemporary urban lifestyle that added MP3's value according to my interviewees. MP3 player or a smartphone enables people to create playlists and audioscapes to fit their moods in their daily routines, and to give a space of their own in noisy environments.

Collecting was relevant in a way or another with all the formats. It may appear as far-fetched in context with live concerts but still, to many fans attending a certain concert at a certain time is a collectible memento, which is verified with a tangible souvenir, such as t-shirt, concert ticket tag, or photograph. Collecting has been an object of many studies when vinyl records have been discussed. In this survey, the fans did not go to any "extremes" with their vinyl record collections. Many of them had no problems to shift collecting to CDs. The file formats were undermined as collectible record items by the interviewees, since there is nothing real to collect - they are easily erasable and replaceable.

Music is an ingredient of everyday life for all interviewees. Live concert is not an everyday or every-week occasion, by any means, rather it is very anticipated and valued occasion for a fan. Vinyl records are tied to a place and playing them takes effort. They require participating, getting up and going to turntable to turn the record side, adjusting the needle position etc. For the fans that were interviewed here, vinyl records were not an everyday format. For mundane use CDs and MP3s were most popular because of the ease of use – their practicality and accessibility. These days the strength of the file formatted music consumption lies in its practicality, which complements mobility. The listener has the possibility to make playlists, skip certain tracks that do not appeal at the moment, and to carry enormous contents of music library as one listens to music in the course of the day.

Privacy is a term that came up with the interviewees. With all the formats, we move along an axis between privacy and social activity, both features being present. Privacy is not an issue with live performances, really, while there the experience is shared (even though the live concert moves each and everyone individually). To most of the interviewees, listening to vinyl records (as well as CDs) was more of a private rite, distancing from the everyday routines. It was more private than social, except for the Disc Jockeys, of course. The use of cassettes could be interpreted as both private and social. The social aspect came up with comments about compilation cassettes that could be given away as presents to friends. Listening to MP3s was perceived as very private, as the typical use requires headphones, so one can get immersed in the music and create soundscapes for the different situations in the course of the day. MP3 use can be observed as being social activity as well, if we think about sharing the playlists and tracks online. However, this aspect was not emphasized by the interviewees as much as media texts suggest.

In addition, TABLE 3 sums up the surfaced issues of music formats that concern especially the fans.

TABLE 3. Characteristics of the music formats from fans' point of view.

	Live	Vinyl	Cassette	CD	MP3
Authenticity	Perceived as the most authentic music experience. Unique, real-time occasion which requires investment.	Aura of the music record is constructed by memories and activities (collecting) and the properties of the tangible object.	Collectible object, a souvenir from a certain time. Self-recorded cassette is unique.	Often missed by interviewees and in media texts. However, an important collected item for fans.	Immaterial file, string of bytes that can be copied endlessly does not ring authentic at all to interviewees.
Nostalgia	Seeing a long time object of fanship for real.	Very important to long time collectors.	Can be very important.	Can be a nostalgic item for a fan, just like a vinyl album.	MP3 is too recent a format, to have been discussed as nostalgic here.
Rituals	Concerts are rituals from beginning to end, from performer's, fan's and audiences' points of views.	Very much present in the use of the vinyls. Besides pure listening habits – organizing, putting in display etc.	Rituals of use: not only listening, but also self- (re-) recording.	Rituals of use, just like with vinyl albums, maybe with a different intensity.	Rituals of everyday use. Sound tapestry, temporal organizer that chops tasks to manageable portions.
Power	Artist – audience(s) negotiations.	Artist determines the essence of the record. Tracks are to be played in a certain order. On the other hand, a DJ can use the vinyl as an instrument as she or he wishes.	Artist determines the structure and narrative arch of the record. Tracks are to be played in a certain order. Blank cassettes enable DIY culture.	Artist determines the structure and narrative arch of the record, but the listener can pick up tracks, or random play the CD.	The user/listener can choose the tracks, the album's structure loses its significance. Fans, however, did not embrace this feature.
Resistance	Can be a site of resistance - or not. Artist-audience negotiations.	Resistance towards the music industry hegemony that wanted to offer CDs only.	It would be much easier to use CDs or MP3s, but some people insist to prefer the cassettes.	This is what music industry used to offer as a default format.	The problem of music industry. Consumers are reluctant to pay. Also, consumers can use, distribute and modify the files as they wish. Fans did not want to rip off the artist.
Fan productivity	Participating member of audience.	Disc jockeying, expertise.	Mix-tapes, bootlegs.	Compilations, bootlegs distribution.	Shareable playlists, in addition huge possibilities to modify the files.
Original - copy	Unique.	Difficult to copy.	First medium for masses that enabled copying.	Easy to copy to provide an identical audio quality.	The original and the copy have lost their significance. Copying is very swift.

