MASTER THESIS

THE REGENERATION OF VINYL RECORDS

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Abstract

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TITLE  The regeneration of vinyl records

“What determining factors influence the Swedish consumers of generation Y to buy physical music media, particularly vinyl records?”

RESEARCH QUESTIONS

“In which way is there still a market for physical music media for the current Generation Y in Sweden?”

PURPOSES OF THE STUDY

The purposes of this thesis are descriptive and predictive. The descriptive purpose is to analyze the factors influencing the purchase of vinyl records by the members of generation Y. The predictive purpose is to assess the potential market for vinyl records that could help the record stores and record companies.

METHODOLOGY

This thesis uses both primary data and existing literature to establish its findings. Two interviews with record stores managers were performed. They were completed by a questionnaire using an experiment on 24 respondents who met narrowly defined conditions.

CONCLUSION

There is still a market for physical music media for the Swedish generation Y. Key factors influencing such purchase are the image associated with the records, the artwork and the need for uniqueness.

KEY WORDS  Record industry, Generation Y, Consumer behaviour, Need for uniqueness, Sweden.
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1. INTRODUCTION

In order to provide an understanding about the focus area of this thesis, a background of the Swedish music industry is outlined in this section. The problem statement and the related research questions are then formulated, before the explanation of our two purposes. A description of our target audience is finally provided.

1.1. Background

The music industry has been described as in crisis since the advent of the Internet by numerous observers (Rupp and Smith, 2004; Preston and Rogers, 2012). New consumption patterns have appeared with the shift from the physical formats of music to a digital one. The physical music formats are the tangible storage media, such as CD’s, vinyl records and cassette tapes. MP3’s and streaming music are seen as today’s digital media formats. This digitalization of music has led to a growing market for online music and reached the point that music is commonly sold via the Internet. This move towards a servitisation of the music industry, where a service is sold rather than a product, has indeed a negative influence on the sales of physical records. For example, the records sales dropped in the United States from $14.6 billion dollars in 1999 to $6.6 billion in 2009 (Goldman, 2010).

Various explanations can be given for this trend. Firstly, the Internet has permitted the illegal download of music files since the creation of Napster in 1999 (Casadesus-Masanell and Hervas-Drane, 2010). Through this so called ‘peer-to-peer’ software program, which could be downloaded for free on the Internet, music lovers were able to download their favourite music as MP3 format and share it with other Napster users all over the world, without spending a single dollar on it. The MP3 format facilitated the online sharing of music before record companies decided to sell songs as online files. Secondly, various websites now allow consumers to legally stream music online for a relative low cost. With streaming music, MP3’s do not have to be downloaded anymore, but can be played through the Internet, which offers a 24/7 availability of the world’s music on one place. The most famous of them, Swedish company Spotify, grows globally, even if its profitability in the long run is still heavily debated, since it can be used for free on the PC and only a small monthly fee has to be paid if the user wants to access the music through mobile devices (Shontell, 2012). Its American competitor Deezer also experiences a vast popularity, with its online music service. Finally, and most importantly, the digital sales do not compensate the loss from the traditional revenue model, the physical formats of music. Consumers tend to buy only one song at a time when they used to purchase entire albums. As songs are mostly priced $0.99 on the leading digital store iTunes and a CD album $14.99, record labels will need to sell 15 songs to make up for the loss of one physical album sale (Elberse, 2010).

Despite these numerous problems, the music industry is still attractive. When defined broadly, including concerts and radios, the music industry even grew by 3 per cent year-over-year between 2003 and 2008, when the impact of the digitalization was at its utmost (Berman et al, 2011). In addition, some demand still exists in niche markets for physical formats of music. For example, the sales of vinyl records are growing stronger in the past years. Vinyl records’ worldwide sales have hit their highest level in 2012 since 1997, according to the International Federation of the Phonographic Industry (IFPI, 2013), that represents the worldwide interests of the record industry.

This trend is particularly reflected in Scandinavia. The sales of vinyl records are surging in the Nordic countries (Foss, 2012), especially in Sweden, where they have increased by 59% in 2012 (Ingham, 2013), although they still accounts for only 1.4% of the overall record sales.
More generally, Sweden is a frontrunner country concerning the digital revolution. It is now considered the number one digital economy in the world (Fredén, 2012), with a population heavily connected to the internet. The Swedish authorities played a major part in this success. In the 1990’s, Sweden launched a “home PC reform”, which aimed at providing each household a home computer at a lower cost with the help of the employers (Kask, 2011). Nowadays, 89% of the Swedish population has an Internet access, and a whopping 99% of the population aged below 30 years old surf on the net every day (Fredén, 2012).

This digital revolution set the ground for the creation of companies specialised in digital music. Famously, Spotify is a music streaming service which was launched and made available to the public in 2008. It rapidly gained success in its native country and was expanded globally. It is nowadays the largest and fastest growing streaming music service company in the world (Spotify, 2013). However, some illegal music downloading services were also created in Sweden. The first one which gained international recognition was a peer-to-peer software program called ‘Kazaa’, created by Niklas Zennström and Janus Friis, after the pioneer service Napster was shut down in 2001 (Kask, 2011). More recently, Swedish download-site ‘the Pirate Bay’ made the news headlines as it evolved from a website facilitating illegal peer-to-peer file exchange into a political party, the Pirate party (Khetani, 2012).

Generation Y in Sweden is relevant when assessing the current trend towards vinyl records. As its members are used to the digital format, their potential return to the physical one could benefit the struggling record industry, and underline a global trend. Their interest in vinyl records and in other physical music formats must be triggered for the record industry to consider a bright future.

1.2. Problem formulation

Swedish music lovers have long been used to listen to music online, using legal or illegal means to do so. As a pioneers in this regard, the behaviour of Swedish consumers should be scrutinised closely. A growing trend in Sweden is likely to be reproduced elsewhere, particularly in other European countries. More importantly, the increase of vinyl records sales should be linked to the younger generation of consumers, generation Y, which has already fully integrated the switch to digital forms of music. Consumers from this generational cohort have grown up with these technical innovations, and got used to them quickly. In the same way, they still have a connection with the physical formats, as they have used them in their childhood or teenage years. If this market segment is not attracted to any physical format of music, the demand for it could eventually disappear completely.

The scholar literature has focused recently on the various changes experienced by the music industry, showcasing the digital innovations (Röndell, 2012). Various researches have detailed the impact of the digitalization of music, diminishing the importance of physical music formats. The surge of the sales of these formats is a recent phenomenon which should be studied on its own. Indeed, numerous customers still have an interest in them, vinyl records in particular (IFPI, 2013). Their consumer behaviour needs to be understood by the record industry in order to tackle them specifically.

1.3. Research questions

Our research focuses on the music consumption behaviour of the Swedish members of Generation Y who have a strong interest in music. The increase of vinyl records sales needs to be linked to the younger generation of consumers in order to understand the current trend. Their consuming behaviour can be influenced by certain factors that we need to assess. In addition, their reaction is of critical
importance for the record industry, as the sales will eventually depend on them. Thus, our research question is as follows:

What determining factors influence the Swedish consumers of generation Y to buy physical music media, particularly vinyl records?

This research question is linked to a broader sub-question, which concerns the general state of the record industry in Sweden. Our sub-question is as follows:

In which way is there still a market for physical music media for the current Generation Y in Sweden?

Due to its broad nature, this sub-question will not receive a definitive answer in this paper. Instead, some indications will be given on the current market for records in Sweden, as well as on the potential evolution in the next years.

1.4. Purposes

The dual nature of our research is reaffirmed in our purpose, which is descriptive as well as predictive. First of all, we aim at describing the characteristics of the Swedish vinyl records purchasers from Generation Y, with the influence of certain factors. Once this descriptive purpose achieved, we assess the potential market for record stores and record companies in Sweden.

If the young generation does not seem to be attracted to physical formats of music, vinyl records in particular, this market segment will eventually become insufficient. On the other hand, if the consumers from Generation Y are responsive to these formats, at least showing an interest in it, some opportunities will arise for the professionals in the record industry.

1.5. Target audience

The audience targeted by this paper can be divided into two main groups. Firstly, this thesis is of value to any professional working in the record industry, such as record store owners or record label managers. It tackles the attitude of the Swedish consumers from generation Y towards physical formats of music, and defines influences which can increase their interests in these products. The music consumption patterns described can help these professionals targeting a younger clientele. Even if the findings are set in Sweden, they are relevant for managers working abroad as the trends witnessed are likely to be observed in most Western countries. In addition, the predictive purpose of the research adds substance for such readers.

Secondly, academic scholars who pursue researches in the music industry will find a topic rarely addressed nowadays, as most of the literature concerns the digitalization of music. The focus on generation Y and its consumer behaviour can also hold specialised academic scholars’ attention, as a survey is performed with an acute selection of the respondents.
2. THEORETICAL FRAMEWORK

In order to answer our research question, we used various concepts taken from the general field of consumer behaviour. Generation Y is defined first, before the consumer culture theory and the behaviours expected towards music are addressed. Then, two concepts adapted to consumers who have a strong interest in music are focused on, as music collectors adopt fixated consumption behaviours, while nonconformist behaviours are related to the need for uniqueness expressed by certain consumers. Our conceptual framework is derived from these concepts. A two parts explanation is provided, with a particular insight on its connection with the classical consumer decision-making model from Schiffman, Kanuk and Hansen (2008).

2.1. Generation Y

Even though there is no strict age definition, it is generally agreed that the members of Generation Y, or ‘the Millennials’, are born between 1970 and the early 1990’s. Howe and Strauss (2000) argue that Generation Y is the largest generation in history and that its members are very affluent, educated and diverse. Additionally, this generation is raised by non-conformist generation X adults with tight child standards, in contrast to them who have been raised by conformist adults with loose child standards. Therefore, Generation Y is expected to reverse trends that measure reprehensible behaviour, such as violence, suicide and alcohol and drugs use. Members of generation Y are also said to be the most materialistic generation so far, as they use consumption to shape their identity. They tend to acquire a status of being ‘cool’ with their consumption patterns (Howe and Strauss, 2000). This status is carried out by the labels they wear, the activities they pursue and the music they listen to. This generation has a specific empathy towards modern communication methods, media and technology, which they integrate in their consumption patterns. A global consumption meaning is thus made possible (Goodman and Dretzin, 2001; Solomon, 2003). Mass media, peers and agents have a large influence on the consumer attitudes, skills and behaviour (Moschis, 1987). A popular image is often acquired through consumption (Goodman and Dretzin, 2001), which is a strong characteristic. Pountain and Robins (2000) believe that the display and narration of consumption experience in order to be popular are what distinguish this generation from the previous one.

According to Thornton (1995), being popular derives from consuming popular products, services and experiences, which are transferred to one’s identity. Therefore it has a strong influence on the consumption practices. There is a constant desire of acquiring a popular status, but the resources and meanings are constantly changing, which is also confirmed by Goodman and Dretzin (2001). Muniz and O’Guinn (2001) define being popular as to be different from the mainstream, modern marketing and mass media. Being popular is therefore related to reject a standardized view and mainstream society. We can connect this phenomenon to the consumers’ desire to be unique, the need for uniqueness, which is discussed in a later section. Additionally to the desire of being popular and unique, Leberecht (n.d.) explains in an article for online magazine Fastcompany an emerging trend of “retro-innovation”, which outlines the desire to be connected to the past in a nostalgic and interactive way. There are innovations that authentically imitate a product or experience from the past, innovations that meet a new need by using a nostalgic format and innovations that meet a new need by using a new format (ibid.). In connection to the research question, it can be said that vinyl records could be seen as a retro innovation that feeds one’s desire to step away from the mainstream, ‘a nostalgic format that meets a new need’.
2.2. Consumer culture theory and behaviour towards music

The music consumption behaviour of the members of generation Y is deeply linked to the broader culture of the society they live in. Thus, Sweden’s current societal culture must be understood before drawing common consuming behaviours from its younger consumers.

As part of the European Union, and more generally the Western world, Sweden has entered the era of the consumer culture, which has also been referred to the “age of consumption”. It is opposed to the previous age of production, where the emphasis was on the creation of goods (Baudrillard, 1998). The consumer culture can be simply defined as “the culture of the consumer society” (Featherstone, 1991). The act of consuming has become an expression of the personality of every individual. The different goods purchased can be seen as symbols for the consumer’s identity and lifestyle (Arnould and Thompson, 2005).

This consumer culture has a tremendous influence on the consuming behaviour of the members of Generation Y, particularly on music. As trends are set, each individual assesses his or her desire to fit in. The type of music is not only concerned, as the format also expresses a person’s identity. A person buying an album on CD or vinyl might be moved by its artwork, and will show more dedication as the listening experience involves more than a mouse click. Thus, two main behaviours can be described in reaction to the consumer culture: assimilation and contrast.

Both concepts are drawn from the theory of psychological magnetism, which involves sociology as well as psychology. They describe the behaviours of individuals towards the standards set by a society, which are nowadays closely related to consumer culture. Assimilation refers to a magnetic-like attraction towards these standards (Suls and Wheeler, 2007). Consumers who conform to the mainstream behaviour are said to be passive, as they follow the traditional view.

On the other hand, contrast is a type of repulsion towards the standards set, and involves dynamism from the consumers (Parry et al, 2011). When applied to music formats, the expected behaviour of the Swedish Millennials would be to assimilate the standard which is the digital format. However, a part of them shows a contrasted behaviour and reject the prevalent norm, preferring the old-fashioned physical formats of music such as CD and vinyl.

This basic dichotomy between two opposed behaviours covers numerous personality types, which could fall in each category. Various theories offer different personality types’ classification. Young and Rubicam (n.d.) distinguish seven personalities in their 4 C’s model (Cross Cultural Consumer Characterisation). These personalities are categorised as ‘The Explorer’, ‘The Aspirer’, ‘The Succeeder’, ‘The Reformer’, ‘The Mainstream’, ‘The Struggler’ and ‘The Resigned’. For this research topic, we considered ‘The Mainstream’ and ‘The Explorer’ as the most relevant personality types and therefore do not focus on the remaining ones. The mainstream personality tends to follow the crowd and the explorers have a continuous need to discover new things and experiences (Young and Rubicam, n.d.). These personalities can be placed at different points on the axis between assimilation and contrast, with the mainstream personality at one end and the explorer at the other. We decided to focus mainly on a strict opposition between a mainstream behaviour and its nemesis, which covers two interesting concepts: the need for uniqueness and the fixated consumption behaviour of collectors, which are explained in the next sections.

2.3. Need for uniqueness

As mentioned before, generation Y is seen as the most materialistic generation yet. Consumers often display material objects in order to show that they are different or to distinguish themselves from
others in a larger group. It is argued that consumers use the material culture to shape their identities and to communicate their identities with people around them (Belk, 1988; McCracken, 1986).

