



***An investigation into the role of self-expression on
the paradoxical resurgence of vinyl in a digital
paradigm.***

A study across different age groups in Ireland.

MSc Marketing – National College of Ireland
Submitted to the National College of Ireland in August 2015

By Laura Bolger

ABSTRACT

Title:

An investigation into the role of self-expression on the paradoxical resurgence of vinyl in a digital paradigm. A study across different age groups in Ireland.

By Laura Bolger

Abstract:

This research study investigates self-expression through the selection of different music distribution archetypes including ownership, access-based and context-based models. It takes into account how media consumption has evolved in Ireland over the last decade, moving from physical music distribution to online-based channels and aligns the selection of these channels with consumer behaviour influenced by an effort to express ones self-identity.

Quantitative data was collected through the use of a structured survey using an online questionnaire. The sample selected included Irish males and females between the ages of approximately 18 and 75+ years of age. The survey was completed in full by 312 respondents.

The research report demonstrates that self-expression across music channels does not differ across age groups. It shows that self-expression across music channels is higher in males than females. The results also show that self-expression is more evident in physical music formats such as vinyl and CD's rather than their online counterparts, i.e. Apple iTunes, Spotify and online streaming. The main finding in this study shows that self-expression from vinyl consumer surpasses the level of self-expression reported across all other music channels.

This study argues against existing literature which suggests that older consumers were less likely than younger consumers to see possessions as part of their extended self. It agrees with existing literature that music as an identity forming practice is mainly connected with males rather than females.

The report concludes that the level of self-expression in vinyl consumption outweighs that of all other music channels (CD's, Online).

SUBMISSION OF THESIS AND DECLARATION

National College of Ireland
Research Students Declaration Form
(Thesis/Author Declaration Form)

Name: Laura Bolger

Student Number: x12100226

Degree for which thesis is submitted: MSc Marketing

Material submitted for award

- (a) I declare that the work has been completed by myself.

- (b) I declare that all verbatim extracts contained in the thesis have been distinguished by quotation marks and the sources of information specifically acknowledged.

- (c) My thesis will be included in electronic format in the College Institutional Repository TRAP (thesis reports and projects)

- (d) I declare that no material contained in the thesis has been used in any other submission for an academic award.

Signature of research student: Laura Bolger

Date: 31st August 2015

ACKNOWLEDGMENTS

I would like to extend my love and gratitude to my mother Maureen for her continued and incredible support during my studies and always. Without her support and help I would not have been able to complete this course.

I extend a heartfelt thank you to my son James for his love and support which helped me through the past two years as well as my sister Joan and family.

I would like to thank all the staff at the National College of Ireland including my supervisor Fabian Armendariz, Jonathan Lambert and Keith Brittle for their expert help and guidance enabling me to complete this dissertation.

I would like to thank Des Kavanagh, Managing Director at Jungheinrich Lift Truck Ltd for encouraging and making it possible for me to undertake this learning experience.

I would like to thank Paul Cullen, Head of Marketing at HMV/Xtra-vision Ireland for offering his personal time and sharing his knowledge and experience of the Irish music market for this study.

Finally I would like to say thank you to my fellow students Aine Nolan and Emily Ferns for making my time at NCI such an enjoyable experience.

TABLE OF CONTENTS

ABSTRACT.....	i
SUBMISSION OF THESIS AND DECLARATION	iii
ACKNOWLEDGMENTS.....	iv
TABLE OF CONTENTS.....	v
LIST OF TABLES.....	vii
LIST OF FIGURES.....	viii
LIST OF APPENDICES	ix
LIST OF ABBREVIATIONS	ix
Chapter 1 INTRODUCTION	1
1.1 Research Question & Objectives.....	5
1.2 Dissertation Outline	7
Chapter 2 LITERATURE REVIEW	9
2.1 Introduction	9
2.1.1 The Music Industry in Ireland	9
2.2 Consumer Behaviour.....	11
2.3 Social Identity Theory & the Self.....	12
2.4 Self-Expression & Physical Possessions.....	14
2.5 Self-Expression & Digitalisation	15
2.6 Conclusion.....	17
Chapter 3 RESEARCH AIMS, OBJECTIVES & HYPOTHESES	18
3.1 Main Research Question	18
3.2 Research Objectives and Hypotheses.....	18
Chapter 4 METHODOLOGY	20
4.1 Research Methods Rationale	20
4.2 Participants	22
4.3 Research Design	23
4.4 Questionnaire Design.....	24
4.4.1 Procedure.....	25
4.4.2 Building the Questionnaire	27
4.4.3 Pilot Test	28
4.4.4 Administering the Survey.....	29
Chapter 5 RESEARCH FINDINGS.....	30

5.1	Introduction	30
5.2	Scale Reliability Results	30
5.2.1	Self-Expression Scale Reliability Results	31
5.3	General Descriptive Statistics	31
5.3.1	Age Group Descriptive Statistics	32
5.3.2	Gender Descriptive Statistics	32
5.4	Objective One – Self-Expression Differences across Age Groups	34
5.4.1	Hypotheses Findings – H1	38
5.5	Objective Two – Self-Expression Differences and Gender	38
5.5.1	Hypotheses Findings – H2	42
5.6	Main Research Question	42
5.6.1	Analysis of Self-Expression: Vinyl -v- Digital	46
5.7	Conclusion	48
Chapter 6	CONCLUSION AND RECOMMENDATIONS	49
6.1	Study Overview	49
6.2	Discussion	51
6.2.1	Discussion of Self-Expression and Age	51
6.2.2	Discussion of Self-Expression and Gender	52
6.2.3	Discussion of Self-Expression: Physical –v- Online	52
6.2.4	Discussion of Self-Expression: Vinyl - v - Digital	53
6.3	Implications for Marketers in the Music Industry	53
6.3.1	Strategic Marketing Plan (Based on Findings)	54
6.3.2	Manufacture to Meet Demand	54
6.3.3	Integration into Live Music Events	55
6.4	Successes and Limitations	56
6.4.1	Successes	56
6.4.2	Limitations	56
6.5	Recommendations for Further Research	57
6.6	Conclusion	57

LIST OF TABLES

Table 5.1	Case Summary for Self-Expression Scale
Table 5.2	Cronbach's Alpha Result (Reliability)
Table 5.3	Age Distribution of Respondents
Table 5.4	Descriptive Statistics (Gender)
Table 5.5	Gender Summary Statistics
Table 5.6	Distribution Summary (Age Groups)
Table 5.7	Descriptive Statistics (Age Groups)
Table 5.8	Shapiro-Wilks Test of Normality (Age Groups)
Table 5.9	Kruskal-Wallis H-Test (Mean Rank)
Table 5.10	Grouping Variable (Age Group)
Table 5.11	Gender Distribution Summary
Table 5.12	Descriptive Statistics (Gender)
Table 5.13	Shapiro-Wilks Test of Normality (Gender)
Table 5.14	Mann Whitney U-Test Mean Rank (Gender)
Table 5.15	Grouping Variable (Gender)
Table 5.16	Case Summary (Physical v Online)
Table 5.17	Descriptive Statistics (Physical v Online)
Table 5.18	Shapiro-Wilks Test of Normality (Physical v Online)
Table 5.19	Mann Whitney U-Test Mean Rank (Physical v Online)
Table 5.20	Grouping Variable (Physical v Online)
Table 5.21	Case Summary (Vinyl v Digital)
Table 5.22	Descriptive Statistics (Vinyl v Digital)
Table 5.23	Shapiro-Wilks Test of Normality (Vinyl v Digital)
Table 5.24	Mann Whitney U-Test Mean Rank (Vinyl v Digital)
Table 5.25	Grouping Variables (Vinyl v Digital)

LIST OF FIGURES

- 1.1 GSK – Irish Weekly Chart Report, May 2015
- 1.2 The Structure of the Music Industry in Ireland
- 4.1 Knowledge claims, strategies of inquiry, and methods leading to approaches and the design process
- 4.2 Comparing Qualitative & Quantitative Research
- 5.1 Histogram of Respondents Age Distribution
- 5.2 Bar Chart showing Gender Distribution
- 5.3 Histogram showing self-expression in under 35's
- 5.4 Histogram showing self-expression in 35-54 age group
- 5.5 Histogram showing self-expression in ages 55+
- 5.6 Histogram showing female distribution
- 5.7 Histogram showing male distribution
- 5.8 Histogram showing self-expression in physical music formats
- 5.9 Histogram showing self-expression in online music channels
- 5.10 Histogram showing self-expression in vinyl
- 5.11 Histogram showing self-expression in digital music formats

LIST OF APPENDICES

- Appendix 1 Online questionnaire in Google Forms Mode
- Appendix 2 Pilot test (section of questionnaire)
- Appendix 3 Sample email to self-selected group for snowball sample

LIST OF ABBREVIATIONS

Name	Abbreviation
One way analysis of variance	ANOVA
Central Statistics Office	CSO
Hypothesis	H
Significant Difference Value	p=
Statistical Analysis Package	SPSS
Population Mean	μ
Cronbach Alpha Validity	α
Standard Deviation	σ
Size of Population	N
Size of Sample	n
Mean of the Sample	\bar{x}
Number	N

Chapter 1 INTRODUCTION

This dissertation investigates the current resurgence of vinyl records across different age groups in Ireland and examines the correlation between this revival and the desire to self-express one's identity through this tangible music channel. The findings offer an insight into consumer behavioural trends surrounding the revolutionised music media landscape in Ireland and offers suggestions based on the findings which may be beneficial to marketers in the ever-evolving music industry, particularly in Ireland.

Few markets have experienced such an enormous transformation over the past thirty years, as the global music industry has. Moving from an era of LP's in the 1980's, where sales peaked at 1.1 billion units in 1981 (Music Business Research, 2010), CD sales replaced LPs with sales of up to 2.5 billion units in 2000. The internet is responsible for this major transitional shift from ownership, to online access-based mediums of convenience. Music became digital, accessible, mobile and advancement in technology contributed to the fall in CD sales to \$17 billion in 2011 from their peak in 2000 (IFPI, 2012).

In 2011, Irish music retail store HMV announced that its profits had fallen by almost 90% to €465,000 compared to €4.1 million the previous year (Lynch, 2011). Mounting competition from online rivals, as well as the weak economy saw the erosion of revenues and tangible sales and as a result Irish music retail store HMV was forced to close its seventeen stores in Ireland in January 2013. Following this the restructuring firm Hilco purchased most of the company's assets and brought HMV out of administration later in 2013. Following the restructure HMV currently have nine standalone stores, including three in Northern Ireland and six in the Republic of Ireland and have fifty-two dual brand HMV/Xtravision stores and

are profitable again by getting “overheads down and our margins up, we got the consumer price down and we got consignment” (Cullen, 2015).

Despite the digitalisation of the music industry, sales of Vinyl are increasing at a rapid rate. The recent launch of Apple Music further adds to the revolution of streaming music at the same time that vinyl sales climb over 56% in the first half of 2015 in the US and UK; on track for the biggest total sales in over two decades (Vinyl Factory, 2015). This shift is evident in Ireland also, with album sales of vinyl in HMV increasing by 200% in 2014 and up 93.9% in 2015 compared to the same period in 2014 as seen in Figure 1.1 (GfK, 2015). In the US, vinyl sales aren’t just growing; they’re growing faster each year and demand at a level whereby the factories don’t have the capabilities to support. Rainbo, the oldest vinyl-pressing plant in the US and third largest in the world are currently experiencing back-logs of up to a month long as they try to meet the new demand (Forbes, 2015).

PRODUCT CATEGORY	% SHARE OF TOTAL	THIS YTD	LAST YTD	% CHANGE
SINGLE	100.0	1,554,220	1,819,994	-14.6
DOWNLOAD	99.8	1,546,373	1,810,508	-14.6
VINYL 7"	0.1	1,631	1,644	-0.8
COMPACT DISC	0.1	5,269	6,696	-21.3
VINYL 12"	0.0	672	1,012	-33.6
ALBUM	100.0	951,659	961,026	-1.0
COMPACT DISC	64.8	615,180	616,374	-0.2
DOWNLOAD	32.2	309,079	330,531	-6.5
VINYL 12"	3.0	27,314	14,090	+93.9
CASSETTE	0.0	63		
BLU-RAY	0.0	23	31	-25.8
VIDEO	100.0	1,332,434	1,468,912	-9.3
DVD	95.8	1,271,409	1,401,148	-9.3
BLU-RAY	4.2	61,026	67,765	-9.9



Irish Weekly Chart Report
 Music and Video
 Week 21 2015
 Week Ending 21st May

GfK Chart-Track
 Market Share Summary Report (Units)

Figure 1.1: Increase in vinyl album sales. Source: GfK Chart-Track(Week 21, 2015)

A recent study into vinyl's persistence and rekindling investigates the concepts of iconicity, ritual, aura and sensibility of coolness to try to explain this growing shift (Bartmanski & Woodward, 2015). This study observed there is a lacuna in knowledge in this area and states that "the phenomenon demands a synchronic inquiry into the cultural construction of the medium as well as a diachronic understanding of the social meanings that have made possible the considerable resurgence in vinyl consumption" (Bartmanski & Woodward, 2015). Further literature states that "Music should be an important field of research in consumer behaviour; however there is a lack of research to date" (Scott et al. 1990 cited in Ouellet, 2007). Supporting this argument for further investigation, evidence shows that "research has not explored consumer behaviour intention" (Lysonski & Durvasula, 2008). In light of this, this research study aims to respond to this need and further develop this literature by understanding the reasons behind the resurgence of vinyl in this digital age, with a focus on the desire to self-express ones identity through this tangible form music channel.

