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The Value of Materiality in the Digital Era

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A DISSERTATION

Presented to the Faculty of Management,

Cass Business School, City, University of London

For the Degree of Doctor of Philosophy in Management (Marketing)

Under the co-supervision of:

Professor Fleura Bardhi & Professor Caroline Wiertz

May 2020

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ACKNOWLEDGEMENTS

This dissertation would not have been possible without the relentless support of Prof. Fleura Bardhi and Prof. Caroline Wiertz, who both co-supervised me. Only these two individuals could have inspired me to coin the term 'super-duper-visors'. I'm forever indebted to you. Thank you for your support, advice, laughter and patience over these years.

I would also like to sincerely thank Prof. Eileen Fischer and Dr. Marius Luedicke for taking the time to read and examine this dissertation and also for supporting me as a doctoral student. I am very grateful for your participation, thoughts and advice during this entire process.

I would also like to very warmly thank my former advisor, Dr. Stephanie Feiereisen for all of her support during the first year of my Ph.D. I also owe a huge debt of gratitude to the Cass marketing group, Cass Ph.D. office administration team and my amazing Ph.D. cohort for all being part of such a great support system. These past five years would not have been the same without each of you.

For the countless seven hour-long transatlantic hive-minded conversations, critiques and debates about technology, consumption, life and everything in between – warm and fuzzy thanks to you, Tiffany Garibsingh!

Last, but certainly not least, I would not have the opportunity to produce this dissertation without my parents, Marilyn Rawti Maraj and Rajendranath Maraj. They have given me life, love and wholly unconditional support. Thank you for trusting me to follow my own path.

DECLARATION

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ABSTRACT

The overall purpose of this dissertation is to understand how technology objects become revaluated due to changes in materiality. Specifically, this research investigates the rise in analogue and retro product (ARP) consumption, i.e., the growing resurgence in demand for older, outdated analogue technology in our contemporary digital world. The rise of ARP consumption marks an unprecedented phenomenon that I identify as relating to three important areas of consumer research literature: (1) materiality, (2) technology consumption and (3) consumer enchantment. Using the rise of ARP consumption as a research context, this dissertation examines three research questions: (1) What is the relationship between analogue technology consumption and digital technology consumption?; (2) Why do digital natives value ARPs in the digital era?; (3) How do digital natives value ARPs in the digital era? In doing so, this research aims to understand how different types of technology objects afford different types of consumption practices, provide different forms of value during consumption and ultimately (re-)shape different types of subject-object (i.e., consumer-product) relationships. To investigate these research questions, this dissertation adopted an interpretive approach and utilised qualitative methods in line with an ethnographic research design. Specifically, three main data collection methods were used: (1) 40 ethnographic interviews, (2) netnographic observations from Instagram and Facebook and (3) active and passive forms of participant observation. This research finds that digital and analogue technology consumption are engaged in a dialogic relationship in the digital era, i.e., they both counter and complement each other, and also occur in response to each other. More specifically, this research finds that digital consumption has become disenchanting, due to its rationalised, routinised and dematerialized nature. In response, consumers seek more embodied forms of engagement via ARP consumption, which enables three forms of value that counter and complement digital consumption: humanisation, imagination and solidification. Furthermore, this research shows how the broader cultural context of the digital era enrols consumers in a revaluation of technology consumption, altering the ways in which value is assigned to and derived from objects during consumption practices.

ABBREVIATIONS

ANT	Actor network theory
AR	Augmented reality
ARP	Analogue (object) and retro product
CCT	Consumer Culture Theory
CD	Compact disk
DSLR	Digital single-lens reflex camera
LP	Long play(ing); i.e. vinyl record format
MP3	MPEG-1 Audio Layer III or MPEG-2 Audio Layer III; also known as ‘mp3’
N/A	Not available/applicable
R&D	Research and development
UFO	Unidentified flying object
VR	Virtual reality

CHAPTER 1: INTRODUCTION

1.1 Dissertation Overview

My research interest is to understand the role of materiality in the consumption of technology products. The overall purpose of this dissertation is to understand how technology objects become revaluated due to changes in materiality. Specifically, this research examines the growing resurgence in demand for older, outdated analogue technology in our contemporary digital world.

This dissertation takes the form of a monograph, comprised of one empirical study, which adopts a qualitative, multimethod ethnographic approach. Using the rise in analogue and retro products (ARPs) as a research context, I investigate consumers' concurrent relationships with two types of technology: analogue and digital. In particular, this research addresses three questions concerning technology consumption and materiality: (1) What is the relationship between analogue technology consumption and digital technology consumption?; (2) Why do digital natives value ARPs in the digital era?; (3) How do digital natives value ARPs in the digital era? In doing so, this dissertation aims to deepen our understanding of how consumers derive value from technology consumption in the digital world. This marketplace phenomenon provides an interesting research context to re-examine important areas of consumer behaviour, including: rematerialization, digital materiality and consumer enchantment. I consider these to be important facets that shape technologically-oriented consumer culture, which have received little attention in consumer research thus far. Furthermore, through this investigation, this research seeks to understand how different types of technology objects afford different types of consumption practices, provide different forms of value during consumption and ultimately (re-)shape different types of subject-object relationships.

1.2 Introduction

"… the essence of technology is by no means anything technological"

(Heidegger 1977, p. 4).

Technology shapes the ways in which our daily lives function. One particular technological advancement, digitisation – i.e., the conversion of analogue technologies to digital technologies – has transformed an abundance of consumption practices over recent decades. In many ways, digitisation continues to diversify – and even replace – the ways in which we communicate, work, share, create, play and discover (Abbas and Dervin 2009; Belk 2013; Belk and Llamas 2013; Mardon and Belk 2018; Turkle 2011). Under such conditions of highly transformative technological advances, marketers are traditionally advised to align product innovation with new, nascent technologies (Jaworski and Kohli 1993), and in accord with technological progress (Capon and Glazer 1987). However, despite continuous advances in digital technology, there has been a growing resurgence in demand for outdated analogue technology products, such as vinyl records, instant film cameras and cassette tapes, in recent years (Foucart, Wan, and Wang 2018; Nokelainen and Dedehayir 2015; Sarpong 2015). Interestingly, the rise in analogue technology consumption represents an unprecedented marketplace phenomenon that "challenges traditional views on technological evolution and beats the imagination of technophiles" (Sarpong 2015, 109).

Moreover, recent consumer demand for analogue technology has spread across a variety of product categories, especially in cases where consumption practices have become highly digitised, such as music and photography. For instance, vinyl record sales have been growing for 14 consecutive years, amounting to 19.1 million albums sold in 2019 (up 15% over the

same period in 2018), and generating vinyl's highest revenue ($504 million) since 1988 (Recording Industry Association of America 2020). Additionally, vinyl record sales are poised to outsell digital Compact Disk (CD) sales for the first time since 1986, which would make vinyl records the third highest selling music format after digital streaming and downloads (Recording Industry Association of America 2019, 2020). Similarly, analogue cassette tapes are also experiencing a resurgence, with 2019 generating their highest annual sales in 15 years (British Phonographic Industry 2020). Likewise, within the photographic industry, technology brand, Fujifilm, sold 8.5 million instant analogue cameras globally within nine months in 2019, over 8 times as many units sold in 2006 (Fujifilm 2019b). Moreover, Fujifilm's analogue film camera sales are approximately four times greater than their digital camera sales (Fujifilm 2018; Fujikawa 2016). Further, analogue technology products are especially popular amongst digital native consumers, defined as those born after 1980 (Palfrey and Gasser 2008) who grew up alongside digital advancements. For instance, most vinyl record consumers (72%) are 13-35 years old (MusicWatch 2019), and most instant analogue camera consumers are 15-34 years old (Fujifilm 2015, 53). More specifically, analogue technology products are gaining continuous popularity in today's marketplace via two product forms: (1) unmodified analogue objects, such as vintage cameras and (2) aesthetically modified and/or technologically updated retro products, such as Bluetooth-compatible instant film cameras. Nonetheless, both analogue objects and retro products (ARPs) contain analogue technology and therefore represent a shared case of the analogue technology revival.

Furthermore, the rise of ARP consumption in our highly digitised world marks an unprecedented phenomenon that I identify at the intersection of literatures within the field of consumer research on rematerialization, digital materiality and consumer enchantment. In this dissertation, I adopt an understanding of materiality as a dynamic relationship between the

subject (i.e., consumer) and object (i.e., product) in consumption (Borgerson 2005; Miller 1987). Further, I draw on Heidegger's (1977, 4) definition of technology as both the means to an end, as well as a human activity, as "to posit ends and procure and utilize the means to them is a human activity". In doing so, I embrace a dualistic perspective of technology, acknowledging technology as something that involves both a human subject and technological object in order to actualise its technological uses, purposes, practices, and potential forms of value. Building on these conceptual foundations and my review of the pertinent literature, I identify three research gaps, from which I develop my research questions. Specifically, this research aims to investigate: (1) What is the relationship between analogue technology consumption and digital technology consumption?; (2) Why do digital natives value ARPs?; (3) How do digital natives value ARPs? In doing so, this dissertation aims to deepen our understanding of how consumers derive value from technology consumption in the digital world. In the following sections, I summarise how the investigation of these research questions was used to develop contributions to address the research gaps identified. Additionally, I highlight the theoretical relevance of these gaps to the field of consumer research.

1.2.1 Theoretical Contributions

1.2.1 a) Rematerialization in the Digital Era

Firstly, prior studies have paid limited attention to rematerialization as a process that can (re)shape consumers' valuation of technology. Extant consumer research and marketing scholarship widely acknowledge that digital technology has become a ubiquitous part of our everyday lives (Atasoy and Morewedge 2018; Belk 2013; Belk and Llamas 2013; Han, Chung, and Sohn 2009; Humayun and Belk 2020; Mardon and Belk 2018). One of the most important ramifications of digital's ubiquity is the process of dematerialization of possessions, i.e., the

use of less or no material to deliver a similar level of functionality (Belk 2013, p. 478; Thackara 2006). At the same time, however, dematerialization is associated with a counter process, rematerialization, whereby consumers seek more physically material types of consumption (Belk 2013; Magaudda 2011). Yet, little is known about how and why the process of rematerialization emerges in our digital world. One notable exception is Magaudda's (2011) study, which suggests that despite the dematerialized nature of digital consumption, digital objects still manifest in a physically material form and that this physicality may play a role in how consumers experience rematerialization. Nonetheless, we still have little understanding as to how consumers derive value from objects' physicality and why consumers value rematerialized forms of consumption. Building on this stream of research, I identify the rise in ARP consumption as a case of rematerialization, which I utilise as my research context. In doing so, I aim to advance the notion of rematerialization by showing how and why consumers value ARP consumption in the digital era and how this relates to digital consumption.

Theoretically, examining the triggers and outcomes of the process of rematerialization is important to advance our understanding of technology consumption beyond: (1) the current focus on dematerialization within consumer research (Belk 2013; Lillermose 2006; Magaudda 2011); and (2) the current focus on new innovations and nascent technologies within marketing research (Capon and Glazer 1987; Jaworski and Kohli 1993; Sarpong 2015). Additionally, an investigation of rematerialization can deepen our understanding of the concept of materiality. Materiality represents a major cornerstone of consumer research, as it broadly encompasses investigations into the formations of and relations between subjects and objects (Borgerson 2005, 439; Miller 1987). Building on this important domain of research, this dissertation shows how ARPs and digital objects coexist and enable value within a dialogic relationship.

More specifically, building on concepts from Baudrillard's ([1968] 1996) *The System of Objects*, I develop a framework that explains the relationship between ARPs and digital objects. In doing so, I find that ARPs and digital objects simultaneously counter and complement each other, due to a re-valuation of materiality, i.e., the dialogic process whereby consumers assign new meanings to, and seek new forms of value from, technological objects in response to changes within their wider social context. In doing so, I see the valuation of technology products as on ongoing process that is shaped by macro level factors derived from its networked, social and contextual nature (Arsel 2015), which in turn reshape materiality at the micro level of consumption. Further, I contribute to our understanding of materiality by showing how and why the revaluation of digital objects triggers the revaluation of ARPs. For Baudrillard ([1968]; 1996), the underlying mechanism that facilitates a dialogic response between two types of objects is consumers' quest for the origin, which objects enable through a sense of historicalness. In contrast, within the social context of the digital era, I find that consumers are engaged in a quest for more embodied forms of engagement, which ARPs provide through their more physically material nature. To this end, I also extend our understanding of the value of physical materiality in the digital era, by showing how consumers perceive and access forms of value through embodiment via ARP consumption, which they are unable to gain from digital consumption.

1.2.1 b) Consequences of Digital Consumption

Additionally, the second gap in extant consumer research that I aim to address in this dissertation pertains to the consequences of digital consumption on individual consumers and the wider society. The rise in digitisation has transformed the ways in which we shop (Petit, Velasco, and Spence 2019), own (Atasoy and Morewedge 2018; Bardhi and Eckhardt 2012,

2017; Watkins, Denegri-Knott, and Molesworth 2016), store or collect (Belk 2013; Mardon and Belk 2018) and share (Belk, 2010) objects within everyday consumption practices. In particular, one outcome of digital consumption, dematerialization, facilitates forms of consumption that are more intangible (Laroche, Bergeron, and Goutaland 2001) or considered immaterial (Lillermose 2006), as digital consumption results in smaller, lighter (Tomlinson 2007), more convenient objects that provide consumers with greater flexibility and mobility (Bardhi, Eckhardt, and Arnould, 2012). As a result, scholars have begun to argue that we are not always able to relate to, nor value, digital objects in the same ways as with more physically material counterparts. For instance, Bardhi and Eckhardt (2017) propose that we relate to digital objects in a more detached way, due to the often dematerialized (less physically material), ephemeral (less stable) and access based (less ownership based) nature of digital objects. Moreover, Atasoy and Morewedge (2018) found that consumers value physical goods more than digital goods, due to greater perceived sense of psychological ownership derived from more physically material products.

On the contrary, other scholars also widely acknowledge that digital consumption – including dematerialized forms of consumption – requires some degree of physicality in order to facilitate consumption (Denegri-Knott and Molesworth 2010; Kedzior 2014; Mardon and Belk 2018; Slater 2002). Moreover, recent scholarship suggests that consumers gain some forms of value in the greater physicality of analogue technology products (Bartmanski and Woodward 2015; Fernandez and Beverland 2018). While there appears to be some relationship between the physicality, materiality and technological aspects of objects in digital consumption, it remains unclear as to how these three aspects relate, and subsequently provide forms of value to consumers. Building on this stream of research, in this dissertation, I aim to uncover the ways

in which consumers derive value from their relations with technology consumption by investigating digital and ARP consumption.

Furthermore, investigating the consequences of digital consumption is important to the field of consumer research, as it can deepen our understanding of how consumers relate to and value technology objects. Prior consumer research has examined how historically embedded narratives shape consumer ideologies (Kozinets 2008), and how different paradoxes of technology can emerge (Mick and Fournier 1998). For instance, Kozinets (2008) acknowledges how consumers tend to oscillate between different ideological orientations during technological consumption, shifting from one contrasting ideology to another. Yet, this model assumes technology is constant in each contrasting ideology. However, in this research, I aim to advance this perspective by showing how consumers navigate the tensions and paradoxes of investing time and effort, assigning value, designating power, and relinquishing control onto different manifestations of technology simultaneously. More specifically, I show how through a revaluation of materiality, consumers re-examine the ways in which they assign value and relate to digital objects. As an outcome of the revaluation of materiality, I show how digital consumption has become disenchanting due to its rationalised, routinised and dematerialized nature. In the broader social context of the digital world, these values are perceived in negative, counterproductive and less meaningful ways. Correspondingly, I show how rationalisation becomes associated with irrationality, routinisation becomes associated with mundaneness and dematerialization becomes associated with disembodiment. Moreover, I show how the effects of disembodiment – i.e., situations wherein our physical bodies/selves are replaced by technology (Belk 2013, 201) – can shed light on consumers' valuation of physicality in ARP consumption. Unlike prior research on digital consumption, I find that consumers do not exhibit a particular desire to 'become machines' by deterritorialising the body in digital

consumption practices (cf. Kozinets, Patterson, and Ashman 2017, 672). Instead, my findings indicate that deterritorialising the body invokes a feeling of disembodiment, which has become disenchanting, suggesting less desire towards digital consumption. Nonetheless, my findings show that these three dimensions of digital consumption collectively foster the broader societal experience of the digital disenchantment.

1.2.1 c) Consumer Enchantment

The third research gap that I aim to address in this dissertation is the use of embodiment to provide access to new sources of consumer enchantment. Consumer researchers and marketing scholars alike have long examined the ways in which consumers seek to recover a sense of enchantment. Broadly, consumer (re)enchantment refers to various attempts to counter rationalised – and thereby disenchanting – systems of consumption, which are typically achieved through forms of magic, surprise, mystery and fantasy during consumption (Ritzer 2010; Saler 2006). Within sociology, Ritzer (2010) has identified marketplace settings such as shopping malls, electronic shopping centres, cruise ships, and casino-hotels as marketplace facilitators of re-enchantment. Alternatively, consumer researchers have focused on various forms of extraordinary consumption experiences, as sources of re-enchantment. Extraordinary consumption experiences are considered as a special case of hedonic activities that are intense, positive, intrinsically enjoyable and transformative (Arnould and Price 1993), such as: weeklong group trips that create the illusion of temporarily 'escaping' highly rationalised markets (Kozinets 2002a); guided river rafting that creates a magical service encounter (Arnould and Price 1993); and Mountain Man re-enactments used to address individualistic goals (Belk and Costa 1998). In addition, consumers construct and attach mythological meanings to consumption experiences to enable re-enchantment, such as via: our fascination

with paranormal phenomena or science fiction (Thompson 2004), or reinforcing motifs of religion and magic in technology products to revive a brand community (Muñiz and Schau 2005) and enhance brand experience (Belk and Tumbat 2005). Additionally, marketing scholarship identifies retro branding (Brown, Kozinets, and Sherry 2003), nostalgia marketing (Hartmann and Brunk 2019) and brand re-authentication narratives (Hartmann and Ostberg 2013) as strategies for re-enchanting brands. Overall, these studies either focus on how consumer enchantment is driven by various forms of interpersonal interaction and/or self-transformation, or how marketers can incorporate branding strategies that facilitate such outcomes. Yet, there has been little investigation into the role of physical materiality or the role of the body in fostering a sense of enchantment.

One way of addressing this is by investigating how consumers perceive sensory aspects of consumption practices via their bodily senses (cf. Joy and Sherry 2003; Scott, Cayla, and Cova 2017; Stevens, Maclaran, and Brown 2019). In this dissertation, I use a phenomenological perspective of embodiment, which refers to the use of the body to experience and engage with the world (Csordas 1994; Merleau-Ponty [1945] 2013), to address this research gap. In this dissertation, I show how through embodied forms of engagement, afforded by ARPs' more physically material nature, consumers develop new relations with ARP consumption. Specifically, my findings indicate that consumers attempt to counter and complement the rationalised, routinised and dematerialized nature of digital consumption via ARP consumption. In turn, ARP consumption does so by providing three forms of value: humanisation, imagination and solidification. Importantly, in line with investigations of embodied consumption (Joy and Sherry 2003; Roux and Belk 2018; Scott et al. 2017; Stevens et al. 2019), I find that these three values are accessed and actualised through engagement with the body (inclusive of the mind) during consumption. In doing so, I introduce the notion of

embodied enchantment – i.e., the use of the body to access a sense of imagination, humanisation and solidification through consumption practices – as a second outcome of consumers' revaluation of materiality. Moreover, consistent with prior research on (dis)enchantment, I find that embodied enchantment is temporal, as consumers are still deeply entrenched in various forms of digitisation in daily life. Further, building on Baudrillard's work, my emergent framework illustrates how digital consumption and ARP consumption function as two separate systems of consumption, each with its own valuation system, and are engaged in a dialogic relationship. Specifically, digital and ARP consumption counter and complement each other, and also occur in response to each other. To this end, this dissertation extends our knowledge of consumer enchantment by highlighting new sources of disenchantment, and (re)-enchantment in the digital world.

In sum, in this research, I integrate the concept of embodiment (Csordas 1994; Merleau-Ponty [1945] 2013) and concepts from Baudrillard's ([1968] 1996) *The System of Objects* in order to conceptualise how consumers derive value from analogue and digital technology objects in the digital era. Particularly, by adopting a phenomenological perspective of embodiment, I show how digital disenchantment enrols consumers in a dialogic revaluation of materiality, which increases their desire for more embodied engagement via ARP consumption.

1.2.2 Substantive Contributions

Furthermore, unpacking the rise in ARP consumption is also of importance to marketing managers. This marketplace phenomenon challenges both prior marketing scholarship and marketing principles in two main ways.

Firstly, the growing rise of ARPs signals a paradox of technological progress. Traditionally, marketers have been advised to align product innovation processes in accord with technological advancement in order to limit the adverse effects of technological turbulence, i.e., rapid technological change (Capon and Glazer 1987; Jaworski and Kohli 1993, 57). As a result, marketing literature emphasises the importance of using nascent technologies (Jaworski and Kohli, 1993) to launch new, more efficient marketplace offerings (Cohen, Eliashberg, and Ho 1997; Wilson and Norton 1989). However, the growing rise of ARPs counters the assumption that only current and advancing technologies should be utilised in designing new products and product line extensions. The market – especially consumers who grew up alongside the rise of digital technology – is increasingly demanding less advanced technological products. Using this phenomenon as the research context in this dissertation, I investigate this paradox of technological progress by examining the relationship between digital consumption and ARP consumption, in order to understand the value of older technologies within the digital age.

Second, unlike prior research – which advises managers to adopt 'retro branding' tactics to revive old brands (Brown et al. 2003) or brand extensions to launch new products (Völckner and Sattler 2006) – the rise of ARPs indicates demand for the revival of products themselves, rather than brands. In other words, the rise of ARPs indicates a new and growing consumer desire for *product* revivals. However, ARPs are brought to market as more physically material, but less technologically up-to-date counterparts of digital technology products. As a result, I propose that both greater physical materiality and less advanced technology provide new forms of added value to the consumer experience in the digital era, in addition to the extant branding strategies. In this paper, I investigate what this added value is and the conditions under which consumers demand such value.

Furthermore, providing insights into these two managerial puzzles is important as recent scholarship indicates consumers' preferences for 'digital versus physical goods' can influence how consumers perceive a sense of value for objects and can determine their willingness to pay for objects (Atasoy and Morewedge 2018). In particular, across a series of experiments, Atasoy and Morewedge (2018) found that consumers paid more for, were willing to pay more for and were more likely to purchase physical goods over their digital counterparts. This dissertation addresses these two substantive puzzles within the domain of marketing by providing insights for marketing managers responsible for digital products, ARPs, and both simultaneously. In particular, I provide guidelines that address: how managers of digital products should tailor marketing strategies towards containing but not eliminating the effects of the digital disenchantment, how managers of ARPs should devise a strategy to encourage the consumption of ARPs as a route to embodied (re-)enchantment and how managers of both digital products and ARPs should work simultaneously across product categories to establish a new hybrid technological ecosystem.

1.2.3 Research Aims and Objectives

Overall, the purpose of this dissertation is to understand how technology objects become revaluated due to changes in materiality. Here, materiality is understood as the dynamic relationship between the subject (i.e., consumer) and object (i.e., product) in consumption (Borgerson 2005; Miller 1987). Further, I use the recent rise in ARP consumption as a research context, to examine how and why consumers are demanding older, outdated analogue technology in our contemporary digital world. To this end, the overarching aim of this dissertation is to unpack how changes in our relations with different types of technology objects reshape the ways in which we consume and value technology objects.

I address the research aim of this dissertation via the following specific objectives:

1) To move beyond the conceptual dichotomisation of 'digital' versus 'physical' forms of materiality in consumer research. In doing so, I aim to understand how digital native consumers seek and respond to materiality in the digital era.
2) To understand the context through which consumers become disenchanted with digital consumption. Relatedly, I also aim to shed light on new sources of re-enchantment.
3) To understand the role of embodiment and sensory perception in (re)shaping product valuation.
4) To advance the notion of product revival, beyond retro-marketing and nostalgic marketing strategies. Consequently, I aim to understand how and why obsolete products can become revalued.

To address these individual objectives and my overall research purpose, I embarked on an empirical study with the aim of developing theory that extends our understanding of the evolving role of materiality in technology consumption. Specifically, my empirical study was guided by three research questions:

1) What is the relationship between analogue technology consumption and digital technology consumption?
2) Why do digital natives value ARPs?
3) How do digital natives value ARPs?

In the next section, I provide an overview of the research approach that I use to guide the investigation of my research questions.

1.2.4 Research Approach

In order to address the aforementioned research questions, I adopted an interpretivist approach and utilised qualitative methods. An increasingly well-established body of research follows an interpretivist approach paired with qualitative methodology. Additionally, a qualitative approach is deemed suitable for undertaking this study based on its ability to provide a rich, holistic and contextual account of cultural phenomena (Creswell 2012; Hudson and Ozanne 1988). Adopting such an approach is particularly necessary as the phenomenon of interest has not yet been extensively studied in consumer research. Moreover, an abundance of research has demonstrated how the philosophical assumptions of an interpretivist approach are particularly well-aligned to research inquiries within the domain of Consumer Culture Theory (CCT) (Arnould and Thompson 2005; Hudson and Ozanne 1988). In particular, I adopt the three following philosophical assumptions of the interpretivist approach to research.

Firstly, at the most abstract, overarching level, all research approaches make ontological assumptions that provide a viewpoint of the nature of reality and social beings. From an interpretivist approach, there is not one true reality, but 'multiple realities' (Creswell 2012, 20), all of which are "essentially mental and perceived" (Hudson and Ozanne 1988, 509). In this way, interpretivists embrace the notion that reality is socially constructed and contextual as "all human knowledge is developed, transmitted, and maintained in social situations" (Luckmann and Berger 1967, 3). Furthermore, these contextual realities are dynamic insofar as "no amount of inquiry will converge on one single reality" (Hudson and Ozanne 1988, 509), as the nature of reality is constantly changing. Regardless, the interpretivist approach seeks a holistic account of a wider context of people, which privileges their own frames of reference rather than that of the researcher. In particular, this research uses the rise of ARP consumption in the

digital era as a research context to understand how old technology is being revaluated by digital native consumers. In so doing, the wider cultural context of the digital era acts as the 'context of context' (Askegaard and Linnet 2011) to facilitate a connection between the macro and micro levels of consumption within this study.

Second, in regard to the axiological orientation of research, each research approach is guided by specific goals. Informed by its ontological assumptions, the all-encompassing goal of interpretivism is to understand, not to explain nor to predict. Here, understanding refers to an iterative process that involves the collection and interpretation of data, both of which continue to reshape the process of understanding. This process relies on the premise of *Verstehen*, which seeks to account for shared meanings within a culture, comprised of elements including: language, contexts, roles, rituals, gestures and arts (Wax 1967). However, incorporating *Verstehen* into the process of understanding requires cooperation and reflection from both the researcher and informants under study (Hudson and Ozanne 1988, 511). In particular, this research aimed to achieve an understanding of the ways in which consumers' relations with technology products are changing in the digital era. The process of *Verstehen* was therefore important to contextualise and illuminate aspects of both micro level consumer practices and broader macro level cultural structures that shape technology consumption in the digital era.

Third, from an epistemological point of view, the interpretivist approach advocates the investigation of the particularities that constitute phenomena, with the aim of developing a 'thick description' (Geertz 1973). This type of account aims to generate knowledge that is characteristically idiographic, time-bound and context-dependent (Hudson and Ozanne 1988, 511). To this end, while wide-scale generalisation is not often a primary goal of the interpretivist approach, many interpretivist scholars instead aim for transferability, i.e., the

degree to which the findings from the study of one context are applicable to another (Lincoln and Guba 1985, 124). Further, this approach calls for a close relationship between the researcher, informants and the field of study (Creswell 2012, 20), in order to collect rich accounts of the multiple socially constructed realities that emerge from the research site. In particular, this study utilises the analogue technology revival as a phenomenon that occurs within the cultural context of the digital era. As such, the findings of this study aim to provide insights into technology consumption phenomena, as well as more broadly to consumption practices that emerge in the digital era.

In order to meet the aims of this dissertation in line with the ontological, axiological, and epistemological assumptions of the interpretivist approach, I adopted an ethnographic research design. Ethnography refers to a thick description of a cultural phenomenon that focuses on understanding complex systems of context-dependent meanings rather than individualistic meanings (Geertz 1973). To achieve this type of understanding, I utilised three main data collection methods over a three-year period (2016-2019): 40 in-home ethnographic interviews, observational netnography of particular sites located on Instagram and Facebook and various forms of participant observation fieldwork across multiple sites. Firstly, my primary method included a theoretically exhaustive sample of 40 in-home ethnographic interviews (Spradley, 1979) with digital natives who consume both ARP and digital objects. The sample comprised 58% female informants, ranging from 17 - 38 years old, whom were typically owners of instant analogue cameras and/or vinyl record collections. Secondly, I conducted observational netnography (Kozinets 2002b, 2015) of particular sites identified on Instagram and Facebook and also curated international press related to the phenomenon via Google Alerts. Finally, I conducted observational fieldwork (Spradley 1980), which involved various levels of

participation, including: attending events such as Record Store Day, shopping with ARP consumers, and autoethnographic observations via ARP consumption.