Authenticity is the core term when discussing affect. As noted, authenticity means different things to individuals. This study suggests that authenticity was most emphasized in context of live concerts and vinyl records. With concerts, authenticity was referred to being a unique experience, an anticipated occasion in fan's life, a milestone, seeing for real. With vinyl records the authenticity consisted of memories, collecting and the aura of the music record, but it could be claimed that these issues concerned the other tangible records as well, *for*

fans. Any tangible record, in spite of its format, could bear markers of authenticity.

Vinyl records and cassettes are markers of nostalgia – why not live concerts as well, when artists with recording careers spanning over decades are discussed. Nostalgia is a favorite term that media uses when survival and revival of vinyl records have been referred to. The concept of nostalgia *per se* did not occur that much with the interviews – rather the interviewees told about their memories and emotions that surfaced with listening to or handling a certain recording, a tiny fragment of the identity construction.

Rituals are very much involved with each of the formats. Attending a live concert is almost all about rituals, with theatrical elements, and a manuscript that the performers, technicians, staff and people in the audience follow. Rituals are present also in the use of the music records, no matter if they are in everyday use or a rarer treat.

Questions of power and resistance could be detected between the lines with the interviewees. With the vinyls there was the obvious resistance towards the music industry's hegemonic policy to shift to CD's that many interviewees mentioned. That was often brought up in the media texts as well. The shift to the MP3s, over the net distributable and endlessly reproduceable files has been a clear marker of resistance as well, as it has meant access to enormous amounts of recorded tracks for a fraction of cost compared to earlier situation. The music industry has been a clear loser and forced to find new means of income. The resistance is present also in the use of music. While the artists would like the fans and consumers to hear the whole album, the consumers may use the music files as they wish. They can pay only for one track and they can make playlists according to their own wishes. It is fairly straightforward to even manipulate the track digitally (not that the interviewees would have done this, however.) The fans addressed in this study appreciated the artists and in a way, looked at the issues of file downloading and distributing from the artist's point of view: they did not want to leave the artist without a compensation, and they appreciated the album's structure as it was meant to be.

As the earlier observation brought up, there is a productive facet in fan activity. Hence, productivity can be detected in participating in the rock concert as a member of the audience who interacts with the performing artist or band. For fans, productivity is present also in elaborating backup or compilation records on CDs or cassettes, and why not on MP3s, too. With this scope of interviewees, productivity was emphasized in context of the vinyl records, as the vinyl records and the turntables are actually instruments of Disc Jockeys. The CDs and MP3s can be that, too, but the vinyl records were prominent in this scope.

With file record formats the concepts of original and copy are no longer as important as with tangible ones. File format loses in the monetary and affective value comparison but its value lies in its ease of use, volume of the collection, and the power shift to the owner/listener who can easily choose which tracks to listen, in which order, and make the playlists according to his/her preferences.

6 DISCUSSION

Listening to music has changed enormously over the latest decades in terms of the evolution of music recording formats. The significance of the live performance and vinyl record has shifted, actually revived after the digital formats became mainstream. The aim of this study was to compare different record formats in popular culture realm in the light of media texts, fan interviews and literature, and to chart what makes a fan appreciate and prefer a recording format in the field of affect.

The study is interdisciplinary but most of its theories lie on popular culture and fan studies. The methods to contribute to the field were to study media texts such as radio shows, newspaper and magazine articles and online texts, and primarily, to interview people to whom popular music was important. The interviewees formed two groups: At least semi-professionals in rock or pop music (musicians, Disc Jockeys, merchants, music business professionals), the common nominator being fans of something or someone in popular music field, and a group of participants from Lenny Kravitz' fan forum.