Music distribution models consisting of the ownership model, the access based model and the context model co-exist serving different market niches (Wickström, 2012). The ownership model relates to owning the tangible product, such as CD's or Vinyl and music consumers value the tactile properties of the products (Giles, Pietrzykowski & Clark, 2007), have a strong emotional attachment and act as one of their "most important identity markers" (Wickström, 2012). On the other hand access-based models include online digital music services. Wickström (2012) questions the traditional importance of the record

collection as an identity marker and highlights the ambiguity surrounding its relevance in an access based model. Access based models seem to provide a service rather than a product and although social media allows people to share the music they listen to, one questions if the vinyl revival could be a response to a lack of self-expression through access-based models. Has music become commoditised in the digital form? Despite the convenience of online music, could it be that people long for the experience of searching, buying, owning and collecting a physical, nostalgic, iconic product offering slower gratification? Accordingly, the findings of this study will allow a clearer understanding of this possibility by focusing on the role of self-expression.

By taking these findings into consideration, this study aims to investigate the role that self-expression plays in the current vinyl resurgence in a digital age, with a particular focus on possessions as a facet of the self, the digital revolution and vinyl resurgence. It will help to understand the impact of the Self on vinyl collections and in turn this will give valuable information to marketers within the music industry in a time when revenues are depleted due to digitalisation. To achieve this, the main research question and sub-objectives will be used as the structure of the methodology design and subsequent data collection instrument (Saunders, Lewis and Thornhill, 2009 pg.43).

1.1 Research Question & Objectives

In order to develop the main research question and subsequent research objectives, the key independent variables include physical and online music channels, age groups and gender and the dependent variable is self-expression.

Therefore, based on music media consumption across different age groups in Ireland, the main research question asks:

Is there a difference between the levels of self-expression across physical music archetypes in comparison to their online counterparts?

In order to develop this question further, two sub-objectives are to be investigated:

To measure if self-expression through music channels changes as people get older, comparing over-55s to under-35s.

To measure if gender impacts self-expression through music distribution channels.

The methodology used to answer this proposed research question and sub-objectives will be deductive in its approach building on previous theory that suggests that people use material possessions as extensions of themselves, i.e., as self-expressive (Morrison & Johnson, 2011). The method that will be used to gather data will be snowball sampling

through the distribution of a hyperlink in an email to self-selected recipients and the use of social media websites including Facebook and LinkedIn. Snowball sampling is a “non-probability sampling procedure in which subsequent respondents are obtained from information provided by initial respondents” (Saunders, Lewis & Thornhill, 2012: 682). In order to reach the niche sample music consumers, i.e. vinyl lovers, it was necessary to forward this link to a large number of vinyl forums across Ireland such as Discogs and many others for completion of the survey. A snow-ball sample from self-selection would not give access to this particular section of responses. Following the initial email prompt, participants will be asked to forward the hyperlink on to their contacts who they feel will have an interest in completing the survey. It is expected that the sample age will range will be between 18 and 75 years of age.

Quantitative research will be used in order to answer the proposed research question and further sub-objectives by the use of a questionnaire. By using a quantitative research method “survey research strategy is normally conducted through the use of a questionnaire” (Saunders et al. 2012:163).

The rationale for using this approach is outlined in detail in the methodology section. From this, the analysis of the findings will answer the main research objectives and hypotheses and will generate understanding and recommendations for marketers in the music industry in an effort to increase revenue return in this industry.

1.2 Dissertation Outline

Chapter 2 – Literature Review

Chapter two begins with an introduction and overview of the Irish music industry, followed by an in-depth literature review. The main purpose of the literature review is to position the research study “within its wider context and to show the reader how your study supplements the work that has already been done on the topic” (Saunders et. al., 2012:603). The relevant theory and concepts supporting this research study are critiqued including: (1) Consumer behaviour, (2) Social Identity Theory and the Self (3) the Self and physical possessions and (4) the Self and digitalisation.

Chapter 3 – Research Question, Objectives & Hypotheses

Chapter three outlines the research aims, objectives and hypotheses of the study. This chapter outlines the main research question, subsequent objectives and hypotheses which are to be investigated in this research study.

Chapter 4 - Methodology

Chapter four will detail the research methodology used in this study. It will outline the sample used, research design as well as the instrument used to carry out this research. The methodology selected to answer the research questions will be justified in this section. Also considered are alternative methodologies that may have also been used.

Chapter 5 – Research Findings

Chapter five contains detailed and creative analysis of the data and result findings. Data received is synthesised with relevant supporting theory. The findings are broken down into four sections, outlining the demographics of the study, the main research question

and subsequent two sub-objectives. Conclusions are offered which appreciate the limitations and implications of the study.

Chapter 6 – Conclusion and Recommendations

Chapter six discusses the research findings and critically evaluates them against the existing theoretical framework. Recommendations and practical considerations are proposed for the Irish music industry and limitations of the study are outlined.

Chapter 2 LITERATURE REVIEW

2.1 Introduction

In order to position the research question and sub-objectives within an existing theoretical framework, a comprehensive number of academic journals and data sources were examined and the most relevant pieces of literature has been selected to construct the literature review for this study. The literature review is divided into six sections. Firstly, a brief overview of the music industry in Ireland followed by five sections including consumer behaviour, Social Identity Theory and the Self, the Self and physical possessions and the Self and digitalisation. These areas were selected as they each relate to the main research objectives of the study.

2.1.1 The Music Industry in Ireland

The Irish music industry contributes €473 million to the Irish economy; the sum of €291 million from the core music industry, €88.6 million from consumer spending and €93.8 million from the music supply chain (IMRO/Deloitte, 2015). The music industry contributes substantially to the Irish economy by supporting over 11,510 jobs in Ireland; 9,030 direct and 2,480 indirect (IMRO/Deloitte, 2015). Music is at the heart of national Irish culture and this reputation of culture and creativity penetrates international boundaries as a universal language. The influence of the music sector in Ireland also impacts indirectly on the Irish economy, for example tourism. Tourism to Ireland has seen a continuous increase in figures since 2010 with 7.6 million trips to Ireland by non-residents in 2014 (Central Statistics Office, 2015) and music promotes Ireland to tourists on a global stage. Irish artists that appeal to international audiences bring in export

revenues for Ireland and Ireland's reputation for a creativity hub of innovation is a driving factor for foreign investment.

There are four major record labels that dominate the music industry; Sony Music Entertainment, Universal Music Group, Warner Music Group and EMI. Between these companies, they serve a multitude of different markets and geographical regions (Bonner & O'Higgins, 2010). The overall music industry is based on "the creation and exploitation of music-based intellectual properties" (Wickström, 2014). From this stems three integral parts of the music industry core including: music recording companies responsible for recording and distributing music, music licensing companies involved in business and licensing and the live music industry responsible for tours and concerts (Wickström, 2014). Although these are at the core of the music industry in Ireland, there are many other direct and indirect players that all play a part in supporting the industry. The structure of the Irish music industry is shown in Figure 2.2.

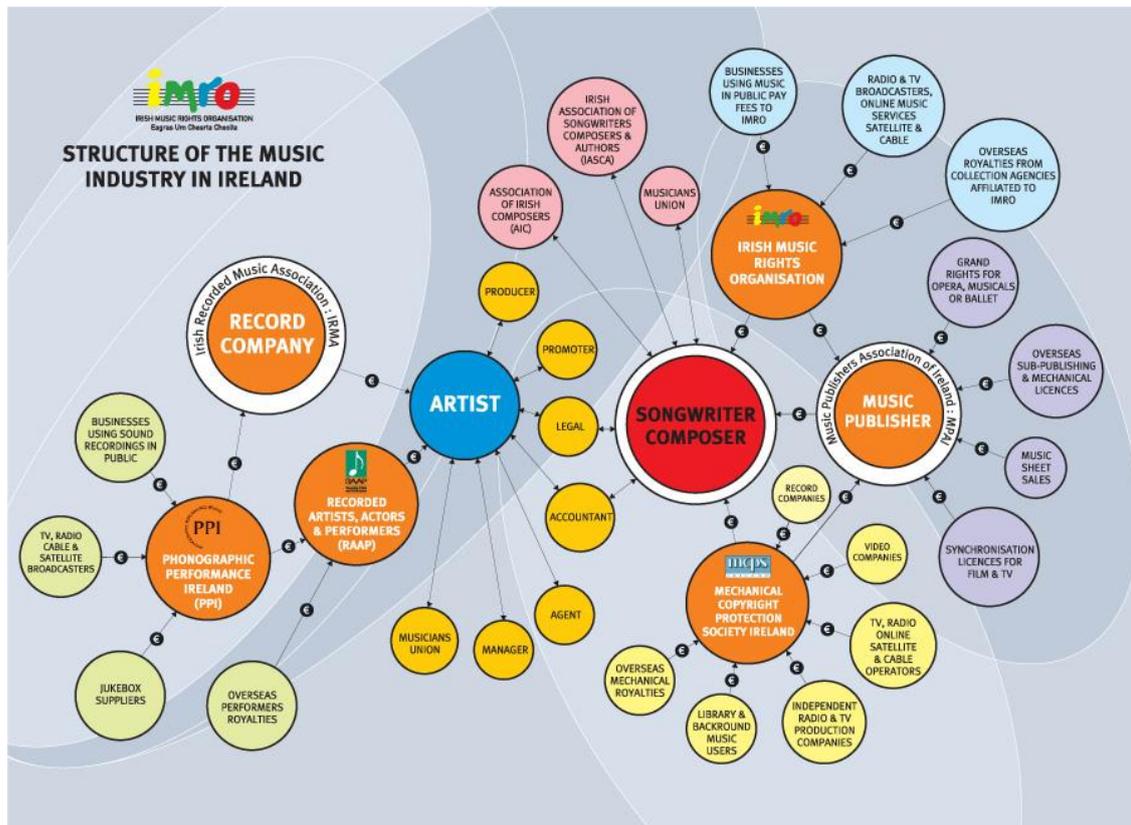


Figure 2.1: Structure of the Music Industry in Ireland. Source: IMRO (2015)

2.2 Consumer Behaviour

The field of consumer behaviour investigates the processes whereby people satisfy their personal needs or desires through the selection, purchase, use and disposal of products, services, ideas or experiences (Solomon, 2013). This definition of consumer behaviour is similar to the definition of marketing offered by the American Marketing Association that states “marketing is the activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners and society at large” (AMA, 2013). However, instead of focusing on the organisational structure of these activities, such as developing a product or delivering it, the consumer behaviour discipline investigates the consumer experience or satisfaction with

particular products. A strong understanding of why people behave a certain way can provide valuable information that can then be used to develop or construct best marketing practice.

2.3 Social Identity Theory & the Self

The Self and self-identity refers to a sense of who we are as individuals and what we do. The original Self is usually attributed to James (1890) who made distinctions between the knower (self as I) and the known (self as me). In this construct, the I is the thinking, behavioural influencer while the Me is a collection of the material which includes the body and possessions, the inner which relates to our attitudes and the social which corresponds to our identities which are recognised ourselves and others (Kliene & Kliene,1993). Originally formulated by Tajifel & Turner (1980), Social Identity Theory conceptualises social behaviour. Literature suggests that social identity theory focuses on three key ideas that underpins daily life (Kleine, Schultz & Kliene, Kiernan, 1992) and suggests that:

1. Most of daily life constitutes doing something (e.g. eating, working)
2. Doing requires having possessions
3. Doing/having is largely social in nature (i.e. that our behaviour is influenced by the physical or symbolic presence of others)

Social identity theory can be used to suggest a connection between ones possessions, in this case ones music collections and the role this plays as an instrument in enacting their social identity in order to portray ones sense of self or self-identity. The concept of self-identity can be considered as a motivator in selecting particular channels of music which may be considered an instrument of self-expression. Gidden (1999) identifies, particularly in post-

modernity, that 'identity work' is social behaviour that is individual and detailed and involves making choices about what to do, how to act and who to be. Other literature suggests that given the importance of music within people's lives that it influences how one sees the world and themselves and "contend that music crucially influences our identity" (MacDonald, Hargreaves and Miell, 2002). Consistent with this view of music and the self, there is a consensus across other literature that music plays a fundamental role in the development, negotiation and maintenance of our identities (MacDonald et. al.2002; Roe 1999; Stålhammer 2006). The role of self-identity incorporates meaning associated with a categorisation of the self and forms a set of standards that guides behaviour (Stets & Burke, 2000). In contrast to this however, some researchers have argued that self-identity is nothing more than a reflection of past behaviour (Rise, Sheeran & Hukkelberg, 2010). However, many researchers have agreed that music is often used as a young persons 'badge of identity' signalling to the world aspects of the self (Tarrant, North, AC, Hargreaves DJ., 2002; MacDonald and Miell, 2000). Tarrant et al. (2000) also highlight the importance of music as an identity marker in particular for young people, identifying that music preferences are common among peers in within groups, providing collective identities. Furthermore, De Nora (2000) adopts a sociological view of how music is engrained in everyday life and clearly draws a link between the importance of music and construction of the self. In the context of the research question, it can be suggested that music provides a modern connection between consumption and self-identity and this may imply that vinyl music may be chosen as an instrument to express ones self-identity.