1.2.5 Organisation of the Dissertation

In short, my research interest lies in the area of technology consumption within the domain of CCT, situated within the broader field of field of consumer behaviour (cf. Arnould and Thompson 2005; MacInnis and Folkes 2010). The overall purpose of this dissertation is to understand how technology objects become revaluated due to changes in materiality.

This dissertation takes the form of a monograph, comprised of one empirical study. I adopt an interpretivist research approach (Creswell 2012; Denzin and Lincoln 2011; Hudson and Ozanne 1988; Lincoln and Guba 1985; Luckmann and Berger 1967), using a multimethod ethnographic research design. Using the growing resurgence of ARP consumption in the digital era as a research context, I investigate consumers' concurrent relationships with two types of technology: analogue and digital. In particular, I examine three research questions concerning technology consumption and materiality: (1) What is the relationship between analogue technology consumption and digital technology consumption?; (2) Why do digital natives value ARPs?; (3) How do digital natives value ARPs? In doing so, this dissertation aims to deepen our understanding of how consumers seek and derive value from technology consumption in the digital world.

In the second chapter, I provide a review of the literatures on technology consumption, materiality and embodiment pertinent to consumer research. In doing so, I overview the main perspectives, analyse key concepts and discuss their limitations. In the third chapter, I provide

a description of details including: how and why I use the rise in ARP consumption as a research context, the philosophical assumptions of the interpretivist research approach, the ethnographic research design conducted and the data collection methods used in my empirical study. In the fourth chapter, I present the findings of my empirical study, describing the values derived from ARP consumption and digital consumption, as well as the relationship between the two. In the fifth chapter, I conclude with a summary of my findings and a discussion of how my findings shed light on my research questions, address my the objectives of this research and contribute to consumer research and marketing practices.

CHAPTER 2: LITERATURE REVIEW

The purpose of this chapter is to provide a review of the relevant literature that uncovers the value of materiality in the digital era. To do so, I provide an overview of the literature on technology consumption, materiality and embodiment and unpack the mechanisms that explain how and under what conditions ARPs are valued in the digital era, and how ARP consumption relates to digital consumption. Furthermore, I also address the shortcomings in the existing literature.

Firstly, in section 2.1, I define the concept of technology and review theories of technology consumption that relate to perspectives on ideology, theories of rationalisation and investigations of digital consumption. Secondly, in section 2.2, I review the overarching foundational theories of materiality and discuss applications of materiality within consumer research. Thirdly, in section 2.3, I overview concepts from Baudrillard's ([1968] 1996) *The System of Objects* as a theoretical lens on materiality, which allows me to more broadly address the relationship between two different types of materiality. In doing so, I assess extant theoretical insights into research question 1, which seeks to uncover the relationship between analogue technology and digital technology consumption. Finally, in section 2.4, I review theories of embodiment, and assess applications of embodiment within consumer research. Here, I demonstrate how a phenomenological perspective of embodiment enables me to uncover the role of the body in shaping materiality in the digital era, which provides insights into research questions 2 and 3.

2.1 Technology Consumption

2.1.1 Defining Technology

Technology shapes the ways in which our daily lives function. Limited not only to smartphones, software and robots – but also vinyl records, mixed cassette tapes, and even pen on paper – the term 'technology' broadly encompasses digital, analogue and also manual forms of activity. In short, the earliest uses of the term 'technology' have evolved from pertaining to art or craft, to forms of learning and discourse of mechanical arts, and later to books (Marx 1997, 966–68). By the late 20th century, philosophers such as Heidegger (1977, p. 4) simultaneously understood technology to be both the means to an end, as well as a human activity, because "to posit ends and procure and utilize the means to them is a human activity". This research embraces Heidegger's dualistic definition of technology, acknowledging technology as something that involves both a human subject and technological object.

Moreover, Heidegger (1977, pp. 4-5) posits that "the essence of technology is by no means anything technological", meaning that technology is only 'technology' so long as it functions as such to humans. He exemplifies this perspective more explicitly in his seminal work, *'Being and Time',* (Heidegger 1962, 97–98), wherein he insists that there is no such thing as 'equipment' in and of itself; rather it is only when an individual picks something up, uses it for a specific function and – in doing so – forges a type of relation with it that we truly have 'equipment'. Using this perspective, I assess how the concept of technology has been defined within the fields of marketing and consumer research next.

Firstly, within the field of marketing, technology has shifted from being viewed as an external threat to industrial stability to an asset with opportunistic aspects. Initially, stemming from classical economic theory, marketers viewed technology as an exogenous variable that affects the firm's production function (Mansfield 1966). A main contributing factor to this perception was the fact that technological advancement goes hand in hand with turbulence, which is highly consequential to the production and consumption of goods and services (Drucker 1980; Jaworski and Kohli 1993). For instance, new technologies often implied rapid changes to customers' needs and wants, inevitably shorter product life cycles and increased demand for internal coordination between Research and Development (R&D) and marketing (Capon and Glazer 1987; Ding and Eliashberg 2002; Sood and Tellis 2005).

Notwithstanding, while the uncertainties of technology are still very much present – and are arguably even more significant today – marketers now increasingly see technology as more of an external opportunity, upon which firms can better learn to capitalise in order to serve markets more efficiently. In other words, rather than viewing technology in terms of its disruptive *outcomes*, marketers now focus on its opportunistic *aspects*. For instance, more recent marketing literature identifies technological change as one of the most powerful engines of growth, enabling the progression of new brands and development of new markets (Sood and Tellis 2005). To this end, marketers formed a "strategic coalignment" between marketing and technology, via which they view technology itself as an asset, defined as "the information required to produce and/or sell a product or service" (Capon and Glazer 1987, 2). In so doing, marketing scholarship departs from Heidegger's perspective of technology by shifting from the individual to firm level of analysis. Nonetheless, both perspectives still recognise that technology manifests as a resource for human use, akin to Heidegger's example of 'equipment'. Thus, by the very conceptualisation of a 'strategic coalignment', marketers still

intrinsically acknowledge a *relationship* between technology and the human subjects that make up the firm's marketing function. In this relationship, the human subjects (i.e., marketers) enrol and mobilise technology into strategic processes in order to maximise returns. From this viewpoint, the field of marketing conceptualises technology within a firm-centric subject-object relation.

Secondly, technology has also long been a widely important concept within consumer research. Early consumer research studies of technology have revealed insights into areas including: the diffusion of technological innovations (Leonard-Barton 1985), time-saving effects of technology in the home (Oropesa 1993), and the paradoxes of technology (Mick and Fournier 1998). Since the turn of the millennium, however, consumer researchers have begun to shift their foci towards three main areas of inquiry: ideology of technology (discussed in section 2.1.2), technology and rationalisation (discussed in section 2.1.3) and digital consumption (discussed in section 2.1.4), which I review next.

2.1.2 Ideology of Technology

The complex nature of technology has resulted in multiple perspectives concerning its ideological underpinnings. At two polarised ends, scholars broadly debate whether technology is the product and facilitator of positive or negative outcomes in society.

On the one hand, technology is seen as synonymous to social progress, enabling the betterment of mankind and improvement of society at large (Pollard 1968). Philosophers such as Francis Bacon and Descartes served as key advocates for this perspective of technological ideology in the modern world. As Salomon (1984, 121–22) notes, Bacon's message was economically

derived from engineers' and manufacturers' reasoning, calling for technology to be used as "a link between knowledge and industry" and "pleading for the scientific education of craftsmen". Alternatively, Descartes – whose understanding of science was more mathematical in nature – privileged the view of the scientist who used his intellectual frame of reference "to establish a concept of the universe rather than to manipulate it" (Salomon 1984, 122). Nonetheless, "each in his own way, serves as prologue to technological thought by associating the idea of scientific progress with the vision of utility, comfort, growth and well-being" (Salomon 1984, 122). Moreover, within consumer research, this perspective shapes the basis of what Kozinets (2008, 869) summarises as the 'Techtopian Ideology', i.e., viewing technology as "the supreme plenitude of progress".

On the other hand, scholars such as Max Weber and Leo Marx contested the prior assumption that technological progress implies social progress. Here, the core issue lies not directly with the ideology of technology, but with the ideology of progress. The notion of progress had evolved from once meaning a series of bounded, goal-oriented incremental advances during the scientific revolution, to later being equated to innovations in the mechanic arts by the time of the American and French revolutions (Marx 1997, 969–70). Moreover, pivotal moments in history, such as machine-breaking of the Luddites, demands for more sustainable corporations, and efforts towards more natural ways of producing and consuming have all contributed to the formation of a counter ideology – conceptualised in consumer research as the 'Green Luddite Ideology' – wherein technology is viewed as a destructive and inauthentic obstruction to the natural ways of living (Kozinets 2008).

Notwithstanding, in attempts to overcome this dichotomisation, consumer researchers have since redirected our attention to its more nuanced implications, such as how ideologies relate

to religion and spirituality (Sherry 2000), stem from mythological views (Thompson 2004), shape consumer narratives of technology (Kozinets 2008), influence the acceptance of new, unconventional technologies (Giesler 2012), and can provide a sense of community and bring about collaborative forms of social change (Tian et al. 2014).

For instance, Kozinets (2008) proposes that ideologies of technology manifest as four overarching narratives, which shape consumers' relations with technology. In addition to viewing technology consumption as social progress (Techtopian Ideology) and as the destruction of the natural (Green Luddite Ideology), this framework also identifies narratives of technology as an economic engine based on efficiency, productivity, success and wealth (Work Machine Ideology), and as pleasure based on play, fun, style and self-expression (Techspressive Ideology). More importantly, Kozinets (2008) demonstrates that consumers do not remain anchored to any one ideologically shaped narrative in particular, but instead continuously navigate between these four ideological narratives, while consuming the same technological object. In a similar vein, Giesler (2012) finds that consumers enrol in the consumption of new technological brands through multiple rounds of paradoxical contestations that occur over time. For example, consumers initially considered Botox Cosmetic consumption to be either pleasurable play or poison (Giesler 2012, 58–59), akin to Kozinet's (2008) conceptualisation of Techspressive and Green Luddite narratives respectively. Furthermore, Giesler (2012) shows how technology can be seen at odds with nature, and how consumers struggle to overcome this tension in their acceptance of new technologies. To this end, consumer researchers generally agree that ideology of technology is not static, but dynamic and highly influenced by the dialectic between the human subject and their perception and adoption of narratives, as well as the technological object and its ability to signal and shape ideological narratives.

In addition, and intrinsic to technology's dynamic nature, both Kozinets' (2008) and Giesler's (2012) studies reveal the inevitable emergence of paradoxes within technology consumption. Paradoxes, which refer to that which is both X and not-X simultaneously, are conceptually characteristic of human life in the postmodern age, and symbolise a decline from modernity's more seemingly linear focus on progress (Mick and Fournier 1998, pp. 124-125). Importantly, by its very nature, technology itself can be considered paradoxical, providing opportunities to its users which can be both enabling and equally patronising. Winner (1977, p. 46) sees this conceptualisation as "a curious paradox that plagues almost all discussions of technological change", which some even embrace both sides of, within "a single ideology of technological change". More specifically, at the consumer level, Mick and Fournier (1998) identify eight central paradoxes that emerged from techological product consumption; namely: control/chaos, freedom/enslavement, new/obsolete, competence/incompetence, efficiency/inefficiency, fulfills/creates needs, assimilattion/isolation, engaging/disengaging. In addition to experiencing these paradoxical relations with technological products, consumers also engage in various coping strategies such as various forms of avoidance (e.g. ignoring, distancing etc.) or confrontation (e.g. pretesting, mastering, etc.). Building on this notion, Kozinets (2008) acknowledges the existence of paradoxes within his own framework, insofar as he arranges the four ideological narratives of technology within a semiotic square to embrace the contractictory and complementary relations between and among each of the four narratives. For instance, the ideological narratives of technology as 'Work Machine' and technology as the 'Green Luddite' (Kozinets 2008, p.871) closely echo the paradoxes of efficiency/inefficiency, competence/incompetence, and freedom/enslavement (cf. Mick and Fournier 1998).

Furthermore, Tian et al. (2014) build on both Kozinets' (2008) and Mick and Fournier's (1998) work, revealing how consumers encounter and overcome paradoxes of technology within the setting of healthcare consumption. Technology in the context of healthcare is particualrly paradoxically because it concurrently relates to the 'Techtopian' narrative by seeing scientific medical progress as social progress, as well as the 'GreenLuddite' narrative by seeing modern medicine as artificial intrusions to natural bodily occurences (Giesler 2012; Kozinets 2008; Thompson 2004; Tian et al. 2014). To illustrate, Tian et al. (2014, p. 240) found that medical "monitoring devices can liberate the consumer from discontinuous interruptions to daily life, such as scheduled visits with doctors and self-administered injections, yet can simultaneously yield greater control to the provider through a more omnipotent form of the 'medical gaze' that is at the heart of dehumanized healthcare". In this context, the 'medical gaze' refers to the clinical, dehumanised lens through which medical practitioners perceive the human body. More specifically, according to Foucault ([1963] 2003), the medical gaze is the practice of examining the human body, which has replaced more holistic medical processes that once accounted for the person and their life (Tian et al. 2014, 239). Drawing on Heidegger's perspective of technology, I interpret the medical gaze as the product of a particular type of organisation-centric subject-object relationship, which relies heavily on Techtopian ideological narratives to justify its approach to healthcare practice. Interestingly, although Foucault ([1963] 2003) based his perspective on late 18th century medical clinic practices, Tian et al. (2014) demonstrate that technology can still engender forms of dehumanisation within the context of 21st century healthcare consumption. However, given that technology consumption has seemingly become even more ubiquitous over the past decade, are consumers still encountering forms of dehumanisation? Furthermore, how does the use and acknowledgement of the body shape other types of consumption practices outside of healthcare? Furthermore, what is the relationship between using and acknowledging the body during consumption and the

experience of dehumanisation during technology consumption? I examine these questions further in my review of the literature, as well as later during the analysis of my empirical study.

In sum, technology has evolved from a symbol of social progress in modernity into an increasingly paradoxical characteristic of postmodern consumption. The ideologies of technology as progress and technology as destructive to nature have not declined per se, but have instead become more nuanced, leading to four dominant ideological narratives, to and from which consumers shift, encounter a range of paradoxes and subsequently engage in various coping strategies (Kozinets 2008). Still, throughout this understanding of technology consumption, Heidegger's (1977) dialectical notion – the roles of the human subject and technological object – remain evident. However, within the field of consumer research on technology, there is increased curiosity into the what connects the subject and object, and the important role it plays in (re)shaping the two, and the nature of humans' relations with technology subsequently. Additionally, the role of the body itself and the experience of dehumanisation during technology consumption remains unclear within consumer research. How does using and acknowledging the body during technology consumption shape the subject-object relationship? In order to address this research gap, this dissertation focuses on the relationship between individual consumers and technology consumption. In order to do so, I adopt a sociological perspective, which utilises the concept of rationalisation to explain how individuals relate to technology. I review this perspective next.

2.1.3 Technology and Rationalisation

Rather than focusing on whether technology is ideologically particularly 'good' or 'bad' (as was a central theme in the previous section), an alternative perspective, derived from sociology,

is that of rationalisation, which acknowledges that technology has brought about both positives and negatives. Scholarship on the concept of rationalisation can be traced back to Weber's ([1922] 1978) argument. Weber ([1922] 1978) echoed Friedrich Schiller's concerns for the changing face of modernity, particularly as lines between science, technology and 'progress' began to blur and, simultaneously, *lead* society. More specifically, Weber ([1922] 1978) observed that people's search for an optimal means to an end was increasingly shaped by rules, regulations and wider social structures – a process that he conceptualised as formal rationality – hereafter 'rationalisation' (Ritzer 2013, 30). Further, rationalisation marked significant changes for daily life as it were, affecting both the subject and the object. Objects needed to demonstrate: efficiency, calculability, predictability and control over humans (Ritzer 2010). Subjects were no longer left to their own devices to discover and access their own ways of working and living, but were instead presented with an inescapable optimal 'choice', which was essentially the same for everyone by its very 'optimal' nature. Thus, what instead became more problematic was the fact that technology had become inescapable, and challenged our abilities to control our own judgements and actions. Correspondingly, Winner (1977, p. 180) notes that scholars including Ellul, Marx, Marcuse and Mumford have all linked rationalisation to technological development, each concluding in their own way that "in this process [of rationalisation], static designs of intellect gradually conquer the charismatic, nonrational elements in history and come to dominate all of human existence".

At the same time, however, Weber ([1922] 1978) emphasised that rationality was sometimes far from optimal, and often imposed *irrational* means to ends. For instance, using bureaucracy as a prime example of rationalisation, Weber acknowledged red tape as one of the 'irrationalities' of rationalisation. Yet, humans, and their tasks and judgments, were nonetheless dictated and regulated by highly rationalised systems of bureaucracy. Essentially,

this triggered the source of irrationality known as “dehumanization”, resulting from humans losing control of their own decisions as a consequence of embracing rationalisation (Ritzer 2013, 31). Weber’s ([1922] 1978) understanding of dehumanisation is most prominently demonstrated in his concept of the Iron Cage, wherein humans are trapped, subdued and forced to follow the ‘rational’ means to an end. Moreover, Weber’s ([1930] 2005) Iron Cage also aligns with the dehumanisation effects of the medical gaze (Foucault [1963] 2003; Tian et al. 2014) as previously discussed. Overlaying both of these concepts, the rationalised nature of healthcare consumption leads to the loss of human control, which has become dehumanising.

Furthermore, drawing on Schiller, Weber ([1922] 1978) posited that the most life-altering impact of rationalisation is the disenchantment of the world. Here, disenchantment refers to “the loss of the overarching meanings, animistic connections, magical expectations, and spiritual explanations that had characterized the traditional world, as a result of the ongoing “modern” processes of rationalization, secularization, and bureaucratization” (Saler 2006, 962–64). To this end, disenchantment can be understood as a characteristic of a society wherein human attitudes and mentalities have become reshaped by increased rationalisation (Gerth and Wright Mills 2009). In light of this broad societal impact, more recent scholarship has linked the concepts of rationalisation and disenchantment to the realm of consumption (Ritzer 2010).

Specifically, most consumer research literature on rationalisation and disenchantment adopts Ritzer’s (2010; 2013) theory of ‘McDonaldization’, which is derived from Weber’s ([1922] 1978) aforementioned work. McDonaldization can be understood as an application of Weber’s ([1922] 1978) work to the life of a postmodern consumer. Furthermore, Ritzer (2010; 2013) departs from Weber’s ([1922] 1978) concerns over the changing face of modernity, and instead takes influence from post-industrial, post-Fordist and postmodern societal changes. In doing

so, he defines McDonaldization as "the process by which the principles of the fast-food restaurant are coming to dominate more and more sectors of American society as well as of the rest of the world" (Ritzer 2013, 1). In other words, McDonaldization implies that the introduction and widespread use of more 'rational' means of production are transforming more and more facets and functions of contemporary society. Regardless, like Weber ([1922] 1978), Ritzer (2010) agrees that disenchantment is brought about through the five basic elements of rationalisation: efficiency, calculability, predictability, loss of (human) control and the irrationality of rationality. I expand on each of these five elements next, illustrating their connections to disenchantment and subsequent implications for consumer culture.

Firstly, efficiency "involves the choice of the optimal means to an end" (Ritzer 2010, 74). Efficiency essentially manifests as convenience for consumers, and is particularly important as people seem to be increasingly busy in the postmodern world (Ritzer 2010, p. 75). Correspondingly, consumer researchers have found that 'busy' has become an aspirational status symbol, signalling widely desired human capital characteristics, such as competence and ambition, which can enable social mobility. Therefore, while it is likely that efficient means of consumption complement busier consumer lifestyles, it is also possible that by engaging in more efficient means of consumption, consumers are equipping themselves with the cultural capital required to legitimate their busyness, and thus grant them more desirable social status. As a result, mass production, product standardisation and new alternative means of consumption, such as online shopping and home delivery, have become increasingly popular in the face of changing logistical needs and demands. However, while efficiency itself may lead to highly rationalised systems (e.g. bureaucracy), in practice, the consumer also encounters forms of inefficiency. Akin to Mick and Fournier's (1998, p. 126) efficiency/inefficiency paradox of technology, "Technology can facilitate less effort or time spent in certain activities,

and technology can lead to more effort or time in certain activities". For instance, consumers experience emotions including enthusiasm, ambivalence and even anxiety in the process of consuming both high technology products like computers and low technology products like vacuum cleaners (Mick and Fournier 1998, 130). Drawing on this perspective, the notion of efficiency can therefore be seen as paradoxical within the context of technology consumption, which itself can also be paradoxical.

Secondly, calculability "involves an emphasis on things that can be calculated, counted, and quantified" (Ritzer 2010, p. 77). Markets facilitate an increased sense of calculability by providing: options to increase meal portions (e.g. 'super sizing'), large warehouse-layout shopping facilities (e.g. membership big box retail stores), and branding products to emphasise their size (e.g. "Big Mac" and "Whopper" meals) (Ritzer 2010, p. 77-79). Over time, however, an increased focus in quantity is often achieved at the expense of neglecting some aspect(s) of *quality*. Moreover, according to Ritzer (2010, p. 91), as enchantment requires elements such as magic, fantasy and dreams, "the mass production of such things is virtually guaranteed to undermine their enchanted qualities", which is ultimately the "fundamental dilemma" facing postmodern consumers.

Thirdly, predictability, refers to the increasing effort to ensure consumers are aware of what to expect in all settings at all times (Ritzer 2010, p. 80). An emphasis on predictability therefore involves providing consistency and standardised products to ensure homogeneity (Ritzer 2010, p. 80-81). Not only is increased product standardisation also at odds with products that can provide a sense of individuality and uniqueness (Ritzer 2010, p. 81), but without elements of surprise, consumption lacks mystery and, thus, becomes disenchanting. Moreover, as a result of increased efforts to provide calculability and predictability to consumers, we now have

access to greater quantities of goods and services within less time than ever before. In fact, research shows that we are now able to consume products so rapidly, that it results in avoidable product satiation, whereby consumers grow tired of an initially well-liked product (Galak, Kruger, and Loewenstein 2013). Similarly, studies show that people tire from repeated consumption of the same products, such as eating the same food (Rolls, Van Duijvenvoorde, and Rolls 1984), or listening to the same music over and over (Ratner, Kahn, and Kahneman 1999). As products are increasingly standardised, this serves to further perpetuate the likelihood of consumer satiation. Therefore, elements of rationalisation can enable more frequent, easier access to consumption, which can lead to counterproductive levels of consumption that become disenchanting.

Fourthly, rationalisation is characterised by a loss of (human) control through technology. In particular, Ritzer (2010, p. 82) emphasises the implications of replacing humans with non-human technology to achieve greater 'control' of the consumption experience. More specifically, the widespread adoption of robotics and automation within consumer settings is oriented toward enabling both the organisation to gain more control over the consumer's experience, as well as for the consumer to gain more control over their own experience (Ritzer 2010, p. 82-83). Contemporary examples of this include the use of computers, lasers, scanners and conveyor belts, which enable retailers to not only replace human resources with non-human resources, but also benefit from an automatic log of sales, stock levels, and so on. Meanwhile, consumers can also employ the non-human resources provided to exercise more control over their in-store experience such as through self-checkout, online shopping and in-store ordering. However, a rise in control through technology can also facilitate new means of monitoring and manipulating consumers. For instance, advanced technology now enables more opportunities to carry out in-store and online customer surveillance and big data can enable organisations to

assess consumer shopping patterns. As a result, Ritzer (2010, p. 83) argues that shopping layouts have been 'optimised' to facilitate the 'zombie effect', whereby consumers easily lose track of time and tend to float aimlessly in malls for hours without realising (Kowinski 1985). In doing so, Ritzer (2010) provides an illustration of how technologies can manifest as a Weberian Iron Cage (Weber [1930] 2005), trapping consumers into inescapable highly rationalised systems of consumption. Similarly, control through technology mirrors the control/chaos and freedom/enslavement paradoxes of technology, which both relate to reversible master-slave relationships that consumers have with technology (cf. Mick and Fournier 1998, p. 129). Specifically, the former paradox states that "Technology can facilitate regulation or order, and technology can lead to upheaval or disorder", while the latter states "Technology can facilitate independence or fewer restrictions, and technology can lead to dependence or more restrictions (Mick and Fournier 1998, p. 126). In both cases, through battling with gaining, losing and maintaining different aspects of freedom and control by owning and using technology, consumers undergo stressful and conflicting experiences that make them feel both in and out of control of their own consumption. In a sense, these fears echo the concerns of the Green Luddite narrative (Kozinets 2008).

Relatedly, consumers also regularly struggle with self-control during consumption (Ainslie 1975; Baumeister, Heatherton, and Tice 1994; Read, Loewenstein, and Kalyanaraman 1999). Much of this literature investigates the trade-offs that individuals make between desire and willpower (Hoch and Loewenstein 1991). More specifically, these studies document "the difficulty people have in delaying immediate gratification for the benefit of greater, prolonged gratification in the future" (Galak et al. 2013, 994). Thus, although rationalised means of consumption aim to gain more control over consumers while also empowering them with their own sense of increased control, consumers themselves struggle to control their own impulses

within consumption. In a similar vein, Galak, Kruger, and Loewenstein (2013) find that consumers who choose their own rate of consumption experience less pleasure than those who had a slower rate chosen for them. This suggests that lack of choice in speed of consumption can enhance pleasure in consumption. However, these studies make it unclear as to whether or not control by technology can be considered disenchanting, and, instead, suggest more evidence of a paradoxical relationship.

Finally, Ritzer (2010) conceptualises irrationality of rationality as a fifth element of rationalisation, which encapsulates its negative aspects and effects. For example, Ritzer (2010, p. 86) acknowledges that rationalised systems are unreasonable and dehumanising, as they "serve to deny the basic humanity, the human reason, of the people who work within or are served by them". However, rather than discuss this as a separate element, I acknowledge irrationality of rationality in my previous discussion by linking irrationality to efficiency, calculability, predictability and loss of control. As discussed, these irrationalities typically manifest as counterproductive aspects of consumption and paradoxes during technology consumption.

Altogether, these five elements provide a detailed explanation of how rationalisation can take shape and affect both the human subject and technological object being consumed. Thus, rationalisation forms a perspective of how consumers relate to technology in society. However, many scholars have criticised Weber for failing to adequately account for the root of disenchantment itself. As Winner (1977, p. 112) writes, "for some observers, [Weber's] explanation fails to delve deep enough in its pursuit of the source of rationalization and the domination of nature." In other words, why does rationalisation – which is indeed both rational and irrational at varying points in time – ultimately lead to disenchantment? For many scholars,

a common answer to this question is based on an attempt to revive religious or spiritual thinking. For instance, Lynn White, Jr. (1967, 1205) suggests that the beliefs of Christianity "not only established a dualism of man and nature but also insisted that it is God's will that man exploit nature for his proper ends". In a similar vein, consumer researchers recognise society's desire for religious (e.g. Sherry 2000), and mythological discourses in overcoming forms of rationalisation (e.g. Thompson 2004). Thus, Ellul ([1954] 1964) argued that disenchantment should be combated by reinserting mystery and the taboo into technology and daily life.

Furthermore, by uncovering the roots of disenchantment, we can now understand pathways toward re-enchantment. For Ritzer (2010), the marketplace attempts to provide re-enchantment through efforts to create a sense of magic, surprise, mystery and fantasy, via the 'cathedrals of consumption', defined as new settings in and through which we obtain goods and services, including shopping malls, electronic shopping centres, cruise ships, and casino-hotels. For example, scholars have examined how the marketplace attempts to evoke a sense of enchantment via branded retail spectacles, such as the ESPN Zone (Sherry et al. 2004) or the American Girl Place experience (Diamond et al. 2009). Yet, at the same time, consumers are only able to access such sources of 're-enchantment' through the highly rationalised systems, which are the cathedrals of consumption; thereby still entrapping the postmodern consumer in a similar Weberian Iron Cage (Weber [1930] 2005). As a result, consumers continue to seek re-enchantment through disenchanting means of consumption, and are burdened by their search for irrationality within a seemingly highly rationalised world (Firat and Venkatesh 1995; Hartmann and Ostberg 2013; Ritzer 2010, 2013).

In contrast, as alternatives to the cathedrals of consumption, consumer researchers have focused on various forms of extraordinary consumption experiences, as sources of re-enchantment. Extraordinary consumption experiences can be understood as "a special class of hedonic activities" (Arnould and Price 1993, 25) that are "positively intense, intrinsically enjoyable and transformative" (Tumbat and Belk 2011, 44). Research has examined the ways in which various cases of extraordinary consumption experiences enable a sense of re-enchantment, including: weeklong group trips that can facilitate the illusion of temporarily 'escaping' highly rationalised markets (Kozinets 2002a); guided river rafting, which can create a shared magical service encounter (Arnould and Price 1993; Arnould, Price, and Otnes 1999); and Mountain Man re-enactments (Belk and Costa 1998). In addition, consumers construct and attach mythological meanings to consumption experiences to enable re-enchantment, such as via: our fascination with paranormal and/or supernatural phenomena (e.g. ghosts), science fiction (e.g. UFOs) and the use of natural medicine as a form of scientific 'healing' (Thompson 2004). In a similar vein, consumers also engage in reinforcing motifs of religion and magic on technology products to reinforce a brand community (Muñiz and Schau 2005) or enhance brand experience (Belk and Tumbat 2005). More recently, scholars also found that consumers can gain a sense of re-enchantment through enacting their quest for authenticity (Hartmann and Ostberg 2013) as well as through accessing various forms of nostalgia (Hartmann and Brunk 2019).