The need for uniqueness (NFU) is related to people’s identity and explains the consumer’s desire to be different among others. In order to be unique, consumers might avoid popular products or even dispose of goods that become popular and keep searching for special products, emerging fashion trends and innovations. Also the purchasing of vintage or antique goods that are not available on the mass market, but rather on garage sales, thrift shops, antique stores and online international market places, is a way to resist conformity (Snyder, 1992; Tepper, 1997).

According to Grubb and Grathwohl (1967), people can use unique products to gain a social image of ‘someone who is different’, which can strengthen their self-image. However, it is important that these unique products have a symbolic value that is publicly recognized. Tepper, Bearden and Hunter (2001) outline three behavioural dimensions related to the consumers’ need for uniqueness: creative choice counterconformity, unpopular choice counterconformity and avoidance of similarity. All three dimensions are defined below.

**Creative Choice Counterconformity.** This reflects the consumers’ search for social differences, with the important part that consumers make selections that are perceived as good choices by the people around them (Tepper, Bearden and Hunter, 2001). Creative consumer choices involve some amount of risk (Kron, 1983), but can lead meanwhile to positive social evaluations from others as being a person who is unique among the others (Snyder and Fromkin, 1977).

**Avoidance of similarity.** The avoidance of similarity refers to the loss of interest in, or the discontinued use of products and brands that are perceived as commonplace. This is related to individuals who possess a high NFU and monitor others’ ownership of products to determine the products and brands that should be avoided (Tepper, Bearden and Hunter, 2001). This notion explains that consumers with a high NFU might change behaviour when they find out that the use of a certain product, or the behaviour towards it, is becoming commonplace and stands in the way for being unique.

**Unpopular choice counterconformity.** This refers to the selection of products that go against the norms and values of the group, and therefore includes a high risk of social disapproval when these products are used to establish an image of being different. This definition involves breaking rules and challenging existing customer norms and can lead to a consumer’s image of having a poor taste (Tepper, Bearden and Hunter, 2001). This last dimension of NFU is of limited relevance to our study, as the choice of music format would not lead to social disapproval. Therefore, we decided to focus on the two previous concepts.

Consumer’s need for uniqueness is clearly connected to unconventional choices and the recognition of these choices by others. Consumers often provide reasons for a purchase and other decisions to express their way of ‘being different’. On the other hand, prior research has shown that people try to conform to social norms in order to get approval from others and avoid rejection and criticism (Baumeister 1982; Guerin 1986). Thus it can be said that there is a certain degree of contradiction between being unique and being similar. Brewer (1991, p. 477) proposes that the fundamental tension between the need for similarity to others and individuation forms a person’s social identity. Fromkin and Snyder (1980) argue that in everyday life conformity consistent behaviour is much more common than counterconformity behaviour.

Prior research has shown that consumers tend to adapt their decisions to the opinion of people they are accountable to. These findings suggest that the degree to which consumers use reasons related to
conformity or uniqueness highly depends on how well they know the preferences of the persons who they are accountable to (Tetlock, Skitka, and Boettger, 1989). Several researchers, like Simonson (1989) and Slovic (1975), outline the notion that consumers’ decisions often can be better understood when they are supported by the best reasons for themselves as well as for others.

Overall, the influence of other people plays a big part in the decisions that consumers make, especially those with a high NFU. On the one hand people need acceptance and approval from others and, on the other hand, people want to create their own identity and want to be individuals with a unique behaviour. The fact that consumers tend to change their behaviour against commonplace behaviours from the mass market is interesting for our study. It forms a fundamental base for our primary research and can indicate a need for the members of generation Y to ‘escape’ the mass market of digital music consumption and express their uniqueness in the use of physical music formats, in particular vinyl records, which still have a certain degree of symbolic value.

However, the fact that conformity consistent behaviour is dominating in everyday life can lead to two different ways. On the one hand, when more and more consumers use vinyl records in order to be unique, people with a high NFU eventually tend to avoid them. On the other hand, people who ‘follow the crowd’ might get interested in this product as well when they see it is becoming more commonplace.

2.4. Fixated consumption behaviour: record collectors

Consumer culture has deeply impacted the behaviour of individuals, and negative consuming patterns have emerged. Materialistic behaviours have notably appeared, with various degrees witnessed. Indeed, consumers can put a lot of effort in acquiring possessions, sometimes putting themselves in dangerous situations.

Fixated consumers should be distinguished from compulsive ones. While compulsive consumption falls in the realm of abnormal behaviour, with harmful economical, psychological and societal consequences (Faber and O’Guinn, 1992), fixated consumption expresses a passionate interest and the dedication of a considerable amount of time and money for a product category (Schiffman et al, 2008). Thus, compulsive consumers suffer from an addiction (Hirschman, 1992) when fixated consumers are considered collectors, which has often been described as a natural desire in the social psychology literature (Carey, 2007).

Collecting can be defined as “the process of actively, selectively, and passionately acquiring and possessing things removed from ordinary use and perceived as part of a set of non-identical objects or experiences”, according to Belk (1995). It is generally regarded by society as a more valued and less selfish conduct than other forms of materialistic behaviours (Belk, 1995). Music can be collected in various ways, as numerous goods are connected to it. Thus, some consumers collect sheet music (Wheeler, 2011), bootlegs (Naghavi and Schulze, 2001), music stamps (Covington and Brunn, 2006) or, of course, records.

As a collecting behaviour is linked to the search for a physical good, it seems at first glance that record collectors cannot switch to digital formats of music. However, it is also possible to argue that these consumers are in the end interested in the music more than in the object, and that a computer file can fit their need as well as a bulky vinyl or CD. Thus, record collectors can be linked to two music formats, as their purchasing behaviour can change over time.
2.5. Conceptual framework

Figure 1 shows the conceptual framework that includes the aforementioned theories. The various concepts used were chosen due to their relevance when assessing the influences which drive the Swedish members of generation Y to purchase physical music formats. Their consumer behaviour needed to be addressed first, and the division between assimilation and contrast gives a good perspective on it. Then, more specific theories dealing with contrast behaviour needed to be developed, as young consumers adopting such behaviour were more likely to purchase these items. This can be explained by the fact that records are not anymore the main format to listen to music with. Thus, the theory of need for uniqueness tackles directly the influences motivating young consumers to purchase records, while fixated consumption behaviour addresses record collectors.

The resulting conceptual framework is our own creation, as it links these various concepts in a logical progression. It finds its inspiration in the classical consumer decision-making model as defined by Schiffman, Kanuk and Hansen (2008). The correlation between both frameworks is explained later in this chapter.
Figure 1: Conceptual framework: “The effect of culture and behaviour on music consumption” (inspired by Schiffman, Kanuk and Hansen, 2008)
2.5.1 Connection with the classical consumer decision-making model

The classical consumer decision-making model involves five stages and follows an evolution from the need recognition of the consumer to its post-purchase evaluation. It is depicted in figure 2.

![Classical consumer decision-making model](image)

**Figure 2:** Classical consumer decision-making model (Schiffman, Kanuk and Hansen, 2008)

Our conceptual framework is loosely based on the traditional consumer decision-making model as described by Schiffman, Kanuk and Hansen (2008). Its process part, which comprises the need recognition, the search for information and the evaluation of alternatives, is reflected in our distinction between several types of behaviours, from the passivity of most consumers to the rather extreme behaviour of fixated consumers.

More specifically, the three stages of the process component of the classical model are assessed through our conceptual framework. Firstly, it focuses on the behaviour of young consumers towards music, thus implying that music is the recognized need. Secondly, the pre-purchase search is also covered, as we distinguish between two formats of music. The search only concerns digital music for more passive consumers, as it is nowadays the main format of music. On the other hand, this pre-purchase search is extended to physical formats of music for consumers who have a strong interest in music, for different reasons. Finally, the evaluation of alternatives is considered, as the evoked set varies depending on the behaviour defined. Passive consumers’ evoked set is limited to digital alternatives, such as streaming the music or downloading it, legally or not. Collectors look for very specific items and have thus little alternative to reach their goals. However, as most songs can be found on both formats, some collectors might decide to switch between both. Consumers who have a strong need for uniqueness in music have only one alternative towards the main trend of digital music: purchasing physical formats of music.

The last component of the classical consumer decision-making model is the output, which tackles the purchase and the post-purchase evaluation. It is directly covered in the last stage of our conceptual
framework, which focuses on the music consuming patterns. The post-purchase evaluation is however left-out, as it does not fit in our research problem.

2.5.2. Explanation of the conceptual framework

Our conceptual framework addresses the influence of the consumer culture on the purchasing decisions of music for the members of generation Y, through various types of behaviours. Music is a part of individuals' personality and it influences their personal identity, especially for the younger generation. For example, musical tastes often dictate social relationships during the teenage years. It is also a part of the global culture, to which we refer as consumer culture. The consumer culture is deeply integrated by the members of generation Y. Indeed, generation Y is said to be the most materialistic generation yet, as forms of consumption are central to its sense of identity (Howe and Strauss, 2000).

Two main behaviours can then be distinguished towards the music standard set by the consumer culture: assimilation and contrast. Most young consumers have assimilated the trend of listening to music through a digital file. Thus, the standard is the digital format of music. On the other hand, some consumers resist this evolution, and still prefer more traditional ways of listening to music, favouring physical formats. These consumers tend to have a stronger interest in music as they pursue an active way of listening to it. It can be stated that consumers who indicate a preference towards assimilated behaviour are characterized as ‘The Mainstream’, according to Young and Rubicam’s 4C model. Consumers who favour contrast fit into the personality type of ‘The Explorer’ (Young and Rubicam, n.d.).

Both concepts of contrast and assimilation finally have an influence on the music format chosen: digitalized music files, in the form of MP3 and streaming media services like Spotify, and physical music formats, in the form of vinyl records or CD’s.

We have isolated two particular behaviours which fall within the contrast category: the fixated consumption and the need for uniqueness. Record collectors are tackled through the first concept. Even if they primarily look for physical objects at first, their passion might lead them to the new format of music. Their faithfulness to the physical music formats, especially vinyl records, is at stake, and some collectors have already made the change (FactMag, 2013).

The need for uniqueness is a more general concept, as it can appeal to every consumer. It comprises two dimensions, the creative choice counter-conformity and the avoidance of similarity. Because of this desire to go against the standards, some consumers voluntarily avoid the trends and stick to the traditional products and purchasing behaviour. In our case, these consumers are those responsible for the increase of the vinyl records sales.
3. CRITICAL LITERATURE REVIEW

Our conceptual framework relies on various concepts derived from the field of consumer behaviour, while being applied to the music industry. As the theories have already been explained, we focus here on describing our sources for each of them.

3.1. Keywords

A list of keywords used in the research is presented:

- Music industry
- Vinyl records
- Streaming music
- Fixated consumer behaviour
- Similarity avoidance
- Consumer culture
- Need for uniqueness
- Contrast
- Assimilation
- Mainstream media
- Generation Y
- Consumer decision making

3.2. Databases

The following databases have been used for gathering data:

<table>
<thead>
<tr>
<th>Database / Website</th>
<th>Type</th>
<th>URL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emerald</td>
<td>Journals / Articles</td>
<td><a href="http://www.emeraldinsight.com">http://www.emeraldinsight.com</a></td>
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<td><a href="http://www.jstor.org">http://www.jstor.org</a></td>
</tr>
</tbody>
</table>

Table 1: Databases

3.3. Music industry

The music industry is a vast topic which can be subdivided in at least two categories: live performance and recorded music (Kask, 2011). Due to the nature of our research, only the record industry was tackled in the literature.

Most of the recent literature analyses the digitalization of the record industry (Berman and Kesterson-Townes, 2012; Preston and Rogers, 2011; Hracs, 2012). Some authors address the topic with a particular insight on illegal downloading (Casadesus-Masanell and Hervas-Drane, 2010; Beekhuyzen et al., 2010) while others focus more specifically on the legal offers (Elberse, 2010). Overall, records are often depicted as products from the past. Parry, Bustinza and Vendrell-Herrero even broach the subject of the servitisation of the music industry, where a product is no longer needed (2011). The surge in vinyl records sales in Sweden and throughout the world is a rather recent phenomenon which apparently hasn’t been researched yet. Thus, our secondary data often came from music-
specialised newspapers or official organization such as the International Federation of the Phonographic Industry (IFPI). Their reports combine worldwide and local sales for every format of music and became a vital source for us.

3.4. Generation Y

Despite the fact that there is a significant amount of research done about generation Y, there is no general rule concerning the age category of this generation. Howe and Strauss (2000) define generation Y as those born between 1982 and ‘approximately the 20 years thereafter’, while Schiffman, Kanuk and Hansen (2011) define the age cohort of individuals born between 1977 and 1994. For this paper, we used the definition given by Howe and Strauss and Shelagh Ferguson’s (2011), who agree on a generation between the late 70’s and early 90’s. In this case we created a broad perspective and also included individuals who just passed the age of 30 years old.

Every generation shows typical characteristics. Prior researchers, like Howe and Strauss’ (2000), have determined the typical characteristics of generation Y, such as a high affluence, high education and being diverse and materialistic. It is also argued that the change of raising children, from loose child standards to tight child standards, explains a reversal of trends of negative behaviour, like suicide, violence and illegal use of drugs (Howe and Strauss, 2000).

Another important factor outlined by researchers is the integration of media, modern communication and technology in this generation (Goodman and Dretzin, 2001; Solomon, 2003) and the large influence of mass media (Moschis, 1987). When taking a closer look at these theories, there is a certain connection with the notions of Goodman and Dretzin (2001) and Pountain and Robins (2000), who believe that individuals from this generation use consumption to acquire a status of being ‘cool’. Displaying and narrating consumption is what is used as a tool to become a popular individual. Furthermore, this theory can be connected to the notion of Howe and Strauss (2000), who describe generation Y as the most materialistic generation so far.

Looking more into the concept of popularity, Goodman and Dretzin (2001) and Thornton (1995) explain the constant need of the members of generation Y to acquire a popular status. It has been said that being popular derives from the consumption of popular products, services and experiences and is transferred to one’s identity (Thornton, 1995).

When taking the theories together, researchers show that there is a strong connection between the materialistic nature of the generation and the importance of acquiring the status of a popular individual, with the argument that consumer products and services are used to express their identity. This theory can be linked to the researchers’ notions of the large influence of modern communication, media and technology, which are tools for individuals to express their identity and sources for role models whom they want to refer to.

3.5. Consumer culture and behaviours towards music

The denomination of the consumer culture theory has been coined by Arnould and Thompson (2005). Nowadays, the term is commonly used and refers to “the culture of the consumer society” (Featherstone, 1991). It includes numerous findings on the relationships between consumers and their consumption patterns, and thus can be considered part of the broad field of consumer behaviour.