2.4 Self-Expression & Physical Possessions

For the purpose of this study the author will summarise existing literature concerning the Self and possessions and later the Self in a digital world which will support the argument in this study that digitalisation removes the ability to express ones self-identity therefore leading to a resurgence of music in the physical form.

Lacher and Mizerski (1994) developed a theoretical model in an attempt to identify factors surrounding consumer decisions to purchase music. This model was based on emotional responses to the music which in turn is a factor in music collecting. Giles et al., (2007) develop this theory further by focusing on the significance that the collection of recorded music holds for the owner rather than past or future buying behaviour. Belk (1995) offered a definition of collecting which argues that collected objects are “removed from ordinary use”. This definition was rejected by Giles et al., (2007) who argues that this definition does not apply to most recorded music in the physical form and certainly not to electronic collections. The question is put forward concerning the connection of the characteristics of hard copy music, such as music records in the physical form, and the value they create in our lives (Giles et. al., 2007). It has been argued that personal possessions are valued in relation to the level of personal meaning the consumer attributes to them and in particular when they are used in displays of personal identity whereby meaning is transferred from the product to the Self (Tian, Bearden & Hunter, 2001). This may imply that consumers select possessions in an effort to identify themselves to others. Material possessions may have the power to differentiate one person from another, enabling self-expression of individuality. Furthermore, Dittmar (2004) concluded that ‘hard’ record collections act as a

cultural autobiography for their owners, as they attach them to specific times or moments in their lives.

2.5 Self-Expression & Digitalisation

If possessions are used as a means of self-expression, how has the digital music revolution affected this? When music is purchased, shared, streamed or collected online, this appears to remove the experience of going to a music store, browsing through records and identifying an evoked set of artists or albums. It appears to provide instant gratification, whereas seeking, selecting, purchasing and collecting physical items of music, such as vinyl, may offer an experience that is not available in an online medium. A recent study refreshes original theory relating to the extended self in a digital context and states that “it is evident that the current wave of digital technologies is fundamentally changing consumer behaviour in ways that have significant implications for the formulation of the extended self” and adds that the need to extend the self in a digital world is more vital than ever. In addition, Belk considers the idea of dematerialisation; electronic steams of what once were items of possession. Consistent with this is the reflection of Walter Benjamin’s (1930/1968) “unpacking my library” and what may be lost through dematerialisation:

“For Benjamin, collecting was a passion, erotic at heart, and like all such passions it approached the soul of its object through the body, through the object’s physical manifestation and the history written palpably on its surfaces. Benjamin loved his books not so much for the words they contained as for the indissoluble blend of content, craft, and wear-and-tear that told the story of each book’s fateful journey to its place in his library” (Dibbell, 2000).

In contrast to this apparent loss, the idea of being able to share enthusiasm with a much broader imagined community is recognised (Born, 2011).

A number of studies exist with contradictory arguments both supporting and rejecting the idea that consumers can become attached to virtual possessions similarly as they can be to material possessions.

Lehdonvirta (2012) traces the development of digitalisation in consumer culture and argues that virtual goods are no less real or able to satisfy desires than material goods. If this argument is applied to this study, it would reject the idea that online music consumption is an inadequate means of expressing the Self. In contrast to this, Denegri-Knott and Molesworth (2010) argue that digital goods may work differently in comparison to material goods and suggest that digital consumption differs from material consumption as the digital object lacks material substance. However, Belk (2013) noted that these arguments stop short of answering the question of whether virtual possessions are capable of attachment, self-extension and other features associated with material self-extending possessions. Siddiqui and Turley (2006) identified that there may be uncertainty surrounding the ownership of digital goods, leading to the creation of back-up copies and as a result a less authentic regard for digital possessions in comparison to material goods. They support the argument in this study by affirming that the lesser physical presence of music, i.e. without the discs, covers, cases makes these possessions less a part of the extended Self. Furthermore, other findings show that digital music is perceived as having less monetary and emotional value than its physical counterparts on Vinyl or CD (Fox 2004; Mc Court 2005; Styven 2010). The idea that digital files can be deleted easily in comparison their physical

counterparts, as well as the lack of ability to display music files have been cited as reasons why consumers prefer CD's or Vinyl records (Brown and Sellen, 2006).

In the context of this research question, this may imply that digital music forms may not contain the characteristics required in order for consumers to use these channels as a means of self-expression. The recent vinyl resurgence may be due to this digital void. Given that music consumption has shifted dramatically to a digital landscape, the Nielsen report shows a spike in vinyl record sales that were up to 40% on the previous year, indicating that "there's still a place for that prized artefact containing a pristine recording of your favourite music. Magic as always, happens in niches" (Dingle, 2014).

2.6 Conclusion

This chapter examined existing theoretical framework relating to the main and subsequent research questions to be investigated in this study. Following an overview of the Irish music industry, the areas of consumer behaviour, social identity theory and the self, self-expression and physical possessions and self-expression and digitalisation were dissected and critiqued in order to situate this study within existing literature.

The next section proposes the research aims, objectives and hypotheses of this study.

Chapter 3 RESEARCH AIMS, OBJECTIVES & HYPOTHESES

For this study, one main research question and two sub-objectives have been investigated.

Two subsequent hypotheses have been outlined.

3.1 Main Research Question

Is there a difference between the levels of self-expression across physical music archetypes in comparison to their online counterparts?

3.2 Research Objectives and Hypotheses

Objective 1 – Measure the levels of self-expression among Irish music consumers and identify if they differ with age, specifically focusing on over-55 age groups compared to under-35s.

The purpose of objective one is to measure if self-expression differ with age and to find evidence that self-expression through music and the selection of music distribution channels exists agreeing with previous evidence that people can use possessions as instruments of self-expression (Morrison & Johnson, 2011). Cushing (2012) reports that older consumers between the ages of 58-67 were less likely than younger consumers to see digital possessions as part of their extended self. Based on this literature the following hypothesis is proposed:

H1 *Self-expression levels will decrease with age, comparing over 55's with under 35's.*

Objective 2 – To measure if gender plays a role in the extent of self-expression through the selection of music distribution channels.

The purpose of objective two is to measure the impact that gender has on self-expression through music distribution channel selection. Werner (2009) analyses how music use and new technologies intersect with the construction of gender and reported that the female music consumption including online sharing of music through MSN messenger holds an important place in identity formation. Straw (1997) argues that collecting records as an identity-forming practice is mainly connected with white middle class men and Werner (2009) supports this argument by revealing that the majority of females studied did not collect music. Based on the gender differences identified in this literature, the following hypothesis is proposed:

H2 The level of self-expression across music distribution channels among men will be higher than that of women.

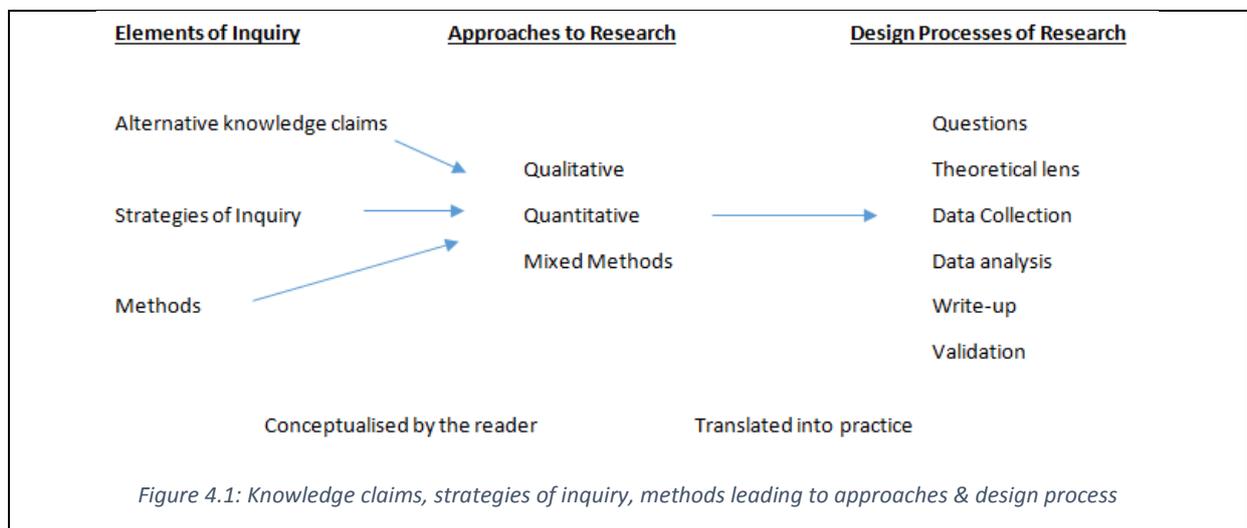
In order to meet the aims of the study, by answering the research questions and proposed Hypotheses, an appropriate methodology has been selected and fully outlined in the next section.

Chapter 4 METHODOLOGY

4.1 Research Methods Rationale

The methodology chapter includes a discussion of both theoretical issues and the practical matters of data collection (Oliver, 2014). Methodology is the “theory of how research should be undertaken, including the theoretical and philosophical assumptions upon which research is based on the implications of these for the method or methods adopted” (Saunders et al., 2012:674). The methodology chapter expands on the research aims and previous research conducted in this area and explains the research design of the study.

The three main approaches which may be selected for this research include qualitative, quantitative and a mixed methods approach. Crotty (1998) established a framework of design for research and examines four components of the research process which is detailed below in Figure 4.1.



Creswell (2013), proposed four interrelated questions that determine the selection of design research including:

1. What epistemology? The theoretical of knowledge embedded in the theoretical perspective and informs the research
2. What theoretical perspective? The philosophical stance underling the methodology
3. What methodology? The strategy linking methods to outcomes
4. What methods? The technique adopted for use. e.g. questionnaire, interview

For the purpose of this study, the author compared qualitative and quantitative research options which could have been adopted to reach the overall main objectives. These comparisons are outlined in this table below (Othman, 2011):

COMPARING QUALITATIVE & QUANTITATIVE RESEARCH

Qualitative Research	RESEARCH ASPECT	Quantitative Research
Discover Ideas, with General Research Objects	COMMON PURPOSE	Test Hypotheses or Specific Research Questions
Observe and Interpret	APPROACH	Measure and Test
Unstructured. Free Form	DATA COLLECTION APPROACH	Structured Response Categories Provided
Research is intimately involved. Results are subjective	RESEARCHER INDEPENDENCE	Researcher uninvolved Observer. Results are Objective
Small samples –Often in Natural setting	SAMPLES	Large samples to Produce Generalizable Results [Results that Apply to Other Situations]

SHAYA'AO THMAN

Figure 4.2: Comparing Qualitative & Quantitative Research

As this study is investigating a large number of Irish people across different age groups, it was important to survey a wide breadth of people in order to elicit sufficient data required. It was decided that an online questionnaire was the most practical means of sampling in order to gather sufficient data to validate the findings, gain understanding and address the

lacuna in current literature. Because the aims of the study require measurement, this “suggests the existence of precise attitudes which are susceptible to quantification” and “suggests a positivist epistemology” which “may lead to the use of measurement scales within a questionnaire (Oliver, 2014).

Saunders et al (2007) suggests two methods of approach; deductive and inductive. For the purpose of this study a deductive approach has been selected. This aims at testing existing theory rather than an inductive approach which would be concerned with generating new theory from the data. Saunders et al (2007) also suggests that a deductive approach can “explain causal relationships between concepts and variables”. A deductive approach allows for testing of hypotheses (H) and previous theory through the use of quantitative measurements including questionnaires. In contrast to this method, an inductive approach involves the use of ethnographic techniques such as interviews, and resulting data is then open to interpretation from the interviewee. A deductive approach through the use of a questionnaire provides consistency, as each respondent is given the same questions. This prevents inconsistencies that may arise using a qualitative approach.

4.2 Participants

The sample group of between 250 and 350 Irish people was selected across different age groups which also indicated gender, marital status and employment status. A mono method of research was chosen, i.e. a “single data collection technique” (Saunders et. al., 2012:163) was used. This research is quantitative and relies on the instruments employed, in this case an online questionnaire, to gather data and analyse/measure it (Riley et al., 2012). Initially a wide range of participants were self-selected in order to generate a large sample size.

However, following a review of responses there was a large digital response across all ages but it was apparent that there was a requirement to narrow the sample by focusing on a particular sample group in order to gain insight into the niche vinyl market. Known as a purposive sample, “the researcher identifies certain respondents as being potentially able to provide useful data on the research subject” (Oliver, 2014). Vinyl users were selected through social media channels in order to obtain these special insights and from this a snowball sampling effect followed resulting in a large sample collection.