The purpose of this study was to point out some pivotal issues that affect fans' preferences for music record formats. Any quantitative evaluations are left out from the scope. This study describes the investments of the interviewees on their mattering map, in Grossberg's terms of speaking. Focused interview was applied with the interviewees that I met with, and e-mail exchange was the principal medium with the Lenny Kravitz' fan forum participants who I could not meet face to face. As I wrote earlier, the fan forum members' answers were sometimes very brief to some questions, and even though I asked about more details, the answers tended to remain very concise. In spite of this (and the fact that some issues may have "lost in translation") there were six fans who contributed, and together they managed to give a rich projection of fans' preferences. The distinctive features of the music records were presented in three tables in the previous chapter.

6.1 Affect is the context – what do the music record formats mean to the fan?

After re-reading and juxtaposing the interview transcripts, I have drawn a simple chart onto the canvas of affect. This map is presented in FIGURE 2 below, to sum up the study. On the bottom of the chart I place the music formats (live, vinyl, CD, cassette and MP3) and I aim at presenting the intensity of affect that is affected by different variables. Again, these aspects are the ones that surfaced with this study. It is not my intention to claim that they are universal in any means. It is obvious that there are many other variables as well, but these are the ones that came up with these interviews. Also, the variables are not independent, rather they affect each other (for instance, authenticity and nostalgia cannot be drawn apart from one another). The degree of affect's intensity cannot be measured precisely, as it is individual, dynamic and hence ever shifting. The volume of the cloud referencing the music format and the factor that affects the affect, is heavier when there is more affect on the plate.