In sum, most consumer research on (re-)enchantment either focuses either community-based or individualistic examinations of experiential consumption contexts, and how various aspects of the cathedrals of consumption essentially enable this. However, in doing so, much of this literature tends to focus on what different marketplace contexts have to offer, rather than what they all have in common. In light of this, rather than focusing on the human subject's

interpretation of (dis)enchantment, or the technological objects that seemingly facilitate this experience, in this research I focus on what enables the relationship between the two. To uncover the underlying mechanisms that shape consumers' relations with technology, I utilise theories of digital consumption next.

2.1.4 Digital Consumption

From the previous discussions of ideologies of technology, and technology and rationalisation, a central takeaway is that due to the complex nature of technology, our relations with technological objects cannot simply be summarised as positive or negative. However, recent scholarship in consumer research presents an additional nuance to consider, whereby we relate to digital objects differently than with predecessor counterpart objects. In particular, over the past two decades, there has been greater emphasis on the investigation of digital technology, which has largely outpaced its predecessor, analogue technology. The rise of digital technology over analogue technology has become especially apparent within consumer markets, as evidenced by a global decline in consumption of objects with analogue technology, in favour of objects with digital technology. Furthermore, the rise of digital over analogue technology marks not only technological changes, but also changes to consumer culture and society.

Further, digital objects are seen as more than just tools that aid us through the day, insofar as digital devices can be considered a mirror to the self that reflects our ideas and fantasies, as well as even beyond our thoughts and into virtual worlds (Turkle 1997). Notwithstanding, the ubiquity of digital has emerged from what sociologists view as a technological revolution, which alters the social landscape of life and the material basis of society (Castells, 2010; Lash,

2002, 2006; Lupton, 2014). Within this digital era, digital objects have become more commonplace and introduced new consumption practices that have outpaced or entirely replaced some analogue or manual practices. Furthermore, as society gravitated away from analogue consumption practices and toward digital consumption practices, consumers, in turn, downsized certain physically material aspects of consumption, as some objects become increasingly virtually represented by digital code (Mardon and Belk 2018).

As a result, consumer researchers have begun to notice that one of the ramifications of the ubiquitous adoption of digital objects and technologies is the dematerialization of possessions (Belk 2013, p. 478), which refers to using less or no material to deliver a similar level of functionality (Thackara 2006). This trend facilitates forms of consumption that are considered more intangible (Laroche et al. 2001) and immaterial (Lillermose 2006), as digital consumption results in smaller, lighter (Tomlinson 2007), more convenient objects that provide consumers with greater flexibility and mobility (Bardhi, Eckhardt, and Arnould, 2012, p. 521-522). Such transformations in object materiality raise questions regarding the nature of the relationships that we can have with our material world in light of dematerialization. For instance, it remains unclear as to whether we are able to have the same relations with digital objects that have less physical materiality, as we do with more physically material forms of consumption, such as analogue objects.

Dematerialization is meanwhile associated with a counter process, rematerialization, whereby new materials are recruited and usually embedded in digital consumption practices. Magaudda (2011, p. 31) finds that dematerialized practices can, in turn, generate forms of rematerialization, which refers to the "re-articulation of the relationships among materiality, cultural meanings and people's pragmatic activities". Furthermore, as dematerialized practices

are less tangible and physically material in nature, this can lead to the consumption of objects with more tangibility and materiality, such as objects with analogue technology (Magaudda, 2011). For instance, recently, despite continuous advances in digital technology, there has been a growing resurgence in demand for analogue technology products. Sales of outdated analogue technology products are currently at a record high for the first time in this millennium (Foucart et al. 2018). To illustrate, vinyl record sales have been growing for 14 consecutive years, amounting to 19.1 million albums sold in 2019 (up 15% over the same period in 2018), and generating vinyl's highest revenue ($504 million) since 1988 (Recording Industry Association of America 2020). Similarly, photographic technology brand, Fujifilm, sold 8.5 million instant analogue cameras globally within nine months in 2019, over 8 times as many units sold in 2006 (Fujifilm 2019b). More interestingly, analogue technology products are especially popular amongst digital native consumers – defined as those born after 1980 (Palfrey and Gasser 2008) who grew up alongside digital advancements. Specifically, most vinyl record customers (72%) are 13-35 years old (MusicWatch 2019), and most instant analogue camera consumers are 15-34 years old (Fujifilm 2015, p. 53).

Moreover, analogue technology is resurfacing on today's marketplace via two product forms: unmodified analogue products, such as vintage cameras, and aesthetically modified and/or technologically updated retro products, such as instant analogue cameras with digital Bluetooth. Collectively, I identify the rise in demand for analogue and retro products (ARPs) as a shared case of the analogue technology comeback, i.e., collective resurgence in market demand for less advanced or outdated analogue technology products. This marketplace phenomenon lies at the intersection of literatures on product innovation and product line extensions, as well as literatures on brand revivals and brand extensions. In particular, the rise of ARPs challenges both prior knowledge and marketing principles in two main ways.

First, the growing rise of ARPs signals a paradox of technological progress. Traditionally, marketers have been advised to align product innovation processes in accord with technological advancement in order to limit the adverse effects of rapid technological turbulence (Jaworski and Kohli 1993). As a result, there is an abundance of research that emphasises the importance of using nascent technologies (Jaworski and Kohli 1993) to launch new, more efficient marketplace offerings (Cohen, Eliashberg, and Ho 1997; Wilson and Norton 1989). However, the growing rise of ARPs counters the assumption that only current and advancing technologies should be utilised in designing new products and product line extensions. The market – especially consumers who grew up alongside the rise of digital technology – is increasingly demanding less advanced technological products. In this dissertation, I investigate this paradox of technological progress by examining the relationship between the consumption of digital and analogue technology products, in order to uncover the value of older technologies within the digital era.

Second, unlike prior marketing research – which advises managers to adopt 'retro branding' tactics to revive old brands (Brown et al. 2003) or brand extensions to launch new products (Völckner and Sattler 2006) – the rise of ARPs indicates demand for the revival of *products* themselves, rather than brands. Moreover, prior research has linked brand revivals (Brown et al. 2003) to a sense of re-enchantment via authenticity (Hartmann and Ostberg 2013). However, this research is concerned with investigating whether ARPs, as a case of product revivals, are able to provide a sense of re-enchantment, and understanding the conditions under which consumers seek such forms of re-enchantment. Furthermore, as ARPs are brought to market as more physically material, but less technologically up-to-date counterparts of digital technology products, I aim to investigate how and when greater physical materiality and less advanced

technology can provide new forms of added value to the consumer experience in the digital era. In order to so do, I review perspectives of materiality next.

2.2 Materiality

Theories of materiality within consumer culture are very much concerned with investigations into the formations of, and relations between, subjects and objects (Borgerson 2005, 439; Miller 1987). Here, the subject refers to a human "mind or consciousness which thinks, knows, believes and ascribes meanings and values to the world"; whereas the object is "a collection of things which interact, which can be observed and grasped in the mind or spirit, of meaning or essence" (Slater 1998, 101). However, much like Heidegger's example of equipment, the consumption dialectic asserts that all objects (including technology) are assimilated into the subjective experience of the individual or collective, by appropriating them to human ends (Slater 1998, 102). However, from such a perspective, the subject constructs and deploys meaning through consumption, while the object may risk becoming revoked of any mind or agency in the subject object relationship. Thus, depending on the view of materiality taken, the object may become seen purely for its use and instrumentality in facilitating human tasks, so long as humans wish to do so.

Moreover, the concept of materiality has been used extensively within consumer research. While several canonical texts do not explicitly identify materiality as the structuring principle of their work (e.g. Appadurai 1986; Baudrillard [1968] 1996; Douglas and Isherwood [1979] 1996), their perspectives highlight the complex and dynamic nature of subject-object relations, which essentially constitute materiality. For instance, Appadurai (1986) posits that commodities, which are objects characterised by some form of exchangeability (e.g. transactional, reciprocity based, etc.), and things in general are the stuff of "material culture". Moreover, there are continuous temporal, cultural and social factors that influence the process through which objects become commoditised, i.e., perceived by consumers as a commodity

(Appadurai 1986, p. 15). Through this process, consumers perceive not only the meanings of objects, but also the value of objects. For example, culture acts as a "bounded and localized set of meanings" (Appadurai 1986, p. 15). In other words, the context or social arena within which consumption occurs can influence the rate of commoditization and the commodities themselves can go through different phases in the 'social life of a thing' (Appadurai 1986). Hence, material culture, or the culture that surrounds relations between objects and subjects, is determined by aspects of temporality, culture and society, which contribute to the various ways in which we valuate objects in consumption.

Moreover, Douglas and Isherwood (1996) acknowledge that while goods carry economic value, the use of goods is socially determined. More importantly, they argue that meaning is found in the *relationships* between objects, which take the form of a socially determined object ranking system (Douglas and Isherwood 1996). This, therefore, suggests that materiality is relationally constructed, as it is determined based on other extant forms of materiality within which consumers engage.

Over time, however, there has been an increased focus in CCT scholarship toward perspectives concerned with the consumption subject in particular. Stemming from what can be understood as a 'humanist focus', this type of research arguably privileges the human consumer's interaction with consumption objects. To this end, consumer researchers have developed several concepts that can be mobilised to unpack myriad subject-oriented aspects of materiality, especially encompassing self and identity expression. For instance, in Belk's (1988a, 160) concept of the extended self, he argues that our material possessions are not only the means through which we express ourselves, but they are part of us insofar as "we learn, define and remind ourselves of who we are by our possessions". In a similar vein, Schultz

Kleine, Kleine, and Allen (1995) conceptualise material possession attachment as a property of the relationship between a subject and material object of possession, which individuals use to define and maintain their identities. Additionally, Richins (1994) argues that material possessions can both embody the values of its owner, as well as enable the owner to communicate their values to others. However, due to CCT scholarship's historically human-centric view of consumption, most extant research tended to feature a subject-oriented ontological basis for consumer research. In light of this humanist focus, scholars began to question our limited understanding of the object as well as the *relation* between the two.

Thus, turning towards a post-humanist approach, the consumption object is no longer reduced to somethings that is merely acted *upon* (Bettany, 2007, p. 42). In other words, instead of viewing the consumption object as a vehicle that signifies a relatively consistent meaning across all consumers (Holt 1998), the consumption object is now increasingly conceptualised as one used by groups use to construct practices, identities and meanings to create a collective understanding of environments, which can serve as a centre around which individuals and groups orient their lives (Arnould and Thompson 2005; Bettany 2007). Nonetheless, as it stands, we may have focused on building more theory about the consumer, than of the object that facilitates consumption itself. Therefore, an important criticism to the application of materiality within the domain of CCT is that scholars have traditionally neglected how objects 'co-emerge' within relations with consumers and other objects (Bettany and Kerrane 2011).

In a similar vein, Borgerson (2005) notes that most of consumer research has focused on the study of materialism, rather than materiality. In broad terms, materialism is concerned with "the role of material objects in affecting terminal goals such as life satisfaction, happiness, and social progress" (Claxton and Murray 1994, 422); whereas materiality is defined as

investigations into the formations of and relations between subjects and objects (Borgerson 2005, p. 439). Likewise, Schwob and de Valck (2010) observe, that the study of materialism does not enable scholars to adequately conceptualise the shaping role that objects, subjects and practices have on consumers. Thus, Borgerson (2005, p. 439) calls for consumer researchers to re-evaluate their claims that "consumer selves are "transformed", "created", "expressed", or "emancipated" in relation to objects and contexts in consumer culture" by delving deeper into both the subject and object sides of materiality to uncover these issues.

In sum, the study of materiality is required to understand the importance of both the subject and object sides of the subject-object relation, as well as the role of material culture emanating from this interaction, and how meanings and values are constructed within the consumption of objects. However, over time, CCT scholars have demonstrated more of a humanist approach on materiality, focusing on the implications for the human consumer. As a result, some CCT scholars advocate a more post-humanist approach with the aim of recovering the roles and meanings of the object in consumption.

2.2.1 Perspectives of Materiality in Consumer Research

In attempts to reconcile the merits and concerns of both humanist and post-humanist foci, CCT scholars typically addresses materiality through two main approaches. In this dissertation, I refer to these as 'relational' and 'cultural' perspectives of materiality. I briefly review these two approaches in the next two subsections. Then, in the final subsection of this chapter, I provide a detailed review of Baudrillard's ([1968] 1996) *The System of Objects*, which I utilise in this dissertation as an theoretical lens.

2.2.1 a) Relational Perspective of Materiality

As Bettany (2007, p. 43) notes, there has been a shift towards perspectives that seek to "recover the object" in consumer research by investigating how objects and their agency are entangled and embedded in materiality. In attempts to do so, one stream of research adopts what I refer to as a relational perspective of materiality, focusing on investigating materiality as a relation or network of human and non-human entities that emerge during consumption practices. The relational perspective has become increasingly popularised via its prime theory, the sociology of translation, more commonly referred to as actor network theory (ANT). In essence, this view attempts to overcome materiality's subject-object duality by redressing the role of the object and its agency within consumption (Latour 2005; Law and Mol 1995).

More specifically, the relational perspective is jointly underpinned by the concepts of semiotics and material heterogeneity (Law and Mol, 1995). Semiotics refers to the notion that everything is constituted *by* a network, whilst simultaneously existing *within* that network (Law and Mol, 1995). As a result, Law and Mol (1995, p. 277) argue that "objects, entities, actors, processes – all are semiotic effects". That is, each element that constitutes a network is not solely regarded as individual actors, but also as networks themselves (Law 1992). However, material heterogeneity refers to the notion that humans "deal in both social and technical relations; they produce (and simultaneously shape) scientific knowledge, economies, industrial structures, and technologies" (Law and Mol 1995, p. 276). In other words, relational materiality argues that all materials exist as a result of being interactively constituted (Law and Mol 1995, p. 277).

As previously hinted, ANT is the dominant theory that has emerged from the perspective of relational materiality. ANT functions as a language that seeks to explain phenomena by

accounting for a combination of network relationships between heterogeneous (human and non-human) actors. At the same time, this view acknowledges that all actors have been given their positions and their power within the network *by* the network. In doing so, ANT aims to describe how relations between different types of entities (material, cultural, social and technological) come to be assembled or disassembled within networks (Bajde 2013; Hill, Canniford, and Mol 2014).

Moreover, ANT has become increasingly popular within consumer research. For instance, Giesler (2012) has applied Callon's (1986) stages of translation in order to understand how a network of brand narratives for Botox changes over time to both foster and diminish its legitimacy. In addition, Bettany and Kerrane (2011) adopted a network approach to explore the meanings and uses of a back garden chicken coop system, which is continuously negotiated and re-negotiated in its consumption uses. Similarly, Epp and Price (2010) applied a network perspective to explain how the meanings and values of a family dining table change over time, as the network of actors continuously modify consumption practices and meanings of the table itself within the network. More specifically, Epp and Price (2010) build on Kopytoff's (1986) concept of the cultural biography of things, and particularly on the notion of singularization, which refers to the process whereby consumers personalise and integrate objects into their lives, in an attempt to overcome the loss of culture that results through commodification (Miller 2001). Further, Epp and Price (2010) find that while singularization indeed plays a role in determining objects' value in consumption, so too does the agency of the object itself. Thus, by combining Kopytoff's (1986) notions of object biographies, with network theories of relational materiality, Epp and Price (2010) argue that there are also biographies of other entities (including spatial elements) within in the network that are at work.

2.2.1 b) Cultural Perspective of Materiality

The second stream of research takes what can be understood as a cultural approach by emphasising the concept of subject-object duality, in order to understand consumption (Borgerson 2005; Miller 1987). This approach argues that both the subject and object of consumption are actively engaged in a continuously evolving relationship, which essentially constitutes the materiality of consumption. Miller's (1987, p. 17) seminal work largely serves as the backbone of this perspective, wherein consumption is seen as the process "by which society re-appropriates its own external form– that is, assimilates its own culture and uses it to develop itself as a social subject". In other words, consumption cannot simply be reduced to subjects *using* objects, as the two are centrally connected and dependent on each other (Slater 1998, 103). According to this perspective, culture ultimately shapes this connection and dependence. Importantly, culture's agency is considered a historical force that exists prior to any individual subject (Miller 1987). Consequently, subjects, like objects, both constitute culture and are constituted *by* culture (Miller 1987). Therefore, this perspective assumes the material environment plays a role in shaping us as subjects (Borgerson 2005; Miller 1987).

Furthermore, there is a fundamental distinction between the types of questions that Miller seeks to address, vis-à-vis those that ANT scholars seek to address, resulting in different foci of analysis. On the one hand, Miller (1987) is concerned about understanding the role of material culture in mass consumption and hence asks what roles subjects and objects play in constituting and being constituted by material culture. In contrast, ANT scholars are focused on the assemblage of different types of entities which in turn, can and do create change.

In sum, my review of relational and cultural perspectives of materiality shows that they can both provide useful lenses and concepts for understanding key elements of materiality and its implications for consumers and marketplaces today. However, both approaches are still limited in their abilities to address the questions raised from my review of digital consumption research. In particular, neither perspective provides a clear explanation for how or why different types of objects may become revaluated due to changes in their physicality and/or technology over time. Moreover, despite the merits of the aforementioned perspectives, I instead identify an alternative approach that can allow me to better explain the rise of ARPs in the digital era. Specifically, in this dissertation, I turn to Baudrillard's ([1968] 1996) theory of *The System of Objects*, as this perspective enables me to unpack how different types of objects can coexist and become revaluated through distinct value systems.

2.2.1 c) The System of Objects as a Theoretical Lens

Prior perspectives of materiality have enabled us to understand how both the object and subject function within the dyadic nature of materiality. But, how does one subject manage different objects that perform similar functions? Further, how does the subject assign value and meaning to each object, allowing them to coexist? To address these concerns, in accord with my research questions, I adopt concepts from Baudrillard's ([1968] 1996) theory of *The System of Objects* as a lens on materiality.

In contrast to the cultural materialists' view of focusing on subject-object duality, or the relational materialists' view of focusing on the role of the object and its agency within the network, Baudrillard's ([1968] 1996) theory of *The System of Objects* enables us to focus on the role of object meanings, based on the semiotic principle of symbolic exchange. According

to Baudrillard ([1976] 2017), symbolic exchange refers to forms of obligatory exchanges that are heterogeneous, and are thus not based on use value in the traditional sense (nor money which is homogenous). Rather, symbolic exchange is based on values that are *given* to objects in the form of signs. Signs are the basic unit of semiotics, which are conceptualised as something that stands for something else, and is thus not 'real' (Berger 2010). Within consumer culture, signs refer to "media and messages, environmental design, cybernetic steering systems, contemporary art and a sign as a culture" (Walsh 1998, 30). In this sense, symbolic exchange can be considered as the exchange of signs and the real, which Baudrillard ([1976] 2017) suggests has disappeared and is therefore unattainable. Therefore, unlike relational materialists' use of semiotics to constitute a network approach (Law and Mol 1995), Baudrillard instead uses semiotics to explain how sign value can constitute symbolic exchange, which emerges as part of materiality in consumer culture.

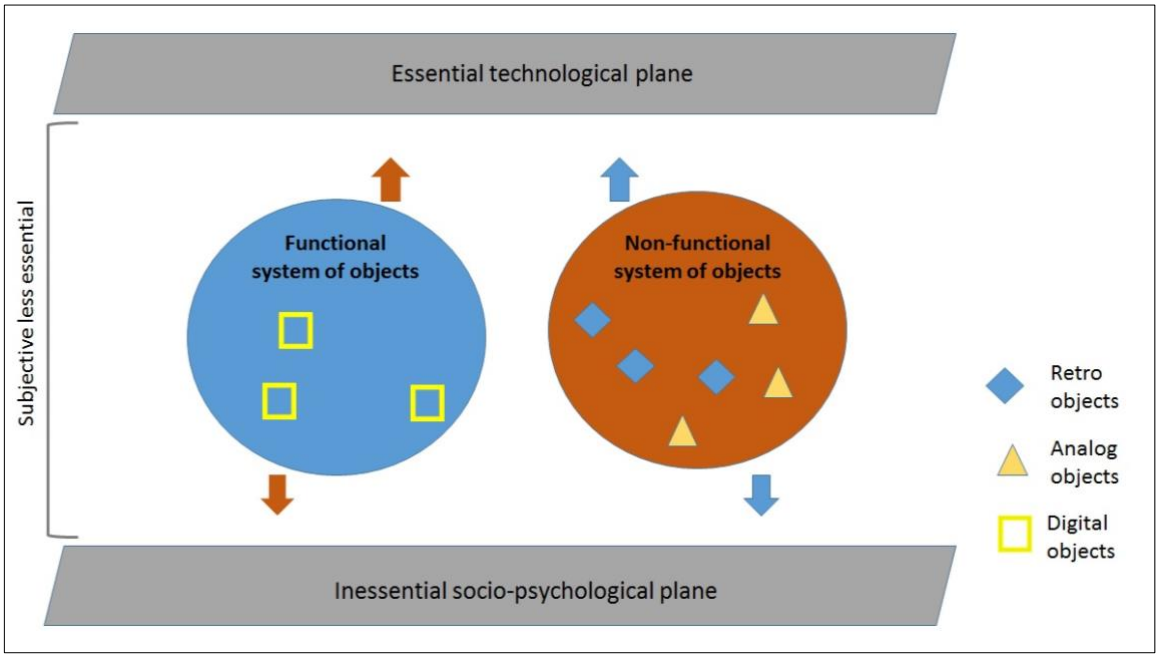
Specifically, for Baudrillard, ([1968] 1996), the subject-object relationship that constitutes materiality is made up of consumers and objects that exist and operate within systems. Moreover, *The System of Objects* can be defined as a semiotic approach to materiality that enables us to understand the processes whereby people relate to objects and the systems of human behaviour and relationships that result therefrom (Baudrillard [1968] 1996). More importantly, this theory allows me to conceptualise multiple systems of objects as representative of different types of materiality, derived from ARPs and digital objects respectively.

I find Baudrillard's (1996) theory to be useful in three key ways. Firstly, by conceptualising digital objects as functional objects (within the functional system), and ARPs as marginal objects (within the non-functional system), I develop a theory that explains the role of

materiality within digital consumption today. Secondly, by arranging objects into systems, I theorise how ARPs and digital objects coexist, oppose and complement each other within the digital era. Thirdly, through the concept of marginal objects, I theorise how ARPs are becoming revalued over time. Before elaborating on these concepts, I first summarise Baudrillard's ([1968] 1996) theory.

In this dissertation, I utilise two main components from Baudrillard's ([1968] 1996) theory of *The System of Objects*: (1) the technological and socio-psychological planes (which he refers to as the psychological and sociological plane), and (2) the functional and non-functional systems of objects. Figure 1 illustrates my visual interpretation of how these Baudrillardian components coexist and relate to each other.

Figure 1: *Visual Interpretation of Baudrillard's ([1968] 1996) The System of Objects*



Technological and Socio-Psychological Planes

First, at the most abstract level, Baudrillard ([1968] 1996) identifies the essential and inessential planes, which function as conceptual boundaries, seen at the top and bottom of Figure 1. On the one hand, the essential provides us with a more objectively-derived technologically-based understanding of objects; while on the other hand, the inessential plane represents a more subjectively formulated understanding of objects, based on aspects that pertain to the object's design and aesthetics rather than its core technological reality. Within these two conceptual boundaries is an abstract portion known as the subjective less essential, as it relates to the functions and features of the object, which are subjectively assessed by the wants and needs of the object's consumer (subject).

Moreover, Baudrillard (1996, p. 9) emphasises that the technological plane is related to the primary meanings of objects, from which we constantly shift towards the socio-psychological plane, wherein we derive secondary meanings. In essence, the socio-psychological plane features a discourse wherein objects are stable and are unrelated to any individual or collective discourse. In doing so, the socio-psychological reality of an object supersedes the object's perceptible materiality. In other words, we are likely to take the technological reality of an object for granted, relying instead more on the culturally-developed psychological and sociological reality of objects. Through constructing our socio-psychological reality of objects, we in turn inscribe a significant body of constraints onto the object, which ultimately challenges our technological notions of the object (Baudrillard, 1996, p.6).

Furthermore, Baudrillard (1996, p.7) uses the example of a coffee grinder to illustrate how these planes relate to objects, as exhibited in Table 1. Using this case in particular, the essential

aspects of the coffee grinder refer to the core components, like the motor, that enable it to perform its function, i.e., grinding coffee beans. In contrast, its actual coffee-grinding function is what is needed or desired by the consumer, and is therefore subjectively assessed in accord to the consumer's particular set of wants and needs. For instance, a particular consumer may require very finely-milled coffee beans, and thus requires a coffee grinder that can produce such an outcome; whereas other consumers may wish for other types of specific results and will therefore require mills that have different features and afford different capabilities. Hence, Baudrillard ([1968] 1996) posits that the actual function of objects is regarded as less objective than the essential plane, as its function is determined by the consumers' wants and needs, and therefore relates to the subjective less essential portion of this conceptual framework. Thus, following the example of the coffee-grinder, the essential (technological) dimensions of objects are continuously disrupted and challenged by the inessential dimensions that relate to the socio-psychological plane. Meanwhile, aesthetics and design of the mill, such as whether it has a stainless steel industrial body with a traditional cylindrical shape, or is coated in a fuchsia plastic body with an unconventional cube shape, are deemed the least objective aspects of the objects and therefore relate to the inessential plane.

From these three planes, I identify corresponding dimensions of materiality, which I classify as core components (essential plane), actual function (subjective less essential middle portion between planes) and aesthetics (inessential plane). Further, by applying these dimensions of materiality to case of the analogue instant camera, as seen in Table 1, I demonstrate how this framework provides a theoretical lens that explains how object meanings are formulated within consumption.

Table 1: *Objects' Relationships with Different Planes that Determine the System of Objects - Adapted from Baudrillard ([1968] 1996).*

OBJECT	**ESSENTIAL TECHNOLOGICAL PLANE** (CORE COMPONENTS)	**SUBJECTIVE LESS ESSENTIAL PORTION BETWEEN PLANES** (ACTUAL FUNCTION)	**INESSENTIAL SOCIO-PSYCHOLOGICAL PLANES** (AESTHETICS)
COFFEE GRINDER	Electric motor Electricity (from power company) Laws (governing the production and transformation of energy)	Mill's actual coffee grinding function (dependent on the user's particular needs)	Form, shape, colour
ANALOGUE INSTANT CAMERA	*Camera:* Lens Batteries Laws (governing the production and transformation of instant film and batteries) *Film:* Instant film technology	*Camera:* Actual photographic image-capturing function (dependent on the user's particular needs) *Film:* Photographic film development function (dependent on the user's particular needs)	Form, shape, colour, accessories

In the case of the analogue instant camera, the technological plane or essential dimensions of an analogue instant camera would be the core components that are required for it to function, including: the camera's lens, the batteries that power its functionality, as well as the laws that govern the production and transformation of instant film and battery materials. Furthermore, defining an analogue instant camera in purely essential terms would identify the object as one that is outdated and relatively less advanced than more recent marketplace offerings available today, such as its digital counterparts (e.g. digital cameras and smartphone cameras).

Meanwhile, the inessential dimensions of the analogue instant camera relate to the camera and instant prints' aesthetic and design: its form, shape and colour, which are each notably distinguishable from their digital counterparts. For example, due to the lower level of analogue technology featured in instant cameras, these objects are significantly bulkier, heavier and of a less streamlined form than its digital counterparts (Miranda and Lima 2013). Thus, both the essential and inessential planes contribute to the conceptualisation of analogue objects as more materialised and solid in nature (Bardhi and Eckhardt, 2017).

While these planes oppose each other in theory, Baudrillard ([1968] 1996) also acknowledges the less essential and less objective middle portion between the two that conceptually connects these planes. Within this abstract middle, which I refer to as the *'subjective less essential*', the concern is with the analogue camera's actual photographic image-capturing function and the film's actual instant photographic development. As with the case of the coffee grinder, its function itself is considered as a more subjective aspect of the object, as it is dependent upon the consumer's particular needs. For instance, some consumers of analogue cameras may seek a very low quality aesthetic from the instant prints, which is typically achieved from a very outdated analogue lens. The extent to which such a photographic outcome can be achieved is ultimately based on the actual photographic image-capturing function.

Therefore, adopting this perspective, I theorise that consumers' shift towards more physically material objects, like ARPs, relates to the constant negotiation that consumers make between the core components, actual function and aesthetics of objects. Specifically, the inessential dimensions (relating to aesthetics) and the less essential dimensions (relating to its actual photographic-producing functions) contradict the essential dimensions (relating to its outdated

technological components) of instant cameras. Furthermore, as consumers ascribe meanings to the object based on its inessential and less essential dimensions, these secondary meanings are likely to outweigh the primary meanings that are derived from the essential plane. As a result, the aesthetics as well as the actual functionality and output of the analogue object can potentially supersede the technological reality of it being an outdated, and typically less convenient, object for present day photography.

Taken together, these three planes provide a useful conceptualisation of the dimensions of materiality. Furthermore, Baudrillard ([1968] 1996) refines this conceptualisation by identifying and demarcating how different systems of how objects are organised. In doing so, his perspective enable us to understand how these different forms of materiality are constructed in consumption. I elaborate on two of these main systems next.