4.3 Research Design

According to Oliver (2014), the research design “is often used to refer to the pragmatic aspects of the way the research was conducted”. A quantitative method was used in this study. This method was selected because quantitative research is based on measurement and is conducted in a systematic, controlled manner enabling researchers to perform statistical tests and analyse differences between groups (Hagan, 2014). In this case, a structured survey was conducted in the form of an online questionnaire and differences in self-expression was measured across difference age groups in Ireland.

Questionnaires are used in “conducting quantitative research, where the researcher wants to profile the sample in terms of numbers or to be able to count the frequency of occurrence of opinions, attitudes, experiences, processes, behaviours, or predictions” (Rowley, 2014). For the purpose of this study it was necessary to sample a large number of people through niche channels and the use of the questionnaire was selected as the ideal instrument to gather the required data. Rowley (2014) also states that one of the main advantages of questionnaires is the “ability to make contact with and gather responses from

a relatively large number of people in scattered and possibly remote locations” and are typically used where the objective is to profile the population. Using a structured questionnaire ensured consistency in the delivery of the questions.

The main independent variables in this study are age and gender and self-expression is the dependent variable. Other fields of information were gathered such as marital status and employment status, however the main independent variables are age and gender.

Following establishing the key variables in this study and selection of the preferred research design, the questionnaire itself was designed.

4.4 Questionnaire Design

A survey can be considered to be a complex process of communication whereby the product of interaction between researchers and respondents leads to the sharing and creating of meaning (Foddy, 1993). Firstly the researcher must consider the research questions and hypotheses to be addressed and ensure that the questionnaire is designed in order to generate the required information from the responses. The questionnaire used in this study was designed with the main research objectives at the heart of the design process, while also ensuring a large sample reach. The questionnaire was web-based “self-completed questionnaire” which allowed easy distribution across various online channels and shareability across various different online platforms such as email and social media sites.

4.4.1 Procedure

Questions within the survey were examined and it was decided that some terminology used would be defined at the beginning of each question, in order to minimise any confusion in relation to the meaning and understand of the questions. The terms self-identity, self-expression and self-concept were defined as the following:

- Self-identity: Recognition of one's potential and qualities as an individual, in relation to social context
- Self-expression: The expression of one's feelings, thoughts or ideas, especially in writing, art, music or dance
- Self-concept: An idea of the Self, constructed from the beliefs one holds about oneself and the responses of others.

Each section of the survey questionnaire offered required information for the research question and sub-objectives. Each section of the questionnaire is explained:

Introduction

The introduction to the questionnaire explained the purpose of the request, detailed that there were 14 closed questions in total to answer and that the average amount of time it would take to complete the questionnaire was three minutes. In order to initiate a snow-ball sampling technique the researcher explained that a large number of responses were required and requested that the questionnaire be forwarded on to their own contacts for completion and so on. The link to the Google Forms questionnaire was included in the email and confidentiality in relation to the recipients' information and responses was

ensured by explaining that the information would only be used for the purpose of this academic study only, in accordance with the Market Research Code of Conduct 2014.

Demographics

The first section of the questionnaire recorded participants' demographics including age group, gender, marital status, Irish nationality and employment status. Closed questions were used and it was necessary for the respondent to answer each question before it was possible to move on to the next, ensuring completion of the required questions.

Music Channel Preferences

The second section was concerned with identifying the music channel preference of the recipients. The questions in this section enabled categorisation of responses into vinyl, CD's and online mediums including Apple iTunes, access-based music channels such as Spotify and other online streaming channels.

Self-expression Scale

The third and final section of the questionnaire measured the level of self-expression. This was a pre-defined scale that was identified in a previous study by Morrison and Johnson (2011). This scale to measure self-expression was reliable and all questions were used in full in this study. The responses were measured on a seven point Likert scale, which is consistent with the original format of the scale, ensuring consistency. The Likert scale used

gathered responses numerically and ranged from 1 = Strongly Disagree, 2=Disagree, 3=Somewhat Disagree, 4=Neither Agree nor Disagree, 5=Somewhat Agree, 6=Agree & 7=Strongly Agree.

Close of Questionnaire

All questions were short, one-answer, closed questions which was used in order to ensure that the questionnaire was simple in functionality and ensured that it was not time consuming for the recipients, which otherwise may have resulted in a lower sample size of responses. Respondents were thanked for taking the time to complete the questionnaire.

4.4.2 Building the Questionnaire

The researcher initially began building the questionnaire by using the online-based survey tools Qualtrics and Survey Monkey. Limitations were evident in both of these free online software options. Survey Monkey was free to use, but only up to a certain amount of questions which limited the number of questions that could be administered. The Qualtrics survey tool allowed the questionnaire to be designed but following a couple of attempts to change the information in the questionnaire structure, the software failed to recognise these changes. In favour of these options, the Google Forms tool was used to create the questionnaire (Appendix 1.1). This tool proved to be ideal, as it was easy to use, responses to the questions were forced in order to avoid gaps appearing in the data and the overall appearance of the questionnaire was aesthetically appealing. The Google Form tool automatically saved changes made while creating the questionnaire and saved it directly into Google Drive. Google Form allowed selection of multiple choice questions, text

answers as well as a seven point Likert scale response which allowed the questionnaire to be built as required. It also produced a short web-based link which would allow easy distribution to the sample. One of the most beneficial advantages of using Google Forms was that responses were automatically updated on an Excel file for ease of data collection and analysis. The next step was to test the functionality of the questionnaire by means of a pilot test.

4.4.3 Pilot Test

According to Rothgeb (2008), pilot testing is one of the most critical aspects of a successful survey operation in order for good survey data results. The purpose of carrying out this pilot test was to identify any problematic areas that might be encountered during the process of undertaking the questionnaire. The pilot test was sent by an email hyperlink to six respondents, both male and female and they were informed that they were selected as a small pilot group in order to gain feedback relating to areas that could be improved. The email requested a response by a defined date and informed the respondent that there were 17 questions in total to answer (Appendix 3). The section at the end of the questionnaire contained open-ended answers and was designed for the pilot group only. This feedback section included questions in order to identify the following: (Appendix 2)

- The length of time it took them to complete the questionnaire
- If there was any parts of the questionnaire that was ambiguous
- If any changes were required

There was a 100 per cent feedback response from the pilot group of six respondents. All questions were answered fully and the information showed that the questionnaire took an

average of three minutes to complete. The overall feedback was positive and no changes were required prior to administering the survey.

4.4.4 Administering the Survey

Once the pilot test was complete and the researcher was satisfied with the functionality of the questionnaire, the last section of the questionnaire was removed as this applied to the pilot group only. Following this change, Google Forms generated a new hyperlink which allowed web-access to the questionnaire online. This enabled the hyperlink to be distributed by email using the snowball sampling technique. Literature suggests that the snowball sampling method is a useful method whereby one subject gives the information to another, who in turn gives the information to a third person, and so on (Vogt,2005). Email addresses of self-selected participants were gathered and an email was sent to these recipients explaining the purpose of the survey and the hyperlink. This email ensured recipients anonymity and use of data for the purpose of this survey only. (Appendix 4) As the input of vinyl consumers was required and is a niche market, it was necessary to target this group individually through online forums and social media platforms including Facebook and Twitter. Again, the purpose of the study was explained and the hyperlink was attached for completion. Various Irish vinyl specific pages targeted on Facebook included Tower Records, Record Planet, Music on Vinyl, Juno Records, FACT Magazine, I love Vinyl, The Vinyl Factory, Discogs and Vinyl and Wine. I created a Twitter account specifically for the purpose of this study and sent eighteen tweets to vinyl specific Twitter pages. From these Tweets, eight people re-tweeted my link to their followers, which provided a positive snowballing effect on social media.

Chapter 5 RESEARCH FINDINGS

5.1 Introduction

Following the gathering of raw data through Google Forms, all of this information was then coded into numerical format, imported into SPSS Statistics software and research findings were analysed in this. Statistics “is the study of the various techniques of giving meaning to untreated or raw data” (Burton, Carrol & Wall, 2002). The aim of this section is to utilise the data received in order to satisfy the research objectives previously outlined in the methodology chapter. The author has divided this section into five main sections. The first section details the reliability analysis of the scale used to measure self-expression. The second section provides an overview of the demographic profile of the respondents including variables such as age and gender distributions. The third and subsequent sections include various tests including Mann-Whiney U Tests and the Krustal-Wallis H-Test which analyse the research findings in terms of the main and sub-objectives of the study. Combinations of tables and charts have been used in order to present the findings.

5.2 Scale Reliability Results

The reliability and consistency of the surveys instrument is measured in order to ensure that all items are measuring the same latent concept. Cronbach’s Alpha is used “to measure the consistencies of responses to a set of questions that are combined as a scale to measure a concept” (Saunders et al., 2012:430). The scale used to determine the level of self-expression was derived from a previous study carried out whereby $\alpha = 0.92$ (Grewal, Mehta & Kardes, 2000). However, in order to test the validity of the psychometric test within the

context of this study, this test was carried out again, analysing the six pre-determined questions to measure self-expression.

5.2.1 Self-Expression Scale Reliability Results

		N	%
Cases	Valid	312	100.0
	Excluded ^a	0	.0
	Total	312	100.0

a. Listwise deletion based on all variables in the procedure.

Cronbach's Alpha	N of Items
.941	6

Table 5.1 - Case Summary for Self-Expression Scale

Table 5.2 - Cronbach's Alpha Result (Reliability)

Since Cronbach Alpha values >0.7 indicate a positive internal reliability of the scale being used, the Cronbach Alpha value in this study is 0.94 (Table 5.2) indicating a very good internal consistency. This suggests that participant responses were consistent across all six questions in the questionnaire and the scale can be considered valid in this study.

5.3 General Descriptive Statistics

The overall study was completed in full by 312 recipients (Table 5.1). The total number of recipients that received the survey is unknown due to the non-probability snow-ball sampling technique used. However, from the respondent's data, all questions were completed in full giving a 100% response rate from respondents who began to complete the survey. The targeted sample was expected to be within the range of 250-350 responses, therefore the required number of responses was successfully achieved. The total number of respondents $n = 312$ (Table 5.1).

5.3.1 Age Group Descriptive Statistics

The first main demographic in this study is the age group of the respondents. As illustrated in Table 5.3 the age breakdown of respondents differs across the different age groups. The eight age groups in this study are broken down with 8 x under 18's (2.6%), 83 x 18-24 year olds (26.6%), 107 x 25-34 year olds (34.3%), 64 x 35-44 year olds (20.5%), 31 x 45-54 year olds (9.9%), 5 x 55-64 year olds (1.6%) 9 x 65-74 year olds (2.9%) and 5 x 75+ year olds (1.6%).

Age_Group				
	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Under 18	8	2.6	2.6	2.6
18-24	83	26.6	26.6	29.2
25-34	107	34.3	34.3	63.5
35-44	64	20.5	20.5	84.0
45-54	31	9.9	9.9	93.9
55-64	5	1.6	1.6	95.5
65-74	9	2.9	2.9	98.4
75+	5	1.6	1.6	100.0
Total	312	100.0	100.0	

Table 5.3: Age Distribution of Respondents

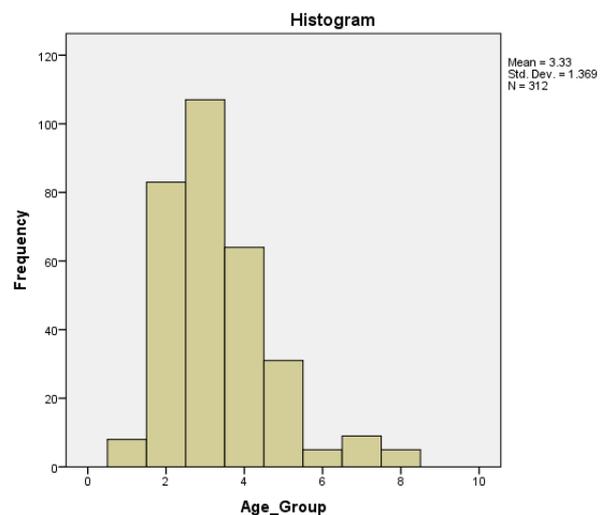


Figure 5.1: Histogram showing respondents age distribution

5.3.2 Gender Descriptive Statistics

The second demographic variable to be analysed in this study is gender. A frequency analysis was carried out in order to explore the distribution of data values associated with gender in this study. The findings below show the total statistics in terms of numbers (Table 5.4), the distribution of data across male and females (Table 5.5) and this is also illustrated

in the bar chart below (Figure 5.2). The male variable is higher than the female variable with 210 (67.3 per cent) male respondents compared to 102 (32.7 per cent) female respondents. However, despite the difference, there are over 100 responses from each gender which ensures reliability.