Following the example of Elberse (2010), we identified two opposed behaviours towards consumer culture: assimilation and contrast. These concepts belong to the more general psychological theory of psychological magnetism, as defined by Suls and Wheeler (2007). They have already been applied to
certain marketing fields such as pricing (Mazumdar et al, 2005). Some researchers have already applied similar theories in order to understand musical tastes or musical choices in social interaction (Larsen et al, 2009), but not choices of musical format.

### 3.6. Need for uniqueness

It has been said that there is a relation between the materialistic nature of generation Y, their personal identity and need for uniqueness (NFU). Belk (1988) and McCracken (1986) believe that the material culture is used to shape one’s identity and to communicate this with the people around them. The purpose of communicating the identity towards others is to express their way of being unique.

Several researchers agree that, in order to create the perception of being unique, consumers with a high NFU avoid mainstream products and search for special products, emerging fashion trends and new innovations to create a social image of being different, which strengthens a person’s self-image (Snyder, 1992; Tepper, 1997; Grubb and Grathwohl, 1967). When looking deeper into the concept of NFU, this meaning is divided into three categories by Tepper, Bearden and Hunter (2001): Creative choice counterconformity, unpopular choice counterconformity and avoidance of similarity. These definitions are provided in the article ‘Consumers’ Need for Uniqueness: Scale Development and Validation’, which is peer-reviewed and published by University of Chicago’s Journal Division and therefore suitable to use as a basis for our research.

Although most researchers agree on the concepts of NFU, there is a contradicting factor between being different and being similar. Fromkin and Snyder (1980) argue that in everyday life conformity consistent behaviour is much more common than counterconformity behaviour. Baumeister (1982) and Guerin (1986) explain the reason for this phenomenon as the fact that people try to conform to social norms in order to get approval, please others and avoid rejection and criticism.

Thus, this factor weighs stronger than the factor of counterconformity behaviour. Additionally, researchers like Tetlock, Skitka, and Boettger (1989) outline the fact that the way people are using reasons related to conformity or counterconformity depends heavily on how well they know the preferences from the people they are accountable to. In other words, people tend to adapt their reasoning to others in order to get approval and avoid rejection.

### 3.7. Fixated consuming behaviour

According to Schiffman, Kanuk and Hansen (2008), fixated consuming behaviour refers to collectors and has to be distinguished from compulsive consumption, which is not seen as socially acceptable (Faber and O’Guinn, 1992).

Collecting behaviours have been addressed at length in the marketing and psychology literatures. The researchers in the marketing and business fields tend to seek for the consequences of such purchasing habits (Belk, 1995) while psychology writers focus more on the reasons explaining them (Carey, 2007). Music provides numerous goods that are potentially collectible, from bootlegs (Naghavi and Schulze, 2001) to music stamps (Covington and Brunn, 2006). However, the most collected good in the music industry is undeniably records. Indeed, numerous articles depict the behaviour of record collectors, especially vinyl records, from the casual music fan (Kite, 2011) to the “diggers” who can travel around the world in search for a unique item (Lynskey, 2006).
3.8. Critical account of the chosen literature

Concerning the sources for the record industry, we found no peer-reviewed article addressing directly our topic. The digitalization of music has been recently discussed at length and has outshined the recent increase of sales of physical music formats. Thus, we concentrated our efforts on finding relevant articles in the specialised press. The quality of the writing was thus lower than for the other topics researched and the scientific value was minimal. In addition, as most of our theories are derived from the consumer behaviour area, some psychological notions needed to be understood. Specialised articles with an extensive use of technical jargon were used, especially on the assimilation and contrast concepts. We adapted these concepts to a marketing and business audience, in order to enhance the general comprehension of the thesis.
4. METHODOLOGY

This chapter gives a detailed overview of the methods used for collecting the empirical data as well as the reasoning behind the data collection. The final section of this chapter outlines the research considerations which are divided into reliability, validity and ethical considerations.

4.1. Selection of topic

The authors of this thesis share a common interest in the music industry, as well as in consumer behaviour. One of them did a prior research about the Swedish music streaming company Spotify, which comforted the decision to focus on the music industry. However, since a lot of research has already been done about new forms of music consumption we chose to focus on physical music formats, particularly vinyl records. The fact that there is an increase in vinyl records sales in the Nordic countries, especially Sweden (Foss, 2012) was our main starting point and convinced us to connect this trend to consumer behaviour and see if there is a market for vinyl records among generation Y in Sweden.

4.2. Research strategy and design

Our primary data is divided in two parts. Firstly, we conducted two semi-structured interviews with record store managers in Sweden, in order to get the perspective of local music sellers. Their point of view concerning the state of the record industry was essential for our understanding of the current trends. They gave us new ideas and influenced the structure of the subsequent questionnaire. These interviews consisted of a set of 10 questions, with a particular focus on the sales of vinyl records and the consumers from generation Y (see appendices I and II for the transcriptions of the interviews).

The first interview was conducted in Skivbörßen, a record store located in the city centre of Västerås and specialised in pop rock music. The second interview took place in Bengans, in Stockholm, which is specialised in independent music. Both stores sell both CDs and vinyl records.

Secondly, we decided to conduct an experiment with a survey aimed at Swedish consumers from generation Y with a strong interest in music. The main purpose of the experiment is to test how sensitive the members of generation Y are towards mainstream influences. This has been tested with the help of a short video, which emphasizes the use of vinyl records by actors that could be seen as role models. The video has been used as an instrument to see if people give different responses in the survey when they have seen that vinyl records are still a common product nowadays. The experiment has been conducted in two different groups: 12 respondents have done the questionnaire directly, while the other group have been presented the short video focused on the appeal of vinyl records, prior to the questionnaire.

The respondents were selected in two ways. Firstly, young consumers in the two record stores were asked to fill it in, the video being shown to half of them on a mobile device. Secondly, we used Facebook to cover more people. Swedish members of generation Y were chosen according to their activity online concerning music, such as their use of Spotify or Deezer or the number of music artists they like on the social website. Half of them had to see the short video before completing the questionnaire.

The video consists of some scenes from the American TV show “Suits”, where a young lawyer shows a great interest in his vinyl records collection, and an extract from an Ikea commercial
addressed to disc-jockeys. These extracts were carefully selected from online available resources and have been put together into one video of three minutes, with the help of the software “Windows Live Movie Maker”. The video extracts show a rather mainstream approach to our topic, as they depict vinyl records as high-value items expressing success. We designed our research with the idea that consumers who adopt contrasted behaviours in music might be influenced by such a representation of the products.

Thus, this thesis cumulates quantitative and qualitative researches. This choice was motivated by the need to cover as much ground as possible in order to answer the research question. As mentioned before, the interviews were conducted before the survey, as the answers provided were used as a guideline later. This exploratory method allows the collection of relevant information on a particular field, the record industry in our case. Interviewing professionals from the record industry gave us more material and more information to understand the key concepts used in this thesis. But in order to tackle directly the consumer behaviour of the Swedish members of generation Y who have a strong interest in music, a survey was needed. This structured research method is indicated as the behaviour of a small population was analysed. Statistical results were thus gathered in order to map correctly the different behaviours observed.

Due to the variety of the primary data, both a deductive and an inductive approach have been used in this thesis. According to Fisher (2010), “deduction is when a conclusion is drawn that necessarily follows in logic from the premises that are stated”. Most of our conclusions are logically linked to the interviews performed and the results of the survey, irrespective of the experiment. Deductive conclusions are certain “as long as the premises are true and the world is rational” (Fisher, 2010). The rationality of the world is difficult to prove, particularly in a consumer behaviour context, but we put great emphasis on the veracity of our premises. Thus, the thesis follows mainly a deductive approach.

However, the rest of our conclusions are drawn from the experiment that we have done with the video, and which correspond to an inductive approach. Fisher defines induction as “when a conclusion is drawn from past experience or experimentation”. Inductive conclusions are based on probability and are not certain. Only the conclusions connected with the hypothesis are inductive in this paper.

4.3. Hypothesis

The experiment is based on the hypothesis that young consumers might change their consumption behaviour if the desired product becomes popular and mainstream. Products which are purchased with the intention of feeling different and unique might lose their appeal if they become a trend. Concerning vinyl records, young consumers with a strong need for uniqueness might switch to the digital format of music if they perceive that their consumption behaviour has become a trend used in commercials or popular American TV shows. Their behaviour based on contrast can drive them to oppose the standards. If they can be convinced that their purchasing habits are becoming a standard, they can change them again.

**H1:** Young consumers who have a consumption behaviour based on contrast will change their behaviour if the desired product is perceived as mainstream: they will stop buying vinyl records if it becomes a trend.

The hypothesis concentrates on young consumers who have a strong interest in music, and who are more likely to adopt a behaviour based on contrast. These are the respondents we targeted primarily
while doing the survey. However, we realised that an opposite behaviour could be found for young consumers who tend to follow the standards and adopt a consumer behaviour based on assimilation. Indeed, if vinyl records are perceived as premium items, expressing success, they can attract these consumers, as a new standard is set. Thus, two opposite reactions can be expected, depending on the behaviour towards music adopted by the respondents. Consumers with a strong need for uniqueness move on fast in order to avoid the trends, but it can also be argued that they set themselves these trends and standards by differentiating themselves from the rest of the society. On the other hand, more passive consumers adopt the trends once they are set. Thus, these two groups of consumers seem to always pass each other. The results from the experiment provide also a good reflexion on the behaviour towards music adopted by the respondents. It is more likely to find a greater number of young consumers who follow a behaviour based on assimilation, despite our effort to identify their counterparts. However, we did not have the resources to tackle all types of consumers for this survey, and decided to address specifically a certain group in order to gather relevant data.

4.4. Interview record stores

In order to get first-hand data about the development of the music industry, we conducted two interviews in two record stores in Sweden before drafting the questionnaire. As previously mentioned, these two record stores are Skivbörsen in Västerås and Bengans in Stockholm. The aim was to gather relevant primary data on the sales of vinyl records and the behaviour of younger consumers. The interviews at the record stores were at the same time a way to get access to the customers, who were surveyed. The two selected stores are located in different cities and are specialized in slightly different music styles. This diversity was necessary, as a broader spectrum of behaviours could be witnessed. Both record stores are part of small chains. The first interview was completed on the 23th of April in Skivbörsen, which is located in the city centre of Västerås. The manager of the store, Sven Kenth Eriksson, kindly answered our questions with the help of one of his employees. The second interview was carried out on the 26th of April in Bengans, in Stockholm. Here again, the manager of the store, Joel Lindström, agreed to give us his point of view on the current state of the consumption of music by the members of the generation Y. The transcription of both interviews can be found in the appendices.

Fisher (2010) defines three ways of doing interviews: open interviews, where the respondent mainly leads the direction of the interview; pre-coded interviews, which are strictly controlled by the researcher and semi-structured interviews, which are situated in the middle. In order to get the necessary themes covered, a script has been prepared with questions logically organized with the researcher’s tendency to keep control over the interview and stick to the structure. Open interviews were not possible for time reasons, while totally pre-coded interviews seemed too constricted in order to gain new information. The questions were written voluntarily in general language, avoiding technical jargon, as the interviewees would not be familiar with it. As both conversations went forward, some questions got their answers before being asked. In addition, several concepts were introduced by the record managers without being researched at first. These ideas had to be developed during the course of the interviews, changing their structures. Thus, even if both interviews were based on the same script, they evolved in different ways, following a semi-structure. The interviewees were left much latitude for their answers. In addition, these answers sometimes triggered new questions which were not written on the script. As various questions deal with the
evolution of the sales of vinyl records in the stores, both respondents referred to their life histories and anecdotes from the past in order to describe the trend.

4.5. Questionnaire

This chapter provides an overview of the questionnaires that we conducted with customers in the record stores and online by selecting Swedish people from generation Y on Facebook. This section contains the questionnaire design, the sample size, data collection and data analysis.

4.5.1 Questionnaire design

The design of the questionnaire is in line with the proposed research question and the previously presented conceptual framework. We decided to conduct an experiment in order to see if an outside stimulus could have an effect on the perception of vinyl records by Swedish members of the generation Y. In this experiment, the aim was to find a positive effect on the dependent variable that might be caused by manipulating the independent variable.

The independent variable is what the experimenter is able to change and the dependent variable is what the experimenter measures after changing the independent variable (McLeod, 2008). In this case, the manipulated independent variable is the video shown to one of the experiment groups and the dependent variable is the participant’s perception towards vinyl records. In this experiment, both questionnaires are exactly the same, apart from the fact that one of them contains the video, which the participant has to watch before answering the questions. Thus, the participant is being manipulated and might give different answers to the questions following the video.

The questionnaire aims to answer the research question with the help of the conceptual framework, which is designed from previous research found in the literature. Both Fisher (2010) and Schiffman, Kanuk and Hansen (2008) emphasize that a difference can be made between open-ended questions, which can be used to gather more insightful information, and closed-ended questions, which are relatively simple to analyse but are limited to the alternative responses provided. In order to measure the effects of the experiment most effectively, we chose to focus only on closed-ended questions.

As part of the closed-ended questions we used attitude scales, particularly Likert scales. Likert scales measure people’s opinions and attitudes, usually with the resort to five levels (Fisher, 2010). Besides Likert scales, some behaviour intention scales were used, which was helpful to determine the future behaviour of the respondents (Schiffman, Kanuk and Hansen, 2008) and to see if there was a difference in the answers of the respondents who have seen the video and those who have not. Furthermore, Fisher (2010) outlines the importance of testing the questionnaire before publishing it, in order to filter any mistakes, which are easily made. We took this advice into consideration and sent the questionnaire to a few acquaintances with a marketing background. Their feedback helped us revising the questionnaire before it was sent to the participants of the experiment.

4.5.2 Sample size

Fisher (2010) emphasizes the purpose of taking a sample, which is to obtain results that can be representative of the whole population, without sending questionnaires to every individual. However, since our questionnaire is part of an experiment, the aim is not to come up with results representing the global generation Y population in Sweden, but rather to select a small group in order to see if there is an effect on the perception towards vinyl records between both groups. Therefore we chose to take a group of 24 people for the experiment, twelve who took the questionnaire with the video and twelve who took it without. The use of a small group gave us
additionally the chance to conduct a short follow-up interview with each of the participants, in order to get complementary ideas from their perceptions after filling in the questionnaire. These comments were kept in mind for the analysis of the data.

4.5.3 Data collection

The collection of data covers an important part of this thesis. Once the existing literature has been studied, the concepts should be tested empirically. For this reason, as previously mentioned, an experiment has been designed with two identical questionnaires, with the only difference that one of the questionnaires shows a short video, which is used to manipulate the independent variable. The questionnaire was carried out both offline and online. For the offline distribution, we decided to aim for consumers in record stores, as their interest in music would be self-evident. Questionnaires were thus completed in the record stores where the interviews were performed. In the stores, we asked 12 Swedish customers below 30 years old to fill in the questionnaire. Six of them were presented the visual extract on a mobile device, and six were not. The sequence was based on the alternation of questionnaires, as we showed the video to every other respondent. As every consumer asked was willing to take the questionnaire, we kept this alternation to the end.