The Functional and Non-Functional Systems of Objects

Firstly, despite its name, the functional system of objects, which is comprised of 'functional' objects, fulfils the requirements for their relationships to humans and the real world, through its *multifunctional* capabilities (Baudrillard 1996, p.67). To understand the nature of multi-functionality, Baudrillard ([1968] 1996) uses concepts from interior design to illustrate how consumers have shifted from once traditional objects to functional objects over time. Firstly, he posits that traditional consumption within the typical bourgeois interior was based on objects characterised by "unifunctionality, immovability, imposing presence and hierarchical labelling" in order to signal one's status (Baudrillard 1996, p.13). He argues that such interior design embodied the culture of the bourgeois lifestyle, comprised of patriarchal familial, and class-based social structures (Baudrillard 1996, p.13). However, parallel to the changes that

arose through modernity, consumption pivoted away from such objects and shifted towards functional objects, characterised by greater mobility, flexibility, convenience and multi-functionality (Baudrillard 1996, p.15-16). More specifically, this functionality refers to: (1) the object's ability to perform its purpose free from the constraints of the traditional bourgeois structures (Baudrillard 1996, p. 16); and (2) its ability to transcend from its primary function and uses and be adjustable and easy to manipulate (Baudrillard 1996, p.67). Hence, in this dissertation, I emphasise that functionality in the case of functional objects is more accurately based on multi-functionality (Baudrillard, 1968, 67).

Digital objects share similar characteristics to functional objects, including: the ability to be edited and manipulated (akin to functional objects' flexibility and multi-functionality), and the ability to be distributed openly (similar to functional objects' greater mobility and convenience) (cf. Belk 2013; Kallinikos, Aaltonen, and Marton 2010; Mardon and Belk 2018; Miranda and Lima 2013; Sarpong 2015). Therefore, in this research, I argue that digital materiality takes place within the functional system of objects.

In contrast, the non-functional system of objects consists of marginal objects, which satisfy needs counter to that of the functional system, such as those relating to witness, memory, nostalgia and escapism (Baudrillard 1996, p.77). Contrary to its name, the non-functional system is not 'afunctional', as its specific function is to signify time via its sign value (Baudrillard 1996, p.78).

Moreover, from my analysis of Baudrillard's ([1968] 1996) theory, I infer that he identifies the existence of a non-functional system as one that relates to the functional system through opposition and complementarity. Firstly, marginal objects counter functional objects, even if

they are used for similar reasons or outcomes, such as two different types of art or two different types of interior furnishings for the home. For instance, an 18th century antique (marginal object) may be used to accent a room in the 21st century that is designed in accord to a contemporary 21st century aesthetic. Secondly, marginal and functional objects can potentially complement each other, as is implied with the case of the antique in a contemporary room. Baudrillard (1996, p.86) refers to this complementarity as a duel between objects, for which he cites examples including: owning the same book as a paperback (functional) as well as in fine binding or limited edition (marginal), or displaying a built-in cupboard (functional) in the same space as an antique Spanish cabinet (marginal), and even owning an apartment in the city (functional) in addition to a house in the country (marginal).

Drawing on Baudrillard's example of antiques, I argue that other categories of objects that are typically characterised by their connection to a prior era – such as ARPs which contain older, outpaced technologies – can also be conceptualised as types of marginal objects. I therefore propose that ARPs can be considered a special case of marginal objects, as they likely: (1) provide the function of signifying time to its consumers; and (2) satisfy needs that run counter to functional needs (Bartmanski and Woodward 2015; Magaudda 2011; Sarpong 2015).

Dimensions of the System of Objects

Based on Baudrillard's ([1968] 1996) theory, there are several themes that I find in common to both systems of objects. Based on my interpretation of *The System of Objects*, I distinguish these themes as three different types of value: atmospheric value, status value and time value.

Table 2: *Dimensions of the System of Objects – Adapted from Baudrillard ([1968] 1996)*

	FUNCTIONAL SYSTEM OF OBJECTS (FUNCTIONAL OBJECTS)	**NON-FUNCTIONAL SYSTEM OF OBJECTS** (MARGINAL OBJECTS)
Atmospheric Value	Naturalness	Historicalness
Symbolic Value	Partial liberation	Authenticity
Time Value	Synchronism and Diachronism	Anachronism

- Atmospheric Value: Naturalness and Historicalness

According to Baudrillard (1996, p.40), the atmosphere acts as a sign system that encompasses all of the elements of the environment, within which the objects exist and is derived from the nature of objects (p. 67-68). However, as the nature of functional objects is based on multi-functionality and the nature of marginal objects is based on signifying time, atmospheric value manifests in distinct ways for functional and marginal objects respectively.

Specifically, in the case of the functional system, atmospheric value takes the form of 'naturalness', which relates to the particular signs instituted by the object, based on its functionality; i.e., its multi-functionality or ability to transcend or adjust its function (Baudrillard 1996, p.66). Thus, by conceptualising digital objects as functional objects, I theorise that digital objects' multi-functionality – their capacity to be edited, manipulated and shared relatively easily (e.g. Kallinikos et al., 2010) – is what elicits digital objects' 'naturalness'. In other words, the nature of digital objects can be characterised by its multi-functionality and ontological instability (cf. Belk 2013; Mardon and Belk 2018).

In contrast, following Baudrillard's (1996, p.77) example of antiques, atmospheric value manifests in the form of historicalness for marginal objects. Here, historicalness refers to marginal objects' ability to signify time. I posit that this also applies to ARPs, as determined by their core components (essential plane of their materiality), which comprise of outdated analogue technology. For example, instant cameras feature analogue instant film printing technology, and additionally produces output (printed photographs) on objects that signifies the historical period during which such technology was mainstream in society (i.e., 1950s-1970s), and in doing so, provides historicalness.

- Symbolic Value: Partial Liberation and Authenticity

Baudrillard ([1968] 1996) emphasises that consumers acquire various forms of symbolic meanings and associations mobilised from the sign value that objects provide. He posits that this takes the form of partial liberation in the functional system of objects, and authenticity in the non-functional system of objects. On the one hand, partial liberation refers to the emancipation that functional objects can provide its consumers with (Baudrillard 1968, p. 16). More specifically, he posits that functional objects are free from constraints that confine individuals to the typical bourgeois familial and social structures. Functional objects, instead, enable individuals to live with greater mobility and flexibility, and thus can aid in facilitating consumers to organise their lives more freely, embracing more open social relations (Baudrillard 1968, p.16). This aligns with consumer research on liquid consumption (Bardhi and Eckhardt 2017), dematerialization (Belk 2013) and immateriality (Bardhi, Eckhardt, and Arnould 2012), which again suggests that digital objects fall within the functional system of objects. Moreover, as man becomes partially liberated through mobilising the signs of functional objects, this in turn partially liberates the object itself in an iterative manner

(Baudrillard 1968, p.16). I build on this concept of partial liberation by proposing that this emancipation ultimately manifests as a form of symbolic value for consumers of functional objects, as it can seemingly 'free' consumers from the burdens of solid forms of consumption (Bardhi and Eckhardt 2017).

On the other hand, marginal objects derive their symbolic value from authenticity, which emerges in relation to the myth of the origin, or the constant quest to attain the real (Baudrillard 1996, p.78-80). Similar to Baudrillard's (1996, p.79) discussion of antiques persistently being consumed during periods of industrialisation, the prevalence of ARPs is currently growing within our digital society. Correspondingly, I argue that this technologically regressive style of consumption is linked to the symbolic value that these marginal objects can facilitate. In this sense, symbolic value refers to the authenticity that emanates from marginal objects, thereby bestowing onto its consumer the myth of the origin (Baudrillard 1996, p.80). The myth of the origin refers to 'reality' that a marginal object signifies, i.e., that it has come from a time in which it has already existed, and is thus, a fully realised being (Baudrillard 1996, p. 79). However, as Baudrillard insists, the real, or the origin, is impossible to attain through any form of consumption, yet consumers are in still enrolled in a constant quest for authenticity. This perspective aligns with the consumer research literature on nostalgia and authenticity, and therefore suggests that nostalgia can drive digital natives towards ARP consumption, as they are in a constant quest for the origin or 'real' within digital consumption practices.

- Time Value: Synchronism, Diachronism and Anachronism

Based on the concept of the duel of objects, which refers to the opposition and complementarity of functional and marginal objects, I utilise Baudrillard's ([1968] 1996) notions of

synchronism, diachronism and anachronism as concepts that relate to time value that objects embody.

Firstly, anachronism refers to the appropriation of objects to a time within which such objects did not belong. Thus, the rise of ARP consumption essentially manifests through anachronism. Baudrillard ([1968] 1996) contrasts this concept with synchronism, which only takes the current state of objects into account, and diachronism, which accounts for some changes in objects over time. More specifically, consumption of marginal objects in modern society is a testament to the failure of synchronism and diachronism to maintain balance and control over reality. Baudrillard ([1968] 1996) cites this failure as the reason why consumers seek marginal objects to counter and – in doing so – complement the consumption that they engage with in the functional system.

Similarly, Magaudda's (2011) study of digital music consumption in the age of dematerialization indicates that with the widespread availability of digital music, consumers adopted this medium that presented a new, virtual listening experience, but which resulted in a loss of authenticity in the experience of music consumption, and ultimately encouraged a shift towards rematerialization via vinyl record consumption. Applying Baudrillard's ([1968] 1996) theory as a lens, I thus argue that anachronism emerged in the form of ARP consumption, simultaneously fragmenting and complementing the synchronism of digital music consumption in the 21st century.

Overall, Baudrillard's ([1968] 1996) theory is useful for enabling me to conceptualise not only the ways in which ARPs and digital objects are organised within digital consumption, but also how the role of time influences their meanings and value within consumption. However, this

review suggests the need to investigate further how consumers negotiate between the different dimensions of materiality (core concepts, actual function and aesthetics) within digital consumption, and how the various forms of value (atmospheric value, symbolic value and time value) and inscribed onto objects within digital consumption. I elaborate on how I empirically examine these issues in the next section.

2.3 Embodiment

Baudrillard's ([1968] 1996) concepts from *The System of Objects* enable me to understand how digital objects and ARPs constitute different types of materiality, which can be complementary, and in doing so, I provide insights in my research questions. However, in light of his pre-digital value system, and building on my earlier review of digital consumption, I argue that the technological and aesthetics (which related to the technological and socio-psychological planes) are still unable to fully explain how ARPs are valued in the digital era. As a result, I integrate the concept of embodiment – which refers to the body's use of the five senses to inform human perception – and Baudrillard's ([1968]; 1996) theory of *The System of Objects* as a theoretical lens on materiality, to conceptualise how consumers derive value from objects and how this re-shapes the subject-object relationship. In doing so, I overcome the Cartesian mind-body dichotomy, and the subject-object dialectic of consumption, by emphasising the role of the body in navigating both of these conceptual dualities.

In contrast to the dematerialized nature of digital consumption (Bardhi and Eckhardt 2017; Belk 2013), ARPs are more physically tangible and can enable different types of embodiment during consumption. Embodiment refers to how our bodies experience and engage with the world (Merleau-Ponty [1945] 2013). According to French phenomenologist, Merleau-Ponty ([1945] 2013), embodiment has two sides – biological and phenomenological – which are engaged in a reciprocal relationship, throughout which the mind and body are inseparable. Specifically, the body's engagement with the world determines how we perceive and subjectively assign meanings to experiences within consumption practices.

As a result, the concept of embodiment has become instrumental in understanding how consumers derive value from sensory engagement with products. For instance, scholars argue that the bodily experience is continuously used as a source of information (Krishna and Schwarz 2014), which informs human judgement (Herbert and Pollatos 2012; Schwarz and Clore 2007). Following Krishna's (2012) conceptualisation of sensory marketing, the body first engages with sensation, via haptics (touch), olfaction (smell), audition (sound), taste and vision (sight). After experiencing forms of embodied engagement through these sensations, consumers then formulate perceptions of their experience. As a result, the concept of embodiment can also be utilised to investigate how both the body and culture shape consumption practices. For instance, in their ethnographic study of art exhibition patrons, Joy and Sherry (2003) integrate concepts of embodiment, movement and multisensory experience to develop their conceptualisation of somatic experiences, which refer to how the body informs the logic of thinking about art.

Building on the previous study's examination of embodied experiences of art consumption, Baudrillard (2009) also questions how digitisation has transformed the photography itself as an artform. Pointing at the different types of sensory experiences afforded by digital cameras in contrast to analogue cameras, Baudrillard (2009, p.38) writes:

> "…all the sophistication of the photographic act – disappears with the coming of the digital (the photographic act causes the object in its 'reality' to vanish for a moment there is nothing of the sort in the virtual image, not its digital capture – not to mention the magic of the image's emergence as it is developed)".

Building on this view, I aim to investigate how the shift from analogue to digital consumption practices have enrolled our bodies in different types of embodied experience, and in what ways we value such forms of embodiment.

Moreover, the notion of disembodiment sheds some light on this issue. Specifically, Belk (2014, p. 1102) argues that because digital technologies now enable us to be "effectively present when our bodies are not", we encounter the phenomenon of the 'disembodied self'. In response, we seek alternative representations of ourselves (e.g. avatars) to replace the absent self through what is conceptualised as the process of 'reembodiment' (Belk 2013, p. 481). Building on these concepts, I argue that digitalisation is transforming the ways in which we are able to experience embodiment. As a result, I investigate how digital natives experience embodiment with ARPs, and in what ways this provides value in the digital era.

Particularly, though adopting a phenomenological perspective of embodiment, in my empirical study, I show how the experience of digital consumption engages consumers in a revaluation of materiality, which increases desire for more embodied engagement. Moreover, by contextualising this process within two systems of consumption, digital objects within the 'functional' system and ARPs within the 'non-functional' system (cf. Baudrillard [1968] 1996), I demonstrate how and why these two types of materiality coexist in the digital era.

CHAPTER 3: METHODOLOGY

The purpose of this chapter is to identify and describe the methodology adopted to conduct this research. Methodology broadly refers to how the researcher answers research questions (Hudson and Ozanne 1988, 508). More specifically, methodology is "concerned with uncovering the practices and assumptions of those who use methods of different kinds" (Bryman 2008, 160). Additionally, methodology facilitates the link between new and extant research, connecting new inquiries to prior knowledge. In doing so, methodology provides a means through which research methods can be employed to advance theory. This chapter is organised in accord with stages of the research process, beginning with the identification of a research approach and appropriate research design, followed by details of the methods employed, strategies for analysis and ethical considerations.

3.1 Research Approach

In undertaking any type of research, the researcher brings to the inquiry a "basic set of beliefs that guides action" (Guba 1990, 17). Essentially, these beliefs formulate the philosophical assumptions of the research, as philosophy pertains to "the use of abstract ideas and beliefs that inform our research" (Creswell 2012, 16). In this dissertation, I adopt a research approach in line with the interpretive paradigm. The interpretive paradigm refers to an approach that embraces multiple socially-constructed views of reality through cyclical interpretations of phenomena that seek to understand idiographic and contextual types of knowledge via interaction and cooperation with the researcher (Creswell 2012; Goulding 1999; Hudson and Ozanne 1988).

Furthermore, the rationale for my research approach selection is two-fold. Firstly, following Goulding's (1999, 870) guidelines, the choice of research approach involves specific assessments and reflections from the researcher, as it "requires an evaluation of self in terms of convictions, beliefs and interests". More specifically, this evaluation can be codified into three main philosophical assumptions, relating to ontological, axiological and epistemological considerations taken in devising research. Drawing on my evaluation of these key assumptions (as described below), I identify the interpretive paradigm as well-suited to my own overarching research philosophy (cf. Goulding 1999).

Secondly, several growing and well-established bodies of research across various social science disciplines follow an interpretivist approach. More importantly, an abundance of research demonstrates how an interpretive approach can be particularly well-aligned to research inquiries within consumer behaviour, and especially the domain of CCT (Arnould and Thompson 2005; Cova et al. 2019; Goulding 1999; Hudson and Ozanne 1988). Specifically, the goals of CCT (Arnould and Thompson 2005) are highly congruent with the philosophical principles that underpin the interpretive approach (Hudson and Ozanne 1988).

Moreover, adopting an interpretive approach can facilitate myriad advantages derived from its three philosophical assumptions. Firstly, at the most abstract, overarching level, all research approaches make **ontological** assumptions that provide a viewpoint of the nature of reality and social beings. From an interpretivist approach, there is not one true reality, but multiple realities (Creswell 2012, 20), all of which are "essentially mental and perceived" (Hudson and Ozanne 1988, 509). In this way, interpretivists embrace the notion that reality is socially constructed and contextual, in the sense that "all human knowledge is developed, transmitted, and maintained in social situations" (Luckmann and Berger 1967, 3). Furthermore, these context-

specific constructions of reality are dynamic insofar as "no amount of inquiry will converge on one single reality" (Hudson and Ozanne 1988, 509), as the nature of reality is constantly changing. Regardless, the interpretivist approach seeks a holistic account of a wider context of people, which privileges their own frames of reference rather than that of the research.

Secondly, in regard to the **axiological** orientation of research, each research approach is guided by specific goals. Informed by its ontological assumptions, the all-encompassing goal of interpretivism is to understand, rather than to predict. In this sense, understanding refers to an iterative process that involves the collection and interpretation of data, both of which continue to reshape the process understanding. This process relies on the premise of *Verstehen*, which seeks to account for shared meanings within a culture comprised of elements including language, contexts, roles, rituals, gestures and arts (Wax 1967). However, incorporating *Verstehen* into the process of understanding requires cooperation and reflection from both the researcher and informants under study (Hudson and Ozanne 1988, 511).

Thirdly, from an **epistemological** point of view, the interpretivist approach advocates the investigation of the particularities that constitute phenomena, with the aim of developing a 'thick description' (Geertz 1973). This type of account specifically aims to generate knowledge that is characteristically idiographic, time-bound and context-dependent (Hudson and Ozanne 1988, 511). To the end, while wide-scale generalisation is not often a primary goal of the interpretivist approach, many interpretivist scholars instead aim for transferability, i.e., the degree to which the findings from the study of one context are applicable to another (Lincoln and Guba 1985, 124). Further, this approach calls for a close relationship between the researcher, informants and the field of study (Creswell 2012, 20), in order to collect rich accounts of the multiple socially constructed realities that emerge from the research site.

Overall, the assumptions of the interpretive paradigm coincide with the goal of CCT research; namely, to uncover the "heterogeneous distribution of meanings and the multiplicity of overlapping cultural groupings that exist within the broader sociohistoric frame of globalization and market capitalism" (Arnould and Thompson 2005, 869). Moreover, applications of the interpretive approach within CCT have proven advantageous in broadening the scope of consumer behaviour (Deighton et al. 2010; MacInnis and Folkes 2010). Hence, for the aforementioned reasons and potential benefits of this approach, the interpretive paradigm is deemed suitable for the purposes this dissertation.

3.2 Research Design

In order to meet the aims of this dissertation, and in line with the ontological, axiological, and epistemological assumptions of the interpretive approach (Creswell 2012; Hudson and Ozanne 1988), I implement an ethnographic research design. Ethnography refers to a thick description of a cultural phenomenon, which aims to understand complex systems of context-dependent forms of meanings, rather than individualistic meanings (Geertz 1973). Moreover, in his seminal discussion of ethnography and interpretation, Geertz (1973, p. 10) states:

> "What the ethnographer is in fact faced with […] is a multiplicity of complex and conceptual structures, many of them superimposed upon or knotted into one another, which are at once strange, irregular, and inexplicit, and which he must contrive somehow first to grasp and then to render. […] Doing ethnography is like trying to read (in the sense of "construct a reading of") a manuscript – foreign, faded, full of ellipses, incoherencies, suspicions emendations, and tendentious commentaries, but written not in conventionalised graphs of sound but in transient examples of shaped behaviour" (Geertz 1973, 10).

Traditionally, ethnography originated as a strategy for nineteenth century Western anthropologists to produce a "descriptive account of a community or culture, usually one located outside of the West" (Hammersley and Atkinson 2007, 1). However, since then, ethnography has received considerable attention and application across various social science disciplines (Hammersley and Atkinson 2007), including marketing and consumer research (Arnould and Wallendorf 1994). More recently, ethnography has come to be understood as "an integration of both first-hand empirical investigation and the theoretical and comparative

interpretation of social organization and culture" (Hammersley and Atkinson 2007, 1). Further, to construct this form of thick description, ethnography usually requires a wide range of research techniques including, but not limited to "establishing rapport, selecting informants, transcribing texts, taking genealogies, mapping fields, keeping a diary and so on" (Geertz 1973, 6). To this end, the term 'ethnography' also relates to the *type* of written product this is created through the research process (Bryman 2012, 432). Specifically, the written product of an ethnography is characteristically complex and multi-layered with various elements that capture the social life being studied. Moreover, ethnography can be considered compatible with the assumptions of the interpretive paradigm because it provides a focus on systems of meaning that shape culture, rather than individual meanings, thereby enabling an in-depth cultural account of the phenomenon of interest (Geertz 1973; Hudson and Ozanne 1988).

More specifically, within marketing, there are two main types of ethnographies, as distinguished by Arnould and Wallendorf (1994, 484): 'ethnographies of marketing' that examine marketing management within the firm and focus on people carrying out various organisational activities, and 'market-oriented ethnographies' that examine the behaviour of people who constitute a market for a product or service. This dissertation adopts the latter, with a particular focus on the consumers of ARPs and digital products, so as to provide insights into this type of consumption. Moreover, Arnould and Price (2006) identify three approaches that can be applied within a market-oriented ethnography: micro-level, meso-level and macro-level. Specifically, micro-level market-oriented ethnographies "focus on the relationship between a given market-provided resource and the individual consumer" (Arnould and Price 2006, 253). In contrast, meso-level ethnographies "focus on what consumers do rather than what consumers say" when asked about specific brands, products, or tasks (Arnould and Price 2006, 254). Importantly, meso-level approaches differ from micro-level approaches in that meso-

level approaches rely on more thorough observations during home visits to provide a more holistic account of consumers' actions and how they use resources within their own cultural field (Arnould and Price 2006, 254). For example, through extended home visits used in their meso-level ethnography, Epp and Price (2010) identified how material culture can shape family practices through a singularised object. Conversely, macro-level market-oriented ethnographies are more in line with Geertz's (1973) perspective of ethnography, as its aim is to identify cultural templates that consumers use in making consumption choices and life goals (Arnould and Price 2006, 252). Examples of this approach include Weinberger and Wallendorf's (2012) study of intracommunity gifting and Sherry's (1990) investigation of flea markets.

Moreover, based on the aim of this dissertation, which is to understand how technology objects become revaluated due to changes in materiality, I utilise a combination of meso and macro level approaches (Arnould and Price 2006) to produce a market-oriented ethnography (Arnould and Wallendorf 1994), in line with an interpretive paradigm (Hudson and Ozanne 1988). This chosen research design is deemed appropriate for the present research for three chief reasons. Firstly, ethnographies have proven widely useful in uncovering tacit aspects of materiality within consumption practices. The core of the concept of materiality – the relationship between the subject and object – is mirrored in the holistic, contextual approach of ethnography itself. As a result, ethnographic studies have long been well aligned to studies of material culture (Atkinson, Coffey, and Delamont 2001).

Secondly, an abundance of consumer research has demonstrated how ethnographic methods can be useful for unpacking aspects of consumer enchantment (e.g. Belk and Costa 1998; Kozinets 2002a; Muñiz and Schau 2005). This is particularly important to this research as my

review of the literature shows that technology consumption has been linked to concepts surrounding experiences of disenchantment and, subsequently, re-enchantment (Ritzer 2010; Schroeder 1995).

Thirdly, using an approach that embraces social constructivism – which ethnography enables in line with an interpretive paradigm – can provide a deep understanding of the various entities that shape technology consumption practices. For instance, in their commentary on technology within social constructivism, Law and Singleton (2000) acknowledge the role of the subject's social construction of reality in enacting consumption practices and assigning certain meanings to these practices. Specifically, their perspective on social constructivism "suggests that technologies, knowledges, and working may be understood as the effects of materially, socially, and conceptually hybrid performances [... consisting of] different elements [that] assemble together and act in certain ways to produce specific consequences" (Law and Singleton 2000, 774). This is especially important in this research as I examine how materiality unfolds across two forms of technology consumption simultaneously.

In short, an ethnographic research design (Geertz 1973; Hammersley and Atkinson 2007) is deemed appropriate for this research because it aligns with the philosophical assumptions of the interpretive paradigm (Cova et al. 2019; Goulding 1999; Hudson and Ozanne 1988). Additionally, configurations of this approach and design have demonstrated useful outcomes from applications within both marketing and consumer research (Arnould and Price 2006; Arnould and Wallendorf 1994). Based on these considerations, this approach and design constitute a suitable methodological foundation for conducting this research.

3.3 Research Context

The research context refers to the setting that researchers use to gain "theoretical stories, veracity and texture" (Arnould, Price, and Moisio 2006, 107). Fundamentally, the purpose of the research context is to enable a means through which researchers can develop and test theory (Arnould et al. 2006). Moreover, the role of the research context is particularly important to studies that follow an interpretive paradigm due to its ontological and epistemological underpinnings (Creswell 2012; Hudson and Ozanne 1988). Specifically, Hudson and Ozanne (1988, 510) believe that "it is crucial for the researcher to know the context of a behavior or event because social beings construct reality and give it meaning based on context".

Moreover, building on Dilley's (1999) work, Askegaard and Linnet (2011) show how the research context within consumer research can be separated into three levels: external, internal, and psychological and mental. Firstly, the external context focuses on providing a connection between one domain of phenomenon and another, "such as the social life of a group, or wider societal or global structures and processes surrounding the phenomenon" (Askegaard and Linnet 2011, 389). Secondly, the internal context focuses on providing connections within one domain of phenomenon, such as a study of a particular spoken language, wherein the meanings of utterances only exist in relation to other parts of the same utterance (Askegaard and Linnet 2011, 389). Thirdly, the psychological or mental context aims to shift the researcher's attention from the relationship that consumers have between signs and the things they signify in the world, towards the *minds* of sign-users and their intentions as inner states, such as focusing on how consumption practices allow consumers to feel immersed in experiences and achieve imaginary elements like fantasy (Askegaard and Linnet 2011, 389).

Furthermore, based on Askegaard and Linnet's (2011) analysis of different levels of research contexts, and to address the research questions of this dissertation, I utilise a combination of external, internal, and psychological and mental levels of context in my methodology. In doing so, this methodology aims to demonstrate the 'context of contexts', i.e., to balance the understanding of this face-to-face immediacy and the subjective concerns of the consumer with the way that cultural, societal and historical structures and processes embed these intersubjective dynamics (Askegaard and Linnet 2011, 396).

3.3.1 External Context: The Digital Era

In this dissertation, my research questions and objectives are focused on understanding how technology consumption is shaped by changes in materiality, by investigating how and why two main phenomena take place simultaneously: (1) the rise of ARP consumption; and (2) digital consumption. The rise of ARP consumption and digital consumption represent two domains of phenomena that occur within the wider societal setting of the 'digital era'. In this sense, the digital era constitutes the external context of this research methodology. In particular, recent scholarship on ARP consumption has demonstrated useful applications of the digital era as an external context within Western society (Bartmanski and Woodward 2015; Humayun and Belk 2020; Magaudda 2011).

Specifically, the digital era – used interchangeably with the 'digital world' – can be understood as the development of an evolutionary technological system in which knowledge turnover is not only very high, but also increasingly out of the control of humans (Shepherd 2004). In other words, the digital era refers to the current, contemporary times in which we live, characterised by increased effects of digital transformations and the widespread adoption of digital

technologies. Other scholars within sociology refer to this external context as the 'information age' (Orton-Johnson and Prior 2013) or the 'digital society' (Lupton 2014). In particular, Lupton (2014, 2) provides a brief chronological summary of significant events that led to the emergence and development of the digital society:

> "[…] we now live in a digital society. While this has occurred progressively, major changes have been wrought by the introduction of devices and platforms over the past decade in particular. Personal computers were introduced to the public in the mid 1980s. The World Wide Web was invented in 1989 but became readily accessible to the public only in 1994. From 2001, many significant platforms and devices have been released that have had a major impact on social life. Wikipedia and iTunes began operation in 2001. LinkedIn was established in 2003, Facebook in 2004, Reddit, Flickr and YouTube a year later, and Twitter in 2006. Smartphones came on the market in 2007, the same year that Tumblr was introduced, while Spotify began in 2008. Instagram and tablet computers followed in 2010, Pinterest and Google+ in 2011. For some theorists, the very idea of 'culture' or 'society' cannot now be fully understood without the recognition that computer software and hardware devices not only underpin but actively constitute selfhood, embodiment, social life, social relations and social institutions." (Lupton 2014, 2).

Importantly, Lupton stresses not only the advent of new forms of digital technologies like the internet, social media and mobile devices; but the ways in which these new aspects of digitisation have come to reshape our lives. Similarly, consumer researchers identify the digital era as a context that affects the ways in which we consume (e.g. Atasoy and Morewedge 2018; Belk 2013; Belk and Llamas 2013; Denegri-Knott and Molesworth 2010; Magaudda 2011;

Mardon and Belk 2018; Turkle 2011). Thus, this dissertation aims to build on prior research that utilises the digital era as an external context.