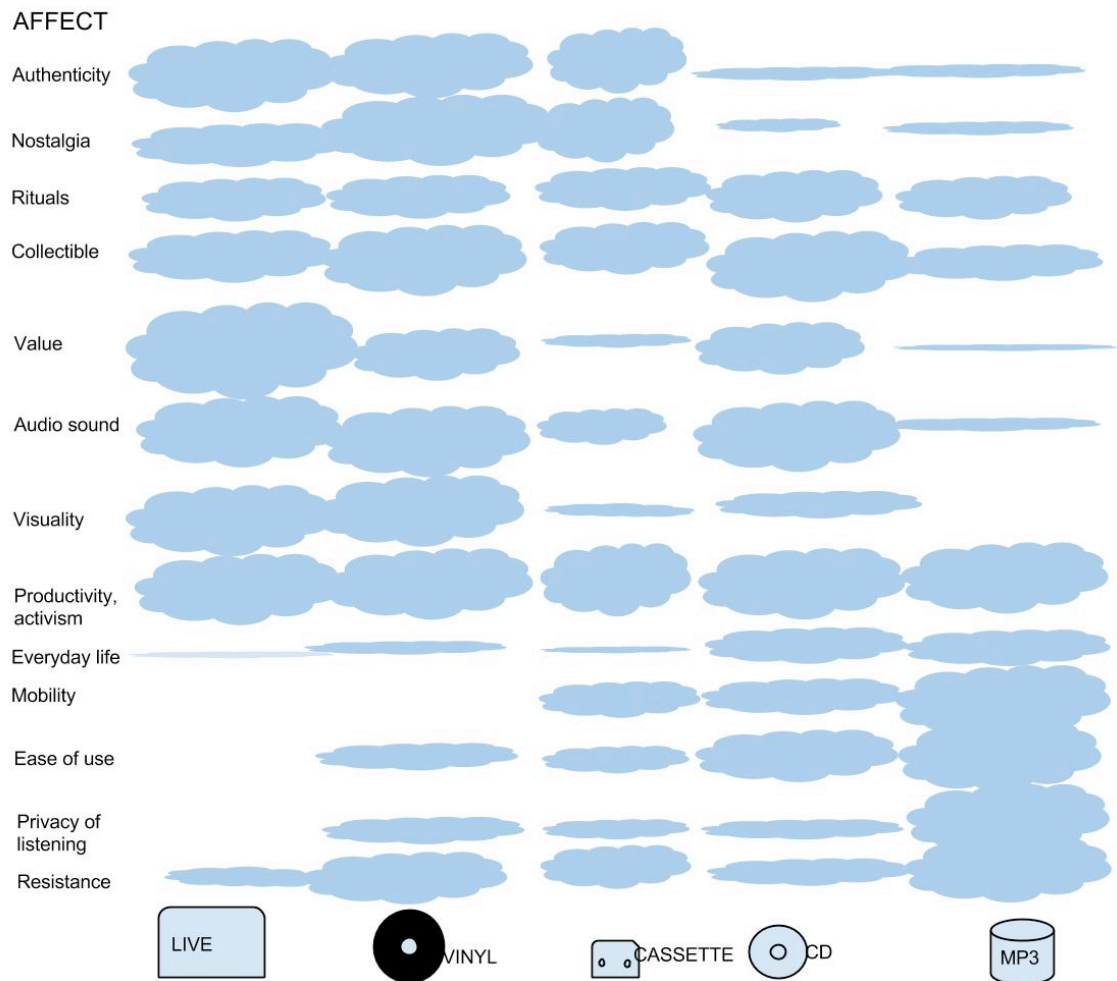


FIGURE 2 Generic mattering map of a fan.

FIGURE 2, as presented here, is a snapshot or an instance of a mattering map at a certain moment of time. What could be concluded from it by glancing the chart is the concise outcome of the study. The size of the cloud suggests the intensity of affect on the position. On top of the chart there are listed aspects that suggest more affect to be found in live performance and tangible record formats. These aspects are for instance authenticity, nostalgia, value, audio sound, and visuality. The factors that advocate file formats are ones that relate to everyday life: mobility, ease of use, privacy and productivity. Rituals of use shift from browsing and organizing the record shelves, playing the records, turning side of the vinyl, admiring the covers and leaflets. They are substituted with properties that the file formats' use enables: access to music, fluidity of listening, mobility, convenience, speed and control. What matters to a fan is a

continuously shifting network of different affective parameters with different weighs.

6.2 Suggestions for further studies

A few years later, as the music listening has shifted even more to the immaterial realm, it might be easier to find fans having a profound fondness to music, and who would prefer the intangible file formats or streams to tangible music record formats. It would be interesting to see if their comments would diversify the outcomes that were gained in this study.

At the age of Spotify and other online music streaming services there are symptoms that the MP3 files downloading gets bypassed. The field of the music recording formats and means of distribution gets ever more dispersed and hence even more interesting to study. In my opinion, this would be the next step to elaborate as a continuation of this study. For instance, paratextuality of immaterial music records will offer plenty to explore, since the spin-off contents of a new published album are released on many different forums, both internet and offline. Paratextual contents are texts such as images, posters, flyers, lyrics, t-shirts, websites and forums, and not least: social media feeds. The interaction between a newly released album and social media platforms (Twitter, Instagram, Facebook, Pinterest, GooglePlus) alone is a system where fandoms and audiences would make interesting objects of study.

At the moment, new albums are often released simultaneously as vinyl records, CD's and as MP3's. The different formats keep coexisting. It would make a nice topic to a study to chart what audiences are addressed with each format - what the music industry's agenda is in that respect, and how the consumers respond to that.

Also, maybe we are heading towards better audio quality with intangible files along with recent projects like Pono, promoted by Neil Young (Grow, 2014). If that is the case, it will be intriguing to explore. Meanwhile, let us embrace the parallel music formats, and welcome progress.

REFERENCES

- Abercombie, Nicholas, Longhurst Brian 1998. *Audiences. A Sociological Theory of Performance and Imagination*. London, Thousand Oaks and New Delhi: Sage.
- Ahmed, Sara. 2004. *The Cultural Politics of Emotion*. New York: Routledge.
- Allen, Dave. 2009. *The End of The Music Album as The Organizing Principle*. Pampelmoose. Available online: <http://www.pampelmoose.com/2009/04/the-end-of-the-music-album-as-the-organizing-principle> (Read October 10, 2009).
- Amstutz, Rudolf. 2008. "Allein zu Zweit mit Sich Selbst - Interview mit Lenny Kravitz". The Title 2/2008. Available online: <http://www.the-title.com/ausgabe-022008/musik/interview-mit-lenny-kravitz/interview-lenny-kravitz-1.html>. (Read March 3, 2008).
- Ang, Ien. 1991. *Desperately Seeking the Audience*. London and New York: Routledge.
- Auslander, Philip 1998. *Seeing is Believing: Live Performance and the Discourse of Authenticity in Rock Culture*. *Literature and Psychology* 1998; 44, 4. Research Library Galileo Edition p. 1-26. Available online: <http://lcc.gatech.edu/~auslander/publications/seeing.pdf>. (Read September 28, 2010).
- Belk, Russell W. 2001. *Collecting in a Consumer Society*. London: Routledge.
- Benjamin, Walter 1936. *The Work of Art in the Age of Its Technological Reproducibility*. In Michael W. Jennings, Brigid Doherty, and Thomas Y. Levin (eds.) *The Work of Art in the Age of Its Technological Reproducibility and Other Writings on Media*. 2008. Cambridge, Mass : Belknap Press of Harvard University Press, 19-55.