Apart of their age and nationality, the customers were chosen randomly. We tried to have a remotely equal representation in gender, but we did not need to make a selection on that criterion, as both stores have a mixed clientele. Therefore every customer had an equal chance to be part of our sample.

By selecting customers in a record store, a pre-selection was already made, consisting of people who have a particular interest in music, sometimes even in vinyl records. This has been taken into consideration for the online distribution as well. Swedish people from generation Y, who have a strong affinity with music, were selected on Facebook and notified the questionnaire with a private message. These respondents were acquaintances, which improved the rate of replies. The criterion used was their musical activity on Facebook, with for example their use of Spotify, the numbers of bands they liked… Half of them received the questionnaire which contains the video and the other half the questionnaire without it.

With this distribution among a small amount of people, we kept control over the sample and were, as mentioned before, able to ask them some additional questions after they participated, in the form of follow-up interviews to gather a broader idea about the individual’s perceptions and attitudes towards vinyl records and if the questionnaire had any effect on that. We are aware of the fact that respondents who possess vinyl records, or are browsing through them in a record store, most likely have already a positive image towards this product and would not get influenced by the video in our experiment. Thus, the possessors of vinyl records might have a large share in the amount of positive responds from the survey. We are aware that this could influence the results of the study and we have taken this into account when analysing the survey responses.

4.5.4 Data analysis

For the online version of the questionnaire, an online survey software tool has been used, which helped us analysing the feedback from the respondents. The feedback from the questionnaires with the video was cross-checked with the feedback from the questionnaires without the video to see if there was a notable difference in the answers given by the respondents. The answers from the online questionnaires were at the same time cross-checked with the feedback from the offline questionnaires to see if the music fans in the record stores answered differently than those selected on Facebook.
In order to get a clear overview of the results, all the results of the questionnaires were collected in SPSS and Microsoft Excel. Where possible, the results are supported by graphical illustrations.

4.5.5 Operationalization

<table>
<thead>
<tr>
<th>Concept</th>
<th>Theory</th>
<th>Question number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contrast vs. assimilation</td>
<td>The desire to step away from the mainstream and being unique (contrast) versus the magnetism towards the mainstream (assimilation).</td>
<td>5, 6, 7A, 7E, 9, 10</td>
</tr>
<tr>
<td>Fixated consumer behaviour</td>
<td>A passionate interest in a specific product category (in this case vinyl records): the vinyl records collectors.</td>
<td>7D, 9</td>
</tr>
<tr>
<td>Music consumption patterns</td>
<td>The way and the amount of time how people consume music.</td>
<td>1, 2, 3, 4, 8</td>
</tr>
<tr>
<td>Demographic variables</td>
<td>Personal attributes of the survey participants.</td>
<td>11, 12, 13, 14, 15</td>
</tr>
<tr>
<td>Experiment effect variables</td>
<td>The variables that have been used to test the effect of the experiment.</td>
<td>7B, 7C, 7F, 7G, 10</td>
</tr>
</tbody>
</table>

Table 2: Operationalization

As shown in table 2, the questionnaire starts with a few light questions about the consumption behaviour towards music. These questions have been used to test the respondent’s interest in music and in what way music is a part of their daily life. The music consumption questions are followed by question 5 and 6, which are related to the concepts of contrast and assimilation. Question 5 is about the information shared through an online music service, like Spotify. Publishing music playlists and showing the currently played songs to others might indicate a general desire to get recognition from others. Question 6 is divided into six Likert-scales and reflects the need for uniqueness among the respondents. The following question, question 7, is also divided into Likert scales and covers several theoretical concepts, such as contrast and assimilation and fixated consumer behaviour. However, question 7 is mainly used to test the impact of the video in the experiment, since its sub-questions refer to the perception of vinyl records. Question 7D and question 9 are related to fixated consumption behaviour, since it reflects people’s desire to put special effort in acquiring a specific product and it points out the collectors among the vinyl records possessors. Question 9 is also related to contrast and assimilation, due to the fact that it also points out the respondents who own vinyl records for the unique image that it gives them, which is connected to contrast behaviour. Question 10 can be categorised both under contrast and assimilation and is also used as a variable for the experiment, to test if the respondent is more likely to purchase vinyl records after seeing the video. Finally, question 1 to 4 and question 8 are related to the demographics of the respondents, to get to know a bit more about their background.

4.6 Research considerations

The quality of the research is dependent on its reliability and validity, as well as its limitations. In addition, the research ethics are developed in this chapter.
4.6.1 Reliability

According to Bryman and Bell (2007), reliability “is concerned with the question of whether the results of a study are repeatable”. In order to achieve such reliability, the researchers must use stable elements which ensure the repetition of the results over time.

Variations in the results of a study are always a risk. We tried to prevent such variations from happening in two ways. First of all, the two interviews gave us a better insight on the consuming behaviour of the Swedish Millennials. Through these, we managed to define precise questions and limit unnecessary data. Secondly, we conducted the survey in a two weeks period, in two different ways. As we targeted consumers with a strong interest in music, we found them in record stores, physically, but also virtually, through the help of Facebook. As aforementioned, the latter respondents were chosen due to their online activity concerning music (their use of Spotify, the numbers of bands they like on Facebook...). This diversity increases the reliability of our study.

Bryman and Bell (2007) also mention internal reliability as a critical condition for a successful research. Indeed, as researches are often conducted by several persons at a time, a risk of disagreement exists, exposing the overall consistency of the study. Subjective judgments might also occur. In order to limit such risk, all interviews and surveys carried out in the record stores have been done collectively. In addition, the analysis of the findings is connected to the various theories and literature sources described previously. Every part of the study has been performed by both researchers in equal collaboration, limiting any potential subjectivity.

4.6.2 Validity

Schiffman, Kanuk and Hansen (2008) define a valid study as one that “collects the appropriate data needed to answer questions stated in the first stage of the research process”. Fisher (2010) develops the notion by distinguishing four aspects of validity. Construct or measurement validity is achieved when the concepts and terms used in the analysis represent fairly the research material. Internal validity implies that the interpretations and conclusions drawn are logically derived from the research findings. Then, external or population validity is concerned with the potential generalisation of the findings to other contexts. Lastly, ecological validity refers to the transposition of the results in real life, where people behave differently than in interviews or surveys.

In order to achieve construct validity, we used some terms derived from our conceptual framework directly in the interviews (differentiation, music collectors...). The questionnaire itself contains several of these concepts, such as uniqueness and mainstream, but we tried to avoid being too obvious in the formulation of our questions, as it could influence the results. In addition, our interpretations are all based on cause and effect, with the use of statistics.

Concerning external validity, we focused on a strictly defined group, which limited the number of respondents. Given the peculiarities of this group, which have been described earlier, we believe that transferability is achieved for people presenting the same characteristics. As for ecological validity, we collected part of our data in a natural setting, in record stores, which can definitely improve the transposition of our results in real life. As these respondents were already considering a purchase, their answers were closely linked to their behaviours in real life.

4.6.3 Limitations

The use of a generational cohort in order to assess the consumption behaviour of a group of people is still debated. Some authors reject the validity of such generalization, as generational cohorts tend to intensify stereotypes (Lazarevic, 2012), or are inconsistently defined (Markert, 2004). With these
criticisms in mind, we tried to elude a too wide generalization by opting for a distinction between two behaviours in the same age cohort.
Indeed, we avoided stereotypes with the concepts of assimilation and contrast, which are applied to the members of the generation Y. These concepts acknowledge that people of the same age can have different approaches towards trends and standards. This distinction is critical when assessing an age cohort, which cannot be a totally consistent group. Thus, we believe that we overcame the potential risk of simplicity linked to the use of an age group.
However, we came across two limitations which are linked to the nature of our experiment. Firstly, as we targeted specifically a precise group of people (Swedish members of generation Y with a strong interest in music), our survey was confined to a small sample, with only 24 respondents. The purpose of this paper was not to study the general behaviour of the members of generation Y towards records, so this small sample is still a good indication of the behaviour of the narrowly defined group of people. The different sources used in order to reach the respondents also increased the diversity inside the sample.
In addition, our experiment used a rather weak element, the presentation of a short video, in order to test various behaviours. This choice was dictated out of convenience and expenses. Further research on the topic could use a stronger stimulus on a larger audience in order to influence young consumers to buy physical music formats.

4.6.4 Ethical considerations
In compliance with Mälardalen University’s academic policy, we conducted this research in an ethical manner. Every sources used have been mentioned as a reference in the reference list, and every quote has been attributed to its author. The interviews were conducted upon the agreements of the interviewees. In addition, both record managers kindly authorized us to mention their store names, as well as their, in our paper, declining any confidentiality agreement. The conversations were based on a set of questions, but drifted following the answers given and the interest of the interviewees.
The survey mentions the email addresses of both authors in its online version, in case of a problem encountered by a respondent. Every respondent answered freely, without any pressure of any sort. All the completed questionnaires have been used, as the personal characteristics (age and nationality) were pre-determined. We avoided bias by leaving the respondents alone during the completion of the questionnaire, apart from the presentation of the video. In addition, we had no preconception on the results, especially since the experiment used was a novelty for both of us.
5. FINDINGS

The data gathered throughout our research are displayed in this section. The outcome of the two interviews is set out first, while a special emphasis is put on the results of our survey.

5.1. Interviews

Both interviews were based on the same set of 10 questions. However, the conversations evolved differently on certain topics, following the answers of the record managers. Thus, the same issues were tackled but with different insights depending on the interviewee’s reactions.

The objective of these interviews was to find the reasons which influence young consumers to purchase physical formats of music, especially vinyl records. Most of the questions were directed towards this end, but others aimed at gaining more knowledge on the popularity of these formats among young consumers. In addition, the interviewees were asked their point of view on the evolution of the record sales in the near future.

The current surge of sales of physical formats of music in Sweden is undeniable, as it is proved statistically in the annual official reports from the International Federation of the Phonographic Industry (IFPI, 2013). However, the connection between this increase and generation Y is missing.

The two record stores managers interviewed were adamant that there is a clear link between the ongoing popularity of physical music formats and the younger Swedish consumers. Vinyl records are particularly concerned, as Sven Kenth Eriksson and his employee in Skivbörsen explained that “more young people pick up the vinyls” and that this format is clearly coming back. This trend is also witnessed by Joel Lindström in his record store Bengans, as he mentioned that “vinyls are bigger for the younger audience”. Even if his store still sells more CDs than vinyl records, the increase of vinyl sales is important, especially compared to few years ago, where only a “crate of old vinyls” was displayed at the counter.

Lindström developed the view that a generation of consumers, who are aged between 30 and 45 years old, is not interested in physical formats of music due to the negative image of the music industry and the emergence of the Internet. It corresponds roughly to generation X. On the other side, younger consumers are interested in these formats, as it has become “cool again to buy a CD or a vinyl”. Both record managers used strong comparison to illustrate the attraction felt by consumers towards vinyl records, as Eriksson described it as a “soft drug”, while Lindström referred to it as “a religion, a philosophy”.

The primary goal of these interviews was to find reasons influencing young consumers into buying physical music media, as these reasons would then be used for the questionnaire. While our questions covered a large ground, both interviewees mentioned other potential influences that we added to our preliminary list.

First of all, the fixated consumption behaviour, which concerns collectors, seems to disappear progressively. The manager of Skivbörsen mentioned that the “collective thing is over a bit”, with different behaviours for collectors, who seem to belong to an older generation. Bengans has a certain amount of collectors, a “niche”, but these consumers are a minority.

Both record store managers put special emphasis on the effort needed to listen to physical format of music, vinyl records in particular. Indeed, some consumers seem to lack the experience of putting the needle of the turntable on the track when they listen to music with their modern devices, where “they just push a button”, according to the employee of Skivbörsen. In addition, vinyl records are divided in
two sides and thus need to be reversed after 15 or 20 minutes. This break seems to attract listeners who are otherwise “run over by tracks and playlists” on the Internet. The effort made is also monetary, as a full sound system is needed to listen to records, which brings a feeling of “exclusivity”.

The quality of the music is often an argument given by vinyl lovers when they explain their preference for this format. Lindström believes that every listener has its own experience and that music quality is “felt differently by everyone”. Such personal taste is difficult to assess, but influences the choice of demanding music consumers.

Even if the Internet is at the origin of the drop of sales of physical music formats, it can have a good influence on the consumption of such formats as such technology allows anyone to listen to virtually every song. Lindström noticed that Swedish consumers gain interest in music, particularly the younger ones who are familiar with the various offers on the Internet. In addition, Eriksson explained that some consumers will listen to the music first on the Internet but will want to get the limited pressing of a record. He also added that some “make a business out of it”, as some records gain value over time. The artwork of the physical object can also trigger consumers to purchase records, even when they have not listened to the music. The cover of a record is especially important for Eriksson, as it is “the first thing that people see”. Lindström went even further concerning the influence of the artwork on music consumers, as he was “quite certain that a lot of younger people buy the vinyl for the artwork and put it on their wall”, only listening to the music through a MP3 file.

This last remark expresses a global feeling of exclusivity and differentiation from the mainstream experienced by vinyl purchasers. Indeed, these consumers “step away from the big flow” according to Lindström. This feeling of exclusivity creates an identity for the young consumers, which covers all the various reasons influencing them to buy physical formats of music.

As our research has a predictive purpose in addition to its descriptive one, we decided to ask both interviewees their views on the future of physical formats of music. Some record stores that only sell CDs recently decided to sell vinyl records again, in the Netherlands for example, at one of the largest retail chains, called Free Record Shop (Free Record Shop, 2013). Both Swedish managers already did this evolution for their stores. When asking about CDs, Eriksson felt that “CDs will always be there” and that Skivbörser will continue to sell them. Lindström even thought that CDs will become a “retro item” and will gain more value as such in the years to come, especially for collectors. Both interviewees also agreed on the trend towards vinyl sales, which should continue to increase in Sweden.

5.2. Questionnaire

The questionnaire was drafted after the recording of the two interviews. Indeed, various notions tackled during the interviews had a strong influence on the questions asked to the Swedish young consumers.

Firstly, both interviewees were adamant that collecting behaviours were rarer nowadays, especially for the members of generation Y. On the other hand, the manager of Bengans assured that many of these consumers were purchasing physical formats of music as a mean to differentiate themselves from their peers. Thus, the questionnaire was directed mainly towards the distinction between assimilation and contrast, as it seemed to hold the most promising results. The fixated consumer behaviour was still addressed, albeit less significantly.

Secondly, various notions developed by the record store managers were introduced in the questionnaire. The artwork of the records was for example introduced as a reason to purchase them, as
both interviewees mentioned its importance. Such an answer can also be linked to the need for uniqueness expressed by some consumers.
The findings of the questionnaire are presented according to the different topics they cover.