Statistics		
Gender		
N	Valid	312
	Missing	0

Table 5.4: Descriptive Statistics (Gender)

Gender					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Female	102	32.7	32.7	32.7
	Male	210	67.3	67.3	100.0
Total		312	100.0	100.0	

Table 5.5: Gender Summary Statistics

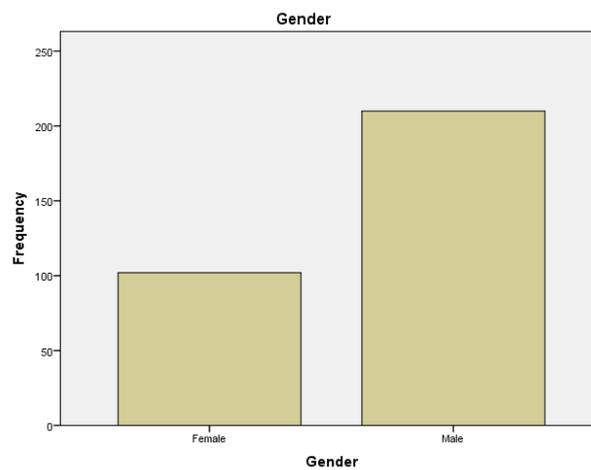


Figure 5.2: Bar chart illustrating Gender Distribution

According to Streit and Gehlenborg (2024) Bar charts are appropriate for counts and encode quantities by length, which is a highly accurate visual encoding and preferred over the angle-based strategy used in pie charts. Therefore the bar chart was selected instead of a pie chart to show gender distribution.

5.4 Objective One – Self-Expression Differences across Age Groups

This section will analyse the data in terms of the first research objective:

To measure if the level self-expression through music channels changes as people age, comparing over-55s to under-35s.

In order to carry out this analysis, age groups were re-categorised into three sections; 55's+, 35-54's and under 35's. This analysis considered all 312 responses within these categories, **55+ = 19, 35-54 = 95 and under 35's = 198**. A case summary is presented in Table 5.6. Histograms of the distributions of self-expression levels in the three age groups are shown in figures 5.3, 5.4 & 5.5 below. In both figures, the horizontal axis represents the self-expression composite score and the vertical axis represents the frequency. The levels on the horizontal axis represents values from the 7-point Likert scale of self-expression ranging from **7-49**, whereby 7 indicates a low level of self-expression and 49 a very high level of self-expression.

Case Processing Summary

		Cases					
		Valid		Missing		Total	
		N	Percent	N	Percent	N	Percent
SelfExpCompositescore	Agegroup3 Under 35	198	100.0%	0	0.0%	198	100.0%
	35-54	95	100.0%	0	0.0%	95	100.0%
	55+	19	100.0%	0	0.0%	19	100.0%

Table 5.6: Age Group Distribution Summary - Under 35/35-54/55+

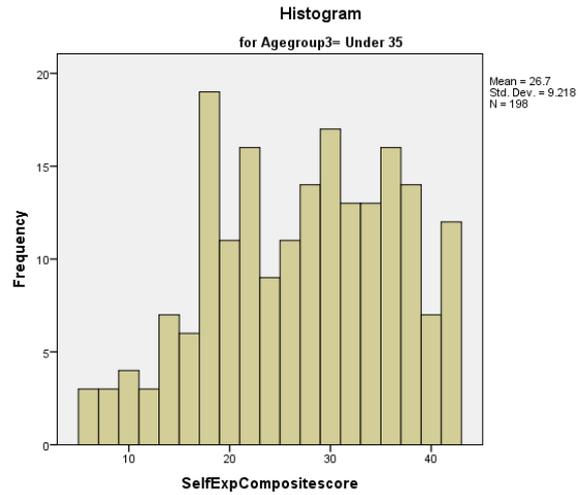


Figure 5.3: Self-Expression - Under 35's

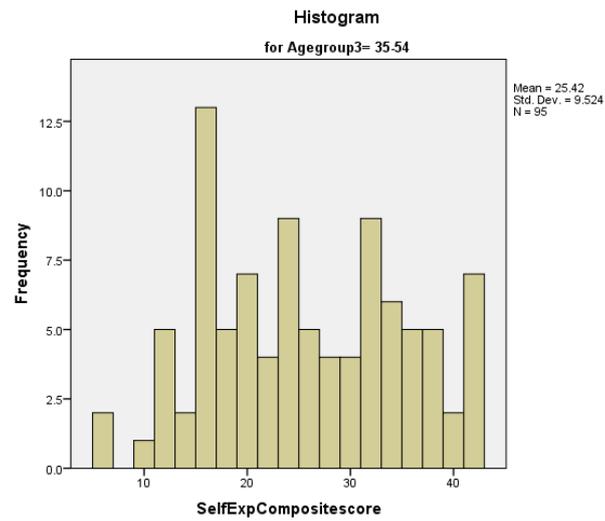


Figure 5.4: Self-Expression - 35-54

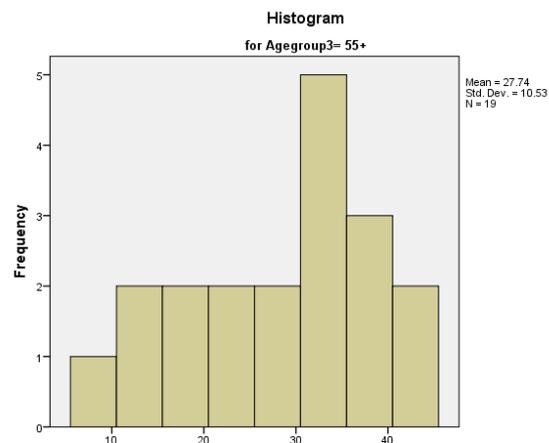


Figure 5.5: Self-Expression - 55+

All associated descriptive statistics, for the three age group sample distributions are shown in Table 5.7 below.

Descriptives				Statistic	Std. Error		
Agegroup3							
SelfExpCompositescore	Under 35	Mean		26.70	.655		
		95% Confidence Interval for Mean	Lower Bound	25.41			
			Upper Bound	27.99			
		5% Trimmed Mean		26.90			
		Median		27.00			
		Variance		84.964			
		Std. Deviation		9.218			
		Minimum		6			
		Maximum		42			
		Range		36			
		Interquartile Range		14			
		Skewness		-.233	.173		
		Kurtosis		-.815	.344		
		35-54	35-54	Mean		25.42	.977
				95% Confidence Interval for Mean	Lower Bound	23.48	
Upper Bound	27.36						
5% Trimmed Mean				25.43			
Median				24.00			
Variance				90.714			
Std. Deviation				9.524			
Minimum				6			
Maximum				42			
Range				36			
Interquartile Range				16			
Skewness				.070	.247		
Kurtosis				-1.008	.490		
55+	55+			Mean		27.74	2.416
				95% Confidence Interval for Mean	Lower Bound	22.66	
		Upper Bound	32.81				
		5% Trimmed Mean		28.04			
		Median		31.00			
		Variance		110.871			
		Std. Deviation		10.530			
		Minimum		8			
		Maximum		42			
		Range		34			
		Interquartile Range		20			
		Skewness		-.426	.524		
		Kurtosis		-.961	1.014		

Table 5.7: Self-Expression Descriptive Statistics across Age Groups

As previous, a normality test of the three groups was carried out using the Shapiro-Wilks test. The results revealed that ($W_{\text{under35's}} = .972$, $df = 198$, $p = .000$), ($W_{35-54} = .964$, $df = 95$, $p = .011$), ($W_{55+} = .942$, $df = 19$, $p = .290$). As the null hypothesis (H_0) associated with the Shapiro-Wilks test assumes normality, one of the groups; 55+, shows significant deviation from normality. The results of the Shapiro-Wilks test is shown in Table 5.8 below.

Tests of Normality

		Kolmogorov-Smirnov ^a			Shapiro-Wilk		
		Statistic	df	Sig.	Statistic	df	Sig.
SelfExpCompositescore	Under 35	.079	198	.004	.972	198	.000
	35-54	.092	95	.046	.964	95	.011
	55+	.148	19	.200*	.942	19	.290

*. This is a lower bound of the true significance.

a. Lilliefors Significance Correction

Table 5.8: Shapiro-Wilk Normality Test – Age Groups

Due to the identified deviation in normality, a Kruskal-Wallis H-Test was relied upon in order to test for differences in self-expression by comparing the three age groups. The Kruskal-Wallis H-Test considers the relationship between the mean rankings of more than two groups in order to identify differences herein. The null hypothesis of the Kruskal-Wallis assumes that the mean ranks of the groups are the same. The results of the Kruskal-Wallis H-Test suggests that there is no significant difference between the level of self-expression in 55's+ (**Mdn = 171.13**) in comparison to under 35's (**Mdn Under 35s = 159.74**), ($\chi^2=1.854$, **df=2, p=.396**). The results are displayed in Tables 5.9 & 5.10 below.

	Agegroup3	N	Mean Rank
SelfExpCompositescore	Under 35	198	159.74
	35-54	95	146.81
	55+	19	171.13
	Total	312	

Table 5.9: Kruskal-Wallis H-Test (Mean Rank)

	SelfExpCompositescore
Chi-Square	1.854
df	2
Asymp. Sig.	.396

a. Kruskal Wallis Test

b. Grouping Variable:
Agegroup3

Table 5.10: Kruskal-Wallis Age Grouping Variable

5.4.1 Hypotheses Findings – H1

The first research objective measured if self-expression across music distribution channels differed as people got older, by comparing 55+ age groups to under 35's. The first hypothesis deducted from current literature proposed that:

H1 - Self-expression levels will decrease with age, comparing 55's+ compared to under 35's.

The null hypothesis assumes that levels of self-expression do not differ with age.

The Kruskal-Wallis H-Test indicates that there is no significant difference between the sample of over 55's in comparison to the under 35 age group, therefore the proposed hypothesis is rejected in this case and the null hypothesis is assumed.

5.5 Objective Two – Self-Expression Differences and Gender

This section will analyse the data in terms of the second research objective of this study which is:

To measure if gender impacts self-expression across music distribution archetypes.

The analysis considered the full 312 response results, 102 female and 210 male. A case processing summary in table 5.11 shows the gender distribution and figures 5.6 & 5.7 show related histograms.

Case Processing Summary

		Cases					
		Valid		Missing		Total	
		N	Percent	N	Percent	N	Percent
SelfExpCompositescore	Female	102	100.0%	0	0.0%	102	100.0%
	Male	210	100.0%	0	0.0%	210	100.0%

Table 5.11: Gender Distribution Summary

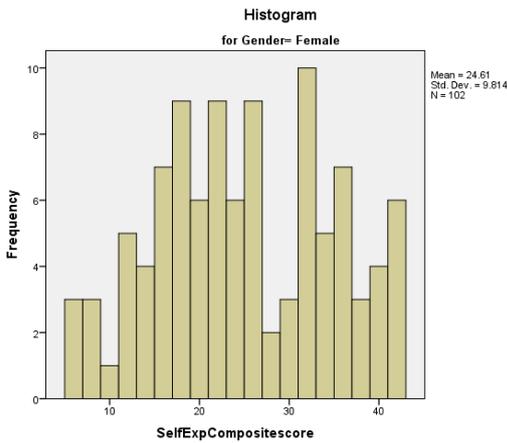


Figure 5.6: Female Distribution

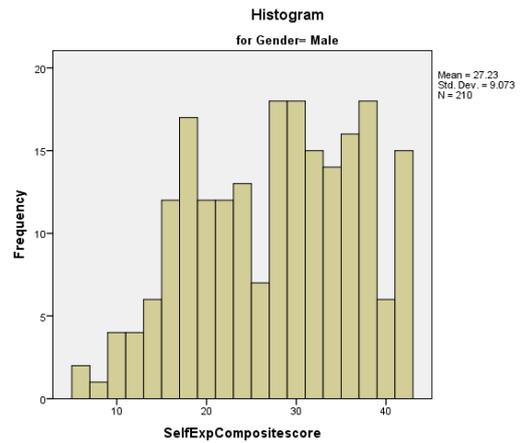


Figure 5.7: Male Distribution

All other descriptive statistics relating to gender are shown in Table 5.12 below.

Descriptives

Gender		Statistic	Std. Error		
SelfExpCompositescore	Female	Mean	24.61	.972	
		95% Confidence Interval for Mean	Lower Bound	22.68	
			Upper Bound	26.54	
		5% Trimmed Mean	24.66		
		Median	24.00		
		Variance	96.320		
		Std. Deviation	9.814		
		Minimum	6		
		Maximum	42		
		Range	36		
		Interquartile Range	15		
		Skewness	.022	.239	
		Kurtosis	-.942	.474	
		Male	Mean	27.23	.626
	95% Confidence Interval for Mean		Lower Bound	25.99	
			Upper Bound	28.46	
	5% Trimmed Mean		27.40		
	Median		28.00		
	Variance		82.311		
	Std. Deviation	9.073			
Minimum	6				
Maximum	42				
Range	36				
Interquartile Range	15				
Skewness	-.209	.168			
Kurtosis	-.903	.334			

Table 5.12: Gender Descriptive Statistics

A Shapiro Wilks Test was carried out to investigate normality of the two gender groups. The result of this test showed significant deviance in normality comparing females ($W_{\text{FEMALES}} = .970$, $df=102$, $p=0.20$) and males ($W_{\text{MALES}} = .968$, $df=210$, $p=0.000$). The results from the normality test is shown in table 5.13.