- Benjamin, Walter 1931. Unpacking My Library. In Hannah Arendt (ed.) *Illuminations*. 1968. London: Pimlico Random House, 61-69.
- Bennett, Tony; Grossberg, Lawrence and Morris, Meaghan. 2005. *New keywords. A revised Vocabulary of Culture and Society*. Oxford: Blackwell Publishing.
- Bennett, Andy and Kahn-Harris, Keith (eds.) 2004. *After Subculture. Critical Studies in Contemporary Youth Culture*. New York: Palgrave.
- Borwick John and Laing Dave, *Continuum Encyclopedia of Popular Music of the World. Volume I. Media, Industry and Society*. Eds. Shepherd, J., et al. (2003). New York, London: Continuum.
- Bosso Joe 2010. Bahamian Rhapsody. *Guitar Aficionado*. Vol. 2 (2), 50-58. Future US, Inc. : Long Beach.
- Bull, Michael 2000. *Sounding Out the City. Personal Stereos and the Management of Everyday Life*. Oxford: Berg.
- Bull, Michael, Back, Les (eds.) 2006. *The Auditory Culture Reader*. Oxford: Berg.
- McCourt, Tom 2005. Collecting Music in the Digital Realm. *Popular Music and Society*. 28(2), 249-252.
- Csikszentmihalyi, Mihaly 1990. *Flow, The Psychology of Optimal Experience*. New York: Harper Perennial.
- Designboom, <http://www.designboom.com/contemporary/cassettes.html>
(Read Sep 3, 2010)
- Dibbell, Julian 2004. Unpacking My Record Collection. Available online: [http:// www.juliandibbell.com/texts/feed_records.html](http://www.juliandibbell.com/texts/feed_records.html). (Read Oct 16, 2007.)

- Dibben, Nicola 2003. Musical materials, meaning and perception In Clayton M, Herbert T & Middleton R (Ed.), *The cultural study of music* (pp. 193-203). Routledge.
- Drake, Philip 2003. 'Mortgaged to Music: New Retro Movies in 1990's Hollywood Cinema. In Paul Grainge's (Ed.) *Memory and Modern Film*. Manchester: Manchester University Press. 183-201.
- Filmer, Paul 2003. Songtime. *Sound Culture, Rhythm and Sociality*. In Bull, Michael, Back, Les (eds.)2006. *The Auditory Culture Reader*. Oxford:Berg.
- Fiske, John 1989. *Understanding Popular Culture*. London and New York: Routledge.
- Fiske, John 1992. *The Cultural Economy of Fandom*. Lisa A. Lewis (ed.) *The Adoring Audience. Fan Culture and Popular Media*. Pp. 30-49. London:Routledge.
- Frith, Simon 2003. *Music and Everyday Life*. In Clayton, M., Herbert, T., and Middleton, R. (eds.) *The Cultural Study of Music*. London: Routledge.
- Grossberg, Lawrence 1992. *We Gotta Get Out of this Place. Popular Conservatism and postmodern culture*. New York: Routledge.
- Grossberg, Lawrence 1997. *Dancing in Spite of Myself: Essays on Popular Culture*. Durham:Duke University Press.
- McGuinness, P. 2008. *The online Bonanza: Who is making all the money and why aren't they sharing it? A speech at MIDEM's first International Manager Summit 2008. Found May 18, 2009 at <http://www.ifpi.org/content/library/paul-mcguinness-jan2008.pdf>.*
- Grow, Kory 2014. *Neil Young's Kickstarter Raises Over \$6 Million*. Rolling Stone. Available online: <http://www.rollingstone.com/music/news/neil-youngs-pono-kickstarter-raises-over-6-million-20140415>. (Read April 30, 2014.)