5.2.1 Demographics

A total amount of 28 respondents were selected for this experiment. However, four online responses were considered as invalid since some data was missing. Therefore a total amount of 24 responses is used for this research. 12 of the respondents have seen a short video before answering the questions; the other 12 answered the questions right away. This section gives an overview of the demographics of the selected respondents.
The demographics were covered in question 11 to question 15, the last five questions of the survey. As seen in table 3, the balance between males and females was quite equal, with two more females than males. On the age question, all respondents replied to be in the age category 19 to 34 years old, and thus were all members of generation Y.

The same goes for the nationality. Question 13 has been used to double check the Swedish nationality of the respondents. All of them confirmed to have the Swedish nationality. When looking at the occupation (see table 4) and living situation (see table 5), we see that most of the respondents are students and living on their own in a private accommodation. Finally it is notable that most people listen more than 10 hours per week to music (see table 6), which emphasizes their high involvement in music.

<table>
<thead>
<tr>
<th>Q11: What is your gender?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
</tr>
<tr>
<td>11</td>
</tr>
</tbody>
</table>

Table 3: Gender

<table>
<thead>
<tr>
<th>Q14: What is your occupation?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student</td>
</tr>
<tr>
<td>---------</td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

Table 4: Occupation

<table>
<thead>
<tr>
<th>Q15: What is your living situation?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Living with parents</td>
</tr>
<tr>
<td>---------------------</td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

Table 5: Living situation
Q1: How much time do you spend on listening to music?

<table>
<thead>
<tr>
<th></th>
<th>Less than 1 hour a week</th>
<th>1-2 hours a week</th>
<th>3-5 hours a week</th>
<th>6-8 hours a week</th>
<th>8-10 hours a week</th>
<th>More than 10 hours a week</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>0</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>2</td>
<td>13</td>
</tr>
</tbody>
</table>

Table 6: Time listening music

5.2.2 Contrast and assimilation

Q4: Do you use any online music service?

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Q7A: Sometimes I tend to avoid mainstream products</td>
<td>Strongly agree</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Agree</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Neutral</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Disagree</td>
<td>8</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Strongly disagree</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>I don't know</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Total</td>
<td>20</td>
<td>4</td>
<td>24</td>
</tr>
</tbody>
</table>

Table 7: Avoiding mainstream vs. use of online music service

As seen in table 7, 20 respondents use an online music service such as Spotify or Deezer, while four respondents do not use such online music service at all. The store owner of Skivbörsen explained that many customers search and test music online before they decide to buy the music on record. The store owner of Bengans believes that many younger customers are buying vinyl records only for the artwork and still listen to the music on MP3 or online stream.

The responses to the question if respondents tend to avoid mainstream products are quite mixed. Table 7 shows that the amounts of respondents who agree and disagree to the statement are equal. Eight respondents are neutral and therefore do not have a specific feeling towards following or avoiding mainstream. However, the store owner of Bengans believes that people nowadays got run over by new tracks and playlists on the internet. Indeed, these consumers “step away from the big flow” according to Lindström. This feeling of exclusivity creates an identity for the young consumers, which covers all the various reasons influencing them to buy physical formats of music.

When looking at both questions about online music services and the tendency to avoid mainstream (see table 7), it is notable that eight respondents use online music services and disagreed with the statement “Sometimes I tend to avoid mainstream products”. On the other hand, two of the four respondents who do not use online music services agreed that they tend to avoid mainstream products.
When comparing the tendency of avoiding mainstream products and the possession of a turntable and vinyl records, it is clear that the majority of vinyl records owners agrees to sometimes step away from the mainstream (see table 8). From the respondents who do not possess vinyl records and the equipment, six of them disagreed with the statement, compared to only three who agreed. Seven respondents felt neutral towards the statement.

<table>
<thead>
<tr>
<th>Q7A: Sometimes I tend to avoid mainstream products</th>
<th>Strongly agree</th>
<th>Agree</th>
<th>Neutral</th>
<th>Disagree</th>
<th>Strongly disagree</th>
<th>I don't know</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>2</td>
<td>3</td>
<td>1</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>8</td>
</tr>
<tr>
<td>No</td>
<td>0</td>
<td>3</td>
<td>7</td>
<td>6</td>
<td>0</td>
<td>0</td>
<td>16</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>2</strong></td>
<td><strong>6</strong></td>
<td><strong>8</strong></td>
<td><strong>8</strong></td>
<td><strong>0</strong></td>
<td><strong>0</strong></td>
<td><strong>24</strong></td>
</tr>
</tbody>
</table>

Table 8: Vinyl records possession vs. avoiding mainstream

The answers to the question asking if people consider their taste of music as ‘unique’ are very mixed as well, as shown in table 9. There is an equal amount of respondents that believe that their taste of music is unique and who do not believe so. 10 respondents consider their taste of music as neutral.

More than half the respondents like to share their musical preference online, as 12 respondents agreed and three respondents strongly agreed with this statement. Thus, there is a significant amount of respondents who share their musical preferences with other people. A small amount of respondents disagreed on this (two) and seven were neutral towards this statement.

When comparing both statements, four respondents who consider having a unique taste of music also like to share their music preferences with others (see table 9). In other words, they like to show others their unique taste of music. On the other hand, most of the respondents who do not think that their taste of music is unique (six out of seven) also like to share their musical preferences with others.
Q5: Do you publish playlists and show others what you are listening to?

<table>
<thead>
<tr>
<th>Q5: Do you publish playlists and show others what you are listening to?</th>
<th>I publish (some of) my playlists</th>
<th>I show others what I'm listening to</th>
<th>I do both</th>
<th>I do not publish playlists neither do I show what I listen to</th>
<th>I don't use any online music service</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Strongly agree</td>
<td>Agree</td>
<td>Neutral</td>
<td>Disagree</td>
<td>Strongly disagree</td>
<td>Total</td>
</tr>
<tr>
<td>Q6B: I like to share musical preferences with others</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Strongly agree</td>
<td>3</td>
<td>3</td>
<td>1</td>
<td>4</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>Agree</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>4</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>Neutral</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Disagree</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Strongly disagree</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Total</td>
<td>5</td>
<td>4</td>
<td>1</td>
<td>10</td>
<td>4</td>
<td>24</td>
</tr>
</tbody>
</table>

Table 10: Sharing musical preferences vs. publishing playlists

As shown in table 10, 20 respondents use an online music service such as Spotify or Deezer. 10 of them do not publish any playlists or show others what they are listening to within the music service. Most of the respondents who like to share their musical preferences with others also publish their playlists or show others what they are listening to.

Both respondents who do not like to share their musical preferences also do not publish any playlists nor show others what they are listening to. Two respondents who do not use an online music service strongly agreed on liking to share music preferences with others, hinting that they do so using more traditional ways of listening to music.

Q6C: It makes me feel good when someone tells me I have a good taste of music

<table>
<thead>
<tr>
<th>Q6C: It makes me feel good when someone tells me I have a good taste of music</th>
<th>Strongly agree</th>
<th>Agree</th>
<th>Neutral</th>
<th>Disagree</th>
<th>Strongly disagree</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Strongly agree</td>
<td>Agree</td>
<td>Neutral</td>
<td>Disagree</td>
<td>Strongly disagree</td>
<td>Total</td>
</tr>
<tr>
<td>Q6B: I like to share musical preferences with others</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Strongly agree</td>
<td>3</td>
<td>5</td>
<td>3</td>
<td>1</td>
<td>0</td>
<td>12</td>
</tr>
<tr>
<td>Agree</td>
<td>2</td>
<td>4</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>7</td>
</tr>
<tr>
<td>Neutral</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Disagree</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Strongly disagree</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Total</td>
<td>7</td>
<td>11</td>
<td>3</td>
<td>3</td>
<td>0</td>
<td>24</td>
</tr>
</tbody>
</table>

Table 11: Sharing musical preferences vs. feeling good

11 respondents agreed and seven strongly agreed on the statement ‘It makes me feel good when someone tells me I have a good taste of music’ (see table 11). In other words, a positive opinion of others can make most respondents feel good. Three respondents were neutral and another three claimed to not feel particularly better when someone appreciates their taste of music.

When comparing this statement with the question if the respondents like to share their musical preferences with others, we see that most of the respondents who agreed to one of the statements also
agreed to the other statement. In other words, most respondents who like to share their music taste also feel good when someone appreciates it.

![Q.6C: It makes me feel good when someone tells me I have a good taste of music](image)

Concerning question 6F, only a small amount of respondents (five) considers its friends’ opinion important. A much larger amount (13) disagreed with this statement and six of them were neutral (see table 12).

When comparing the results of question 6C with those of question 6F, we see that most respondents who agreed or strongly agreed that the appreciation of others make them feel good disagreed or strongly disagreed with the statement about the importance of what others think about their musical preferences. Eight respondents, who (strongly) agreed on question 6C, did not agree with the statement proposed in question 6F. Five respondents, who (strongly) agreed on question 6C, agreed or strongly agreed on question 6F. Five who (strongly) agreed on question 6C were neutral towards question 6F.

![Q.6D: Sometimes I adopt music preferences of my friends](image)

As table 13 shows, most of the respondents (19) agreed or strongly agreed that they sometimes adopt the music preferences of others, while three of them disagreed with this statement. Two of them find themselves in the middle and answered ‘neutral’. Most of the respondents disagreed or strongly disagreed with the proposal that they easily like an artist or song when a friend likes it. Three of them agreed on this statement and 10 answered ‘neutral’.
When comparing both variables, we see that most of the respondents who agreed to sometimes adopt the musical preferences of friends disagreed or strongly disagreed that they easily start liking music that a friend likes.

<table>
<thead>
<tr>
<th>Q.7A: Sometimes I tend to avoid mainstream products</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly agree</td>
</tr>
<tr>
<td>Q.7E: When a product becomes very popular, I lose interest in it</td>
</tr>
<tr>
<td>Strongly agree</td>
</tr>
<tr>
<td>Agree</td>
</tr>
<tr>
<td>Neutral</td>
</tr>
<tr>
<td>Disagree</td>
</tr>
<tr>
<td>Strongly disagree</td>
</tr>
<tr>
<td>I don't know</td>
</tr>
<tr>
<td>Total</td>
</tr>
</tbody>
</table>

Table 14: Losing interest in popular products vs. avoiding mainstream

More than half the respondents were opposed to the statement that a product becomes less interesting when it gets popular, as 11 respondents disagreed and two respondents strongly disagreed with it. In addition, five of them answered that they lose their interest in products that become popular (see table 14). One quarter of the respondents is neutral towards the statement.

When comparing these results to those of the question asking if they sometimes tend to avoid mainstream products, we see that seven of the respondents disagreed or strongly disagreed to avoid mainstream products and also disagreed that they lose interest in popularized products. A total of four respondents (strongly) agreed with both statements.

<table>
<thead>
<tr>
<th>Q8: Do you own a turntable and vinyl records?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
</tr>
<tr>
<td>Q4: Use of online music service</td>
</tr>
<tr>
<td>Yes</td>
</tr>
<tr>
<td>No</td>
</tr>
<tr>
<td>Total</td>
</tr>
</tbody>
</table>

Table 15: Use of online music service vs. owning vinyl records

As shown in table 15, eight of the respondents possess a turntable and vinyl records against 16 who do not. Most of the owners also use an online music service like Spotify or Deezer. Those who own vinyl records and the equipment have been asked a follow-up question, about their main reason for purchasing them.
Q6F: I consider my friends’ opinion about my music preference important

<table>
<thead>
<tr>
<th>Strongly agree</th>
<th>Agree</th>
<th>Neutral</th>
<th>Disagree</th>
<th>Strongly disagree</th>
<th>Total</th>
</tr>
</thead>
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<td>Sound quality</td>
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<td>0</td>
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<td>The physical experience</td>
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<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>The artwork</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Nostalgia</td>
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<td>0</td>
<td>2</td>
<td>3</td>
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<td>0</td>
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<td>0</td>
<td>0</td>
<td>0</td>
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<td>2</td>
</tr>
<tr>
<td>Potential increase of value over time</td>
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<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Other</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Total 1 3 0 4 0 8

Table 16: Main reason having vinyl records vs. importance of friends’ opinion

Out of the eight respondents who possess a turntable and vinyl records, three said that they have them for the nostalgic feeling, two for the sound quality, two for the collectability and one for the image that vinyl records have (see table 16).

When comparing these results to the question asking if they consider their friends’ opinion on their music taste important, two of the respondents who have vinyl records for the nostalgia said to not consider their friends’ opinion important. The person who owns vinyl records for the image strongly agreed with the importance of his or her friends’ opinion towards their taste of music.

Q10: Would you consider buying vinyl records in future?

<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>9</td>
<td>16</td>
</tr>
</tbody>
</table>

Table 17: Buying vinyl records in the future

Table 17 shows that from the 16 respondents who do not own vinyl records, seven of them would consider buying them in the future, against nine who would not.

5.2.3. Fixated consumer behaviour

According to our two interviewees, music collectors seem to have reduced in numbers since the apparition of the Internet, especially in the younger generation. Thus, we targeted them directly with one question (“What is your main reason for having vinyl records?”) and more indirectly through another question (“I would go anywhere to find an item I really want”). As shown in table 18, one third of the respondents claimed to possess a turntable and vinyl records and therefore answered question 9, about their reason for such purchase.
As explained in the previous section, the results of question 9 are undeniably mixed, with no clear unique reason explaining the consumers’ choice to purchase vinyl records. However, the trend towards the disappearance of record collectors is apparent, as only two of the owners of vinyl records purchase this product mainly for its collectability. Overall, two of the respondents defined themselves as vinyl record collectors.

To complement this first result, another question was added in order to assess the effort that consumers were willing to make in order to purchase a particular wanted product. It should be noted that the general behaviour of the respondents was here targeted as the question was not referring to musical products only.

<table>
<thead>
<tr>
<th>Q7D: I would go anywhere to find a specific item I really want</th>
<th>Strongly agree</th>
<th>Agree</th>
<th>Neutral</th>
<th>Disagree</th>
<th>Strongly disagree</th>
<th>I don't know</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Q9: What is your main reason for having them?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sound quality</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>The physical experience</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>The artwork</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Nostalgia</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>Image</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Collectibility</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Potential increase of value over time</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Other</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Do not own turntable and vinyl records</td>
<td>4</td>
<td>4</td>
<td>1</td>
<td>4</td>
<td>3</td>
<td>0</td>
<td>16</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>4</strong></td>
<td><strong>6</strong></td>
<td><strong>2</strong></td>
<td><strong>8</strong></td>
<td><strong>3</strong></td>
<td><strong>1</strong></td>
<td><strong>24</strong></td>
</tr>
</tbody>
</table>

Table 18: Main reason for having vinyl records vs. going anywhere to find a specific item

10 of the respondents agreed or strongly agreed that they would go anywhere to find a specific wanted item, while nearly the same proportion (11) disagreed or strongly disagreed (see table 18). The separation between both behaviours is thus neatly observed.