Tests of Normality

Gender	Kolmogorov-Smirnov ^a			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
SelfExpCompositescore Female	.086	102	.062	.970	102	.020
Male	.082	210	.002	.968	210	.000

a. Lilliefors Significance Correction

Table 5.13: Normality Test - Gender

Deviation of normality was found across both groups, whereby **p was not >0.05**, therefore a Mann Whitney U-test was used to investigate if differences of self-expression exist between males and females. Table 5.14 shows the output generated from the Mann Whitney U-test.

	Gender	N	Mean Rank	Sum of Ranks
SelfExpCompositescore	Female	102	140.21	14301.00
	Male	210	164.41	34527.00
	Total	312		

Table 5.14: Mann Whitney U-test Mean Rank (Gender)

	SelfExpCompositescore
Mann-Whitney U	9048.000
Wilcoxon W	14301.000
Z	-2.225
Asymp. Sig. (2-tailed)	.026

a. Grouping Variable: Gender

Table 3.15: Grouping Variable: Gender

The Mann Whitney U-test compares the mean rank of the male and female groups in order to identify if differences in self-expression exists. The null hypothesis associated with the Mann Whitney U-test assumes that there is no difference in the mean rank of males and females. However, the results of the Mann Whitney U-test reveals that there is a significant difference in the level of self-expression from males (**Mdn=164.41**) in comparison to females (**Mdn=140.21**), (**U=9048.0, p=.026**).

5.5.1 Hypotheses Findings – H2

The second research objective measured if gender plays a role in the extent of self-expression through the selection of music distribution channels. The hypothesis that was deduced from current literature proposed that:

H2 - The level of self-expression across music distribution channels among men will be higher than that of women.

The null hypothesis assumes that self-expression levels among men and women are the same.

The results of the Mann Whitney U-test revealed that the level of self-expression across music distribution channels is higher in males than females with evidence of significant difference. Therefore H2 is supported and it is consistent with previous literature findings. Therefore the null hypothesis is rejected and the proposed hypothesis is assumed.

5.6 Main Research Question

This section will analyse the data gathered in terms of the main research question of this study:

Is there a difference between the levels of self-expression across physical music archetypes in comparison to their online counterparts?

This analysis considered responses from all 312 respondents; 102 female and 210 male. Both vinyl and CD's were grouped together representing the physical music archetype

independent variable and all other online formats were also grouped together producing the second independent variable. A case processing summary is shown in table 5.16 and histograms showing the level of self-expression in both physical and online channels are displayed in figures 5.8 & 5.9. The x-axis on both histograms represents the self-expression composite score which ranges between 7 and 49 (7-point Likert scale), and the y-axis illustrates the frequency.

Case Processing Summary

		Cases					
		Valid		Missing		Total	
		N	Percent	N	Percent	N	Percent
SelfExpCompositescore	Physical	134	100.0%	0	0.0%	134	100.0%
	Online	178	100.0%	0	0.0%	178	100.0%

Table 5.16: Case Processing Summary (Physical -v- Online Sample Sizes)

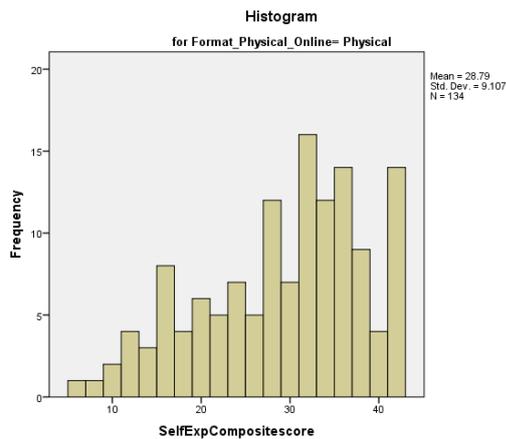


Figure 5.8: Self-Expression - Physical Distribution

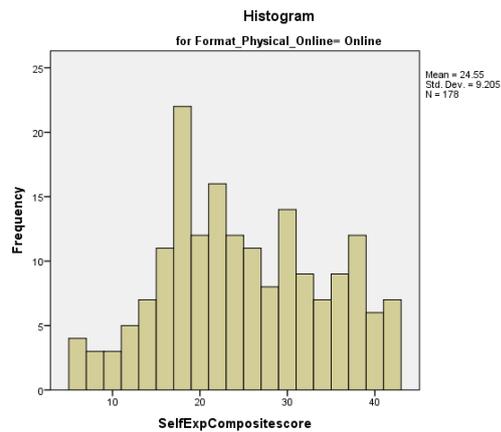


Figure 5.9: Self-Expression - Online Distribution

All associated descriptive statistics for both physical and online channels are shown below in Table 5.17.

Descriptives

Format_Physical_Online			Statistic	Std. Error	
SelfExpCompositescore	Physical	Mean	28.79	.787	
		95% Confidence Interval for Mean	Lower Bound	27.23	
			Upper Bound	30.35	
		5% Trimmed Mean	29.13		
		Median	31.00		
		Variance	82.933		
		Std. Deviation	9.107		
		Minimum	6		
		Maximum	42		
		Range	36		
	Interquartile Range	13			
	Skewness	-.501	.209		
	Kurtosis	-.611	.416		
	Online	Mean	24.55	.690	
		95% Confidence Interval for Mean	Lower Bound	23.19	
			Upper Bound	25.91	
		5% Trimmed Mean	24.58		
		Median	23.50		
		Variance	84.735		
		Std. Deviation	9.205		
Minimum		6			
Maximum		42			
Range		36			
Interquartile Range	14				
Skewness	.093	.182			
Kurtosis	-.849	.362			

Table 5.17: Descriptive statistics Physical -v- Online

Both groups were tested for normality in order to further determine test type selection. We rely on results produced from the Shapiro-Wilk's test to ascertain the existence or non-existence of normality in both physical and online sample distributions. The null hypothesis which is associated with the Shapiro-Wilk's test of normality of the sample in this study. Both samples analysed indicate a significant deviations from normality whereby (**W_{PHYSICAL} = 0.952, df = 134, p = 0.000**), (**W_{ONLINE} = 0.974, df = 178, p = 0.002**). The results of tests of normality are presented in Table 5.18 below.

Tests of Normality

Format_Physical_Online		Kolmogorov-Smirnov ^a			Shapiro-Wilk		
		Statistic	df	Sig.	Statistic	df	Sig.
SelfExpCompositescore	Physical	.115	134	.000	.952	134	.000
	Online	.075	178	.015	.974	178	.002

a. Lilliefors Significance Correction

Table 5.18: Shapiro-Wilks Test of Normality (Physical -v- Online)

Because there were deviations identified in normality, the Mann-Whitney U-test was conducted in order to establish if a difference exists in the level of self-expression across physical music archetypes in comparison to their online counterparts. The Mann-Whitney U Test examines differences in mean ranks of both physical and online groups. The null hypothesis associated with the Mann-Whitney U Test infers a state whereby there is no difference between mean ranks. The results of the Mann-Whitney U Test reveals that a significant difference exists between the level of self-expression across physical music archetypes (**Mdn = 179.91**) in comparison to online archetypes (**Mdn = 138.88**), (**U=8789.5**, **p=.000**). The results of the Mann-Whitney U Test are displayed in Tables 5.19 & 5.20 below.

	Format_Physical_Online	N	Mean Rank	Sum of Ranks
SelfExpCompositescore	Physical	134	179.91	24107.50
	Online	178	138.88	24720.50
	Total	312		

Table 5.19 : Mann-Whitney Test Mean Rank (Physical v Online)

	SelfExpCompositescore
Mann-Whitney U	8789.500
Wilcoxon W	24720.500
Z	-3.979
Asymp. Sig. (2-tailed)	.000

a. Grouping Variable:
Format_Physical_Online

Table 5.20: Grouping Variable: Physical v Online

The next section presents the findings of the analysis of self-expression comparing vinyl channels against all other digital (CD's and Online).

5.6.1 Analysis of Self-Expression: Vinyl -v- Digital

The final analysis of this study investigates the level of self-expression by comparing self-expression associated with vinyl in comparison with all other digital formats. Music channels were recoded so that CD's were grouped together with all online channels to create a digital music channel composite. From the 312 responses they were divided into vinyl and digital, n=83 and n=229 respectively. This breakdown is shown in table 5.21 below.

		Case Processing Summary					
		Cases					
		Valid		Missing		Total	
Digital		N	Percent	N	Percent	N	Percent
SelfExpCompositescore	Vinyl	83	100.0%	0	0.0%	83	100.0%
	Digital	229	100.0%	0	0.0%	229	100.0%

Table 5.21: Case Processing Summary (Vinyl -v- Digital)

Figure 5.10 and 5.11 below illustrate the level of self-expression across vinyl and digital channels.

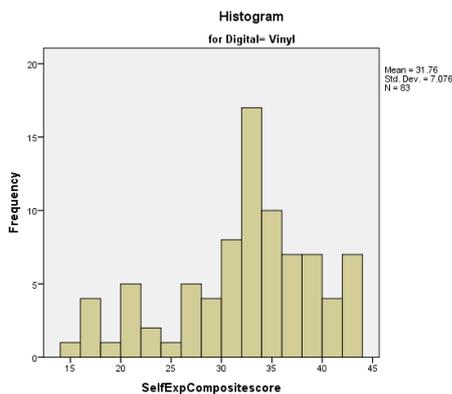


Figure 5.10: Self-Expression - Vinyl

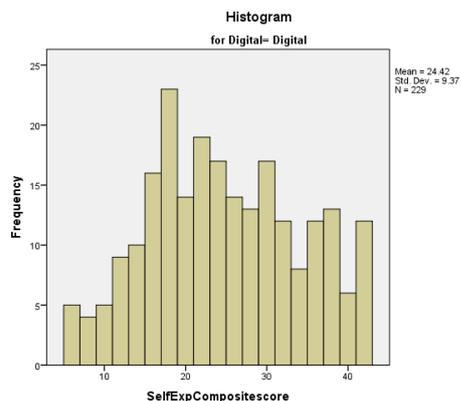


Figure 5.11: Self-Expression - Digital

All associated descriptive statistics for vinyl and digital channels are shown below in Table 5.22 below.

Descriptives					
		Digital		Statistic	Std. Error
SelfExpCompositescore	Vinyl	Mean		31.76	.777
		95% Confidence Interval for Mean	Lower Bound	30.21	
			Upper Bound	33.30	
		5% Trimmed Mean		32.06	
		Median		33.00	
		Variance		50.063	
		Std. Deviation		7.076	
		Minimum		15	
		Maximum		42	
		Range		27	
		Interquartile Range		9	
		Skewness		-.674	.264
		Kurtosis		-.159	.523
		Digital	Mean		24.42
	95% Confidence Interval for Mean		Lower Bound	23.20	
			Upper Bound	25.64	
	5% Trimmed Mean			24.41	
	Median			24.00	
	Variance			87.788	
	Std. Deviation			9.370	
Minimum			6		
Maximum			42		
Range			36		
Interquartile Range		14			
Skewness		.112	.161		
Kurtosis		-.855	.320		

Table 5.22: Descriptive Statistics (Vinyl v Digital)

Both vinyl and digital groups were tested for normality using a Shapiro Wilks test. The null hypothesis of the Shapiro Wilks test assumes normality, however the results showed that vinyl ($p=.001$) and digital ($p=.000$) groups are not normal. The results of the Shapiro Wilks test is displayed in table 5.23 below.

Tests of Normality							
		Kolmogorov-Smirnov ^a			Shapiro-Wilk		
		Statistic	df	Sig.	Statistic	df	Sig.
SelfExpCompositescore	Vinyl	.140	83	.000	.937	83	.001
	Digital	.068	229	.013	.975	229	.000

a. Lilliefors Significance Correction

Table 5.23: Shapiro-Wilk Test of Normality (Vinyl -v-Digital)

Due to the significant deviations in normality displayed in both vinyl and digital groups, a Mann Whitney U-test was carried out in order to determine the difference of self-expression between vinyl and digital music consumption. The results of the Mann Whitney

U-test showed that vinyl (**Mdn=208.63**) and digital (**Mdn=137.61**) with (**U=5177.00, p=.000**).

The results of the Mann Whitney U-test is shown below in tables 5.24 and 5.25.

	Digital	N	Mean Rank	Sum of Ranks
SelfExpCompositescore	Vinyl	83	208.63	17316.00
	Digital	229	137.61	31512.00
	Total	312		

Table 5.24: Mann Whitney U-Test Mean Rank (Vinyl -v- Digital)

	SelfExpCompositescore
Mann-Whitney U	5177.000
Wilcoxon W	31512.000
Z	-6.148
Asymp. Sig. (2-tailed)	.000

a. Grouping Variable: Digital

Table 5.25: Grouping Variables (Vinyl -v- Digital)

The results of the Mann Whitney U-test indicates that there is a significant difference between the levels of self-expression by vinyl consumers in comparison to their digital counterparts.

5.7 Conclusion

This chapter gave an overview of the main research findings and identified how they relate to the main research question and subsequent sub-objectives. The main research objective was to determine if there was a difference between the level self-expression across physical music channels including Vinyl and CD's in comparison with it digital counterparts. The findings confirmed that physical music forms in particular the Vinyl selector score much higher in their level of self-expressiveness, whereas CD's and digital forms of music channels are associated with a lower level of self-expression. The research findings also show that while CD's are a physical form of music, the level of self-expression equates similarly to that of digital form. The main finding is that vinyl appears to significantly outweigh online and digital channels in terms of self-expressiveness.