- Gundersen, Edna 2003. Downloading squeezes the art out of the album. A growing single-song culture is wiping out the multiple-track format. USA Today. Available online: http://usatoday30.usatoday.com/life/music/news/2003-12-04-album-main_x.htm. (Read August 13, 2007.)
- Hall, Stuart 1992. Kulttuurin ja politiikan murroksia. Vastapaino, Tampere.
- Harrington, C. Lee & Bielby, Denise D. 2007. Global Fandom/Global Fan Studies. In Grey, Jonathan, Sandvoss Cornel, Harrington C. Lee (eds.) Fandom: Identities and Communities in Mediated worlds. 179-197. New York: New York University Press.
- Heikkinen, Olli 2005. Dialektinen digikuva. Sämplätyn rahinan ironia ja nostalgia. Musiikki 2/2005. Available online: <http://www.musiikkilehti.fi/3-2005/heikkinen.pdf> (Read May 18, 2007.)
- Heinonen, Harri 2005. Jalkapallon lumo. Jyväskylä:Atena Kustannus Oy.
- Hirsjärvi, Irma 2009. Faniuden siirtymiä. Suomalaisen science fiction-fandomin verkostot. Nykykulttuurin tutkimuskeskuksen julkaisuja 98. Jyväskylä: Gummerus Kirjapaino Oy.
- Hirsjärvi, Sirkka and Hurme, Helena 2008. Tutkimushaastattelu: teemahaastattelun teoria ja käytäntö. Helsinki: Yliopistopaino.
- Hirsjärvi Irma and Kovala Urpo 2003. "Fanius kulttuurintutkimuksen kohteena." In Erkki Vainikkala's and Henna Mikkola's (eds.) Nykyaika kulttuurintutkimuksessa. Helsinki: SKS.
- Hornby, Nick 1995. High Fidelity. London: Penguin Books.
- Hosakawa, Shuhei & Matsuoka, Hideaki (2004) Vinyl Record Collecting as Material Practise: The Japanese Case. In William W. Kelly's Fanning the Flames: Fans and Consumer Culture in Contemporary Japan. p. 151- 167. SUNY Series in Japanese Transition.

- IFPI Digital Music Report 2013. Engine of a Digital World. Available online: <http://www.ifpi.org/content/library/DMR2013.pdf> (Read November 5, 2013)
- Immink, K. A. S. 1998. The CD Story. Journal of the AES, vol. 46, pp. 458-465, 1998. Available online: <http://www.exp-math.uni-essen.de/~immink/pdf/cdstory.pdf>. (Read March 24, 2007.)
- Janis, Stephen 2004. Rituals of Vinyl. Link 9 MUSAE, November 2004, 112-122. Available online: http://advanced.jhu.edu/media/files/rituals-of-vinyl_janis.pdf. (Read March 24, 2007.)
- Jenson, Joli 1992 Fandom as Pathology: Consequences of Characterization. In Lisa A. Lewis' (ed.) The Adoring Audience. Fan Culture and Popular Media. p. 9-29. London:Routledge.
- Jones, Steve 2003. Continuum Encyclopedia of Popular Music of the World. Volume II. Performance and Production. Eds. Shepherd, J., et al. (2003). New York, London: Continuum.
- Kilpiö Kaarina 2012. Kulkee mukana eikä maksa paljon – kuinka c-kasetti muutti äänimaisemaa. https://www.academia.edu/350959/Kulkee_mukana_eika_maksa_paljon_kuinka_c-kasetti_muutti_aanimaisemaa. (Read June 16, 2014.)
- Koivunen Anu 2000. Takaisin kotiin? Nostalgiaselityksen lumo ja ongelmallisuus. In Anu Koivunen's, Susanna Paasonen's and Mari Pajala's (Eds.) Populaarin lumo - mediat ja arki. P. 324 - 350. Turku: Turun yliopisto, Mediatutkimus.
- Lacy, Suzanne 1995. Debated territory: towards a critical language for public art." In Lacy, Suzanne, ed. Mapping the Terrain: New Genre Public Art. Seattle: Bay Press, 1995.
- Marshall, P. David (1997) Celebrity and Power. Minneapolis: University of Minnesota Press.