When comparing question 7D with question 9, it can be stated that 10 of the 12 respondents who (strongly) agree on question 7D, do not own vinyl records. One of the two respondents who possess vinyl records for the collectability agreed that he or she would go anywhere to find a specific item. The other one disagreed.

5.2.4 Results of the experiment

The 24 respondents were randomly divided in two groups: half of them saw a short video with charismatic people using vinyl records while the other half answered the questionnaire directly.
Overall, the first result of this experiment can be seen on the indecision of the respondents. Five levels’ Likert scales were used for several questions, with a neutral answer. For each of these questions, the group of respondents which have not seen the video had at least more than the double neutral answers than the other group.

Concerning the attitude of the respondents towards vinyl records, the experiment shows different results for the two groups. The answers to questions Q7B, Q7C, Q7F and Q7G are particularly significant.

**Q7B: I think vinyl records are for older people**

<table>
<thead>
<tr>
<th>Strongly agree</th>
<th>Agree</th>
<th>Neutral</th>
<th>Disagree</th>
<th>Strongly disagree</th>
<th>I don’t know</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Video</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>5</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>No Video</td>
<td>0</td>
<td>1</td>
<td>4</td>
<td>4</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>1</td>
<td>2</td>
<td>5</td>
<td>9</td>
<td>5</td>
<td>2</td>
</tr>
</tbody>
</table>

Table 19: Vinyl records for older people

When asked if they believed that vinyl records were for older people, four of the respondents who have not seen the video were neutral (see table 19). Only one respondent was in the group which has seen it. In addition, a large proportion of the video group disagreed or strongly disagreed with the statement, compared to half the other group (eight against six respondents). The positive answers were thus limited in both groups. Overall, the respondents disagreed mainly to this statement.

**Q7C: I consider younger consumers to be attracted to vinyl records**

<table>
<thead>
<tr>
<th>Strongly agree</th>
<th>Agree</th>
<th>Neutral</th>
<th>Disagree</th>
<th>Strongly disagree</th>
<th>I don’t know</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Video</td>
<td>0</td>
<td>5</td>
<td>3</td>
<td>2</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>No Video</td>
<td>0</td>
<td>3</td>
<td>6</td>
<td>1</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>0</td>
<td>8</td>
<td>9</td>
<td>3</td>
<td>0</td>
<td>4</td>
</tr>
</tbody>
</table>

Table 20: Younger consumers attracted to vinyl records

Table 20 shows that the most common reaction towards the statement “I consider younger consumers to be attracted to vinyl records” was neutrality. The amount of neutral answers was particularly high for the respondents who have not seen the video, as half of them opted for this answer (six), compared to a quarter of the other group (three). The members of the video group agreed for five of them that younger consumers are attracted to vinyl records, compared to only three respondents of the non-video group. As two members of each group didn’t know how to answer this question, the amount of negative answers was small for both of them.

**Q7F: I believe that vinyl records are an out-dated product**

<table>
<thead>
<tr>
<th>Strongly agree</th>
<th>Agree</th>
<th>Neutral</th>
<th>Disagree</th>
<th>Strongly disagree</th>
<th>I don’t know</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Video</td>
<td>2</td>
<td>3</td>
<td>1</td>
<td>3</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>No Video</td>
<td>0</td>
<td>3</td>
<td>2</td>
<td>4</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>2</td>
<td>6</td>
<td>3</td>
<td>7</td>
<td>4</td>
<td>2</td>
</tr>
</tbody>
</table>

Table 21: Vinyl records out-dated product

When asked if they believed that vinyl records were an out-dated product, half the respondents who have seen the video disagreed or strongly disagreed (six) (see table 21). This is a little more than the
respondents who have not seen the video (five). On the other hand, five of the respondents from the video group agreed or strongly agreed to the statement, compared to only three in the non-video group. Here again, the latter group showed more indecision, as two respondents stayed neutral and two more did not know what to answer. Overall, a third of the respondents believed that vinyl records are an outdated product.

<table>
<thead>
<tr>
<th>Q7G: I think that vinyl records would never disappear</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly agree</td>
</tr>
<tr>
<td>Video</td>
</tr>
<tr>
<td>No Video</td>
</tr>
<tr>
<td>Total</td>
</tr>
</tbody>
</table>

Table 22: Vinyl records would never disappear

As shown in table 22, half the respondents who were subjected to the visioning of the visual extract agreed with the statement that vinyl records would never disappear, compared to a quarter of the other group and an additional respondent who strongly agreed with the proposition. The proportion of respondents from the non-video group who stayed neutral is here again significant (five respondents); more than the double of the other group (two). There was one more respondent in the video group than in the non-video group who disagreed, and none strongly disagreed.

Finally, the Swedish consumers from generation Y surveyed were asked if they already owned a turntable and some vinyl records. Those who did not could then give their opinion on such potential purchase in the future. As the questionnaires were partly done in records stores and that consumers with a strong interest in music were specifically targeted, a third of the respondents were already in possession of such products (see Q8). On the other hand, two third of the respondents were not, and could then answer question 10.

It should be noted that both groups in the experiment did not have the same number of respondents in possession of vinyl records, as the survey was not designed to produce an equal result for this question. Thus, nine respondents from the video group answered question 10, compared to seven in the other group.

<table>
<thead>
<tr>
<th>Q10: Would you consider buying vinyl records in the future?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
</tr>
<tr>
<td>Video</td>
</tr>
<tr>
<td>No Video</td>
</tr>
<tr>
<td>Total</td>
</tr>
</tbody>
</table>

Table 23: Consider buying vinyl records in the future

As outlined in chapter 5.2.2, the opinions are mixed, as seven out of 16 respondents would consider purchasing vinyl records in the future, while nine would not. However, the results are neatly opposed for both groups. Six of the nine respondents who have seen the video would consider purchasing vinyl records in the future, while only one of the seven persons interrogated replied in the same way in the other group.
Chapter 6 gives an overview of the analysis between the empirical findings and the theories used in chapter 2. This section provides an analysis of the theories described in chapter 2 and the gathered data, according to the conceptual framework (figure 2) and the proposed research question and its sub-question. Finally, an overview of the foreseeable future of the record industry has been provided, as an answer to the predictive purpose of this paper.

6.1. Results of the experiment

The separation of the respondents in two groups was motivated by a hypothesis based on the perception of vinyl records. The video presented was meant to affect the perception of the Swedish members of generation Y who have seen it. The hypothesis was drafted as follows:

H1. Young consumers who have a consumption behaviour based on contrast will change their behaviour if the desired product is perceived as mainstream: they will stop buying vinyl records if it becomes a trend.

An indication of contrast behaviour was already addressed at the selection of the participants, as they were chosen according to their strong interest in music. Those selected in the record stores who browse through vinyl records might be more likely to adopt a contrasted behaviour towards music and avoid mainly mainstream products. Additionally, respondents who already possess vinyl records have most likely a positive image about this product beforehand. Furthermore, they already perceive such items as being connected to the younger generation. Thus, the video could change their behaviour, as their perception could be negative when it shows a mainstream use of vinyl records. However, their awareness of the product would not be influenced. The table below shows that three out of eight vinyl records possessors have participated in the survey that contains the video. This means that the other five respondents have not seen the video, but might increase the average positive image towards vinyl records in the results of the survey without the video.

<table>
<thead>
<tr>
<th>Q8: Do you own a turntable and vinyl records?</th>
<th>Yes</th>
<th>No</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Video</td>
<td>3</td>
<td>9</td>
<td>12</td>
</tr>
<tr>
<td>No Video</td>
<td>5</td>
<td>7</td>
<td>12</td>
</tr>
<tr>
<td>Total</td>
<td>8</td>
<td>16</td>
<td>24</td>
</tr>
</tbody>
</table>

Table 24: Possession of turntable and vinyl records between video- and non-video groups

The first effect noticed with the experiment is that the respondents who have seen the video had a stronger opinion on the questions asked. Indeed, neutral answers were limited in this group to a maximum of a quarter of the respondents, while they amounted to half of them in the other group, in some cases (question 7C, see table 20). The video thus triggered neatly differentiated answers and favoured stronger feelings about the questions asked. Overall, the respondents who have seen the video seemed to have more interest in the questionnaire, avoiding neutral and “I don’t know” responses.
Then, we tested the perception of the vinyl records in the two groups of respondents. If our hypothesis was correct, the group that has seen the video would have a more negative perception of vinyl records, as it is presented as a mainstream product. Their behaviour based on contrast would motivate them to go against this trend.

However, the results mostly showed an opposite behaviour. As we alternated positive and negative statements towards this type of records (“would never disappear”, “an out-dated product”…), we clearly saw that most respondents who have seen the video had a better perception of the product than in the other group. For example, eight respondents who have seen the video disagreed or strongly disagreed that vinyl records are for older people, compared to six of them in the other group (see question 7B, table 18). This positive perception is reflected in the answers to all questions with Likert scales. The positive results of these questions could partly be dedicated to the respondents who already possess vinyl records. However, since there were more vinyl records possessors in the non-video group, which still has a less positive perception towards the product, the impact of the vinyl records possessors on the results can be considered low.

On the other hand, as the answers from the video group were particularly distinct, the negative perception of the products was also higher than in the other group. It was however rare, as two respondents subjected to the visual extract disagreed to the statement that young consumers were attracted to vinyl records, compared to only one in the other group. One question drew a strong opposition between respondents, in each group. The statement “vinyl records are an out-dated product” divided opinions, as two respondents who saw the video strongly agreed (none in the other group) and three of them agreed. Five respondents from the video group believe that vinyl records are an out-dated product (with two strongly agreeing with the statement), which is a relatively high score for a group which predominantly has a positive perception of the product.

Thus, the video strengthened the feelings of the respondents towards vinyl records. Even if the respondents were chosen in a way favouring contrast behaviours, most of them seem to still be impacted by a mainstream image, and follow a consumer behaviour based on assimilation. On the other side, the strongest rejection of this product came also from the respondents subjected to the visual experiment. Our hypothesis that young consumers whose behaviour is based on contrast would reject a product when it becomes mainstream was not totally wrong, but it only concerns a small fraction of them, who are deeply involved in certain products.

The most interesting result concerning the experiment undoubtedly concerns question 10, where no neutral position could be adopted. When the respondents were asked if they would consider purchasing vinyl records in the next future, the experiment had a strong effect. Indeed, six of the respondents who saw the visual extract and did not possess vinyl records yet answered that they would consider such purchase in the future, compared to only one in the other group. The wide difference is linked to the impact of the charismatic characters presented in the video. Although the presentation of the video was a rather weak stimulus, it had a strong impact on the respondents. This result tends to prove that the respondents to our survey adopt mainly consumer behaviour based on assimilation.

In addition, these responses demonstrate that it is difficult to identify consumers whose consumer behaviour is strongly contrasted. As we mentioned before, music collectors are rarer nowadays in Sweden. In addition, the need for uniqueness concerns many music lovers, but on different degrees. Scarce are the young Swedish consumers who are opposed to the cultural standards set by modern
society and who are willing to change their consumption patterns because they become assimilated by the mainstream.

6.2. Contrast versus assimilation

When analysing the contrast and assimilation behaviours, we have proposed several factors in the conceptual framework that should be taken into account. Suls and Wheeler (2007) outline the difference between contrast and assimilation as being attracted to the standards set by the society on the one hand (assimilation) and being repulsed towards these standards on the other hand (contrast), which involves a certain amount of dynamism from the consumers (Parry et al, 2011). We have used a varied set of questions in the survey, as well as several interview questions in the record stores, in order to get an indication about the need for uniqueness rate among the Swedish Millennials. We first looked at the popularity of online music services like Spotify and Deezer, and most respondents (20 out of 24) admitted to use such services. However, this does not necessarily indicate a tendency towards assimilation on its own. The record store owners in Västerås and Stockholm believe that many customers search for and listen to music online, before they buy the music on record. Some buy the vinyl records for the artwork and still listen to the music in the digital way. When comparing the respondents who own vinyl records to those who use online music services, table 14 shows that most of the respondents who own vinyl records are also using an online music service. This confirms the belief of the store owners and has no direct relation to contrast and NFU.

One of the questions that could indicate a direct relation towards contrast or assimilation is the one asking if respondents sometimes tend to avoid mainstream products. However, the responses are very equally balanced with one third of the respondents that agreed on the statement, one third that did not agree and one third that was neutral.

A small tendency towards assimilation can be noticed when comparing the outcome of the propensity to avoid mainstream products with the use of online music services. From the four respondents who do not use an online music service, two of them agreed to sometimes avoid mainstream products (the other two are neutral), and from the respondents who do use an online music service, eight of them disagreed to avoid mainstream products against six who do (the other six are neutral). Lindström from Bengans in Stockholm believes that a consumers’ feeling of exclusivity and differentiation from the mainstream is what drives a lot of vinyl purchasers. The overload of virtual music makes consumers “step away from the big flow”, according to him. Our survey results show a small tendency towards the contrast theory among the respondents who possess a turntable and vinyl records. Five out of eight respondents claimed to sometimes avoid mainstream products.

When looking at the responses of the question asking if people consider their music taste as ‘unique’, only seven respondents agreed with this statement. Another seven disagreed and the rest of the respondents chose to be neutral. Therefore this question does not show a strong connection to either contrast or assimilation. The fact that most respondents were neutral could as well be related to the generally cautious character of the Swedes who might not want to emphasize their feeling of being unique.

A third indicator which shows a tendency towards contrast or assimilation is the respondents’ interest in popularized products. The results show that more than half of the respondents (13) does not lose interest in products that are becoming popular. Only five respondents do lose their interest and
therefore tend to follow the contrast theory. This outcome is confirmed with the cross-reference with the tendency to avoid mainstream products, where four respondents who (strongly) agreed to sometimes avoid mainstream products also lose interest in popularized products, and where seven respondents disagreed on the first statement, also disagreed on the second one.

With this in mind, the respondents of this experiment could generally be identified as ‘mainstream persons’, according to the 4C’s model of Young and Rubicam (n.d.). Within the 4Cs, the mainstream is the largest group of people in the world and they respond to big brands and value for money (Young and Rubicam, n.d.).

According to Belk (1988) and McCracken (1986), consumers often shape their identities with the help of the material culture. This is related to the fact that generation Y is the most materialistic generation until now. In order to acquire a popular status, the members of this generation tend to use their consumption patterns and the music they are listening to (Howe and Strauss, 2000).

Both record store owners in Västerås and Stockholm believe that younger people are picking up the vinyl records again. As mentioned earlier, Lindström believes that many consumers switch to the physical music format to step away from the mainstream. Looking at the theory of Howe and Strauss (2000), it can therefore be said that this generation tends to use the physical music formats to help shaping an identity which is different than others’.