3.3.2 Internal Context: Rise of Analogue and Retro Product Consumption

While the external context aims to unpack the relationship between ARP and digital consumption within the digital era, the internal context of this research is focused on one particular phenomenon situated within the digital era: the rise of ARP consumption. More specifically, the rise of ARP consumption refers to the growing resurgence in demand for analogue technology products in recent years, despite continuous advances in digital technology. Scholars of innovation and technology have previously referred to this phenomenon as: a technological comeback (Foucart et al. 2018), or a revival of analogue technology (Sarpong 2015; Thorén et al. 2017). However, in line with prior consumer research, I view the rise of ARP consumption as a case of rematerialization, which refers to consumers' increased interest in and demand for more physically material types of consumption in the digital era to counter their digital consumption experiences.

Furthermore, the rise of ARP consumption represents an unprecedented marketplace phenomenon that "challenges traditional views on technological evolution and beats the imagination of technophiles" (Sarpong 2015, 109). For instance, vinyl record sales have been growing for 14 consecutive years, amounting to 19.1 million albums sold in 2019 (up 15% over the same period in 2018), and generating vinyl's highest revenue ($504 million) since 1988 (Recording Industry Association of America 2020). Additionally, vinyl records sales are poised to outsell digital Compact Disk (CD) sales for the first time since 1986, which would make vinyl record sales the third highest selling music format after digital streaming and

downloads (Recording Industry Association of America 2019, 2020). Similarly, analogue cassette tapes are also experiencing a resurgence, with 2019 generating their highest annual sales in 15 years (British Phonographic Industry 2020). Likewise, within the photographic industry, technology brand, Fujifilm, sold 8.5 million instant analogue cameras globally within nine months in 2019, over 8 times as many units sold in 2006 (Fujifilm 2019b). Moreover, Fujifilm's analogue film camera sales are approximately four times greater than their digital camera sales (Fujifilm 2018; Fujikawa 2016).

More specifically, analogue technology is gaining continuous popularity in today's marketplace via two product forms: (1) unmodified analogue objects, such as vintage cameras, and (2) aesthetically modified and/or technologically updated retro products, such as Bluetooth-compatible instant film cameras. Nonetheless, both analogue objects and retro products (ARPs) contain analogue technology and therefore represent a shared case of the analogue technology revival.

3.3.3 Psychological and Mental Context

The objectives of this research deal with understanding consumers' perceptions of meanings and values of consumption objects, as well as forms of (dis)enchantment they may experience during digital consumption. These themes of study constitute the psychological and mental context of this research, as it pertains to the consumers' minds, their intentions and inner states (Askegaard and Linnet 2011). Prior research has demonstrated the importance of this level of analysis in developing theory on particular aspects of consumer enchantment, including: magic (Arnould and Price 1993; Fernandez and Beverland 2018), myths and fantasies (Belk and Costa

1998; Thompson 2004), religiosity (Muñiz and Schau 2005) or a sense of escapism (Kozinets 2002a).

In addition, one of the objectives of this research is to understand the role of embodiment and sensory perception in (re)shaping product valuation. To do so, I take a similar approach to prior scholars that adopt a phenomenological understanding of embodiment and sensory perception (Csordas 1994; Joy and Sherry 2003; Roux and Belk 2018; Stevens et al. 2019).

Furthermore, through my use of three distinct but interrelated levels of analysis, this methodology aims to demonstrate the 'context of contexts', i.e., to balance the understanding of this face-to-face immediacy and the subjective concerns of the consumer with the way that cultural, societal and historical structures and processes embed these intersubjective dynamics (Askegaard and Linnet 2011, 396). Specifically, I aim to understand how consumers' perceptions of value and (dis)enchantment shape materiality during ARP and digital consumption in the digital era. In doing so, I aim to deepen our understanding of how consumers derive value from technology consumption.

3.4 Sampling Selection

Sampling selection refers to the crucial process used by the researcher to bound the collection of data when conducting research (Miles, Huberman, and Saldaña 2013). In line with qualitative methods, this research places its objectives at the core of its sampling considerations by adopting a purposive sampling method (Bryman 2012). Purposive sampling refers to a non-probability form of sampling that strategically selects respondents based on the sampling criteria outlined by the researcher's use of theory to guide the formation of the research questions and identification of theoretically relevant phenomena (Bryman 2012). Also called 'purposeful sampling', this method selects settings, persons, or events deliberately for the important information they can provide that cannot be accessed as well from alternative sources (Maxwell 2009, 235). In essence, the aim of purposive sampling is to select informants based on their ability to provide rich and context-applicable insights, in line with the goals of 'theoretical sampling' (Glaser and Strauss 1967). Therefore, to achieve purposive sampling, this research utilised the strategy of theoretical sampling.

3.4.1 Theoretical Sampling

The sample used for this study is comprised of consumers that belong to the millennial generation cohort, known as digital natives, who consume ARPs and digital objects. This sample was identified via the strategy of theoretical sampling, whereby the choice of informants, episodes and interactions were driven by a conceptual question (Glaser and Strauss 1967; Miles et al. 2013). Specifically, guided by my research questions and elements of Magaudda's (2011) methodological approach, I identified two dimensions of variance that were most relevant to this study: consumers' age and technological consumption practices. As

a result, the sample for this research was selected based on two criteria: (1) informants are digital natives, i.e., born after 1980; and (2) informants consume ARPs and digital products.

Firstly, digital natives were identified as a key demographical characteristic. In line with technology diffusion theories (Nokelainen and Dedehayir 2015), prior research identified two main markets for ARPs: pre-digital era laggards who still continuously bought ARPs, and new consumers that form a niche market for ARP consumption (Fernandez and Beverland 2018). However, only the latter pertains to the phenomenon of the *rise* of ARP consumption, which specifically relates to ARP consumption that occurred after the displacement of analogue technologies due to digitisation (cf. Foucart et al. 2018; Nokelainen and Dedehayir 2015). Additionally, these theoretical findings are corroborated by recent statistical evidence, which shows that most vinyl record customers (72%) are 13-35 years old (MusicWatch 2019), and most instant analogue camera consumers are 15-34 years old (Fujifilm 2015, 53). In this dissertation, these consumers are identified as 'digital natives', i.e., individuals who were born after 1980 (Palfrey and Gasser 2008). Furthermore, not only do digital natives make up the largest group of consumers of ARPs, but they have also grown up alongside the digital revolution. Additionally, digital natives can provide insights based on their "first-hand cultural involvement" in this phenomenon (Spradley 1979, 49), as they are immersed in the phenomenon under study (Lincoln and Guba 1985). Moreover, while adhering to ethical considerations relating to age, attempts were made to achieve a sense of maximum variation; i.e., the widest possible range of ages that fall within the digital native generation. As a result, the sample yielded informants from 17-38 years old.

Second, given the research questions of this dissertation, informants were selected to participate only if they consumed *both* ARPs and digital products. However, within this

sampling criterium, attempts were made to achieve maximum variance in several ways, including based on: analogue consumption types, origin of analogue objects and digital consumption types, as summarised in Table 3. Additionally, informants also varied in levels of involvement with ARPs, as shown in Table 4. Moreover, while ARP consumption is considered a collective case of analogue technology consumption, in conducting this methodology, analogue objects and retro products were identified as separate categories of objects in order to capture any potential variance. On the one hand, analogue objects are identified as unmodified objects that contain analogue technology, such as a vintage film camera. On the other hand, retro products are aesthetically modified and/or technologically updated products that contain analogue technology, such as Bluetooth-compatible instant film cameras. However, both analogue objects and retro products contain some form of analogue technology and, represent forms of rematerialization in the digital era. Therefore, I collectively identify the rise in demand for ARPs as one phenomenon.

Table 3: *Criteria Used for Identifying ARPs and Digital Objects*

OBJECT CLASSIFICATION	RATIONALE FOR CLASSIFICATION	EXAMPLE	NOTE
ANALOGUE OBJECT (Unmodified objects that contain analogue technology)	Objects displaced by digitisation but which never went out of production	Vinyl records	New vinyl records can feature music that was produced in the 21st century.
	Vintage objects	Used 1970s instant camera	Vintage objects are those bought in second-hand condition (Abdelrahman, Banister, and Hampson 2020; Sarial-Abi et al. 2017).
	Old possessions	1990s Walkman 1980s Gameboy	Old possessions are those retained from childhood, passed down from previous generations or as heirlooms (Türe and Ger 2016).
RETRO PRODUCT (Aesthetically modified and/or technologically updated products that contain analogue technology)	Aesthetically-updated analogue products	Fujifilm's Instax camera	Aesthetic updates refer to changes that are made to the physical appearance and design of the object (cf. Brown, Kozinets, and Sherry 2003)
	Technologically-updated analogue products	Instant cameras with Bluetooth, Turntables with smartphone dock	Within this sub-category, objects contain components of both old analogue and (relatively) new digital technology (cf. Brown, 1999).
DIGITAL OBJECT (Objects that exist in a digital space, accessed via hardware, software and platforms)	Digital networks and software	Internet, Social media, Applications	Digital objects, though often less physically material in nature, are still comprised of several layers of physically material components (Mardon and Belk, 2018).
	Digital devices	Smartphones, Computers, Digital cameras	
	Virtual-based platforms	Virtual Reality Augmented Reality	

3.4.2 Recruitment of Sample

For logistical reasons, such as time and resources, the study was conducted in the United Kingdom. The process of sample recruitment began in 2016, initially using my own personal

network to identify informants based on the sampling criteria. To supplement this approach, I utilised snowballing to recruit further participants for the study. The final 10 informants were each given participant incentives of £20 Amazon gift vouchers.

3.4.3 Sample Size

Following guidelines for qualitative methods, this research used an emergent sampling design, free from a pre-determined sample size requirement (Lincoln and Guba 1985). Instead, the process of sampling, involved iteration between recruitment of informants, data collection, interpretation of data and recruitment of new informants based on new criteria that may have been identified. This iteration continued until there was a substantive level of theoretical saturation (Creswell 2018, 87; Glaser and Strauss 1967). The final sample consisted of 40 informants who live in the United Kingdom.

3.4.4 Demographic Profiles of Informants

Overall, the sample used for this study was made up of 40 informants. The full details of the sample can be found in Table 4. Importantly, the sample was able to yield an illuminating level of variance across the two sample criteria. This can be summarised as follows:

- **Age:** 17-38 years old.
- **Technology Consumption:** 15 consume both analog objects and retro products, 7 consume retro products but not analog objects, 18 consume analog objects but not retro products. All 40 informants consume digital counterparts that correspond to their respective ARPs.

Furthermore, in order to examine whether ARP consumption manifests as a particular taste regime (Arsel and Bean 2013) that may be more relevant to certain cultural capital holders than others (cf. Bourdieu 1984), attempts were made to capture variance of informants' cultural capital. This was systematically enabled by adopting Holt's (1998) cultural capital index, which uses the sum of scores given to informants based on their: education level, profession, father's education level and father's profession. Building on Holt's (1998) approach, I expanded his index to also capture mother's education level, mother's profession, and whether informants were 'cultural producers' (e.g. musicians, photographers, authors etc.). Further demographics were also captured for descriptive purposes: income level and whether informants are financially independent or receive parental support to their maintain their lifestyles.

Moreover, in documenting informants' cultural capital indices, a range of special cases were identified, which required particular considerations and subsequent scoring adjustments. For example, informants with only one parent (e.g. because the other is deceased) were denoted by "N/A" where relevant and were indexed based on the sum of four (rather than six) scores. Additionally, informants were identified as 'Cultural Producers' if they reported having hobbies that involved the production or composition of media, art, or forms of knowledge (e.g. musicians, photographers, authors etc.), which resulted in capping their profession scores to its maximum of 5 (cf. Holt 1998, 23).

As such, the sample can be further broken down as:

- **Cultural Capital:** 24 high cultural capital informants; 16 low cultural capital informants.

Table 4: *Informants' Demographic Profiles, Cultural Capital (C.C.) Ratings and Technology Consumption*

DEMOGRAPHICS													TECHNOLOGY CONSUMPTION		
Pseudonym	Age, Sex	Country of Origin	Education	Profession	Cultural Producer	Income Level	F. L.	Father's Profession	Father's Education	Mother's Profession	Mother's Education	C. C.	Analogue Objects	Retro Products	Digital Objects
Alan	33, M	Hong Kong	MA/MSc	PhD Candidate	Author	<20K	I	Accountant	High School	Administrator	High School	H		I Instant camera	3 Smartphones, 2 digital cameras
Amir	38, M	India	PhD	Lecturer	Author	50-100K	I	Retired Civil Servant	MA/MSc	Retired High School/ College Teacher	MPhil	H	90 Vinyl records	Vinyl turntable	Spotify, smartphone
Anna	26, F	U.K.	MA/MSc	Blogger	Author	<20K	S	Director	BA/BSc	Fabric Retailer	High School	H	150 Vinyl records, 4 film cameras	Vinyl turntable, 1 instant camera	Smartphone, iTunes.
Annette	23, F	Vietnam	BA/BSc	MA/MSc Student	Freelance photogra-pher	< 20K	S	Manager	High School	Home-maker	High School	L	25 Vinyl records, vintage turntable	1 Instant camera	Smartphone, Spotify, 1 digital single-lens reflex camera (DSLR) camera
Antonella	28, F	Greece	PhD	Lecturer	Author	20-50K	I	Government Tax Employee	BA/BSc	Retired private sector employee	High School	H	20 Vinyl records, 2 film cameras		3 digital point and shoot cameras, smartphone

Beth	24, F	U.K.	BA/BSc	Retail Salesperson	-	<20K	S	Cab driver	High School	Cab driver	High School	L	>30 Vinyl records, 1 vintage instant camera, 90s film camera.	Vinyl turntable, 1 Instant camera	Smartphone, Spotify, 1 DSLR, 3 digital point and shoot cameras
Camille	23, F	Switzer-land	MA/MSc	Marketing Intern	-	<20K	S	Retired Private Sector Employee	MA/MSc	Home-maker	High School	H		1 Instant camera	Smartphone, digital point and shoot. (Recently sold DSLR).
Christian	22, M	U.K.	BA/BSc	Events Assistant	-	<20K	I	Retailer	College	Retired Events Coordinator	College	L	15 vinyl records	Vinyl turntable	Smartphone, Spotify
Connor	22, M	U.K.	BA/BSc	Researcher	Musician (hobby)	<20K	I	Private Sector Employee	College	Home-maker	College	L	20 vinyl records	Vinyl turntable	Smartphone, Spotify
Dahlia	22, F	Saudi Arabia	BA/BSc	MA/MSc Student	-	<20K	S	Private Sector Employee	College	Home-maker	High School	L	1 (unmodified) instant camera	1 Bluetooth instant printer	Smartphone, 1 DSLR, 1 digital point and shoot camera
Donna	23, F	Peru	BA/BSc	Fashion Stylist	-	<20K	S	N/A	N/A	Clerk	High School	H	1 Vintage instant camera, 2 vintage film cameras.	1 Instant camera	Smartphone, 1 DSLR, 1 digital point and shoot

Elijah	17, M	U.K.	High School Student	Part-Time Market Trader	-	<20K	S	Surveyor	BA/BSc	Optometrist	BA/BSc	H	40 Vinyl records, vintage turntable, 3 Walkmans, 40 cassette tapes, 21 vintage film cameras		Smartphone, Spotify
Elise	30, F	Romania	MA/MSc	Senior Project Manager	Author + Photogra-pher	20-50K	I	Technician	High School	IT Management Consultant	MA/MSc	H	20 Vinyl records, 1 vintage instant cameras, 1 analogue camera	2 Instant cameras	Smartphone, 1 DSLR, 1 drone camera
Flamminia	28, F	Italy	MA/MSc	Graduate Student	Author	<20K	I	Doctor	M.D.	High School Teacher	MA/MSc	H	27 Vinyl records, 70s instant camera	1 instant camera	Smartphone, Spotify, Deezer, 4 digital cameras
Harry	38, M	U.K.	BA/BSc	Client Director	D.J.	50-100K	I	Printer	High School	Secretary	High School	L	1000 vinyl records	Double deck record player	Smartphone, Spotify, iTunes, Soundcloud

Imogen	20, F	U.K.	College	Music Sales Assistant	Musician	<20K	S	Artist/ Decorator	BA/BSc	Textile Designer	BA/BSc	H	>200 Vinyl records, vintage 90s turntable		Smartphone, Soundcloud
Ivy	25, F	China	MA/MSc	PhD Candidate	Author	<20K	S	N/A	N/A	Accountant	BA/BSc	H	300 cassette tapes	1 Instant camera, 1 Bluetooth instant printer	Smartphone, Spotify
Jacopo	27, M	Italy	MA/MSc	PhD Candidate	Author	<20K	I	IT Consultant	BA/BSc	N/A	N/A	H	1 Vintage instant camera		Smartphone
Jakub	34, M	Poland	BA/BSc	Art Technician	D.J.	20-50K	I	Cab driver	High School	Librarian /Researcher	High School	L	1000 Vinyl records, 20 cassette tapes, double deck record player		Smartphone, 100 CDs
James	36, M	Romania	Partial BA/BSc	Program-mer	D.J.	20-50K	I	Manager	BA/BSc	Manager	High School	H	100 Vinyl records, Double deck record player		Smartphone, iTunes, Soundcloud
Jo	30, F	U.K.	Diploma	D.J.	-	20-50K	I	Retired Therapist	BA/BSc	Retired Therapist	MA/MSc	H	>70 Vinyl records, vinyl turntable		Smartphone, Spotify, iTunes, Soundcloud

Karin	32, F	Estonia	BA/BSc	Publishing/ Graphic Designer	DJ	<20K	I	N/A	N/A	H	High School	L	1000 Vinyl records, Double deck record player		Smartphone, Soundcloud
Kim	32, F	China	MA/MSc	PhD Candidate	Author	<20K	I	Entrepreneur	High School	Accountant	High School	H	> 40 Cassette tapes & 80s Walkman, 90s Gameboy		Smartphone
Konstantine	32, M	Greece	PhD	Lecturer	Author	20-50K	I	Chief Financial Officer	BA/BSc	High School Teacher	MA/MSc	H	80 Vinyl records, vintage turntable, 5 film cameras		Smartphone, Spotify
Lin	25, F	China	MA/MSc	Unem-ployed	-	<20K	S	Headmaster	BA/BSc	Insurance Agent	BA/BSc	H		1 Instant camera	Smartphone, Spotify
Lisa	25, F	China	MA/MSc	Graduate Student	-	< 20K	S	Private Sector Employee	BA/BSc	Private Sector Employee	High School	L	I Leica instant camera	I Instant camera	Smartphone
Lucy	27, F	U.K.	BA/BSc	Senior Accounts Executive	-	20-50K	I	Construction Worker	College	Cheesemonger	BA/BSc	L	I Polaroid LAN instant camera, 2 90s film camera	I Instant camera	Smartphone, 1 DSLR, 1 digital point and shoot camera
Maja	25, F	Croatia	BA/BSc	MA/MSc student	-	<20K	S	Government Law Employee	BA/BSc	Manager	BA/BSc	H	15 vinyl records	1 Instant camera	Smartphone, Spotify

Marco	32, M	Italy	High School	Sound Designer	Musician	<20K	I	Freelance Realtor	High School	Physiotherapist	Diploma	L	150 Vinyl records, vintage turntable		Smartphone, Spotify, 200 CDs
Mark	33, M	U.K.	BA/BSc	Data Analyst	-	20-50K	I	Architect	BA/BSc	Manager	BA/BSc	H	50 Vinyl records, vinyl turntable		Smartphone, Spotify
Milo	30, M	Croatia	MA/MSc	Graduate Student	Author	<20K	I	Entrepreneur	BA/BSc	Lawyer	BA/BSc	L	15 vinyl records		Smartphone, Spotify
Nate	29, M	U.K.	MA/MSc	Data Analyst	-	20-50K	I	Retired Programmer	High School	Retired Programmer	BA/BSc	H	>40 Vinyl records, vinyl turntable		Smartphone, Spotify
Noah	30, M	Denmark	MA/MSc	Manager	-	50-100K	I	Executive Director	MA/MSc	Lawyer	MA/MSc	H	75 Vinyl records, vintage turntable		Smartphone, Spotify
Nora	26, F	Hong Kong	MA/MSc	Social Media Employee	-	20-50K	I	Private Sector Employee	High School	Home-maker	High School	L		1 Instant camera	Smartphone, 1 DSLR, 1 point and shoot
Olivia	25, F	Russia	MA/MSc	Marketing Assistant	-	<20K	S	Private Sector Employee	High School	Home-maker	College	L		1 Instant camera	Smartphone, 1 DSLR
Olly	31, M	Ireland	PhD	Research Fellow	Musician	20-50K	I	Manager	MA/MSc	Primary School Teacher	BA/BSc	H	20 Vinyl records, vinyl turntable		Smartphone, Spotify

Perry	30, M	Latvia	BA/BSc	Music Journalist	Author	<20K	I	Retired Private Sector Employee	BA/BSc	Retired Programmer	BA/BSc	H	>30 Vinyl records		Smartphone, Spotify
Richard	31, M	U.K.	BA/BSc	Entrepre-neur	D.J.	20-50K	I	Manager	High School	Dental Care	Diploma	L	2500 Vinyl records, vinyl turntable		Smartphone, Spotify, Soundcloud
Selina	35, F	Hungary	BA/BSc	PhD Candidate	Author	<20K	I	Retired CEO	MA/MSc	Retired Manager	BA/BSc	H		2 Instant cameras	Smartphone
Shaira	21, F	Morocco	BA/BSc	MA/MSc Student	-	<20K	S	Entrepreneur	High School	Home-maker	High School	L		I Instant camera	Smartphone

N.B.: **Financial Lifestyle (F.L.):** Independent (I); Supported (S)

Cultural Capital Rating (C.C.): High Cultural Capital (H); Low Cultural Capital (L):

EDUCATION		**PROFESSION**	
High school or less	1	Unskilled/manual labour	1
Some college	2	Unskilled or service/clerical	2
BA/BSc	3	Sales or low-level technical, low-level managerial	3
MA/MSc/ some graduate school	4	High-level technical/ high level managerial, and low cultural (e.g. primary/secondary teachers)	4
PhD or elite BA	5	Cultural producers	5

3.5 Data Collection Methods

An ethnographic research design involves a variety of data collection methods to provide a holistic and comprehensive account of the cultural phenomenon under study (Bryman 2008; Geertz 1973). Furthermore, the use of qualitative methods in particular can situate consumers within a culture and time, which can provide a rich contextual understanding of consumer behaviour (Deighton et al. 2010). In order to achieve this type of understanding, I utilised three main data collection methods over a three-year period (2016-2019): 40 in-home ethnographic interviews, observational netnography of particular sites located on Instagram and Facebook and various forms of participant observation across multiple sites.

3.5.1 Ethnographic Interviews

Firstly, 40 in-home ethnographic interviews were conducted, which each lasted approximately 1– 2 hours in length. All interviews were transcribed verbatim, which yielded 1214 single-spaced pages of data. Following Spradley's (1979, p. 58) recommendations, the ethnographic interviews were conducted in the manner of "speech events", which are constituted by a "series of friendly conversations into which the researcher slowly introduces new elements to assist informants to respond as informants". Moreover, ethnographic questions were used abundantly and formulated the development of the interview guide, which consisted of grand tour questions (Spradley 1979, pg. 86) around the informant's extant consumption practices, such as, "Can you tell me about how you listen to music?", and "Can you tell me about the different cameras you own?".

Furthermore, conducting ethnographic interviews at homes of informants allowed for insightful observations of what occurred within the natural setting of the consumption practices

(Arnould and Price 2006; Arnould and Wallendorf 1994). Importantly, this enabled me to study the ways in which ARPs and digital objects are placed, displayed and used within everyday consumption practices *(see Figures 2-4)* (Hammersley and Atkinson 2007). Moreover, observations were recorded through field notes and photographs. **Field notes** refer to the descriptions of experiences and observations that the researcher has encountered while participating in the research process (Emerson, Fretz, and Shaw, 2011). I recorded field notes in the form of mental notes, memos and voice recordings. These notes focused on describing the more tacit aspects of the interview, such as moments where the informant made sarcastic facial expressions, or gestures during handling objects, which were not particularly explicated during the interview itself. In addition, I gathered a collection of approximately 300 **photographs** of the various objects discussed during the ethnographic interviews, which allowed me to capture a visual account of the ways in which analogue, retro and digital objects coexist within the same space and context of consumption for each informant.

3.5.2 Observational Netnography

Due to the particular relevance of digital consumption in this study, an observational netnography was also used to examine this phenomenon. This refers to a form of qualitative research that seeks to understand the cultural experiences reflected via social media traces and practices (Kozinets 2015). More specifically, this method was devised in accord with Kozinets' (2015, p. 168-169) seven factors to consider when choosing a site of study: relevance, activity, interactivity, substantiality, heterogeneity, richness and experientiality. Following these guidelines, two sites were chosen to address different research goals.

Firstly, I observed 15 informants' Instagram accounts, with the aim of complementing the data collected from their ethnographic interviews. Instagram account observations were used to identify the ways in which digital and ARP consumption practices intertwine and potentially form new practices. In particular, I identified ways in which consumers shared images of ARP consumption. For instance, it was common for some informants to share images of their instant/Polaroid printed photos or recent vinyl record purchases with their Instagram followers.

Secondly, from 2016 - 2019, I gained access to seven different Facebook groups dedicated to vinyl collecting and/or (re-)selling as well as analogue film consumption. This involved observing the photographs, documents, press materials, and interactions shared within these ARP-related Facebook groups. These sites provided me with a deeper sense of: what types of transactions are being made, the ways in which certain types of ARPs are valued (e.g. special pressings/editions) amongst consumers, what types of terminology (emic terms) are used within the consumption space, and the overall ways in which these consumers interact with each other *(see Figure 5).*

3.5.3 Participant Observation

Thirdly, participant observation was carried out across multiple sites. As a spectator, I engaged in passive participation (Spradley 1980, 59), while visiting record stores, shopping for ARPs with informants, and attending events such as Record Store Day in London *(see Figure 6)*. In addition, in order to address my lack of familiarity with ARPs, I also engaged in active participation by acquiring my own record player and initiating my own vinyl record collection and consumption *(see Figures 7-8)*. Similar to prior consumer research (Scott et al. 2017), this autoethnographic method enabled me to add another dimension to the dataset, by gaining the duality of an 'insider/outsider' experience of ARP consumption (Spradley, 1980, p. 56–57).

This method was directed by my own introspection and record keeping via a reflective journal (Spradley, 1980, p. 57–61) to document the practices and experiences that I encountered from 2017- 2019.

Table 5: *Overview of Data Collection Methods*

METHOD	DATA SOURCE	QUANTITY	PURPOSE
Ethnographic interview	Verbatim transcripts.	1214 single-spaced pages	To understand the values that emerge from ARP consumption practices.
	Observations of how ARPs are stored, displayed and positioned in the home in relation to digital objects.	60 single-spaced pages	To understand any material, embodied or sensory aspects ARP consumption.
Netnographic Observations	Screenshots and observations of Instagram profiles.	15 informants' Instagram accounts	To understand the interaction between ARP and digital consumption practices.
	Screenshots and observations of Facebook group activity.	7 different groups on ARP consumption, re-selling, etc.	To identify how consumers interact with each other and uncover emic terms.
Observations	Post-interview follow-up observations out of the home.	3 social events (Ivy, Maja, Donna)	To understand the roles ARPs play in informants' social lives.
	Observations of photo a day shoots.	1 event over a week (Elise)	To understand the attachment practices that emerge from consumption of retro products
	Observations during ARP shopping.	2 informants (Beth, Katrin)	To understand how consumers determine value amidst different quality levels of vintage or rare goods.
	Observations of ARP-related events and places.	Record Store Day attendance, vintage markets and ARP store visits	To gain a rich understanding of the cultural context of ARP consumption in the digital era.
	Observations and reflective memos via a personal diary.	30 single-spaced pages	To understand the technological and physical mechanisms during playing and listening to vinyl records.