The next section will conclude this dissertation and also offer recommendations for future research based on the findings in this study.

Chapter 6 CONCLUSION AND RECOMMENDATIONS

The next chapter presents a discussion and summary of the main research findings from this study and their relation to the main research question asking “if there is a difference between the levels of self-expression across physical music archetypes in comparison to their online counterparts”, and two related sub-objectives. The findings from this research study are related back to the theory already discussed previously in the literature review, from this the author draws conclusions and offers recommendations for further research.

6.1 Study Overview

In line with the main research question and subsequent sub-objectives, the study concludes:

The role of self-expression across music distribution channels differs significantly. By examining age and gender variables across vinyl, online and digital channels the study offers interesting insight for marketers within the music industry.

The study highlights:

- i. Differences in the level of self-expression through music channels across different age groups (Under 35's, 35-54's and 55+)
- ii. differences in self-expression by comparing males and females across different music channels
- iii. The significant difference in the level of self-expression in physical music distribution channels (Vinyl & Cd's) in comparison to online channels (Apple iTunes, Spotify, Streaming).
- iv. that vinyl consumers surpass consumers of all other digital music channels (CD's and Online) in terms of the level of self-expression shown in the received responses

The recent resurgence of vinyl in a digital music environment is apparent, with recent vinyl sales becoming more common. Bands are re-releasing older albums on vinyl because the demand is there. Re-releases, new albums and old time favourites are all making a comeback on vinyl (CBC News, 2015). There may be various reasons for this increase in sales, but from this study it can be seen that vinyl may be the ideal music channel to acquire in order to express the Self. Recent sales indicate that physical music is not dead and despite the easy accessibility of online mediums, it may be the case that these new channels may not possess the characteristics necessary to enable self-expression. While vinyl is not a cheap means of music consumption, this may increase the value of the physical item which also may encourage feelings of nostalgia. Sales of vinyl have risen sharply since a 20 year low in 2007 and BPI spokesman spoke of this resurgence comparing digital to vinyl and stated that "People use digital, and increasingly streaming, because it's such a fantastically versatile and convenient way to discover, enjoy and share their favourite music, but ultimately it's a function format, whereas vinyl is something that you love to own and collect" (Irish Times, 2014).

In order to investigate self-expression and the impact this may have on this increase in vinyl sales, a deductive, quantitative method was chosen to carry out this study using an online survey. This survey measured the level of self-expression across age groups and gender in physical (Vinyl and Cd's) and online (Apple iTunes, Spotify, Streaming) and also Vinyl independently compared to all other digital formats (Cd's, all other online). The sample was self-selected initially and further expanded to niche social media sites focusing on vinyl enthusiasts in particular. A snowball technique was used in order to gather a non-bias response. The survey was completed by 312 people and each survey was completed in full, offering a large reliable sample response.

6.2 Discussion

This section discusses the research objectives individually, drawing conclusions from the findings made in this study and connecting these to the literature reviewed previously in chapter 2.

6.2.1 Discussion of Self-Expression and Age

The first research objective examined differences in the level of self-expression through music distribution channels in Ireland across different age groups (under 35's, 35-54's, 55+). Cushing (2012) reported that older consumers between the ages of 58-67 were less likely than younger consumers to see possessions as part of their extended self. This could be a result of maturity over time into a comfortable state of self. In contrast to this an older study suggests that ageing is a "role-less role", implying that older people exit a number of roles they use as a channel of self-expression over many years creating a void whereby these roles are left unfulfilled (Rosow, 1976). This may imply that regardless of age, there may be a need for self-expression through music channels.

By comparing the responses across different age groups (under 35's, 35-54's and 55+), the results of the Kruskal-Wallis showed that there was no significant difference in the level of self-expression across these age groups in particular when comparing 55+ to 35's. This finding adds to existing literature by offering a contradiction to both of these previous arguments and suggests that self-expression through music channels is of significant importance for both young and older consumers.

6.2.2 Discussion of Self-Expression and Gender

The second research objective of this study investigated the difference of self-expression across music channels comparing males and females. Werner (2009) reported that online music sharing was important for identity formation in females through the use of MSN messenger. However in contrast to this Straw (1997) argues that men are more likely to collect records as an identity forming practise. This study investigated the role of gender and self-expression and was successful in addressing the lacuna in existing literature in relation to this topic.

By examining the responses from 102 females and 210 males, the results of the Mann-Whitney U-test indicated that males scored higher in the level of self-expression than females, showing a significant difference when comparing the two groups. The results are in agreement with the argument that men are more likely to use records as a means of self-expression and adds to the current literature relating to same.

6.2.3 Discussion of Self-Expression: Physical –v- Online

The main research objective of this study was to investigate if there is a difference in self-expression across physical music channels (Vinyl and CD's) in comparison to self-expression in online channels (Apple iTunes, Spotify, Streaming). In the literature review, self-expression, physical possessions and digitalisation were discussed. The theoretical framework suggests that physical possessions are valued in relation to the level of personal meaning the consumer attributes to them particularly when they are used in displays of person identity (Tian, Bearden & Hunter, 2001). Whereas in contrast to this the idea of digital dematerialisation is put forward and it is argued that virtual goods are no less real or able to satisfy desires than physical goods (Lehdonvirta, 2012).

Self-expression was measured across physical music channels and online channels and the responses were N=134 and N=178 respectively. The results of the Mann-Whitney U-test revealed that there was a significant difference between the levels of self-expression in physical channels compared to self-expression in online channels. Therefore this study supports previous literature by Tian, Bearden & Hunter (2001) and attempts to fill a gap in current literature in relation to the self, physical goods and digitalisation.

6.2.4 Discussion of Self-Expression: Vinyl - v - Digital

The final and most significant finding in this study examined self-expression in vinyl consumption and compared it to self-expression across all other digital channels including CD's and all online channels. In order to investigate the physical channels further, the author carried out an analysis measuring vinyl exclusively. In the previous study it showed that physical channels had a higher level of self-expression than online channels. However, the most interesting finding from this study shows that when CD's are grouped with online formats and vinyl only remains as the physical channel, the level of self-expression is significantly higher in vinyl consumption than the level of self-expression across all other music channels.

6.3 Implications for Marketers in the Music Industry

The findings from this study may be utilised by marketers within the music industry in Ireland, by offering insight into consumer behaviour trends in this market. Already the resurgence in vinyl is steadily growing year on year, despite the availability and accessibility of online mediums. Below are several ways in which the findings in this research study could be integrated into marketing efforts in the music industry.

- Strategic marketing plan based on findings
- Product expansion
- Integration into live music events

6.3.1 Strategic Marketing Plan (Based on Findings)

The results of this research study shows that although all channels of music can be used as instruments of self-expression to a certain extent, none appear to measure to the level of self-expression that is evident across vinyl consumption. The findings offer insight into consumer behaviour in the niche vinyl market as well as mass markets online. The findings show that self-expression does not appear to change across age groups, therefore marketing strategies should be aligned and targeted at the older consumer as well as young. The results of the numerical simulation indicate that males' show a significant difference in their level of self-expression than females, therefore marketing efforts may targeted at a larger male demographic. If consumers are reverting back to using vinyl from online mediums for various reasons mentioned earlier in the study, it may be necessary to adjust marketing strategy in order to target mainstream consumers as well as niche bespoke marketing for vinyl enthusiasts.

6.3.2 Manufacture to Meet Demand

Despite the growing interest in vinyl in America, UK, mainland Europe and Ireland, a problem now arises due to supply and demand. Existing vinyl pressing machines are old and are not currently able to meet the new demand. Peter Runge from the German based vinyl pressing factory Optimal commented on the lack of existing functioning vinyl pressing machines, spare parts and new machines and states that "New presses are unaffordable,

unless the big companies were to invest, but vinyl is still too small a sector of the market for them to be convinced. The kind of painstaking maintenance and technical ingenuity one might think of as the Cadillac's-in-Cuba model keep the industry going. But for how long?" (The Guardian, 2015). Increased demand may result in late album releases and delays in production. Herein lies a problem whereby developing pressing plants are very expensive demanding large set-up costs and the technical knowledge of this particular manufacturing requires precise expertise which may be difficult to find. At the moment the only solution that is offered is for customers to "order early" to avoid disappointment, however the development of vinyl pressing machinery is required as well as the manufacture of available spare parts and records. The last remaining vinyl pressing plant in Ireland is MLV Recordings who cut, process and electroplate records in one production site. Aidan Foley from MLV Recordings points out that if the demand for vinyl continues as it is at the moment, there are not enough pressing plants in the world to meet the demand, and notes that the last vinyl press was manufactured in the 1970's.

6.3.3 Integration into Live Music Events

The idea that vinyl consumers desire the experience of searching for records, waiting for orders, examining artwork and consuming the slow gratification that goes with the vinyl experience, live events showcasing particular vinyl works appear to be emerging throughout venues in Dublin and other cities in Ireland. The "Vinyl & Wine" community run events known as listening parties as well as a radio show, celebrating vinyl both new and old. Ticket sales for these events offer the experience of listening to an album from start to finish and integrating it into a social environment allowing people to share their experience and passion for vinyl sound and appreciation. Following listening to the full album, a

professional panel discuss the album further adding to the experience. As self-expression is integrated in social science, this social aspect of sharing the vinyl experience may offer increased revenues for music companies.

6.4 Successes and Limitations

6.4.1 Successes

- a) Meeting the proposed research objectives
- b) Adding to existing theory in relation to consumer behaviour in the music industry
- c) Establishing that self-expression across music channels does not appear to differ across age groups
- d) Determining that vinyl consumers present a higher level of self-expression compared to other music channels
- e) Recommendations based on the findings

6.4.2 Limitations

Some limitations were experienced during the course of this study:

- a) Due to time and resource constraints carrying out this study, there was a smaller number of vinyl respondents in comparison to online respondents. Preferably there should have been a more equal response.
- b) The quota sampled was not nationally representative, therefore a national perspective could not be offered.

6.5 Recommendations for Further Research

Following on from the findings in this study, there are a number of different areas which could be investigated. As this study was quantitative in its approach, recommendation for a qualitative study which would involve in-depth interviews with vinyl consumers which would allow further insight into consumer behaviour in this niche market. A focus group would allow for topics to be explored deeply, including ownership, physical possessions, self-expression, iconic consumerism and general consumer behaviour.

6.6 Conclusion

Implications of the results and future research directions have been presented. Despite digitalisation, a growing demand for vinyl is being established which appears paradoxical in this paradigm. There may be various reasons for this backward shift, however from this study it is evident that self-expression plays a valuable role in vinyl consumption. If the growth and demand for vinyl continues to increase as it has been, the problem of supply and demand may prevent this market from expanding as quickly as it should.

APPENDICES

Appendix 1 Online Questionnaire – Google Form Mode

Demographics

6 Questions

Are you male or female?*

- Male
- Female

Do you live in Ireland?*

- Yes
- No

What is your age?*

- Under 18
- 18-24
- 25-34
- 35-44
- 45-54
- 55-64
- 65-74
- 75+

What is your current marital status?*

- Single
- In a relationship
- Engaged
- Married
- Separated/Divorced

What is your highest level of formal education?*

- None
- Second-level education
- Third-level education

What is your current employment status?*

- Employed, working full-time
- Employed, working part-time
- Self-employed
- Not employed - Job-seeking
- Not employed - Not job-seeking
- Student
- Retired
- Disabled, not able to work
- Full-time parent or carer

Music Channel Preference

2 Questions

How do you prefer to listen to music?*

- CD's
- Vinyl
- Paid download (e.g. Apple iTunes)
- Paid Subscription (e.g. Spotify)
- Free online streaming

Where do you mainly store your music collection?*

- CD collection
- Vinyl collection
- Apple iTunes Library
- Spotify library for sharing
- Other online music library

Self-expressiveness Measure

6 Questions

My music collection reflects the kind of person I see myself to be.*

1 2 3 4 5 6 7

Strongly Disagree Strongly Agree

My music collection helps ascertain my self-identity.*

(Self-identity = Recognition of one's potential and qualities as an individual, in relation to social context)

1 2 3 4 5 6 7

Strongly Disagree Strongly Agree

My music collection makes me feel good about myself.*

1 2 3 4 5 6 7

Strongly Disagree Strongly Agree

My music collection is an instrument of my self-expression.*

(Self-expression = the expression of one's feelings, thoughts, or ideas, especially in writing, art, music, or dance)

1 2 3 4 5 6 7

Strongly Disagree Strongly Agree

My music collection plays a critical role in defining my self-concept.*

(Self-concept = an idea of the self constructed from the beliefs one holds about oneself and the responses of others)

1 2 3 4 5 6 7

Strongly Disagree Strongly Agree

My music collection helps me establish the kind of person I see myself to be.*

1 2 3 4 5 6 7

Strongly Disagree Strongly Agree

Appendix 2 – Pilot Test Section

Pilot Test Feedback

3 Questions

How long did it take you to complete this questionnaire?*

Was there anything that you didn't understand?*

Are there any changes that you suggest to make it easier to complete?