When looking at the survey, 15 respondents like to share their musical preferences with others. Even more respondents (18) get a good feeling out of other people who appreciate their preference of music. Hence, a connection can be made towards the creative choice counterconformity concept of the NFU theory. Tepper, Bearden and Hunter (2001) describe this concept as the consumers’ search for social differences, where choices are made that are perceived as ‘good choices’ by the people around them. Although, as mentioned before, no direct relation can be found between the respondents’ answers and a high NFU, the results of the aforementioned questions indicate that the respondents feel a certain need to be appreciated by others and therefore tend to find themselves in the creative choice counterconformity concept.

When comparing the results of liking to share musical preferences with others and considering one’s taste of music as ‘unique’, we see that most of the respondents who consider themselves having a unique taste of music also like to share their musical preferences. This can be an indication that those respondents have a high NFU and a certain need to show their uniqueness to others in order to get a status of being popular. The fact that most of the respondents who like to share their musical preferences also publish their playlists or show others what they are listening to on an online music service like Spotify strengthens this theory.

On the other hand, 11 respondents like to share their musical preferences, but do not consider their musical taste as ‘unique’. These respondents might be those corresponding to ‘The Mainstream’ category of Young and Rubicam’s 4C model and have no strong feeling to be unique. However, they might feel the need to get recognition from others around them, corresponding to the belief of Baumeister (1982) and Guerin (1986). This can also be seen in table 10, which shows that 11 respondents who get a good feeling out of others liking their taste of music also like to share their musical preferences with others.

However, when looking at the importance of friends’ opinion towards one’s music preference, only five of them consider their friends’ opinion important. The reason for this contradiction might be the fact that showing a dependency on others’ opinion might weaken one’s image. This might also account for the fact that 19 respondents admitted to sometimes adopt the musical preferences of others, but only three of them agreed to easily start liking an artist or song that a friend likes. Both
questions are very similar, but they might have a different impact on one’s belief about their image towards others. Another result which shows a favour towards the creative counterconformity concept is the fact that most of the respondents (19) tend to adopt the musical preferences of their friends. On the other side, this could also indicate a certain need for similarity, where people try to get approval from others by conforming to their social norms (Baumeister 1982; Guerin 1986). Another factor that shows that there is no direct connection to a high NFU rate within the experiment participants is the fact that only one respondent who own vinyl records said that the main reason for having them is the image that it creates.

6.3. Fixated consumer behaviour

The concept of fixated consumer is in this thesis linked to record collectors, particularly vinyl records. Those vinyl records collectors have a fixated consumer behaviour in the sense that they have a strong focus on this kind of product and would put a lot of effort in getting what they want (Schiffman et al., 2008).

The first question in the survey that could indicate fixated consumer behaviour is the question about owning vinyl records. Eight respondents have answered that they own a turntable and vinyl records. Those respondents have been asked about the reason to possess these vinyl records. At this question, only two respondents chose ‘collectability’ as the main reason to have vinyl records.

One of the main characteristics of fixated consumer behaviour is that it is often seen as an addiction and one would go anywhere to find the item they want (Hirschman, 1992). A considerably large amount of respondents (10) agreed that they would go anywhere for a desired item. However, this question was intentionally drafted in a general way and did not concern music specifically. Therefore, it is combined with the reason why people possess vinyl records, especially paying attention to the option ‘collectability’.

Table 17 shows that one respondent possesses vinyl records for the collectability and tends to go anywhere to find a desired item. The other respondent who chose ‘collectability’ as the main reason for possessing vinyl records disagreed on the statement of going anywhere to find a desired item. Thus, this person would most likely give up searching for a specific record after visiting a few record stores or web sites.

According to the employee of Skivbörsen, the time that many people collect vinyl records in Sweden is past, as consumers now “collect the songs of the band, but do not buy three pressings of the same record”. He added that collecting records “takes space and is too much money for nothing”. Indeed, music lovers can virtually listen to every song produced online.

As the young Swedish consumers are heavily connected on the Internet, they do not feel the need to collect records anymore. This tendency is likely to be reproduced in most industrialised countries. Therefore, it can be said that the fixated consumer behaviour plays only a small role in this research.

6.4. Factors influencing Swedish consumers of generation Y towards physical formats of music

Most Swedish consumers from generation Y adopt a consumer behaviour based on assimilation, as it reflects an attraction to the standards (Suls and Wheeler, 2007). Indeed, according to the 4Cs theory, the mainstream group is the largest in the world (Young and Rubicam, n.d.). Consumers who reject the standards are rarer. When we tried to identify young consumers with a deep interest in music, we
expected that a decent proportion would show a strong need for uniqueness, and even that some of the respondents would qualify as music collectors. However, fixated consumer behaviour becomes rarer in the music industry. In addition, if young Swedish consumers express a certain degree of need for uniqueness, they seem still influenced by the mainstream.

The perception of young Swedish consumers towards physical music formats, and particularly vinyl records can be influenced by the circumstances in which they come across such products. Vinyl records have long been forgotten by many consumers, notably the “lost generation”, and numerous young consumers have never been connected to them. The manager of Bengans in Stockholm admitted that “8 or 9 years ago, there was basically no vinyl records in the Swedish market”. Even if these records have existed for decades, their comeback gives them a feeling of novelty, which is undoubtedly attractive for the members of generation Y.

As the survey was targeting young consumers with a strong interest in music, we could expect that most of them were familiar with this type of records. A third of the respondents were already in possession of such items, which we believe is a high proportion. However, we realised that the perception towards them was mixed. For example, eight respondents believe that vinyl records are an out-dated product.

Mostly, as we explained in the findings, the visual extract had an impact on the perception of the respondents. Firstly, it increased the interest of the respondents, as the number of neutral answers was reduced. In addition, the results were more favourable towards vinyl records in the group which has seen the video, for all the questions. Thus, it definitely influenced their answers, in a positive way.

This influence plays on two levels. First of all, the visual extract had an impact because some consumers were not really familiar with the product itself. Vinyl records are not often seen outside specialised programs on music collectors or, more recently, on disc-jockeys. The awareness of vinyl records by consumers from generation Y in Sweden needs to be improved in order to convince them to purchase these products.

This can be done indirectly, through a presence of the records in advertisements (which has been done by the car brand Mini, or Ikea), series (such as Suits, which has been used in our experiment) or even movies (Tom Cruise in his recent science-fiction movie ‘Oblivion’). Record labels can also promote their own products easily online, with the help of famous musicians. For example, Columbia records released a short video with the members of the French band Daft Punk playing the vinyl record of their new album as a teaser. This can be done at an international level but also at a regional level, with the help of local musicians.

In addition, the image given to the records is particularly important, as the young consumers surveyed seemed to pay attention to the qualities and sophistication of the people displayed in the visual extract. Records, particularly vinyl records, are definitely a premium product compared to the digital files (which can be free through illegal means), and need a corresponding image.

The manager of Bengans also believes that the object itself has sometimes more value than the music for the Swedish young consumers, as he is convinced that “a lot of younger people buy the vinyl for the artwork and they put it on their wall or in their shelves”. His view is confirmed by Ericksson, who adds that a “nice artwork is more attractive”. Thus, the covers should be particularly thought of by the artists and records labels. For example, the American band Animal Collective used a trompe-l’oeil as a cover for their album “Merriwheather post pavilion”, which was perceived as moving.
6.5. Foreseeable future of the record industry

Given the predictive purpose of this paper, an analysis of the foreseeable future of the record industry needs to be performed, based on the interviews and the results of the survey. The trend towards an increase of sales of physical formats of music in Sweden is already demonstrated by the results given by the International Federation of the Phonographic Industry. Both record store managers were confident that such increase in Sweden is linked to the consumers from generation Y. Lindström, in Bengans, mentioned that there is a lost generation for record purchasers, from 30 to 45 years old, which can explain the drop of sales for many years. Various reasons can explicate this loss of interest towards these formats, such as the advent of the Internet or the general image of the record industry.

On the other hand, younger consumers experience a return to the physical formats, especially the vinyl records, for various reasons detailed previously (nostalgia, the listening experience or even the artwork). Even if vinyl records have been mostly discussed in this paper, as the trend is remarkable, such evolution concerns also CDs. Ericksson, in Skivbörsen, explained that his store will always sell CDs, while Lindström expects a new interest in this format “as a retro thing”, particularly for collectors. He also believes that CD is “equally magic” as vinyl records for consumers below 30 years old. A surge of CDs sales could thus be witnessed in Sweden in the near future.

Our interviewees were adamant that the surge of vinyl records sales is likely to continue in Sweden. “Vinyls are coming back big time” according to Ericksson, while Lindström confirmed that “vinyls are definitely bigger for the younger audience”. As the consumers from generation Y are growing up, their spending power is increasing and they are more likely to purchase more records. In addition, the so called “lost generation” is also growing older and its impact on records sales will reduce over time. The expectations of the record store managers are confirmed by the results of our survey. It appears that a significant proportion of young consumers can be interested in the purchase of vinyl records. The experiment was crucial here, as the image given by the product had a serious impact on the results. Indeed, a majority of the respondents who have seen the visual extract considered buying vinyl records in the future (six out of nine).

It seems that the future of the record industry relies on its ability to capture consumers’ attention as the respondents who have not seen the video were not interested in purchasing vinyl records in the future, for all of them except one. This type of product needs to be seen and heard, in order to catch consumers’ interest. Although a solid basis of enthusiasts exists, the record industry needs to reach new consumers from generation Y if it wants to carry on the actual growing sales. The image given to the records through the media is particularly important, as we explained in the previous chapter. There seems to be little risk for the record industry to promote vinyl records as a mainstream product, with appearance in movies, series or advertisements. The consumers who already purchase such products are not totally opposed to the mainstream. Only few of them would stop purchasing records as they become closer to the standards. The risk exists to lose some of the consumers who have the stronger need for uniqueness, but they represent a small fraction of the population. However, the fact that the vinyl record industry is still a niche market renders this risk very limited. Indeed, most people who own vinyl records do not purchase them just to be unique, but do so for other exclusive factors such as the sound quality, nostalgia and the tangible listening experience.
7. CONCLUSIONS

The aim of the chapter is to answer the proposed research question and its sub-question, with the help of the analysis previously done:

- What determining factors influence the Swedish consumers of generation Y to buy physical music media, particularly vinyl records?
- In which way is there still a market for physical music media for the current generation Y?

The determining factors influencing the Swedish consumers of generation Y to buy physical music media, particularly vinyl records, are addressed first, with the impact of each of the concepts tackled in the paper. The market for physical music media for the current generation Y is described at the end of the chapter.

Concerning fixated consumer behaviour, the conclusion that can be drawn from our research is the slow disappearance of the traditional record collectors. Both our interviews and our survey indicate that the fixated consuming behaviour rarely applies anymore to music lovers. Indeed, only two of the eight respondents already owning vinyl records claimed to possess them for their collectability. The digitalization of the music has an impact on such behaviour, as every song can now be accessed online. Thus, some music collectors shift from the physical music formats to the digital one.

Then, the opposition between two behaviours, contrast and assimilation, offers a good theoretical basis, but proves hard to apply in practice. In practice, the members from generation Y are used to the standards set by the media and rarely oppose them directly. Store owner Lindström believes that the purchasers of vinyl records often have the need to avoid the mainstream and try to be different. Our survey results confirm this theory, since five out of eight vinyl record owners tend to avoid the mainstream. However, most of the respondents follow a mainstream approach, and thus the NFU rate among the respondents is low. Their need for uniqueness exists, but is smoothen by their desire to be popular. Thus, it is difficult to target consumers who follow a strict contrasted behaviour, as they are rare and difficult to predict.

On the other hand, the strong attraction towards the standards expressed by the Swedish members of generation Y reflects the importance of the visual media as an influence on their consumption choices. Our experiment was successful when it measured the difference in willingness to purchase vinyl records, depending on the vision of our visual extract. The young consumers who have seen the video were considering such purchase, contrary to the others.

Vinyl records do not seem to be a very well-known product among young consumers, and their perception can be influenced by the mainstream media. For example, a third of our respondents believe that vinyl records are an out-dated product. The image given should not be based on the uniqueness of the products, as contrasted behaviours are relatively rare, but should on the contrary match standard values such as success and sophistication. The digitalization of the music helps to build such an image, as records are now a premium product, opposed to mere computer files.

Swedish members of generation Y have a rather positive image of vinyl records, especially when they see them used by charismatic characters. This could have an impact on future sales. The record stores managers interviewed were confident that the sales of vinyl records will keep on increasing in Sweden, due to the growing interest of younger consumers. The digitalization of music has finally a positive impact on the records sales. As young consumers have access to more music, they can be tempted to purchase more records. Indeed, the Swedish young
record consumers often listen to music on the Internet, through a MP3 or a streaming site, before purchasing a record. The financial results provided by the International Federation of the Phonographic Industry are thus likely to be improved in the years to come. In addition, CDs could also experience the same trend, as they could become a “retro object” for a new generation, according to Lindström from Bengans. A surge in CDs’ sales could also be witnessed in the near future in Sweden.

To summarize, the determining factors that influence the Swedish consumers of generation Y to buy vinyl records, are the massive digitalization of the music industry, the influence of visual media, with the use of role models in commercials and popular TV series, and the amount of choices people have, that cause consumers to differentiate themselves from each other. Those factors are strongly influenced by the characteristics of generation Y, which are the identity shaping through consumption and the need to create a popular image on one side and conforming to social norms on the other side. Consumers with a high NFU could be particularly attracted to a niche product like vinyl records. When people with a mainstream focus notice that vinyl records are commonly used nowadays, they could be attracted to them as well. On the other hand, consumers who are already possessing vinyl records are unlikely to reject this type of product if it becomes mainstream. Indeed, they have various reasons to purchase these records, from the listening experience to the nostalgia.
8. RECOMMENDATIONS

As our thesis targets primarily the record industry, some recommendations are given to managers in this sector. Two sets of recommendations are distinguished, as record store managers and record label managers can influence young consumers in different ways. Nevertheless, it has to be taken into account that our survey has not been used to make a generalization among the Swedish population of generation Y. Therefore the recommendations given are mainly based on the data in the theoretical framework and the answers of the interviews.

In general, record store managers should emphasize the advantages of physical music formats, particularly vinyl records, and make the store attractive to people who like to browse through the records.

The store managers can improve their sales of vinyl records by promoting the artwork of the records. Most vinyl records are put in boxes in stores, a choice dictated by the limitation of space. However, as some young consumers are primarily attracted to the object, the walls of the stores should be covered by the sleeves of recent records which have interesting artworks. These sleeves are used as posters and catch the attention of the consumers, who can use it in the same way at home. Showing the vinyl artwork of artists and bands that are currently popular can attract younger people and give them the impression that vinyl records are ‘just as normal as MP3’ to use nowadays. This could particularly be effective towards consumers who strongly follow the mainstream.