Figure 2: *(Left) Informant's instant analogue film prints on bedroom wall (ethnographic interview)*
Figure 3: *(Right) Informant's instant analogue film prints in photo albums (ethnographic interview)*

Figure 4: *Informant's vinyl record collection (ethnographic interview)*

Figure 5: *An instant film user posting an image of her analogue print with digital annotations to demarcate poor film quality. (Facebook group: Polaroid Originals Impossible Art House)*

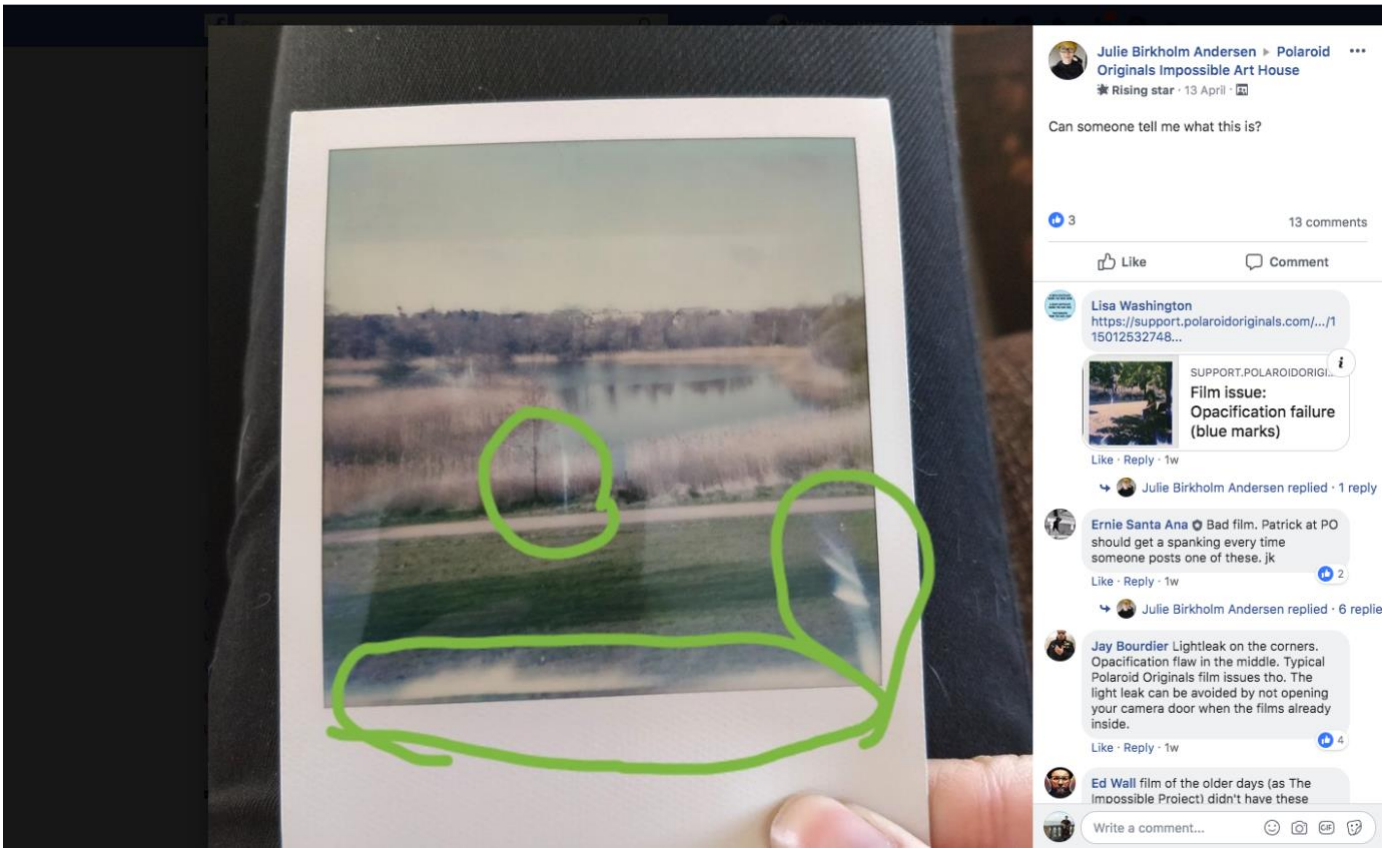


Figure 6: *Record Store Day patrons gathered/queuing outside vinyl store, Rough Trade, in London, U.K. (passive participant - observational fieldwork)*

Figure 7: *Printed 7" vinyl record consumption (active participant - observational fieldwork)*

Figure 8: *Coloured vinyl record consumption (active participant - observational fieldwork)*

3.6 Data Analysis

The analysis stage of the research design is concerned with identifying and developing categories, relationships, and assumptions that shape the informants' perspectives in relation to the topic and society at large (Creswell 2018; Miles et al. 2013). Following the interpretive paradigm and its applications within consumer research, this took the form of an iterative process, relying on constant comparison, whereby data collection occurred in parallel to data analysis, allowing me to revise the interview guide based on emergent themes and preliminary findings in iteration (Spiggle 1994). Overall, the data analysis combined both induction and deduction; the analysis was neither purely inductive – as theory and theoretically formulated research questions were used throughout the process – nor purely deductive – as many findings were emergent.

Moreover, multicase design was used, which refers to the use of multiple individual cases that exhibit the phenomenon (Miles et al. 2013). Specifically, in the initial stage of the research, analogue objects and retro products were treated as separate cases to identify any significant variance. In particular, this multicase study adopted a variable-oriented strategy, which was used to look for themes that cut across diverse types of cases (Miles et al. 2013). The overall aim of this strategy was to enhance the degree of transferability of the research findings to other settings or contexts.

Furthermore, data were transcribed verbatim and then read fully for the purpose of coding. Coding is a form of analysis that assigns labels, denoting symbolic meaning, to the data collected (Miles et al. 2013). The data analysis and interpretation process was broken down into two stages of coding, following guidelines from Miles, Huberman, and Saldaña (2013).

3.6.1 First Cycle of Coding

There were two aims for the first cycle of coding: to make sense of the phenomenon and to begin the process of categorisation. Firstly, it was important to make sense of the phenomenon by understanding the different types of consumers, objects and practices that constitute the phenomenon (Hammersley and Atkinson 2007).

Secondly, in line with Spiggle's (1994) guidance, the first stage of analysis should involve identifying broad patterns through categorisation, i.e., the process of classifying units of data. This cycle of coding relied on a combination of six different coding strategies outlined by Miles, Huberman, and Saldaña (2013):

- **Descriptive codes** summarised data in short phrases, which were used to compile an inventory of topics to serve as a basis for the analysis.
- **In vivo codes** adopted informants' own language or emic terms.
- **Value codes** were used to understand the ways in which ARPs and digital objects are perceived as valuable to informants.
- **Process codes** were used to understand the sequence of events during ARP consumption, as well as any changes that occur when consumers shift from digital to ARP consumption and vice versa.
- **Emotion codes** were frequently used to better understand consumers' inner states and to uncover perceptions.
- **Holistic codes** were used to make sense of intertwined narratives, as informants often view ARPs in relation to digital objects simultaneously.

3.6.2 Second Cycle of Coding

The second level of analysis involves grouping first order codes into a smaller number of units of data to create "more meaningful and parsimonious units of analysis" (Miles, Huberman, and Saldaña 2013, p.86). The two goals of the second cycle of coding are to facilitate interpretation and to build theory.

Firstly, interpretation refers to a holistic and illuminating grasp of meaning (Spiggle 1994), and it requires the conversion of codes from the emic (informant's perspective) to the etic level (researcher's perspective) (Creswell 2012; Miles et al. 2013). Interpretation was enhanced through constant comparison and iteration to facilitate abstraction, i.e., building empirically grounded categories into higher order conceptual constructs (Spiggle 1994). Furthermore, the process of dimensionalising was then used to advance the process of abstraction. Specifically, dimensionalsing "involved identifying properties of categories and constructs" (Spiggle 1994, 494). This was particularly useful in the process of identifying how consumers derive value from ARP and digital consumption.

Secondly, building theory involves what Spiggle (1994) refers to as integration – the use of selective coding via a higher level of abstraction that seeks to specify, delineate and map relationships between conceptual elements (Spiggle 1994, 495). This was achieved by identifying themes or overarching patterns to group second order codes together, and subsequently relating those themes to theoretical concepts in order to provide a thematic narrative that explains the relationships with informants and ARPs and digital objects.

Table 6: *Coding Process for: Dimensions of Digital Consumption Practices*

SECOND LEVEL CODES	FIRST LEVEL CODES	REPRESENTATIVE QUOTATION
Rationalisation	Efficiency: Digital is highly convenient	Well I like using Spotify because it's very convenient, though it's always on my phone so I don't need to ... Mostly I just listen to music with my headphones and while working, so. I like skateboarding and doing some sports, so mostly I use Spotify because it's a very comfortable way to listen to music (Perry, M, 30).
	Calculability: Digital content gets piled up in large quantities	How many times do you print off digital, how many times do you print off photos from your camera and your um, uh like phone? I like, absolutely I have thousands. I think I found out I had 6,000 photos on my phone the other day. And at least a couple of hundred on my digital. I'm not going to find the time to go back, look through all of them, and then decide which ones, use the computer software to print them off (Camille, F, 23).
	Predictability: Digital consumption is highly standardised	On Spotify, I would choose some playlist that has eight hours of music or something so usually I was just play and do stuff around, but that's also the reason I often am not even aware of the music that's playing on my laptop, it's kind of background noise (Maja, F, 27).
	Loss of control: Humans replaced by technology	[On Spotify:] I prefer if I want to listen to an artist, I want to stay in the loop of this artist, maybe through different records. If I wanted to discover new people, I go through playlists. It's not random, because in random- this algorithm is really weird. […] Maybe it's reached automatically to something really- you don't want to listen [to], then you have to skip (Marco, M, 32).
	Irrationality of rationality: Drawbacks of digitalisation	I feel like my phone sometimes you know [if] it's broken or whatever and I don't back it up, the photos are - you know it's such- it's so sad that everything goes away in like a blink of an

		eye. So, I have this device that I connected via Bluetooth and I keep printing things. So I have a huge book (Dahlia, F, 22).
Routinisation	Digital is default for daily use	My smartphone I use on a daily basis. Um, it's the easiest to carry around (Anna, F, 26). I have like a mobile phone here, which I use daily, of course (Alan, M, 33).
	Digital is mundane	When I'm listening to stuff digitally, you can just all day, every day, you can just be listening to it. You can be walking down the street listening to it. So you kind of just get used to it, it becomes a background noise to your day (Connor, M, 22).
Dematerialization	Lack of tangibility	You feel like so much of your life is based in this cloud of whatever, or it's on a hard drive, or it's on a something, it's- it's just not there in front of you (Beth, F, 24).
	Desire for greater physical materiality	I think I just like the idea of something tangible ... When I was younger, I started out with CD - no - I started out with cassettes and CDs, then mini-discs, and that didn't last very long, and then iPods came, and now I've like, had so many iPods and I can't remember the last time I bought something physical (Anna, F, 26).

Table 7: *Coding process for: Values of ARP consumption practices*

SECOND LEVEL CODES	FIRST LEVEL CODES	REPRESENTATIVE QUOTATION
Humanisation	Imperfection	It transforms something intangible and unique in something tangible and persistent. […] I can remember also the situation where it was taken, the picture, how it was, like, the things going around [in the park]. I think that allows me to have a much clearer picture of the situation at that moment. […] In a sense, this not like with the iPhone: 'The picture is not good, [so] you take another one. You take another one, you take another one.' […] Not like an iPhone that when the memory is over, you start deleting the earlier pictures… The difference is that, the resolution [on an iPhone] is so high that you actually, you have exactly the same thing that you would see [in real life]. Okay? In this case [with the analogue camera], it's more like a memory. It's something that is opaque… no filters. No filters needed. (Jacopo, M, 27).
	Personality construction	[Comparing her vinyl player to a human] For me it's a person because he's too old, and he doesn't listen to me… He just like – wow- what does he want? Like sometimes you listen [to] this song and [he'll] jump to another song, and then this song is like - okay this is fine (laughs) (Annette, F, 23)
Imagination	Imagined Past	Nostalgia and going back to like the ancient times, where throughout the ages, we always look back and so for, with us, especially we always look back so fondly on the sixties, seventies and because of the economic climate and whatever it was isn't what it is now and so we sort of look back on it fondly and all these good times everyone's always partying- or records, let me get a record player. That's our sort of idea of mentality, to bring it back to the good times." (Camille, F, 23).
	Magical thinking	I'm hypnotised by the vinyl, I'm absorbed within it, so yes, I'm enjoying it more. It sounds really brilliant as a kind of qualitative

		or subjective statement rather than scientific truth… I think there's just something magical about, it fills the room with its presence" (Harry, M, 38).
Solidification	Restorative Practices	So in terms of caring for it, I think when I need to, I will, but I've seen like a lot of dos and don'ts, like don't just use a normal cloth, buy a special one, obviously stack them upright, don't just grab it when you put it on. Because then you think you can't even see, there's probably so much dust in this room that you can't even see, even on this table, and you think even just on your hands, it affects it. I guess it will coincide with me taking care of myself, I will take care of my vinyls, if that makes sense (Christian, M, 22).
	Active Consumption	It makes you an active listener of music, rather than a passive enjoyer of music, if you know what I mean. It makes you have to be consciously aware [laughs] that you've got to turn the side over when it gets to the end, and then go, 'Oh, I'm going to listen to the other end', rather than just a [digital] playlist that you've made for three hours just going on and on, without you kind of thinking about it. (Beth, F, 24).

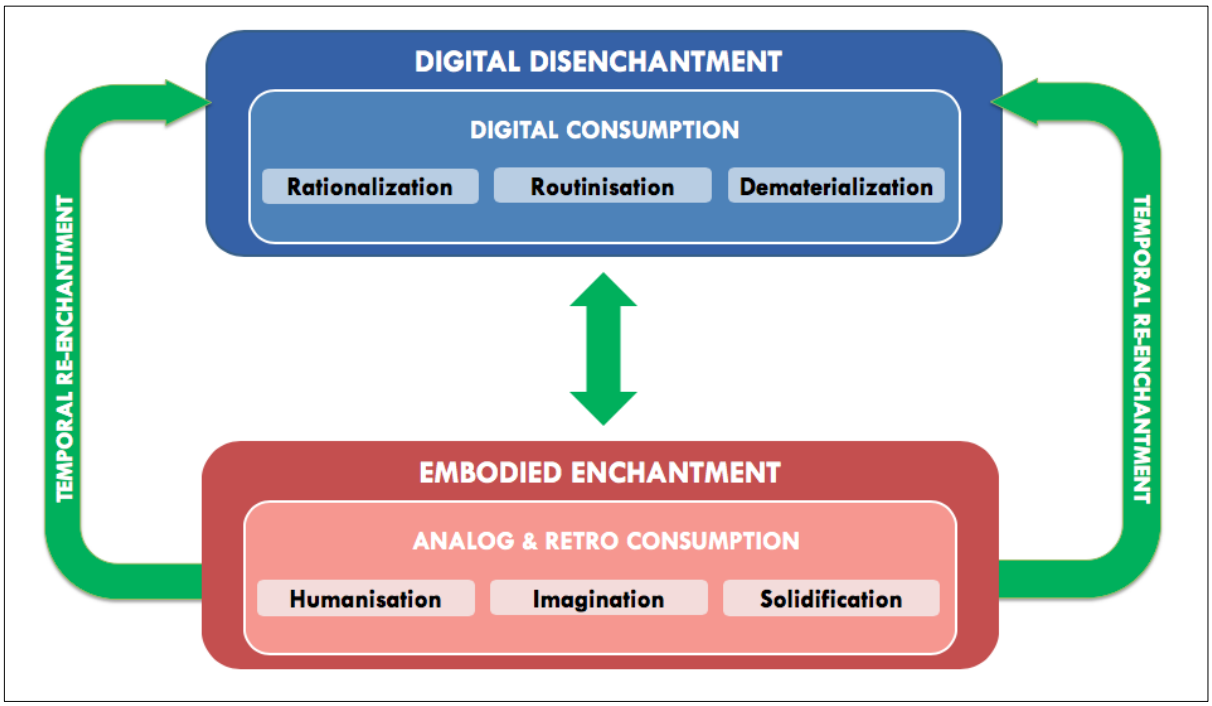
3.7 Ethical Declaration

This research has successfully received ethical approval by Cass Business School, City, University of London. In line with City, University of London's guidelines, the necessary steps were taken to ensure ethical considerations were exercised during gathering, conducting, storing, analysing and reporting the data used in this dissertation.

CHAPTER 4: FINDINGS

The findings are organised around three main sections that describe the outcomes of my data analysis. In the first section, I introduce the framework that emerged from the data analysis. I summarise how my findings address the research questions, thereby explaining how and why ARPs are valued in the digital era, as well as the relationship between digital and ARP consumption. In the second and third sections, I analyse two overarching themes within the framework: the experience of the digital disenchantment and the desire for embodied enchantment. I discuss how these two themes are interrelated, situated within the emergent framework and shed further light on my research questions. See Figure 9 for a visual representation of my theoretical understanding of how consumers access embodied enchantment via ARP consumption in the digital era.

Figure 9: *How and why ARPs are valued in the digital era*



I also introduce this framework as a visual guide to illustrate how my analysis shifts from the relatively concrete to fairly abstract levels of analysis. For example, the elements of routinisation, rationalisation and dematerialization are more commonly understood and articulated by informants in comparison to digital disenchantment, which is more subtle and conceptual in nature. Firstly, my analysis reveals that consumers are unable to relate to digital objects in the same ways as with ARPs. In particular, consumers do not see digital objects and ARPs as substitutable categories of products, but as objects each with a specific purpose, enabling different forms of value via different types of consumption practices. To this end, I find that digital consumption and ARP consumption provide different types of subject-object relations, and, thus, different types of materiality.

Secondly, throughout the dataset, digital natives continuously perceive their ARP consumption in relative terms to digital consumption. As a result, this constant comparison enrols consumers in a process through which they re-examine the values and meanings attributed to digital objects and ARPs. In light of this, I identify a dialogic relationship between digital and ARP consumption. Dialogism refers to a type of relationship that produces meaning through interaction with the entities that constitute the relationship (Coghlan and Brydon-Miller 2014). In this way, I find that ARP consumption and digital consumption constitute a shared event, within a dialogue that creates meaning and, subsequently, shapes value. More specifically, within this dialogic relationship, consumers perceive ARP materiality and digital materiality as oppositional but also complementary, facilitating a continuous flow of consumption between two systems of consumption. Consequently, I find that consumers are engaged in a revaluation of materiality.

In particular, I observe a case of revaluation of materiality in our society triggered by digital consumption. There is a great value placed on ARPs because of the affordances derived from its physically material components. In other words, technology products that are more physically material have gained a new appreciation vis-à-vis digital products. Specifically, my data show that digital consumption has led to a consumer experience of digital disenchantment. Collectively, digital disenchantment encapsulates consumers' experience of digital technology products as rationalised, routinised and dematerialized. Furthermore, in response to digital disenchantment, I find that consumers turn to the alternative practice of ARP consumption, which provides them with three unique forms of value; i.e., providing a sense of humanisation, imagination and solidification. In contrast, consumers find digital consumption unconducive to such types of value. Furthermore, my analysis shows that these three values are important because they provide an experience of what I refer to as embodied enchantment. I find that embodied enchantment via ARP consumption enables consumers to access a new form of temporal re-enchantment, which alleviates the adverse effects of digital disenchantment.

4.1 Dialogic Relationship between ARP Consumption and Digital Consumption

My analysis of ARP consumption reveals a close relationship with digital consumption. However, I find that this relationship is underpinned by a dialogic revaluation of materiality. In particular, I uncover three characteristics that shape this relationship: contrasting systems, complementary systems and an ongoing dialogic between systems. Based on these dimensions, ARPs and digital objects are arranged into different systems of consumption. As vinyl collector, Harry (38, male, Client Director) narrates:

> "The resurgence of vinyl, speaks to something, which complicates that fundamental notion that things should be easy. Because I don't think it is the case that everything should be really easy, it's nice to have to care for vinyl, you know, there's something satisfying in it […]. We gawk at records, it's just kind of hypnotic watching it move [a]round and it pulls us away from the [digital] screen, because typically, I think that most people, if you're listening to music digitally, you're probably also doing something else at the same time. Because you're probably doing it on your phone or your laptop and music is background and so on. So, there's something very nice about [vinyl] that encourages you, it has it *encoded* in the medium, it encourages you just to slow a bit, pull back, step away, focus, engage, enjoy[…]. It's not just listening to records, it isn't just sound waves going into your ear and being processed by your brain, it's the whole experience […] and then you put one [record] on and it just has a kind of stronger impact on the room and physically in a way that just pressing and clicking on iTunes on that [digital] machine doesn't" (Harry, 38, male, Client Director).

In this vignette, Harry continuously contextualises his ARP consumption in relation to his digital consumption. Further, Harry illustrates how digital objects and ARPs become classified into two systems of consumption, which become delineated by distinct modalities of valuation. In particular, he articulates a series of entangled ways in which he assigns meaning and gains value from each system of consumption. Nonetheless, he reveals three important aspects that shape his consumption within these two systems; i.e., oppositional, complementary and dialogic.

4.1.1 Oppositional Aspects of ARP-Digital Relationship

The use of ARP consumption is framed in opposition to digital consumption. On the one hand, digital objects are perceived as more functional and convenient in nature. On the other hand, ARPs are valued based on contradicting the very ease and functionality of digital, by engaging the consumer into practices that seemingly require more physical engagement, time and attention. Importantly, as Harry outlines, this opposition is not based solely on the technological distinctions between ARPs and digital objects, but on the different types of *engagement* afforded by each, which subsequently constitute different consumption experiences. Specifically, ARP consumption intrinsically allow consumers to access more physically engaged experiences than digital consumption. In other words, ARPs enrol consumers in practices that engage with the body's five senses in ways that digital objects do not. This distinction becomes particularly consequential as the use of the body can shape how consumers perceive and create meaning during consumption practices (Joy and Sherry 2003; Roux and Belk 2018; Scott et al. 2017; Stevens et al. 2019). Further, my findings indicate that consumers are able to gain value from these contrasts through the complementary aspects that inherently emerge.

4.1.2 Complementary Aspects of ARP-Digital Relationship

Following on Harry's vignette, the oppositional aspects of the ARP-digital consumption relationship intrinsically facilitate complementary forms of value. Adopting Baudrillard's ([1968] 1996) theory as a lens, I interpret digital objects as a case of functional objects within the functional system of objects, and ARPs as a case of marginal objects within the non-functional system of objects. Moreover, akin to Baudrillard's ([1968] 1996) relational model of functional and non-functional systems of objects, I find that ARPs and digital objects coexist

by simultaneously countering and complementing each other. For Baudrillard ([1968] 1996), the underlying mechanism that facilitates this complementary relationship is consumers' quest for the origin, enabled through marginal objects' sense of historicalness. In contrast, I find that consumers are engaged in a quest for more embodied forms of engagement, which ARPs provide through their more physically material nature. In particular, the forms of embodied engagement afforded by ARPs counters and complements the dematerialized nature of digital consumption. However, these oppositional and complementary aspects are shaped by the dialogic nature of the ARP-digital consumption relationship.

4.1.3 Dialogic Nature of ARP-Digital Relationship

Given the oppositional and complementary aspects of the ARP-digital consumption relationship, I argue that consumers are engaged in a revaluation of materiality, which refers to the dialogic process wherein consumers assign new values and meanings to objects due to changes in their relations with these objects. In doing so, I see valuation as on ongoing process that is iteratively shaped by macro level factors that stem from its networked, social and contextual nature (Arsel 2015). Specifically, I interpret that the socio-technical context of the digital era triggers this particular case of revaluation of materiality. Moreover, Harry's narration highlights how these two separate systems of consumption are highly dependent on each other. The ways in which consumers value digital objects influences their subsequent valuation of ARPs and vice versa. In essence, this constitutes a dialogic relationship, as ARPs gain new forms of value in response to forms of value accessed during digital consumption. The dialogic nature of this relationship is represented by the arrows in Figure 9, illustrating how it facilitates a continuous flow of consumption between the two systems.

4.2 The Digital Disenchantment

My data suggest that informants increasingly find digital consumption to be mundane, easy, artificial and less meaningful. As instant camera consumer, Olivia (25, female, Marketing Assistant) narrates:

> "The way people are now obsessed with technology – even though I'm one of them – the way technology forms life now is not the way it should be and how much time people spend on their phones or computers or whatever, you know. And I just think that in those older [pre-digital] times, it wasn't the case, obviously, because it didn't exist, and there was more like a real life there and people seemed to be nicer people. I think I'm more spoiled now because of all the things we have. It sounds a bit uh – I don't know the word for it – but I mean, I really use social media now […] I do use it [digital things] now, but only because it exists and it helps you keep in touch with people because otherwise you wouldn't be really seeing them and knowing what's going on with them. But if I had the choice of being when all of this [digitisation] didn't exist, I think I would have been there" (Olivia, 25, female, Marketing Assistant).

Olivia's vignette illustrates concerns over the ways in which digitisation shapes her daily life. These concerns loom beyond her consumption experiences, extending to her overall experience of the digital era. She feels deeply embedded in a digital world, but also burdened by digital social interactions, digital devices and digital consumption in general. Moreover, echoing Weber's ([1930] 2005) Iron Cage, Olivia feels as if she has no choice other than to relinquish her control to aspects of digitisation. Further, Olivia's vignette highlights the widely accepted ubiquity of digital consumption, which renders digital consumers "obsessed", revealing an extreme form of loss of consumer control over the use of digital technology. Olivia also

experiences feelings of guilt over seeming ungrateful for the 'benefits' of digitisation. Thus, similar to Mick and Fournier (1998), I find that digital native consumers are particularly cognisant of, sensitive to and emotionally invested in their technology consumption.

Furthermore, informants exhibit similar sentiments, particularly within the realm of individual consumption practices. For instance, Lucy (27, female, Senior Accounts Executive) narrates how her photography practices have changed in recent years:

> [On photography:] "It's actually just like a hobby and you know the thing that really annoys me now is that I almost like take photos with the view that I just want to put them on Instagram, like I don't take photos with a view that I want to keep them and remember that moment forever. I do. I do want to remember those moments forever, but […] I get tired of that… I give up sometimes, I find it kind of stressful. […] It's more of a burden than anything else" (Lucy, 27, female, Senior Accounts Executive).

Lucy has a collection of six cameras (three analogue film cameras, one retro instant camera and two digital cameras) and has been highly involved in both analogue and digital photography for almost a decade. However, she finds that her personal goals and preferences as a photographer have changed in transitioning her photographic practices to the digital era. As a result of this change, she accounts for a range of overwhelmingly negative emotions that constitute an overall unpleasant, lacklustre consumption experience, characteristic of disenchantment. Thus, unlike prior research that suggest digital technology can ultimately increase our desire to consume (Kozinets et al. 2017), my informants demonstrate a desire to disengage with digital consumption practices.

Moreover, consumers not only desire to disengage with digital, but are actively seeking ARP consumption as an escape path. For instance, Beth highlights why she uses ARPs, "It's just a different way for me to experience music and in this day and age. I think people look for stuff that allow them to switch off from – I guess – modern day life. Sounds depressing" (Beth, 23, female, Retail Salesperson). Beth's statement exemplifies the dialogic ARP-digital relationship, by reinforcing that consumers are seeking ARPs *in response* to digital consumption. Moreover, consistent with prior research (Humayun and Belk 2020), I argue that consumers are seeking ways to overcome disenchanting aspects of digital consumption.

In particular, my analysis reveals three dimensions of digital consumption practices that constitute what I refer to as the digital disenchantment: rationalisation, routinisation and dematerialization of consumption. In doing so, I build on Ritzer's (2010, 2013) thesis, by identifying a particular case of disenchantment, caused by highly rationalised systems of digital technology. In addition to the five elements of rationalisation outlined by Ritzer (2010), I also identify the routinisation and dematerialization of consumption as two processes that play key roles in constructing the wider experience of digital disenchantment. I analyse each of these three key dimensions of digital consumption and their contributions toward digital disenchantment next.

4.2.1 Rationalisation

I build on the notion that digitisation facilitates desirable, yet inescapable, patterns of highly rationalised consumption (Rey and Ritzer 2012). Rationalisation refers to efforts taken to facilitate highly efficient, controlled, predictable forms of consumption (Ritzer 2010). My

findings indicate that not only do digital products embody the five elements of rationalisation, but that digital consumption practices have become disenchanting.

As Table 6 shows, I find that digital consumption is underpinned by the five elements of rationalisation: efficiency, calculability, predictability, loss of control and irrationality. For example, Kim (32, female, Doctoral Candidate), who collects cassette tapes and vintage video games, states:

> "These days with Spotify, you don't even need to [make] any effort. You click, you search, you get what you need… And you don't have those kinds of feelings like the- the preciousness of getting something. The efforts you need to pay. And I guess that's one of things - why people start to love [analogue] stuff - because you still need to make that effort" (Kim, 32, female, Doctoral Candidate).

Kim emphasises three particular elements of rationalisation: efficiency, predictability and irrationality of rationality. According to Ritzer (2010, p. 74-80) efficiency refers to "the choice of the optimal means to an end", whereas predictability refers to the increasing effort to ensure consumers are aware of what to expect in all settings at all times. Digital technology provides efficiency via simplification of the music consumption process, which is also made predictable through reliable digital search platforms. Altogether, these highly rationalised efforts seek to reduce human effort in music consumption, in order to provide advantages of ease and convenience to the consumer. However, rather than perceive these rationalised elements of digital as beneficial, Kim frames this as a loss of meaningfulness in digital consumption. In particular, Kim perceives a lack of preciousness, which she associates with less effort required during digital consumption. I interpret that this loss of meaningfulness as a form of

dehumanisation, which becomes disenchanting (cf. Ritzer 2010). Correspondingly, Kim's narrative also highlights the 'irrationality of rationality', as she finds the rationalised aspects of digital consumption to be counter-productive to her consumption experience, which subsequently drives her desire for ARP consumption. In particular, she suggests that ARP consumption can be used to provide a sense of meaningfulness that digital lacks. Thus, I interpret that informants readily identify ARP consumption as a source of re-enchantment to alleviate effects of the digital disenchantment.

In a similar vein, retro instant camera consumer, Lin (25, female, unemployed), states:

> "…you have so many digital things and sometimes it confuses you, and it's very time-consuming to your brain and oh- your brain always needs to decide- oh, which one, which function, which feature, which filter or something like that" (Lin, 25, female, unemployed).

Despite being immersed in a digital world, digital natives, like Lin, feel bombarded by the highly advanced technology as well as the number of options encountered during digital consumption. This quote exhibits how the irrationality of rationality can manifest as paradoxes of technology, such as efficiency/inefficiency and freedom/enslavement (Mick and Fournier 1998). For instance, digital products can be both 'efficient' – as they provide a wide range of features – but also 'inefficient' as consumers are required to spend more time and effort to navigate these features. As a result, consumers feel a sense of 'enslavement' rather than 'freedom' from their dependence on these features, which, in turn, restricts their consumption practices (Mick and Fournier 1998, 126).