- Moore, Geoffrey A. 2002. *Crossing the Chasm. Marketing and Selling High-Tech Products to Mainstream Customers.* New York: Harper Business Essentials.
- Nikunen, Kaarina 2005. *Faniuden aika. Kolme tapausta tv-ohjelmien faniudesta vuosituhannen taitteen Suomessa.* Tampere: Tampere University Press.
- Parkinson Brian 1995. *Ideas and Realities of Emotion.* London, New York: Routledge.
- Pattie David 2007. *Rock Music in Performance.* Basingstoke, New York: Palgrave Macmillan.
- Pearce, Susan 1995. *On Collecting: An Investigation into Collection in the European Tradition.* New York:Routledge.
- Record Collectors Guild 1998. *Defining a Record (Gramophone).* Available online at <http://www.recordcollectorsguild.org/modules.php?op=modload&name=Sections&file=index&req=viewarticle&artid=3&page=1>. (Read August 17, 2007.)
- Record Collectors Guild 2005. *How Records Are Made.* <http://www.recordcollectorsguild.org/modules.php?op=modload&name=Sections&file=index&req=viewarticle&artid=28&page=1>. (Read December 3, 2008).
- Ribac, François 2004. *L'Aveleur de Rock.* Paris:La Dispute.
- Rothenbuhler, Eric W. and Peters, John D. (1997). "Defining Phomography: An Experiment in Theory." *Musical Quarterly* 81, no. 2 (p. 242 -264).
- Russell, James A. 1999. *Core Affect and the Psychological Construction of Emotion.* *Psychological Review* 2003, 110(1), 145-172. Available online: <http://www2.bc.edu/~russeljm/publications/psyc-rev2003.pdf>. (Read Oct. 16, 2007.)

- Scherer, Klaus R., Zentner, Marcel R. 2001. Emotional Effects of Music: Production Rules. In Juslin, P.N. and Sloboda, J. A. (eds.) *Music and Emotion: Theory and Research*. Oxford, New York: Oxford University Press, 361 - 392. Available online: <http://www.unige.ch/fapse/emotion/members/zentner/pdf/SchererZentner.pdf>. (Read Oct. 16, 2007.)
- Shepard, Ben. Affect. The University of Chicago, Theories of Media, Keywords Glossary. Available online: <http://csmt.uchicago.edu/glossary2004/affect.htm>. (Read Oct. 19, 2007)
- Shuker, Roy 2004. Beyond the 'High Fidelity' Stereotype: Defining the (Contemporary) Record Collector. *Popular Music Volume 23/3*, 311-330.
- Shuker, Roy 2010. *Wax Trash and Vinyl Treasures: Record Collecting as a Social Practice*. Farnham, Burlington: Ashgate Publishing.
- Skaniakos, Terhi 2010. *Discoursing Finnish Rock: Articulations of Identities in the Saimaa-ilmiö Rock Documentary*. Dissertation. Jyväskylä studies in humanities. Jyväskylä: University of Jyväskylä.
- Somma, Robert 1969 Rock Theatricality. *The Drama Review: TDR*, 14(1), 128-138. Available online: <http://links.jstor.org/sici?sici=0012-5962%28196923%2914%3A1%3C128%3ART%3E2.0.CO%3B2-S>. (Read Nov 16, 2007.)
- Stern, Daniel 1985. *The Interpersonal World of the Infant. A View from Psychoanalysis and Developmental Psychology*. New York: Basic Books Inc.
- Sterne, Jonathan, 2003. *The Audible Past. Cultural Origins of Sound Reproduction*. Durham:Duke University Press.
- Sterne, Jonathan, 2004. The mp3 as Cultural Artefact. *New Media & Society*, Vol. 8 (5), pp. 825 – 842.