In addition, the record stores could display a television screen showing various programs promoting records. Record stores traditionally play the music they intend to sell, and which corresponds to the taste of their clientele. However, the visual impact of the records, and particularly the records being played on a turntable, could influence the young customers’ interest in vinyl records. These programs could be provided by the record labels themselves, as both entities have the common objective of selling records.

The larger record store chains, with online or physical stores, can make use of famous movie stars or singers in their advertisements that play vinyl records in order to attract the young mainstream consumers.

Secondly, record label managers should try to market vinyl records as a more premium product. A mainstream image could be used, in order to attract more consumers. To do so, they could use short visual extracts where musicians play their own records or talk about them. Additionally, the video clips could feature the artwork of the records. These programs could be done in collaboration with record stores, with advices from their managers.

Record label managers should put a special emphasis on the artwork of the records, as young consumers are often more interested in the object than in the music. Indeed, they tend to listen to the songs on the Internet before purchasing a record. Thus, the sleeves of the records should be made attractive, and innovating packaging could be introduced.

But the most efficient way for record label managers to improve the perception of vinyl records is to increase the awareness of this type of product. To do so, they need to cooperate with the entertainment industry and maybe use product placement strategies. TV series or movies featuring charismatic characters playing vinyl records can have a strong influence on the consumers from generation Y.


Daft Punk video, Random access memory unbox, http://www.youtube.com/watch?v=Rr12u1tk_rM


Free Record Shop (2013), www.freerecordshop.nl


Mini Paceman, advertisement in Sweden: http://www.youtube.com/watch?v=i79MnIeqY9M


Röndell, J. (2012), “From Marketing to Marketing with Consumers”, Doctoral thesis / Företageekonomiska institutionen, Uppsala universitet. ISSN: 1103-8454, Department of Business Studies


Spotify official website, www.spotify.com


Appendix I: Transcript of the interview at Skivbörsen, Västerås

Question 1: What is your target group? Who are your regular customers?
Answer: A. Our target group would be anyone who anyone who buys records, because you never know these days. You have kids coming down the store checking for the new Paramore or Marilyn Manson record. So hopefully the new generation starting to buy music will be a regular one and will never stop.
B. We have customers from 8 years old to 90-95 years old.
A. Every store has regular customers, but we don’t have a particular age range. More young people pick up the vinyls, buy the classics.
B. A lot of 14-15 years old buy vinyls, a lot of girls.

Question 2: Are your consumers only Swedish?
Answer: A. We have travellers also. Some Japanese guys come twice a year to Sweden to look at second hand records.
B. Some other guys come from Germany, from Russia or from Finland too.
A. Stockholm is pretty close they can take the train and be there within 50 minutes.

Question 3: Do you sell a lot of newly released music? Are your customers mostly interested in new music or classics?
Answer: A. Yes, we do sell some new music as well as classics. But it’s a mix for the consumers. A lot of people buy a new album when it comes out, and then pick up some second hands records from the 70’s. I think good music will always sell.

Question 4: Can you tell us something about the music formats you are selling? What about the popularity of vinyls?
Answer: A. Vinylls is coming back big time. The record labels release the albums from the smallest artist in vinyl, even though it is limited to 500 or 1000 copies. You can see that when Melissa Horn releases a new album, everything comes in vinyl.

Question 5: We saw that you have a vinyl player at the counter; do you give customers the possibility to try the vinyls? Do customers often ask for that?
Answer: B. The used vinyls only, the new ones are film protected.
A. Consumers usually do ask to listen to second hand vinyls. We can also give samples of the music on the Internet, with YouTube.

Question 6: Do consumers ask recommendations from you?
B. Yes, especially when it comes to vinyls. They buy a record and then want something similar. Then we pick up new records in the same genre or advise a classic or even smaller group. It’s a loop.

Question 7: Some record stores decided to stop selling CDs and focus only on vinyl. Do you think this could be an evolution for you?
Answer. Both: No.
A. There will always be CDs here, it is so rooted. And I think that the record labels are paying attention, so the prices are going down. CD will sell, but I think that we will sell more vinyls in the next years. We just wait for the cassette thing to happen again (laughs).

Question 8: Do you think that your customers are mostly collectors or music lovers?
B. Music lovers definitely.
A. I think the collecting thing is over a bit. People rather buy ten different records than 10 pressings of the same one. It takes a lot of space home also. Collectors are different today, they don’t collect 100% like they used to do. They collect the songs from the bands, but don’t buy 3 different pressings from the same record. They don’t care anymore, as it’s too much money for nothing.

Question 9: Do you think that young consumers could be attracted even more to vinyls?
A. We were kids too. Even when you have all the information from the Internet, vinyls are a different thing. When you start with it, it’s a kind of a soft drug. Once you start to like it, you start to drop in the record store every week. When you play a vinyl record it’s different, you have to put some effort into it. I think people like that, and that they get bored of listening to music by pressing a button on a computer. It’s a different mind of listening to music. When you talk to people you really feel that they listen to a record when they put a vinyl on.

Question 10: Do you often talk with your customers about their reasons for choosing vinyls?
A. The thing that everybody says is that you get a break after 15-20 minutes, where you have to get out of the sofa, lift the needle of and you have 2 minutes of silence. A Cd goes for 65 minutes and usually, when you play a CD you start to skip tracks after half an hour and don’t listen to 5 last songs. I think that this little break in vinyl is important. Then I think that a lot of young consumers discover that and start to prefer to listen to the album on vinyl rather than on CD.

Question 11: Do you think that the music on the internet can have a positive impact on young consumers’ music purchase?
A. Yes, a lot of young people check out music on YouTube, we know that. People are connected all day and check out new bands. Then they come here and check out for it. And a lot of people know the pressing are limited so they come fast to get the record. The limited editions get sold pretty fast, because people know they will be worth five times their original price in short times. Some of them even do a business out of it, they make good money.

Question 12: Do you think the artwork plays an important role in vinyl purchase?
A. Yes, of course. The first thing I see with a band I have never heard of before is actually the cover. If there is a nice artwork, it’s more attractive. Some bands don’t need that, like Metallica and the Black album. They know they will sell millions of albums because they were already there. But new bands should pay attention to what they put on the cover of their albums.
Appendix II: Transcript of the interview at Bengans, Stockholm

Question 1: What is your target group? Who are your regular customers?
Answer: we have a lot of regular customers, everything from 11-12 year old up to senior citizens. Gender is kind of equal.

Question 2: Are your customers only Swedish?
[SKIPPED]

Question 3: Do you sell a lot of newly released music? Are your customers mostly interested in new music or classics?
A: Everything. I sell a lot of re-issues of classics but also people asking for the new James Blake album. So it is both old stuff and new stuff. The new stuff is a bit away from the absolute mainstream, it has a bit more credibility on vinyl.

Question 4A: Can you tell us something about the music formats you are selling? What about the popularity of vinyls?
A: This store is not been around for so long, but I worked in a bigger store before and the increase is obviously huge, if you talk in percentages. If you look 8 or 9 years ago there was basically no vinyl record on the Swedish market, maybe some online stores but not in the record store. In the first year we put a crate of old vinyls on the counter, because that’s a cool thing to do, with about 40 classics. And after the first weekend we have sold 30 or 35 of the 40 records.

Question 4B: Do you relate this increase in vinyls with the younger customers?
A: Yes, I’d say a big percentage, but nothing is 100%. Lot of older collectors they’ve never stopped buying vinyls. They ordered from outside of Sweden or from web stores and now they are actually come to physical stores again. Some of them they love that since they’ve been doing that for longer time. It is interesting that there is a lost generation in physical sales, which basically is from 30 till 45. They grew up with cd’s and saw the mass media bashing the music industry and embarrassing situations with the Napster-Metallica issue, and in late 90’s when Universal sued a Britney Spears’ fan for downloading a single song. I think this generation sees an increase of the positive energy about the mp3 area and streaming media. They think it is cool again to buy a cd or a vinyl. People say under 25 or 30, the cd is something equally magic, like the 60’s vinyl for me when I was a kid.

Question 5: We saw that you have a vinyl player at the counter; do you give customers the possibility to try the vinyls? Do customers often ask for that?
A: I prefer to play the cd if I have it, but if I don’t have it of course I will play the vinyl for them. Especially selling second hand album and people see a scratch it’s nice to try them and see if there is a problem.

Question 6: Do consumers ask recommendations from you?
A: Yes, all the time. I think record stores can give away good recommendations for customers. I think that’s the one really important for us to be around. The music you can get anywhere you want or you can listen to it. You go to record store to browse in a nice way and also the recommendations and talking about the music.
Question 7: Some record stores decided to stop selling CDs and focus only on vinyl. Do you think this could be an evolution for you?
A: Covered in question 9: I have a theory that the also the cd is kind of a retro thing for younger generation more and more, from the 90’s and 00’s. I think the CD will come back for collectors, not in total. I think it will have a bigger value again in the collector sphere.

Question 8: Do you think that your customers are mostly collectors or music lovers?
A: We have a certain amount of collectors, of course. We have a vinyl niche but we sell more CDs than vinyl (double). Customers ask for what’s on the charts. For me at least it’s important to be open to people. Everyone’s interested in buying cd or vinyl. Everyone starts somewhere with collecting vinyls or cd’s. And then you kind of find yourself somewhere.

Question 9: Do you think that young consumers could be attracted even more to vinyls?
A: Vinyls definitely are bigger for the younger audience. I have a theory that the also the cd is kind of a retro thing for younger generation more and more, from the 90’s and 00’s. I think the CD will come back for collectors, not in total. I think it will have a bigger value again in the collector sphere.

Question 10A: Do you often talk with your customers about their reasons for choosing vinyls?
A: Yes I talk about this all the time. And there is so many different reasons. To me it’s like religion, some philosophy that all these collectors have their own truth about the sound or the format. To me, I don’t care about it that much but here everybody is 100% certain about their own theory. Some say that every CD from that has been made from 2004/2005 needs to be remastered, and others say that you should not remaster because it destroys the sound of everything. Some say cd sounds better some says vinyl sounds better. But whatever people choose, whether its vinyl or cd, especially the old ones have an idea about the sound quality. I’m quite certain that a lot of younger people buy the vinyl for the artwork and they put them on their wall or in their shelves or whatever and still listen to it from the downloaded mp3 or stream.

Question 10B: Do you think they do that to differentiate themselves from the mainstream and that they want to be unique and behave in a different way?
A: Definitely. The increase for vinyl I think, I see 2 things because of the flow of music. You get run over by the new tracks and playlists. The vinyl is the opposite, you have 15-20 minutes to play one side and then you need to do something (move the needle). It’s like a tunnel vision, so you just step away from the big flow of everything. The other aspect is that it’s so exclusive. You have to have a certain type of equipment to be able to listen to it. It’s definitely something that creates an identity. The problem with music and everything is that there is not one truth anymore. People say the future of the record industries is exclusive box sets, sure. Some other says lower prices are the future, or the vinyl is the future, or Spotify is the new thing. And everything is true, but there will never be one leading format anymore. That’s how I see it.

Question 11: Do you think that the music on the internet can have a positive impact on young consumers’ music purchase?
A: Well, definitely it changes it. In the long term I think everything would gain interest in new music and that’s good for our sales too. And also it changes the thing like I said before that it’s so much more varied now. People get info from so many different places, like blogs and international website. And
you cannot order everything in bulk anymore, because there is more variety and you need less of more things. You have to know your store and your customers so you can adapt to that.

Question 12: Do you think the artwork plays an important role in vinyl purchase?
A: Covered in question 10
A: I’m quite certain that a lot of younger people buy the vinyl for the artwork and they put it on their wall or in their shelves or whatever and still listen to it from the downloaded mp3 or stream.
Appendix III: Questionnaire

1. How much time do you usually spend on listening to music in a personal setting (no public places)?
   - Less than 1 hour a week
   - 1-2 hours a week
   - 3-5 hours a week
   - 6-8 hours a week
   - 8-10 hours a week
   - More than 10 hours a week

2. Where do you spend the most time listening to music?
   - At home
   - At work
   - During travelling (portable device)
   - At a family’s or friend’s place
   - Other

3. What is / are your main reason(s) to listen to music?
   - To relax
   - Background music when working/studying
   - To dance
   - To bring up old memories
   - To change your mood
   - Other

4. Do you use any online music service, such as Spotify or Deezer? (If your answer is ‘no’, please continue to question 6)
   - Yes
   - No
5  If yes, do you publish your playlists and show others what you are listening to?

- I publish (some of) my playlists
- I show others what I'm listening to
- I do both
- I do not publish playlists neither do I show what I listen to
- I don't use any online music service

6  The following question is related to your preferences towards music. The purpose is to define how strong you agree with the statements given below, using the scale of 1 (strongly agree) to 5 (strongly disagree).

<table>
<thead>
<tr>
<th>Statement</th>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Neutral</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>I consider my taste of music as 'unique'</td>
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<tr>
<td>I like to share my musical preferences with others</td>
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<td>It makes me feel good when someone tells me I have a good taste of music</td>
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<td>Sometimes I adopt music preferences of my friends</td>
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<td>When friends like a particular artist or song, I start liking it too</td>
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<td>I consider my friends' opinion about my music preference important</td>
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</table>

7  The following question is related to your habits as a consumer. The purpose is to define how strong you agree with the statements given below, using the scale of 1 (strongly agree) to 5 (strongly disagree).

<table>
<thead>
<tr>
<th>Statement</th>
<th>1 Strongly Agree</th>
<th>2 Agree</th>
<th>3 Neutral</th>
<th>4 Disagree</th>
<th>5 Strongly Disagree</th>
<th>I don't know</th>
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<tbody>
<tr>
<td>Sometimes I tend to avoid mainstream products</td>
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<td>I think vinyl records are for older people</td>
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<td>I consider younger consumers to be attracted to vinyls</td>
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<tr>
<td>I would go anywhere to find a specific item I really want</td>
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<tr>
<td>When a product becomes very popular, I lose interest in it</td>
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<td>I believe vinyl records are an outdated product</td>
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<tr>
<td>I think vinyl records would never disappear</td>
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</table>

8  Do you own a turntable and vinyl records? (If not, please continue to question 10)

- Yes
- No
9. If you own vinyl records, what is your main reason for having them?

- Sound quality
- The physical experience (crackling surface sound, scratching, tactile handling, ...)
- The artwork
- Nostalgia (going back to the classical way of playing music)
- Image (being different than the mainstream digital music users)
- Collectibility
- Potential increase of value over time
- Other

10. If you don’t, would you consider buying turntables and vinyl records in the future?

- Yes
- No

11. What is your gender?

12. What is your age?

13. Is your nationality Swedish?

- Yes
- No

14. What is your occupation?

15. What is your current living situation?

- Living with parents
- Shared (student) accommodation
- Own accommodation, living alone
- Own accommodation, living with partner
- Own accommodation, living with partner and child(ren)