Additionally, I find that digital consumption emphasises calculability, which focuses on the quantity rather than quality of objects within consumption. For instance, an instant camera consumer, Camille (23, female, Marketing Intern) narrates:

> "How many times do you print off digital, how many times do you print off photos from your camera and your – like phone? I like, absolutely I have thousands. I think I found out I had 6,000 photos on my phone the other day. And at least a couple of hundred on my digital [camera]. I'm not going to find the time to go back, look through all of them, and then decide which ones [or] use the computer software to print them off" (Camille, 23, female, Marketing Intern).

Camille shuffles between using three different cameras, one of which is a retro instant camera. Yet, she finds that digital consumption leads to overwhelming quantities of digital content, which ultimately become unreasonably time-consuming to manage. I interpret the outcome of this calculable nature as "digital clutter" (Belk 2013, p. 489), which becomes a chore to manage. However, in contrast to Kim's aforementioned quest for more effortful ARP consumption, the effort required for handling *digital* clutter feels tedious and unpleasant for digital natives. In other words, digital natives assign different meanings to the maintenance of ARPs in contrast to the maintenance of digital objects. Prior research shows that effort can provide value (Festinger 1957) and enjoyment (Norton, Mochon, and Ariely 2012) in consumption. However, my findings suggests that efforts spent on digital consumption practices are not valued nor enjoyed in the same ways as with ARP consumption practices. I interpret this as an outcome of rationalisation; informants find emphasis on calculability to be counter-productive. Further, I find that consumers are seeking certain qualities afforded during

consumption, with less concern for quantity of units of consumption. in line with the dialogic ARP-digital relationship.

My informants also testify to the experience of a loss of control during digital consumption, which produces an adverse form of effortlessness. For Ritzer (2010, p. 82) consumers experienced a loss of control when technology replaces roles that they would have traditionally performed themselves. For instance, Marco (32, male, Sound Designer) narrates:

> [On Spotify music consumption]: “It's random and I hate it… You can choose your playlists... albums, specific albums or specific artists… The first two or three songs are maybe connected, but then it [Spotify] starts to randomise [songs] by its own algorithms. This is nice to discover new people maybe, but I really don't like it usually... because I prefer if I want to listen to an artist, I want to stay in the loop of this artist, maybe through [their] different records. If I wanted to discover new people, I’d go through playlists… this algorithm is really weird. Sometimes you just jump to the most listened or most something… Maybe it’s reached automatically to something you don't really want to listen to, like the guitar or something you don't like, then you have to skip” (Marco, 32, male, Sound Designer).

Marco is highly involved in music, stemming from both his profession as a Sound Designer and his hobby as a musician. Although Marco sees the benefit of algorithms in predicting his musical tastes and recommending songs accordingly, he dislikes this lack of control over his digital listening experience. The algorithm generates unwanted interruptions that break consistency in his listening experience. I interpret this as a chaos/control paradox of technology (cf. Mick and Fournier 1998), resulting in a disenchanting consumption experience.

In sum, my informants find digital consumption to be highly rationalised, embodying the five elements of efficiency, predictability, irrationality of rationality, calculability and loss of control. Similar to Ritzer's (2013) McDonaldization thesis, I find that digital native consumers may be entrapped within rationalised systems of consumption, which – although disenchanting – are inescapably integral parts of the digital era. However, while Ritzer (2010) focused on the role of the marketplace in providing these rationalised systems via the cathedrals of consumption (e.g. shopping malls, theme parks, casino-hotels and so on), the digital disenchantment reveals that consumers are instead burdened and overwhelmed by the very devices that they keep at their fingertips. In this sense, the consumer becomes tethered to his or her own digital 'cage'. Additionally, while Weber ([1922] 1978) and Ritzer (2010, 2013) both identified rationalisation as the cause of disenchantment, my findings show that rationalisation is one of three elements that shape the wider experience of digital disenchantment. I discuss the other two emergent elements, routinisation and dematerialization, next.

4.2.2. Routinisation

Highly rationalised digital practices have become part of – and therefore transformed – our everyday routines (Abbas and Dervin 2009; Atasoy and Morewedge 2018; Belk 2013; Belk and Llamas 2013; Mardon and Belk 2018). However, through enrolling digital objects into daily consumption practices, they become more mundane and less meaningful; and so, become revaluated over time. I interpret this as the process of routinisation. Routinisation refers to the process whereby practices become mundane and less meaningful through increased ubiquity. Akin to Schroeder (1995, p. 228), who identifies routinisation as an impact of technology, I

find that as consumers continue to routinise more digital consumption practices, they ultimately exacerbate the disenchantment of social life. More specifically, my data show that routinisation takes place via digital becoming the daily default, the decline of digital's specialness in relation to ARPs, digital disappearing into the background, and passive digital consumption.

Digital consumption is ubiquitous and we use it for our routinised daily tasks. Anna (26, female, Blogger), who collects both analogue film cameras and vinyl records states, "My smartphone- I use on a daily basis, it's the easiest to carry around".

Similarly, Alan (33, male, Doctoral Candidate) who owns instant cameras shares, "I have like- a mobile phone here, which I use daily, of course." As Anna and Alan both indicate, digital consumption becomes routinised due to its ease and convenience, derived from digital's rationalised and subsequently disenchanting nature. Ultimately, digital has become the default means of consumption for many everyday tasks (Atasoy and Morewedge 2018; Belk and Llamas 2013).

Moreover, rather than perceiving digital objects as everyday "essentials" (cf. Han et al. 2009), my informants see digital consumption as particularly mundane and lacklustre. Specifically, they juxtapose digital objects as mundane and ARPs as special. For instance, Anna (26, female, Blogger) narrates:

> "Everyone's used to seeing a [digital] smartphone, so when you pull out like, an actual [instant film] camera that's like some kind of pastel colour with gold glittery like- ... everyone's like 'Ah, it looks so cool!' It's like a toy. It's fun, you know?" (Anna, 26, female, Blogger).

As digital technology becomes daily default mode of consumption, it declines consumers' fascination with digitisation. Interestingly, this echoes Cramer (2015)'s conceptualisation of contemporary disenchantment with digital technology. Further, Anna's quotation reveals how this decline in fascination exacerbates as consumers inevitably compare digital and ARP consumption. In contrast to digital counterparts, ARPs are seen as special and playful. This contradiction is particularly enduring due to the more complex and less convenient aspects of ARP consumption, which render their use for mainly special occasions rather than everyday routines for most digital native consumers. In doing so, the routinisation of digital consumption relates to Kozinets' (2008) Work Machine narrative while relatively less routinised ARP consumption relate more to his Techspressive narrative of technology. In other words, the routinisation of digital becomes associated with the notion of an incessant economic engine, while the non-routinised nature of ARPs facilitate forms of more spontaneity and meaningfulness.

Additionally, digital's routinisation is reinforced as digital consumption gradually disappears into the background. As a vinyl record consumer, Olly (31, male, Research Fellow), shares his digital music consumption experience:

> "Do you have that [feeling], where you're playing [digital] music all day, so it just sort of blurs into the background?... when I'm listening to stuff digitally, you can just – all day, every day – you can just be listening to it. You can be walking down the street listening to it. So you kind of just get used to it. It becomes a background noise to your day" (Olly, 31, male, Research Fellow).

Olly's quotation highlights how digitisation enables unprecedently high frequencies of consumption to the extent of becoming taken for granted. Thus, consistent with prior media studies, I find that digital consumption has become more banal; i.e., tedious and boring (Dinnen 2018). To this end, rationalisation works hand in hand with routinisation, strengthening the effects of disenchantment.

Moreover, as a result, I find that routinisation reshapes the ways in which consumers engage with digital products, leading to a more passive consumption experience. Across the sample, consumers feel less mentally engaged in their consumption as Maja (27, female, Master's Student), who owns an instant camera and vinyl record collection, narrates:

> "On Spotify, I would choose some playlist that has eight hours of music or something, so usually I would just play and do stuff around [the house], but that's also the reason I often am not even aware of the music that's playing on my laptop, it's kind of background noise but then when I listen to [vinyl records], it's kind of- I'm more into it, I'm *aware* of it actually" (Maja, 27, female, Master's Student).

Much like Olly's previous quotation, Maja reveals how digital consumption has become relegated to the "background" rather than the focus of her attention during consumption. Thus, akin to the paradox of engaging/disengaging (Mick and Fournier 1998, 132), I find that despite increased, routinised use of digital objects, consumers feel less connected to, and less mentally engaged with digital consumption practices. Furthermore, consistent with Bardhi and Eckhardt's (2017) argument, wherein they see digital consumption as a manifestation of liquid consumption, I find that my informants become more detached from digital consumption. In

addition, the rationalised nature of digital consumption that enables routinisation is largely afforded by the dematerialized nature of digital consumption, which I discuss next.

4.2.3. Dematerialization

My data suggest that digital consumption is also perceived as being highly dematerialized. Dematerialization symbolises one of the most salient ramifications of the digitisation of consumption (Belk 2013). Dematerialization can be understood as the use of less or no material to deliver the same or similar level of functionality (Belk 2013 p. 478; Thackara 2006). However, for the average digital native consumer, these changes coincide with their very lives, as they have had to continuously adapt their consumption to keep abreast with technological advancements. In turn, I find that dematerialization has become one of the key drivers of the wider experience of digital disenchantment. As Anna, who collects both vinyl records and film cameras, (26, female, Blogger) states:

> "When I was younger, I started out with CD – no – I started out with cassettes and CDs, then mini-discs, and that didn't last very long, and then iPods came, and now I've like, had so many iPods, and I can't remember the last time I bought something physical" (Anna, 26, female, Blogger).

Anna, accounts for how dematerialization has altered her consumption over the years as digital systems have advanced and become more rationalised. In doing so, she signals that dematerialization has distorted her perception of physicality, inasmuch as she no longer perceives her current consumption as "physical". Notwithstanding, in line with prior research on digital materiality, digital – including dematerialized – consumption requires some degree

of physicality in order to facilitate consumption (Mardon and Belk 2018). Similarly, vinyl collector Harry (38, male, Client Director) narrates:

> "I certainly just feel that an MP3 is not a physical manifestation. You only see it, it's about how you interface, right? You don't touch it, you only see it as [digital] code and line on the screen, and it's there in the same milieu or landscape as the code that shows me what the email subject matter is and where I'll do all my work and where I work in PowerPoint. It's just on that same level as that where there's nothing to touch, so, I absolutely feel it just doesn't have any physicality, even though it's physically or visually represented on the screen. It's just – I was going to say – 'not real', I mean, I don't like this notion of, you know, in fact, I think it's [bs.], this notion of 'the real world versus the digital world', but it [digital music] doesn't have [a] physical reality to me" (Harry, 38, male, Client Director).

In his narration, Harry reveals how dematerialization has transformed his relationship with objects during consumption practices. Specifically, traditional practices of owning physical possessions, collecting, accommodating and storing physical objects have become widely virtualised due to dematerialization. Thus, many traditional roles of the consumer are now replaced by the rationalised systems of digital consumption, through the process of disembodiment, i.e., situations wherein our physical selves – our bodies – are replaced by technology (Belk 2013, 201). As a result, I interpret digital natives' distortion of physicality as a consequence of disembodiment. In other words, through disembodiment – which essentially represents a lack of embodiment – consumers have less opportunity to use their bodies to as a tool through which they experience and make sense of consumption. Consequently, consumers

may become less capable of gaining a physically informed understanding of the digital objects they are consuming, as Harry exemplifies in seeing digital objects as “not real”.

In a similar vein, Beth (24, female, Retail Salesperson), who collects both analogue cameras and vinyl records, relates her disembodied experience of dematerialization as follows, “You feel like so much of your life is based in this [digital storage] cloud or whatever, or it's on a [remote digital] hard drive, or it's on a something, it's- it's just not there in front of you.”

Both Harry and Beth perceive lack of tangibility, and subsequently less haptic affordances, as significant losses incurred through the dematerialization of consumption practices. Correspondingly, these informants emphasise the need to engage their bodily senses with sensorial aspects of objects during consumption, such as sight (visuals) and touch (haptics). Furthermore, consumers’ engagement with virtualised, dematerialized representations on digital screens makes digital consumption seem artificial or ‘not real’ because of the limited opportunities for our bodily senses to acknowledge such consumption. To this end, I build on the ideological narrative of technology as an artificial, unnatural ‘Green Luddite’ orientation (Kozinets 2008), by showing how the role of the body is instrumental during consumption (e.g. Joy and Sherry 2003; Scott et al. 2017), particularly in maintaining a sense of reality and naturalness with technological objects and practices.

Collectively, rationalisation, routinisation and dematerialization characterise digital consumption. As my analysis shows, these emerge as three discrete, but interrelated dimensions of digital consumption, which enable the wider experience of digital disenchantment. Specifically, at the individual level of analysis, digital native consumers encounter forms of rationalisation, routinisation and dematerialization, which each provide its

own forms of value. However, through consumers' revaluation of materiality – i.e., assignment of new values and meanings to objects due to changes in their relations with these objects – these values are perceived in negative, mundane, counterproductive and less meaningful ways. Hence, I find that these three dimensions of digital consumption essentially foster the broader societal experience of digital disenchantment. In sum, the overall experience of digital disenchantment provides individual level insights into how consumers relate to digital objects, as well as a broader social understanding of technology consumption, and emergent ideological narratives.

Furthermore, in attempts to overcome the effects of the societal experience of digital disenchantment, I find that consumers seek forms of consumption that counter and complement the three dimensions of digital consumption. I show how ARP consumption can enable such an antidote next.

4.3 Embodied Enchantment

As consumers grow more disenchanted with digital consumption, they seek alternative forms of consumption that can counter and complement digital practices. In particular, I find that while consumers have become relatively complacent over the increased rationalised and routinised in our everyday practices, they are often more *reactive* to the dematerialization of consumption. Consistent with prior research on consumer enchantment (e.g. Kozinets 2002a; Ritzer 2010; Tumbat and Belk 2011), my informants seek alternative types of consumption to alleviate their disenchantment. In the context of the digital era, I find that consumers seek ARP consumption to aid in overcoming the adverse effects of overall disenchantment caused by digital consumption. Extending research that hints at the emergence of disenchantment related to digital consumption (Cramer 2015; Humayun and Belk 2020), my findings show that ARP consumption enables a form of re-enchantment, via more embodied engagement with technology objects. More specifically, my findings indicate that consumers gain three types of value through their embodied engagement with ARPs – humanisation, imagination, and solidification. I arrange my discussion around these three values, as follows.

4.3.1 Humanisation

Throughout the corpus of data, informants are actively seeking consumption that seems more humanlike. To this end, ARPs are often enrolled in humanisation, referring to the process through which consumers see human qualities in ARPs (cf. Aggarwal and McGill 2007). Specifically, my informants attribute humanlike qualities, such as flaws or imperfections and construct and assign personas/personalities to ARPs. I interpret these consumption practices as a response to the dehumanising effects of rationalisation.

Firstly, I find that informants see the flaws, inconsistencies and other low-tech tendencies of ARPs akin to the notion of human error. As the vinyl collector Amir (38, male, Lecturer) states:

> "[Vinyl] is not perfect sound, it is not [digital/binary] zero and one, it's more physical sound than it is… every time you listen to an LP, it might actually sound different, just like if you asked me to repeat something, I'll say it slightly differently. And that's what makes it richer, that's what makes every moment different in some ways on an LP" (Amir, 38, male, Lecturer).

Amir emphasises the importance of the physically material aspects of ARPs in creating imperfect output. Rather than discount the inconsistencies that occur with ARP technology, he gains a sense of value from the perceived richness that comes from the humanlike errors of ARPs. Further, through this revaluation of materiality, Amir enrols in embodied engagement with his senses of sight, sound and touch, and experiences the unmodifiable, imperfect and inconsistent nature of ARP consumption. Interestingly, Amir justifies this revaluation of materiality by juxtaposing digital technology as more advanced and dehumanised, whereas ARPs are more humanlike and spontaneous.

Moreover, I interpret Amir's narration as a case of consumption as integration, wherein he seeks to create symbolism and meaningfulness (Holt 1995) during his ARP consumption through personalisation. In doing so, Amir engages in a form of singularization by personalising and integrating objects (Miller 1987). Furthermore, such process can also enable ARPs to be more easily assimilated into the digital era.

In a similar vein, Lin (25, female, unemployed) perceives humanlike qualities in ARPs because of the perceived imperfections of their performance or design:

> "The picture is not clear… it was like, kind of your memory, sometimes your memory is not very clear. But you know [what] happened before [at the time of taking the photo]. It's like that kind of feeling. It's more human. Because some... for example, like the pictures, yes, you can make it very perfect. Like, you have a very bright colour, even brighter than the actual situation. But, but it's not, it's not true. It's not. It's not what actually happened. But, but this, this poor quality [analogue film] pictures, it gives you a real feeling… for me, I care, [for this] feeling very much. So this kind of very poor picture can give me that kind of feeling, uh, like a very human way… With the instant camera, it really captures that and fits it into film that you cannot change. Sometimes it's good to have something that's non-digital, it's actual. It's an actual thing in your hand" (Lin, 25, female, unemployed).

Lin draws a parallel between the quality of her instant analogue images to the clarity of her own memories. In a way, such humanlike clarity can provide a sense of authenticity (Baudrillard 1996; Beverland and Farrelly 2010).

Additionally, Lin emphasises how this unmodifiable nature is facilitated through the physical production of an instant print. However, unlike prior research, I find that consumers are seeking more authentic accounts of *reality*, rather than simply authentic versions of products (Borgerson 2005; Miller 1987) or brands (Brown et al. 2003; Hartmann and Ostberg 2013). In other words, my data show that consumers associate digital consumption with artificiality. In contrast, ARPs produce output that is unmodified and unfiltered. More importantly, by

engaging with the more tactile image, Lin concretises this experience, counters and complements the rationalisation of digital photography and, in doing so, achieves a sense of re-enchantment.

Furthermore, a second way in which informants attempt to humanise ARPs is through the development of personas or personalities for objects during consumption practices. For instance, Annette (23, female, Master's Student) describes how she sees her vintage vinyl record player:

> "For me, it's a person because he's too old, and he doesn't listen to me… He's just like – wow- what does he want? Like sometimes you listen [to] this song and he'll jump to another song, and then this [other] song. It's like - okay this is fine" (Annette, 23, female, Master's Student).

Annette develops a personality for her vinyl record player, as one which changes its mind frequently, resulting in unexpected song changes. In line with the concept of anthropomorphisation (Aggarwal and McGill 2007), her record player triggers perceptions of humanlike motivations and preferences (e.g. having song preferences), as well as conscious will and intentions (e.g. by stopping or starting randomly). In this sense, she allows the vinyl player to embody a humanlike form. As with Amir's prior quotation, I interpret this as another case of singularization, as these informants all demonstrate attempts to personalise ARPs in some way (cf. Epp and Price 2010; Miller 1987). In doing so, Annette grants agency to the ARP to 'make its own decisions'. Through this process of humanisation, my analysis reveals that Annette tries to combat the dehumanised effects of rationalisation. In turn, Annette gains a more spontaneously open process, which enables newness of perception (Csikszentmihalyi

1990), much like re-enchantment enabled through extraordinary consumer experiences (cf. Arnould and Price 1993).

In short, consumers find an escape from the dehumanised aspects of rationalised digital consumption by actively enrolling ARPs through a process of humanisation. More importantly, inconsistency, imperfections and flawed performance are not typically desirable features of technology consumption. However, through a revaluation of materiality, consumers see the rationalised nature of digital in negative and artificial ways, and subsequently seek object attributes that seem more relatable and personable. Moreover, my findings show how consumers not develop a body to object relationship with ARPs though their five senses, but also mind to mind relationship by constructing personalities for ARPs. Hence, my analysis reveals that ARP consumption enables embodied consumption practices that involve both the mind and body.

4.3.2 Imagination

In line with prior consumer research on embodiment (Joy and Sherry 2003; Stevens et al. 2019, 20), I find that "imagination is central to embodied experience". Here, imagination is understood as a synthesis of sensory perception (Plato [1935] 2007). Moreover, as the body is used as an instrument to acquire information to develop perception (Merleau-Ponty [1945] 2013), my findings illustrate how imagination is "at the heart of perception" (Joy and Sherry 2003, p. 264). Specifically, I find that imagination experienced through ARP consumption counters and complements the irrational nature of rationalisation experienced in within the context of digital disenchantment. This occurs as a source of re-enchantment that manifests as magical thinking or the fantasy of an imagined past.

Firstly, as Camille (23, female, Marketing Intern) explains one the reasons why she became and ARP consumer:

> "Nostalgia and going back to like the ancient times, where throughout the ages, we always look back and so for – with us especially – we always look back so fondly on the sixties, seventies and because of the economic climate and whatever it was isn't what it is now, and so we sort of look back on it fondly and all these good times everyone's always partying- or records, let me get a record player. That's our sort of idea of mentality, to bring it back to the good times" (Camille, 23, female, Marketing Intern).

Interestingly, what Camille identifies as nostalgia is not based on her own lived experiences; rather ARP consumption engages her in the construction of an imagined past that predates her birth. According to prior research, these unlived fantasies relate to 'collective' (Davis 1979), or aggregate (Belk 1991) levels of nostalgia. Collective nostalgia is developed on the basis of images and symbols that are shared by many others in society (Davis, 1979). This sense of a shared imagined past is exemplified in Camille's continuous use of first person plural pronouns, "us", "we" and "our", indicating what she feels to be a common trope of her generation's imagination.

Additionally, Harry (38, male, Client Director) shows how a sense of imagined past is evoked through more embodied engagement:

> "The feeling of holding them [vinyl records] in your hands. I feel like, certainly, compared to MP3s and such like, and streaming, and even compared to… CDs, nothing

> kind of connects you to a sense of place and time and the people around it [like vinyl does]… I guess, to a degree, you know, [around the time] when this [vinyl] was actually made… I bought these [Frank] Zappa ones, because these are one of my favourites, I quite deliberately got originals" (Harry, 38, male, Client Director).

Harry links the tangible nature of vinyl and its sensory affordances to his ability to imagine the context and period in which the music itself was produced. In this way, ARPs, through their physicality, anchor Harry into time and space through his life cycle. He articulates how his embodied engagement, via the sense of touch in particular, enables him to access a deeper sense of imagination. Specifically, I interpret this as a case of embodied imagination (Joy and Sherry 2003), whereby consumers' bodily senses guide them into a flow and immersion (cf. Stevens et al. 2019), insofar as they allow their sense of imagination to construct an imaginary time. To this end, building on to Belk's (1991, p. 199) work, I find that informants seek to extend their sense of self via an imagined past – connected through a form of embodied imagination triggered by ARPs.

Another way in which consumers access imagination via embodiment is through magical thinking; i.e., "the attribution of meaningful connections to correlated actions/events and/or objects" (Fernandez and Lastovicka 2011, 280). For example, Elise (30, female, Senior Project Manager), who collects both analogue cameras and vinyl records, narrates her experience with instant film photographs:

> "Just seeing a photo develop, it is like magic. It's not, obviously. It's chemicals and stuff, but it is a form of magic because it's just that moment when you just see it and it just starts [processing] and just more and more to take form and appear right in front of

your eyes. I don't know how else to explain it" (Elise, 30, female, Senior Project Manager).

Elise demonstrates how magical thinking can be used to counter the rationalised reality of technology consumption. As she observes the analogue film becoming physically transformed into an instant photograph, she privileges her sense of sight rather than a more standardised scientific explanation, similar to a shift from a Work Machine narrative of technology to Techspressive narrative of technology (cf. Kozinets 2008). In doing so, she reveals how imagination via magical thinking can allow consumers to transcend from one system of consumption to another. Furthermore, she demonstrates the role of the body in accessing this form of magic by emphasising how her sense of sight actualises and amplifies this magical thinking. In doing so, I build on prior consumer research that identifies magic as a source of re-enchantment (Arnould and Price 1993; Ritzer 2010) by, instead, highlighting the importance of the body is accessing forms of enchantment.

Similarly, vinyl record collectors like Harry (38, male, Client Director) also testify to experiencing a sense of magic during ARP consumption:

"I'm hypnotised by the vinyl, I'm absorbed within it, so yes, I'm enjoying it more. It sounds really brilliant as a kind of qualitative or subjective statement rather than scientific truth… I think there's just something magical about, it fills the room with its presence" (Harry, 38, male, Client Director).

Harry's metaphorical hypnosis that draws him to ARP consumption resonates with Elise's magical thinking. Both choose to privilege imagination over a more scientifically based understanding of the technological consumption itself.

In sum, ARP consumption elicits imagination via the construction of an imagined past and the use of magical thinking. Consumers actively choose to circumvent the reality of analogue technology in favour of imagination via unlived fantasies and magical thoughts. I interpret this as an attempt to escape from the routinised understanding of technology. In this sense, imagination presents something new, creative and malleable, thereby countering and complementing the mundaneness and ubiquity of digital's routinisation. Nonetheless, as my analysis of the overall digital disenchantment indicated, a shift towards imagination does not occur within the system of digital consumption. Instead, consumers purposively seek imagination outside the system of digital consumption. I argue that consumers then turn to the system of ARP consumption in order to access more embodied forms of engagement with technology. In so doing, my findings indicate that ARPs enable important forms of imagination, in ways that digital consumption cannot.

4.3.3. Solidification

The third way in which consumers gain value from ARP consumption is through solidification, referring to a shift towards more enduring, ownership based, material forms of consumption (Bardhi and Eckhardt 2017). This manifests as an attempt to counter and complement the dematerialized nature of digital consumption. More specifically, informants engaged in solidification via restorative practices and active consumption.

Restorative practices include doings that involve care and maintenance, and thereby require particular types and/or amounts of time and effort from consumers. As Christian (22, male, Events Assistant) states:

> "In terms of caring for it [vinyl record collection], I think when I need to, I will, but I've seen like a lot of 'dos and don'ts' [information available online], like: don't just use a normal cloth, buy a special one, obviously stack them upright, don't just grab it when you put it on, because then you think you can't even see, there's probably so much dust in this room that you can't even see, even on this table, and you think even just on your hands, it affects it. I guess it will coincide with me taking care of myself, I will take care of my vinyls [as I do myself], if that makes sense" (Christian, 22, male, Events Assistant).

Christian highlights how the more physically material nature of analogue technology requires multiple aspects of care and maintenance in order for the technology to function. These practices in a sense require more embodied forms of effort from the consumers, as Christian describes several ways in which he needs to engage his senses with his records during restoration. However, rather than see this as an undesirably burdensome activity, through a revaluation of materiality, Christian perceives this in a similar vein to taking care of himself. Thus, restorative practices are seen as a positive, rewarding experience.

For instance, Harry (38, male, Client Director) describes how restorative practices can be rewarding:

> "It's nice to have to care for vinyl, you know, there's something satisfying in it… I put this [vinyl record] on and you just give it a little dust and it's nice, and it's going to be clean and you see how shiny it is. And you know it's going to sound crisper and all of that, and you're looking after the record… So I think the care aspect is not something that you obviously think of or overtly think of as pleasurable, but I can say that there's something nice about it" (Harry, 38, male, Client Director).

As a result, Harry gains a sense of value in having to invest time and effort into caring for his record collection, as the reward will be a better quality listening experience. By engaging in restorative practices, informants are able to return to many pre-digital consumption practices that are characteristic of material possessions (cf. Belk 1988a). Thus, building on Bardhi and Eckhardt's (2017) work, I find that restoration practices provide enduring types of consumer involvement which provide a more stable type of attachment than with dematerialized digital objects. Furthermore, I show that this is achieved through a revaluation of materiality, leading consumers to seek more embodied forms of engagement via solidification.

In addition, another way in which consumers engage in solidification with ARP consumption is via more active consumption. Active consumption refers to a deeper level of immersion of the mind and body during consumption practices. I interpret consumers' quest for more active consumption as a response to the disembodied effects of dematerialization encountered during their overall digital disenchantment. For instance, Beth (24, female, Retail Salesperson) and Lucy (27, Senior Accounts Executive) share similar sentiments:

> "It [vinyl records] makes you an active listener of music, rather than a passive enjoyer of music, if you know what I mean. It makes you have to be consciously aware [laughs]

that you've got to turn the side over when it gets to the end, and then go, 'Oh, I'm going to listen to the other end', rather than just a [digital] playlist that you've made for three hours just going on and on, without you kind of thinking about it." (Beth, 24, female, Retail Salesperson).

"With film photography you're so much more considered with your shots. So, you only have a limited amount [of film] and so therefore, you don't just like point and shoot everything. I've been very close to two photographers in my life and one had loved working on film and he would take very few shots but he'd take them really, really well. And I know another guy who has improved massively since, but he would just rely on taking thousands and thousands and thousands of digital pictures and one [out of many] coming out okay. And I think with film you stop, you think, you factor in things such as light and where the sun is even and colour and whether it's going to translate properly in a way that you don't with digital" (Lucy, 27, Senior Accounts Executive).

Both Beth and Lucy show how ARPs provide them with opportunities to gain a deeper sense of immersion during consumption. Thus, in a similar vein to personality development during humanisation, active consumption also enables embodiment by focusing on the mind. Moreover, I interpret active consumption as a form of intrapersonal absorption (Arnould and Price 1993) or a deeper longing for self-transformation (Belk and Costa 1998), similar to those gained during extraordinary consumption experiences.