- Straw, Will, 1997. Sizing Up Record Collections: Gender and Connoisseurship in Rock Music Culture. In Sheila Whiteley's (ed.) Sexing the Groove. Popular Music and Gender. London and New York: Routledge.
- Sumiala, Johanna 2010. Median rituaalit. Johdatus media-antropologiaan. Tampere: Vastapaino.
- Tacchi, Jo 2006. Nostalgia and Radio Sound. In Michael Bull's and Les Back's (eds.) The Auditory Culture Reader. Oxford: Berg 281 - 295.
- Théberge, Paul 2001. 'Plugged In': Technology and Popular Culture. In Simon Frith's, Will Straw's and John Street's (Eds.) The Cambridge Companion to Pop and Rock. Cambridge: University Press.
- Thornton Sarah 1996. Club Cultures. Music, Media and Subcultural Capital. Middletown: Wesleyan University Press.
- Tonkiss, Fran 2006. Aural Postcards. Sound, Memory and the City. In Michael Bull's and Les Back's (eds.) The Auditory Culture Reader. Oxford: Berg.
- Watson, D., Tellegen A. 1985. Toward a Consensual Structure of Mood. Psychological Bulletin 98, (2), 219-235.
- Witts, Richard 2005. I'm Waiting for the Band: Protraction and Provocation at Rock Concerts. Popular Music 24(1). pp. 147-152. Cambridge University Press. United Kingdom.

WEB SITES

Lenny Kravitz Forum <http://www.lennykravitz.com/forum>

YLE.fi (February 23, 2009). Pop-Talk #54: Vinyylilikulttuuri. Found April 2, 2009 at <http://yle.fi/podcast/pop-talk/PopTalk054.mp3>.

APPENDIX 1

TABLE 1. The interviewees.

Interviewee	Initial role, category	Female/Male	Age	Country
1	Music student, musician	Male	24	Finland
2	Record store owner	Male	50+	Finland
3	Disc Jockey	Female	22	Finland
4	Record company manager	Male	40	Finland
5	Collector	Male	40	Finland
6	Lenny Kravitz fan	Female	30	Argentina
7	Lenny Kravitz fan	Female	36	Italy
8	Lenny Kravitz fan	Female	32	USA
9	Lenny Kravitz fan	Female	29	Spain
10	Lenny Kravitz fan	Male	43	Canada
11	Lenny Kravitz fan	Male	31	France

APPENDIX 2

Discussion themes with interviewees #1 - #5. (Interviewee #2, a second-hand record store owner, was interviewed about his customers' preferences and the business in general.)

1. Age, gender, occupation
2. **Relationship to music:** professional or not / history of fanship / music genre preferences
 - this topic was the actual opening and warm-up theme, it was discussed as widely as the interviewee wished.
3. Listening habits: time and place
4. Which music formats have you acquired and why?
5. Which format is your favourite and why?
6. What are the good and bad features of the different formats?
7. Do you go to live gigs or concerts? Do you have the records of the artists that you go to see? How do you perceive the live concert if you compare it with listening to recorded music?
8. Do you have a systematic way of collecting? (Every record from an artist, genre, decade?)
9. What do your records mean to you?
10. Do you listen to your old records?
11. What was your first record that you got?
12. Have you gotten rid of old records?

APPENDIX 3

Questions to Lenny Kravitz fan forum members. Six fans volunteered to answer. One fan was interviewed by messenger, the rest answered to the questions by e-mail.

- for how long have you been a Lenny fan?
- how did you become a fan?
- which albums or singles have you got? Are they CD's, or vinyl LP's / singles, or cassettes? DVDs?
- have you bought any of his songs or albums in MP3 (audio) file format online?
- how do you feel about the albums or singles of Lenny that you've got? What do they mean to you (if you think about your life for instance - don't think about this too much, just write whatever comes to your mind)
- which album or single is the dearest / most valuable to you? Why?
- do you like to listen to Lenny's music as albums? Or individual songs? Why? Do you ever skip songs on an album? Why?
- if you have albums or singles in different formats, do you treat or value them in different ways? Why?
- how often do you listen to Lenny's music? Where? In what kind of situations? Are you alone or with family or friends then?
- where have you bought Lenny's music from?
- how would you react if Lenny would publish his next album on Internet, so that it would be MP3s only?
- have you ever given away or sold his albums or singles that you've owned? Can you imagine you'd do that? Or delete the MP3's from your computer / player? What will happen to your Lenny MP3 files when you have to get a new computer?
- have you seen Lenny live on concert? How was that? Did your "fan attitude" towards him change in any way? How did you feel the music?

And if you compare the live music with the recorded music? What was the thing that hit you most in the concert?