Appendix 3 – Sample email for pilot test

Send	To...	Bolger, Laura;
	Cc...	
	Bcc...	
Subject:		Pilot Test - Dissertation Survey

Hi All,

I am at the stage of my dissertation now where I need to conduct a pilot survey just to test the functionality of the questionnaire that I intend to administer to a large group. It will be sent to just 6 people at this stage, and I would be most grateful if you could complete the questions on this link below before 9th July 2015. There are 17 short answer questions which should only take you a couple of minutes to complete. This includes a short feedback area at the end for any recommendations or details of areas you found difficult to answer.

Link: <http://goo.gl/forms/6TEwhJRNg5>

Thank you in advance for your help.

Your information is anonymous and will only be used for the academic purpose of this study.

Kind regards,

Laura Bolger

Appendix 4 – Sample email to self-selected group for snowball sample

Send	To...	Bolger, Laura;
	Cc...	
	Bcc...	
Subject:		Dissertation Survey - Music Consumption

Hi,

I am currently undertaking a MSc. Marketing in the National College of Ireland. In order to complete this, I am required to complete a thesis. My thesis is looking at current trends in the music industry, in particular personal music consumption between the ages of 18 – 75+ in Ireland.

For this, I kindly request your help in completing a short online survey consisting of 14 short answer questions which should take you less than three minutes to complete. All your information will be confidential and used only for the purpose of this survey.

I will require a large amount of responses for this survey, therefore if you could also email this on to any members of family/friends to complete it would be really helpful.

Thank you in advance.

<http://goo.gl/forms/8v8WZ53TTI>

Kind regards,

Laura Bolger
MSc. Marketing – National College of Ireland

REFERENCES

American Marketing Association, AMA. (2013). 'Definition of marketing'. [Online]. Available from <https://www.ama.org/AboutAMA/Pages/Definition-of-Marketing.aspx>. [Accessed 10th July 2015]

Belk, R.W. (1995). Collecting as luxury consumption: effects on individuals and households. *Journal of economic psychology*, 16, 477-490.

Belk, R.W. (2013). Extended Self in a Digital World. *Journal of Consumer Research*, Vol 40.

Bonner, S. and O'Higgins, E. (2010) 'Music Piracy: ethical perspectives'. *Management Decision*, Vol. 48, No.9, pp. 1341-1354

Born, G. (2011). "Music and the Materialisation of Identities". *Journal of Material Culture*. 16 (4), 376-88.

Brown, B., Sellen, A. (2006) "Sharing and listening to music", in *Consuming Music Together: Social and Collaborative Aspects of Music Consumption Technologies*, ed. Kenton O'Hara and Barry Brown, Dordrecht: Springer, 37-56.

Burton, G., Carrol, G., and Wall, S. (2002) "Quantitative Methods for Business & Economics" Prentice Hall, 2nd Ed., UK.

CBC News (2015) "Vinyl records make comeback with younger music fans. [Online] Available at: www.cbc.ca/news/canada/new-brunswick/vinyl-records-make-comeback-with-younger-music-fans-1.3136871. Last accessed August 2015.

Cullen, P. (2015) Interview with Paul Cullen, Head of Marketing HMV/Xtravision. 21st May 2015

Central Statistics Office (2015). 'Overseas trips to and from Ireland'. [Online]. Available from: http://www.cso.ie/Quicktables/GetQuickTables.aspx?FileName=TMA14C1.asp&TableName=Overseas%20Trips%20to%20and%20from%20Ireland&StatisticalProduct=DB_TM. [Accessed 12th May 2015]

Creswell, J.W. (2013) *Research Design. Qualitative, quantitative and mixed methods approaches*. 2nd Edition. University of Nebraska, Lincoln. Sage Publications

Cushing, A. (2012) "Possessions and self-extension in digital environments: Implications of maintaining personal information", PhD dissertation, School of Information and Library Science, University of North Carolina at Chapel Hill.

Crotty, M. (1998) *The foundations of social research: Meaning and perspective in the research process*. London: Sage.

Degnari-Knott, J., Molesworth, M. (2010). "Concepts and practices of digital virtual consumption", *Consumption markets and culture*, 13(2), 109-32.

De Nora, T. (2000). *Music in Everyday Life*. Cambridge University Press. Cambridge

Dibbell, J. (2000). "Unpacking my Record Collection," http://www.juliandibbell.com/texts/feed_records.html (first published in FEED online magazine, March 2000).

Dingle, S. (2014) "Disrupting the Disruptors" *Finweek*, 17th July 2014.

Dittmar, H. (2004). Are you what you have? *The Psychologist*, 17, 206-210.

Foddy, W. (1993) *Constructing Questions for Interviews and Questionnaires. Theory and Practice in Social Research*. Cambridge, UK: Cambridge University Press.

Forbes (2015). Resurgence in vinyl records means booming business, and growing pains for factories. [Online] Accessible at: <http://onforb.es/1dMkozC>. Last accessed on 12th July 2015.

Fox, M. (2004). "E-Commerce Business Models for the Music Industry". *Popular Music and Society*, 27(2), 201-20.

IFPI (2012). IFPI recording industry in numbers 2011. London: IFPI, 2012.

GFK (2015). Irish Weekly Chart Report, Music and Video. Market Share Summary Report. Week 21, 2015, week ending 21st May 2015.

Giddens, A., (1991). Modernity and self-identity. Self and society in the late modern age. Polity press, Cambridge.

Giles, D. Pietrzykowski, S., & Clark, K.E (2007) "The psychological meaning of personal record collections and the impact of changing technological forms", Journal of Economics Psychology vol.28, pp. 429-43.

Grewal, R., Mehta, R., & Kardes, F. D. (2000). The role of the social-identity function of attitudes in consumer innovativeness and opinion leadership. Journal of Economic psychology, 21,233-252.

Hagan, TL 2014, 'Measurements in Quantitative Research: How to Select and Report on Research Instruments', Oncology Nursing Forum, 41, 4, pp. 431-433.

IMRO/Deloitte (2015) 'The Socio-Economic Contribution of Music to the Irish Economy'. [Online]. IMRO. Available from: http://issuu.com/osnovina/docs/imro_full_report_104pp_with_covers/85?e=6507504/11453592. [Accessed 20th May 2015]

Irish Times (2014). "Vinyl record sales to top 1m for the first time since 1996". [Online] Accessible at: <http://www.irishtimes.com/business/media-and-marketing/vinyl-record-sales-to-top-1m-for-first-time-since-1996-1.1967564> Last accessed: August 2015.

James, W. (1890). The principles of psychology, Vol.1 New York: Holt.

Kliene, R.E. III, Kliene, S.S., Kiernan, J.B. (1992). Mundane everyday consumption and the self: A conceptual orientation and prospects for consumer research. In J.F Sherry & B. Sternthal, Advances in consumer research, Vol. 19 (pp.411-415). Provo, UT: Association for Consumer Research.

Lehdonvirta, V. (2012). "A history of the digitalisation of consumer culture" in Digital Virtual Consumption, ed. Mike Molesworth and Janice Denegri-Knott, London: Routledge, 11-28.

Lacher, K.T., Mizersku, R. (1994). An exploratory study of the responses and relationships involved in the evaluation of and in the intention to purchase new rock music. Journal of consumer research, 21, 366-380.

Lynch, S. (2011). "Music giant HMV Ireland saw a 90% fall in profits last year". The Irish Times. [Online] Available at: <http://www.irishtimes.com/business/retail-and-services/music-giant-hmv-ireland-saw-a-90-fall-in-profits-last-year-1.564186?mode=print&ot=example.AjaxPageLayout.ot>. Last accessed 11th July 2015

Lysonski, S and Durvasula, S. (2008) 'Digital piracy of MP3s: Consumer and Ethical predispositions'. Journal of Consumer Marketing, Vol. 25, No.3, pp. 167-178.

MacDonald, RAR and Miell D (2000). Creativity and music education: the impact of social variables. International Journal of Music Education, 36, 58-68.

MacDonald, R. A., Hargreaves, D. J., & Miell, D. (Eds.). (2002). Musical identities (Vol. 13). Oxford: Oxford University Press.

Mc Court, T.,(2005). "Collecting Music in the Digital Realm", Popular Music and Society, 28 (2), 249-50.

Morrison, K., and Johnson, C. (2011) 'When what you have is who you are: Self-certainty leads individualists to see themselves in their possessions". Personality and Social Psychology Bulletin 37(5) 639–651.

Music Business Research (2010). Global Sales. [Online] Available at: <http://musicbusinessresearch.wordpress.com/2010/03/global-sales.ipg>. Last accessed 11th July 2015

Oliver, P. (2014) Writing your thesis. Sage Study Skills. Pg. 142.

Othman, S. (2011) Comparing Qualitative and Quantitative Research. Research Methodology Centre. Othman S. Blog. Available at: <http://shayaaresearch.blogspot.ie/>. [Accessed 30th July 2015]

Ouellet, J. (2012) 'The Purchase Versus Illegal Download of Music by Consumers: The influence of consumers response towards the Artist and Music', Canadian Journal of Administrative Sciences, Vol. 24, No.2, pp. 107-119.

Riley, M., Wood, R., Clark, M., Wilkie, E. and Szivas, E.(2000) "Researching and writing dissertations in business management", Thomas Learning, UK.

Rise, J., Sheeran, P., Hukkelberg, S. (2010) The role of self-identity in the theory of planned behaviour: A meta-analysis. Journal of Applied Social Psychology, 40, 1085-1105.

Roe, K., (1999) Music and identity among European youth: music as communication. Soundscape.info, Journal on media culture. [Online] http://www.icce.rug.nl/~soundscapes/DATABASES/MIE/Part2_chapter03.shtml Last accessed: 14th July 2015

Rowley, J., (2014). Designing and using research questionnaires. Management Research Review, 37(3), pp. 308-330.

Rothgeb, J 2008, 'Pilot Test', in Paul J. Lavrakas (ed.), Sage Publications, Inc., Thousand Oaks, CA, pp. 584-6, viewed 7 July 2015, doi: <http://dx.doi.org/10.4135/9781412963947.n377>.

Saunders, M., Lewis, P. and Thornhill, A. (2012) "Research Methods for Business Students". 6th Ed., Pearson.

Siddiqui, S., Turley, D. (2006) "Extending the Self in a Digital World," Advances in Consumer Research, Vol.33 ed. Connine Pechmann and Linda Price, Duluth, MN: Association for Consumer Research, 647-48.

Stålhammer, B.,(2006) Musical identities and music education. Shaker Verlag, Aachen.

Solomon, M., (2013) *Consumer Behaviour: Buying, having, being*. Pearson Australia. 3rd Edition.

Stets, J.E. & Burke, P.J. (2003). A sociological approach to self and identity. In M.R. Leary & J.P. Tangney (Eds.) *Handbook of self and identity* (pp.128-152) New York: Guilford.

Straw W. (1997) "Sizing up record collections: Gender and Connoisseurship in rock music's culture", in S. Whiteley (ed.) *Sexing the Groove: Popular music and gender*, pp. 3-16. London: Routledge.

Styven, M. (2010). "The need to touch: Exploring the link between music involvement and tangibility preference", *Journal of Business Research*, 63 (9-10), 1088-94.

Tajfel, H., & Turner, J. C. (1979). An integrative theory of intergroup conflict. *The social psychology of intergroup relations*, 33(47), 74.

Tarrant M, North AC and Hargreaves DJ. (2002) *Origins of music identity: evidence from infancy for musical social awareness*.

The Guardian (2015). "Vinyl's Difficult Comeback". [Online] Available at: <http://www.theguardian.com/music/2015/jan/07/-sp-vinyls-difficult-comeback>

The Vinyl Factory (2015). Vinyl sales climb over 56% in the first half of 2015; on track for biggest total sales in over two decades. [Online] Available from: <http://www.thevinylfactory.com/vinyl-factory-news/vinyl-sales-climb-over-56-in-the-first-half-of-2015-on-track-for-biggest-total-sales-in-over-a-decade/>. Accessed: 13th July 2015

Tian, K.T., Bearden, W.O., & Hunter G.L. (2001) Consumers' need for uniqueness: Scale development and validation. *Journal of Consumer Research*, 28, 50-66.

Vogt, P. (2005) *Dictionary of Statistics and Methodology: A Nontechnical Guide for the Social Sciences*. London: Sage.

Werner A. (2009) "Girls consuming music at home. Gender and the exchange of music through new music media". *European journal of consumer studies*.

Wickström, P. (2012) 'A Typology of Music Distribution Models'. *International Journal of Music Business Research*, April 2012. Vol. 1 no.1

Wickström, P. (2014) 'The Music Industry in an Age of Digital Distribution' *Open Mind*. [Online]. Available from: <https://www.bbvaopenmind.com/wp-content/uploads/2014/03/BBVA-OpenMind-Technology-Innovation-Internet-Informatics-Music-Patrik-Wikstr%C3%B6m-The-Music-Industry-in-an-Age-of-Digital-Distribution.pdf> [Accessed 18th June 2015]