Furthermore, these findings support the well-documented notion of 'effort justification', which argues that the more effort an individual puts into an activity, the more it becomes valuable (Festinger 1957). For instance, similar to research by Norton, Mochon, and Ariely (2012), I

find that labour deployed during consumption can lead to more enjoyment during consumption. However, unlike Norton, Mochon, and Ariely (2012), my findings do not suggest that enjoyment derived from labour is only conditional on the successful completion of tasks. Instead, my findings show that consumers can also gain a sense of enjoyment from labour when in search for less dematerialized consumption, under the conditions of digital disenchantment.

Overall, my analysis shows that consumers seek more embodied forms of engagement to access a sense of re-enchantment during technology consumption. ARP consumption provides this via embodied enchantment, which manifests as three main types of value: humanisation (which corresponds to rationalisation), imagination (which corresponds to routinisation) and solidification (which corresponds to dematerialization). Through their experiences of digital consumption, consumers undergo a revaluation of materiality whereby digital becomes disenchanting. In response, consumers seek more embodiment of the mind and body, which enables them to counter and complement digital consumption. ARPs enable such forms of embodiment insofar as providing a sense of re-enchantment under the conditions of the overall experience of digital disenchantment.

Based on my analysis of the emergence of digital disenchantment, I interpret that this manifests because dematerialization leads to disembodiment, which triggers a more significant type of loss for consumers; a loss of the body informing the mind.

4.4 Outcomes of Embodied Enchantment

In addition to the three values identified above, my analysis reveals three overarching outcomes that consumers gain through accessing these values: escapism, duality and decelerated consumption.

4.4.1 Escapism

Overwhelmingly, my data indicate that informants seek to escape the digital world. Specifically, digital consumption has become "more of a burden than anything else" (Lucy, 27, female, Senior Accounts Executive), insofar as they feel a desire to disengage from time to time. Resultantly, informants turn to ARPs as a means of escape. For example, Beth (24, Female, Retail Salesperson) describes her vinyl consumption as follows:

> "It's just a different way for me to experience music and in this day and age, I think people look for stuff that allow[s] them to switch off from - I guess - modern day life... Sounds depressing. So, say like whether people go out to, go to a bloody netball session once a week, or whether they do gardening or whether they clean their car and put in certain modifications, or make jewellery or whatever - part of my unwinding is vinyl, so I can kind of sit there and it's like how long the records last, that's how long I chill out for. So, that's what I personally use vinyl for, it's to chill out. If I had to summarise it in one word, that's what I would use vinyl for, and that's probably its main purpose. It is a means and an excuse to chill out. I'm like, 'No – Listening to records – give me a minute' and that's probably generally what I use it for" (Beth, 24, Female, Retail Salesperson).

Beth's narration sheds light on the complex relationship between digital and ARP consumption and exemplifies how both have been revaluated in light of the digital disenchantment. Specifically, digital consumption often results in negative emotions, making consumers feel more enslaved to digital technologies (Mick and Fournier 1998), rather than more inspired to engage (cf. Kozinets et al. 2017). As a result, digital natives turn to ARPs as a means of counteracting the adverse effects of digital disenchantment.

4.4.2 Duality

Additionally, in contrast to prior research, which shows that physical goods are valued more than digital goods (Atasoy and Morewedge 2018), I find that ARPs are not necessarily valued *more* than corresponding digital products. Instead, my findings support research suggesting that consumption of both analogue technology products and corresponding digital products provide consumers with complementarities, rendering them non-substitutable types of products (Foucart et al. 2018). Further, building on Baudrillard's ([1968] 1996) notion of marginal objects, I refer to the value that emerges from this complementary type of relationship as duality. For example, Elise (30, Female, Senior Project Manager) explains why she values the use of her retro instant camera that has both digital and analogue features:

> "For instance, with the hybrid [camera], I think that has a really nice quality to it in the sense that I think it's so interesting that they have combined this old type of photography, like Polaroids, that is quite retro and everybody knows about it and has a certain style about it. But now you're obviously, in today's world with Instagram and everything, we have filters on everything. So I think it was interesting to kind of combining those two styles" (Elise, 30, Female, Senior Project Manager).

Furthermore, duality encapsulates Baudrillard's (1996, p. 86) notion of a "duel between objects". For digital natives, this duel is not perceived as the interaction of competing technologies. Rather, by consuming digital objects and ARPs, digital natives aim to strike a balance between the old and new in response to the overall digital disenchantment.

4.4.3 Decelerated Consumption

Consumers feel a sense of slowing life down through ARP consumption, as these devices enrol them in more embodied practices that often require more time and consideration than digital consumption practices. For instance, Anna (26, Female, Social Media Blogger) narrates:

> "Everything's become so fast these days. Like, I can download a music file in a second... I mean, more work goes into producing a vinyl record… So, to me, that makes, that makes it a little bit [more] special" (Anna, 26, Female, Social Media Blogger).

Digital is seen as fast paced (cf. Bardhi et al. 2012; Tomlinson 2007), whereas ARPs are seen as slower and more tangible. Digital is perceived as being faster because of its highly rationalised nature, enabling superior convenience and accessibility, which allows them to be more easily routinised. In contrast, Anna sees ARPs as the products of a more meaningful production process, involving more consideration and care to produce, which in a sense, justifies the consumer having to also spend more time and effort during consumption.

In addition, the perception of ARP consumption as slower relates to the increased need to engage with the sensory aspects of the product as well as the relatively unfamiliar low-tech analogue nature. For example, Selina (35, female, Researcher) explains:

> “In the beginning - and it was funny because I had no clue how to use it […] And then with the Lomo[graphy brand of camera], it's – it's much slower. You can't do instant things really with Lomo. So you might roll by something really cool. It'll take you half an hour to construct the picture” (Selina, 35, female, Researcher).

Selina explains how digital natives often need to invest more time and effort in ARP consumption. As she explains, she engages her mind and bodily senses for an extended period of time during using her analogue Lomography-branded camera to produce a desirable photograph. Thus, it is through this extended process that consumers can gain both a sense of escape from the speed of digital and also engage in a form of consumer deceleration via more embodied engagement.

CHAPTER 5: DISCUSSION & CONCLUSIONS

5.1 Chapter Overview

In this dissertation, I have analysed aspects of ARP and digital consumption with the aim of shedding light on how and under what conditions they are valued, as well as how they coexist and relate to each other in the digital era. In particular, I have focused my examination on three main research questions:

1) What is the relationship between analogue technology consumption and digital technology consumption?
2) Why do digital natives value ARPs?
3) How do digital natives value ARPs?

By investigating these three research questions, my emergent findings sought to address the main research aim of this dissertation via the following specific objectives:

1) To move beyond the conceptual dichotomisation of 'digital' versus 'physical' forms of materiality in consumer research. In doing so, I aim to understand how digital native consumers seek and respond to materiality in the digital era.
2) To understand the context through which consumers become disenchanted with digital consumption. Relatedly, I also aim to shed light on new sources of re-enchantment.
3) To understand the role of embodiment and sensory perception in (re)shaping product valuation.
4) To advance the notion of product revival, beyond retro-marketing and nostalgic marketing strategies. Consequently, I aim to understand how and why obsolete products can become revalued.

In the following sections, I analyse how this research addresses each of my objectives, and discuss how this dissertation contributes to extant literature. Then, I account for the limitations of this dissertation and identify areas for future research. The overall purpose of this chapter is to summarise how these three elements, considered together, provide theoretical contributions that address my main research aims.

5.2 Contributions to Materiality Literature

Building on an understanding of materiality as the relationship between the subject and object in consumption (Borgerson 2005; Miller 1987), and the perspective of valuation as on ongoing process shaped by macro level factors (Arsel 2015), I contribute to our understanding of materiality in two main ways: (1) by providing a conceptual framework showing how and why analogue and digital technology are valued in the digital era; and (2) by advancing the concept of rematerialization by showing how and why this occurs in the digital era.

5.2.1 The Dialogic Relationship between ARPs and Digital Objects

Firstly, building on concepts from Baudrillard's ([1968] 1996) *The System of Objects*, I develop a framework that explains the relationship between ARPs and digital objects. Specifically, I adopt the ways in which Baudrillard's ([1968] 1996) theory provides a conceptual lens for understanding new and old forms of consumption simultaneously. By adopting his concepts of functional and marginal objects in particular, I conceptualise digital objects as a case of functional objects and ARPs as a case of marginal objects. In line with Baudrillard ([1968] 1996), I arranged these into separate systems – which I refer to as the digital and ARP systems of consumption. In a similar vein with Baudrillard's ([1968] 1996) systematic arrangements, I found that these systems share a close relationship despite operating under different valuation systems during consumption. In particular, my findings uncover three characteristics that shape this relationship: contrasting systems, complementary systems and a dialogic between systems. Essentially, this system shows how the valuation of ARPs occurs in response to the valuation of digital objects. However, according to Baudrillard's ([1968] 1996) pre-digital perspective, the underlying mechanism that facilitates a dialogic response between two types of objects is consumers' quest for the origin, which objects enable through a sense of historicalness.

Similarly, more contemporary marketing literature on branding strategies argues that brands that signify the past provide value mainly through forms of nostalgia and authenticity (Brown et al. 2003; Hartmann and Brunk 2019; Hartmann and Ostberg 2013).

In contrast, in the social context of the digital era, I find that consumers are engaged in quest for a new source of enchantment, i.e. for more embodied forms of engagement, which ARPs provide through their more physically material nature. In doing so, I extend our understanding of the dynamic underpinnings of materiality, which (re-)shape the ways in which consumers gain value through their relations with technology objects. Specifically, I do so by showing how macro level societal factors can influence how consumers value objects at the individual level, resulting in two outcomes.

5.2.2 Rematerialization in the Digital Era

Secondly, this research contributes to our understanding of a relatively new, emerging process within consumer research: rematerialization. Prior consumer research literature has paid limited attention to rematerialization as a process that can (re)shape consumers' valuation of technology. Rematerialization essentially represents consumers' shift from less physically material to more physically material forms of consumption (Belk 2013; Magaudda 2011). Extant consumer research identifies this as a counter process of dematerialization, i.e., the use of less or no material to deliver a similar level of functionality as (Belk 2013, p. 478; Thackara 2006). Dematerialization represents one of the most important and salient ramifications of digitisation within consumer research. Yet, little is known about how and why the process of rematerialization emerges in our digital world. One notable exception is Magaudda's (2011) study, which Belk (2013) later acknowledged. Specifically, Magaudda's (2011) research suggests that despite the dematerialized nature of digital consumption, digital objects still

manifest in a physically material form and that this physicality may play a role in how consumers experience rematerialization. Nonetheless, we still have little understanding as to how consumers derive value from objects' physicality and why consumers value rematerialized forms of consumption. Building on this stream of research, I identify the rise in ARP consumption as a case of rematerialization, which I utilise as my research context. In doing so, this dissertation advances the notion of rematerialization by showing how and why consumers value ARP consumption in the digital era and how this relates to digital consumption.

According to my conceptual framework, I argue that rematerialization emerges as a process through which consumers seek new forms of re-enchantment in the digital era. In particular, I find that the experience of digital consumption has become disenchanting insofar as consumers seek ways to specifically counter and complement digital consumption. I further argue that rematerialization provides a new and emerging pathway to re-enchantment, as more physically material objects provide more forms of embodied engagement. In other words, my analysis indicates that consumers adopt rematerialized consumption practices in attempts to access more forms of bodily engagement during consumption, which they find to be lacking from dematerialized digital objects. In this sense, the dialogic ARP-digital relationship inherently entwines the processes of dematerialization and rematerialization, both of which are becoming increasingly important within consumer research.

5.3 Contributions to Digital Consumption Research

Additionally, this research contributes to our knowledge of digital consumption by introducing the notion of the wider, shared experience of digital disenchantment. In doing so, this dissertation extends our understanding of the consequences of disembodiment, dematerialization and overall digitisation.

5.3.1 Digital Disenchantment

This dissertation extends our understanding of the consequences of digitisation, from both micro and macro levels of understanding. Prior research has examined how historically embedded narratives shape consumer ideologies (Kozinets 2008), and how different paradoxes of technology can emerge (Mick and Fournier 1998). For instance, Kozinets (2008) acknowledges how consumers tend to oscillate between different ideological orientations during technological consumption, shifting from one contrasting ideology to another. Yet, this model assumes technology is constant in each contrasting ideology. But, with an ever-increasing array of different types of technologies, in this research, I show how consumers navigate the tensions and paradoxes of investing time and effort, assigning value, designating power, and relinquishing control onto different manifestations of technology simultaneously.

Furthermore this research shows how different relationships emerge as different types of technologies increasingly coexist and /or compete for use in consumption. Specifically, I show how digital consumption has become a new source of disenchantment, due to its rationalised, routinised and dematerialized dimensions. Collectively, rationalisation, routinisation and dematerialization characterise digital consumption. As my conceptualisation reveals, these emerge as three discrete, but interrelated dimensions of digital consumption, which foster the

overall experience of digital disenchantment. Specifically, at the individual level of analysis, consumers encounter forms of rationalisation, routinisation and dematerialization, which each provide its own forms of value. However, through consumers' revaluation of materiality – i.e., dialogic assignment of new values and meanings to objects – these values are perceived in negative, mundane, counterproductive and less meaningful ways. As a result, I find that these three dimensions of digital consumption induce the broader societal experience of digital disenchantment. In sum, the conceptualisation of this digital disenchantment provides individual level insights into how consumers relate to digital objects, as well as a broader social understanding of technology consumption and ideological narratives that emerge therefrom.

Unlike prior research on digital consumption, I find that consumers do not exhibit a particular desire to 'become machines' by deterritorialising the body in digital consumption practices (Kozinets et al. 2017, p. 672). Conversely, I find that the outcome of deterritorialising the body invokes a feeling of disembodiment, which has become disenchanting, thereby hindering the consumers' desire to consume. In doing so, I emphasise the role of the body in engaging with objects, rather than the object's materiality itself.

Overall, these conceptualisations advance our understanding of disenchantment in the digital era, by showing how the effects of disembodiment, via dematerialization, can foster disenchantment. However, in light of consumers' revaluation of materiality, I find that consumers are seeking new ways to contradict and complement the disenchanting effects of disembodiment. Specifically, consumers seek more forms of embodied engagement, which they find via ARP consumption.

5.4 Contributions to Consumer Enchantment Literature

Thirdly, this dissertation contributes to prior knowledge on consumer enchantment by showing how and why embodiment can provide access to new sources of consumer enchantment. Consumer researchers and marketing scholars alike have long examined the ways in which consumers seek to recover a sense of enchantment. Broadly, consumer (re)enchantment refers to various attempts to counter rationalised – and thereby disenchanting – systems of consumption, which are typically achieved through forms of magic, surprise, mystery and fantasy during consumption (Ritzer 2010; Saler 2006). Additionally, within sociology, Ritzer (2010) has identified marketplace settings such as shopping malls, electronic shopping centres, cruise ships, and casino-hotels as facilitators of re-enchantment. Alternatively, consumer researchers have focused on various forms of extraordinary consumption experiences, as sources of re-enchantment. Extraordinary consumption experiences are considered as a special case of hedonic activities that are intense, positive, intrinsically enjoyable and transformative (Arnould and Price 1993), such as: weeklong group trips that create the illusion of temporarily 'escaping' highly rationalised markets (Kozinets 2002a); guided river rafting that creates a magical service encounter (Arnould and Price 1993); and Mountain Man re-enactments used to address individualistic goals (Belk and Costa 1998). In addition, consumers construct and attach mythological meanings to consumption experiences to enable re-enchantment, such as via our fascination with paranormal phenomena or science fiction (Thompson 2004), or reinforcing motifs of religion and magic in technology products to revive a brand community (Muñiz and Schau 2005) and enhance brand experience (Belk and Tumbat 2005). Additionally, marketing scholarship identifies retro branding, nostalgia marketing (Hartmann and Brunk 2019) and brand re-authentication narratives (Hartmann and Ostberg 2013) as strategies for re-enchanting brands. However, overall, these studies either focus on how consumer enchantment

is driven by various forms of interpersonal interaction and/or self-transformation, or how marketers can incorporate branding strategies that facilitate outcomes to this end. Yet, there has been little investigation into the role of physical materiality or the role of the body in fostering a sense of enchantment.

This dissertation addresses this research gap by investigating how consumers perceive sensory aspects of consumption practices via their bodily senses (cf. Joy and Sherry 2003; Scott et al. 2017; Stevens et al. 2019). In this dissertation, I use a phenomenological perspective of embodiment, which refers to the use of the body to experience and engage with the world (Csordas 1994; Merleau-Ponty [1945] 2013), to develop my conceptualisations used to address this research gap. In this research, I show how through embodied forms of engagement, afforded by ARPs' more physically material nature, consumers develop new relations with ARP consumption. Specifically, my conceptual framework indicates that consumers attempt to counter and complement the rationalised, routinised and dematerialized nature of digital consumption via ARP consumption. In turn, ARP consumption does so by providing three unique forms of value: humanisation, imagination and solidification. Importantly, in line with investigations of embodied consumption (Joy and Sherry 2003; Roux and Belk 2018; Scott et al. 2017; Stevens et al. 2019), I show how these three values are accessed and actualised through engagement with the body (inclusive of the mind) during consumption. In doing so, I introduce the notion of embodied enchantment – i.e., the use of the body to access a sense of humanisation, imagination and solidification through consumption practices – as a second outcome of the revaluation of materiality.

Moreover, consistent with prior research on (dis)enchantment, I find that embodied enchantment is temporal, as consumers are still deeply entrenched in various forms of

digitisation in daily life. Furthermore, building on Baudrillard's ([1968] 1996) work, my emergent framework illustrates how digital consumption and ARP consumption function as two separate systems of consumption – each with its distinct value system – that recursively counter and complement each other. To this end, this dissertation extends our knowledge of consumer enchantment by highlighting new sources of disenchantment, and (re)-enchantment in the digital world.

In sum, in this research, I integrate the concept of embodiment (Csordas 1994; Merleau-Ponty [1945] 2013) and concepts from Baudrillard's ([1968] 1996) *The System of Objects* in order to theorise how consumers derive value from analogue and digital technology objects in the digital era. Particularly, though adopting a phenomenological perspective of embodiment, I show how the digital disenchantment enrols consumers in a dialogic revaluation of materiality, which increases their desire for more embodied engagement via ARP consumption.

5.5 Substantive Contributions

In addition, unpacking the rise in ARP consumption is also of importance to marketing managers. Firstly, the growing rise of ARPs signals a paradox of technological progress, i.e., new demand for old technology. Traditionally, marketers have been advised to align product innovation processes in accord with technological advancement in order to limit the adverse effects of "technological turbulence", i.e., rapid technological change (Capon and Glazer 1987; Jaworski and Kohli 1993, 57). As a result, marketing literature emphasises the importance of using nascent technologies (Jaworski and Kohli, 1993) to launch new, more efficient marketplace offerings (Cohen, Eliashberg, and Ho 1997; Wilson and Norton 1989). However, the growing rise of ARPs counters the assumption that only current and advancing technologies should be utilised in designing new products and product line extensions. The market – especially consumers who grew up alongside the rise of digital technology – is increasingly demanding less advanced technological products. Using this phenomenon as the research context in this dissertation, I theorise this phenomenon as a paradox of technological progress and so, examine the relationship between digital consumption and ARP consumption, in order to understand the value of older technologies within the digital age.

Secondly, unlike prior research – which advises managers to adopt 'retro branding' tactics to revive old brands (Brown et al., 2003) or brand extensions to launch new products (Völckner and Sattler 2006) – the rise of ARPs indicates demand for the revival of products themselves, rather than brands. In other words, the rise of ARPs indicates a new and growing consumer desire for 'product revivals'. However, ARPs are brought to market as more physically material, but less technologically up-to-date counterparts of digital technology products. As a result, I propose that both greater physical materiality and less advanced technology provide

new forms of added value to the consumer experience in the digital era, in addition to the retro-branding argument. In this research, I develop theory to explicate this added value and the conditions under which consumers demand such value.

Furthermore, providing insights into these two managerial puzzles is important as recent scholarship indicates consumers' preferences for 'digital versus physical goods' can influence how consumers perceive a sense of value for objects and can determine their willingness to pay for objects (Atasoy and Morewedge 2018). In particular, across a series of experiments, Atasoy and Morewedge (2018) found that consumers paid more for, were willing to pay more for and were more likely to purchase physical goods over their digital counterparts. This dissertation addresses these two puzzles within the domain of marketing by providing insights for marketing managers in regard to digital products, ARPs and those responsible for both, as outlined in Table 8.

Table 8: *Managerial Guidelines*

GUIDELINES	DIGITAL PRODUCTS	ARPS	DIGITAL & ARPS
Marketing Objective	To contain (manage but not eliminate) the effects of the digital disenchantment	To promote analogue as an alternative (not obsolete) technology.	To establish a new technological ecosystem.
Marketing Strategy	Market as essential.	Market not necessarily as a luxury, but as complementary product.	Market each as non-substitutable products. Provide bundling options.
Target Segment	Digital natives whom are highly involved with digital consumption.		
Positioning	For daily life; an essential.	For a digital detox; an escape.	For the best of both worlds; a loophole.

5.6 Limitations: When Digital is Not Disenchanting

This dissertation is not without its limitations. In particular, I outline two main categories of instances wherein digital consumption is not likely to be disenchanting.

5.6.1 Different Consumer Segments

My sample was based on digital native consumers who consume both digital and ARP counterparts within the context of the digital era. I recognise this as a specific configuration of generational cohort and technology consumption factors, which was deemed most appropriate for my study as it represents the main segment driving the rise in ARP consumption. Correspondingly, I acknowledge that different configurations of generational cohort and technology consumption factors are likely to present different nuances or varying types of consumption experiences.

Firstly, despite the growing rise of this phenomenon, not all digital native consumers own and consume ARPs. For this reason, three interviews were conducted (in addition to the 40 ethnographic interviews that officially make up the dataset) with digital natives who consume digital products but not ARPs. While these informants readily identified similar values to those expressed by ARP consumers, they were discouraged from initiating ARP consumption mainly due to lifestyle concerns (e.g. space constraints in small apartments). Thus, my analysis of these interviews suggests that rationalisation's advantages (e.g. convenience) can outweigh its disadvantages under such conditions for some consumers.

Secondly, as my sample focused on digital native consumers within the context of the digital era, my findings do not specifically address how ARP consumption relates to other generations in the digital era. It is therefore likely that other demographic profiles, especially consumers belonging to different generational cohorts, would exhibit different relations with technological consumption practices. For instance, scholarship based on the digital era suggests that older generational cohorts like baby boomers are highly involved with digital technologies and social media and do not experience particular forms of technology anxiety (Niemelä-Nyrhinen 2007; Peine, Rollwagen, and Neven 2014). For these reasons, older generations may not be inclined to feel the emotional consequences that lead to the overall digital disenchantment. Additionally, baby boomers are likely to exhibit more familiarity with ARP technology, having lived through analogue technology's rise and subsequent decline in recent decades. Thus, this generational cohort is likely to demonstrate different sentiments toward ARPs in the digital era, in contrast to digital natives.

5.6.2 Exciting Presence (& Potential Future) of Digital Technologies

Fundamentally, scholars generally acknowledge that digital products are still physically material in nature, as they still require some degree of physicality in order to facilitate consumption (Denegri-Knott and Molesworth 2010; Kedzior 2014; Mardon and Belk 2018; Slater 2002). Building on this notion, recent sensory marketing research illuminates how digitisation has enrolled consumers' senses into new practices (Petit et al. 2019). A prominent example is the prevalence of touchscreen interfaces within and surrounding consumption (Giebelhausen et al. 2014; Shen, Zhang, and Krishna 2016; Shi and Kalyanam 2018; Zhu and Meyer 2017). Notably, Shen, Zhang, and Krishna (2016) found that consumers using touchscreen devices were more likely to choose an affective product, in contrast to those using a desktop computer and mouse – who were more likely to opt for a cognitively superior product

choice. Additionally, Brasel and Gips (2014) found that touchscreens (versus mouse interfaces) elicit stronger feelings of perceived product ownership, with even stronger effects for material products. Moreover, some scholars argue that consumers are able to develop significant attachments with their digital possessions, in ways that correspond to attachment with non-digital possessions. For example, consumers can become attached to virtual possessions acquired in virtual worlds and digital videogames, in similar ways as with non-digital possessions (Lehdonvirta 2012; Watkins and Molesworth 2012).

Additionally, in the future, there may be cases where digital technologies become more advanced but accommodate more opportunities for embodiment as well. For instance, the rise in diffusion of augmented reality (AR) and virtual reality (VR) types of digital consumption may present a paradoxical case of enchanting digital consumption, as they may enable elements of fantasy, magic and myth through different forms of digitally embodied engagement. As Petit, Velasco, and Spence (2019) note, such technologies have yet to become commercialised and widely adopted. Thus, they are not likely to already be routinised in the same ways as the digital objects examined in this dissertation. Additionally, AR and VR tend to present seemingly less rationalised and more enchanting features – albeit through standardised products that provide a pre-determined array of means to ends for consumers. Nonetheless, recent research has shown that the use of AR technologies can lead to higher levels of perceived ownership, particularly in case of material products (Brengman, Willems, and Van Kerrebroeck 2019). As such, scholars have proposed for marketers to incorporate AR into their omnichannel strategies (Hilken et al. 2018). To this end, futuristic technologies such as AR are even proposed as a potential tool that may be able to address some sensorial limitations encountered amidst dematerialization (Heller et al. 2019).

Taken together, the digital era is by no means an immaterial nor entirely unmeaningful realm of consumption. Consumers still interact with digital products in ways that engage their bodily senses. However, these streams of research, akin to my findings in this dissertation, collectively reinforce that the ways in which we use our senses have changed as we encounter more and newer digital consumption practices. Consumers are, in turn, demanding opportunities wherein products require them to use their bodies and minds in more distinctive ways during consumption.

APPENDIX

Appendix 1: Interview Guide for Film Camera Consumers

'My name is Varala Maraj and I am a MPhil/PhD student at Cass Business School, City, University of London. I would like to interview you as part of a research project that aims to understand more about the relationship you have with certain products. I would like to record this interview, and transcribe it for research purposes only. Your identity will be kept strictly confidential and will be anonymised. Your participation is voluntary and you are free to stop the interview at any time or refuse to answer any questions that you do not feel comfortable with. Are you willing to participate in this interview?' [If 'yes', then start the interview]

Present Camera Consumption

How many different cameras do you own?

- What are the differences between each (features, technology, output, personal uses and preferences)?
- Which would you say is your favourite device that has photographic capabilities? Why?

Instant-specific use

Can you tell me about what you use the instant camera for?

- (Under what conditions: for what occasions, in what social settings and contexts?)
- Can you describe the last time you used it? (Where, who, what, when, why/what occasion?)
- What is it about the instant camera that makes it appropriate for this type of use (over other cameras)?

- What do you do with the prints? (If posted on social media, then can you show me some examples of posts?)

Consumption History

When did you first own an instant camera?

- Did you see them around before?
- What was your reason for buying an instant camera in particular? And this particular one?
- Is it a second-hand, older model or a brand new instant camera? What was the reason for this choice?

Had you ever seen instant cameras before?

- Where? (Did you know someone who owned one? Or did you see images of them?)
- Did you ever use one before buying this one?

Would you recommend this product to your others (friends, family?) Why?

Do other friends own instant cameras?

Do you own other kinds of old-fashioned products (e.g. vinyl records or vintage clothing)? How often do you use these products? What for?

What would you do if you lost it?

How does it fit in with your overall lifestyle?

Appendix 2: Interview Guide for Vinyl Record Consumers

'My name is Varala Maraj and I am a MPhil/PhD student at Cass Business School, City, University of London. I would like to interview you as part of a research project that aims to understand more about the relationship you have with certain products. I would like to record this interview, and transcribe it for research purposes only. Your identity will be kept strictly confidential and will be anonymised. Your participation is voluntary and you are free to stop the interview at any time or refuse to answer any questions that you do not feel comfortable with. Are you willing to participate in this interview?' [If 'yes', then start the interview]

Present Music Consumption

How do you listen to music?

- What formats do you own/use? CDs, digital, vinyl records etc.?
- Which devices do you use? E.g. smartphone?
- What would you say are the differences between each (features, technology, output, personal uses and preferences)?
- When would you use each device?
- Which would you say is your favourite device that has music playing capabilities? Why?

Vinyl-specific use

Can you tell me about what you use vinyl for specifically?

- (Under what conditions: for what occasions, in what social settings and contexts?)
- Can you describe the last time you used it? (Where, who, what, when, why/what occasion?)

- Do you take it around with you to friends' houses etc?
- What is it about vinyl that makes it appropriate for this type of use (over other audio playing devices)?
- Where do you keep the records? (If posted on social media, then can you show me some examples of posts?)

Consumption History

When did you first own a record player and vinyl record?

- What was your reason for buying a record player and vinyl in particular? And this particular one (brand, model)?
- Tell me about your collection- player and records- are they second-hand, older model or brand new? What was the reason for this choice?

So, you saw record players and vinyl before?

- Where? (Did you know someone who owned one? Or did you see images of them?)
- Did you ever use one before buying this one?

Would you recommend this product to your others (friends, family?) Why?

Do other friends own vinyl records?

Do you own other kinds of old-fashioned products? How/why do you use these products?

What would you do if you lost it?

How does it fit in with your overall lifestyle?

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