



Understanding the price of vinyl in the UK market: A case study of independent dance music labels

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Abstract

The renaissance in vinyl during the 2010s has been one of the major success stories for the UK music industry in the era of digitization. At the same time, it has been noted in the media that the price of vinyl has become more expensive amidst reports of how Brexit, COVID-19, and the cost-of-living crisis are having a negative effect on the industry, with independent labels and distributors notably struggling to survive. This article investigates what basic factors influence the price of vinyl by looking at the releases from five independent dance music labels (three in the UK and two in Europe) for the period 2021-2023. The results show that so far labels are managing costs with only a steady increase in the price over this period. Furthermore, the impact of Brexit is not so clear, suggesting the need for more research. Still, there are signs that independent labels are facing pressures and the future is uncertain.

Keywords: vinyl, independent music labels, retail price, music distribution, Brexit

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“Is the dance music 12-inch on the way out?” So began an article in the online music magazine *Resident Advisor*, which debated whether dance music on 12-inch vinyl singles were becoming overpriced and outdated (Lawson, 2023).² Given that dance music has been an important indicator of future trends in the industry, this deserves close attention. Furthermore, such a quandary is very much a worry among independent music labels and distributors that are sensitive to changes in the market as evidenced by the fact that the UK record distributor Unearthed Sounds ceased business in July 2023. Having been in operation since 2014, a released statement by the company blamed the COVID-19 pandemic, Brexit, and the cost-of-living crisis as reasons for why they had to shut down (Doherty, 2023).

This situation is surprising given that headlines in other publications have been espousing that vinyl is selling big and is here to stay. A key example is the retailer HMV which announced in April 2023 that it would be moving back to its flagship store on Oxford Street, London and is reflective of the company’s success in focusing on music merchandise, which includes vinyl (Saker-Clarke, 2023). This would suggest that vinyl is leading a revival of physical music yet there are questions arising about whether it is sustainable. To be certain, such a question is not new and while a prediction about the death of vinyl might be premature, the increasing price of vinyl has been a strong factor for critics who question whether consumers can continue to afford buying new releases in a negative economic climate.

It was certainly a rosier picture before. Throughout the 2010s, the rise of vinyl has been one of the comeback stories in the music industry which went very much against the trend toward digital music. While much has been written about the reasons for consumers turning to vinyl, ranging from their aesthetic value to a desire to support the artist, there is still much about this sector that needs to be understood. The reported views among critics and consumers alike that vinyl is expensive and that the price has been increasing since its resurgence in the mid-2010s is a key issue that is only being considered in the media. While there can be many factors involved in the increase in price, such as inflation or high material costs, little is understood on what simply accounts for the price of records. In other words, what determines their price? And is the increasing cost of a record related to the environment or the product itself?

This paper attempts to address this question by examining whether the price of a record has increased over a set period (2021-2023) in the UK market and what factors may explain any increase. To address this, it explores three British and two European independent record labels that specialize in dance music over this period and using data from a major UK online retailer assesses whether the

² For simplicity, this article uses the term “vinyl” as opposed to “vinyl records,” which has been sometimes used in the literature.

price of their vinyl releases has fluctuated to establish which variables have affected this. All else being equal, these variables would provide some insight into whether features included in the production of a record is contributing to an increase in costs, such as colour vinyl or sleeve artwork. Independent labels are more suitable for this study as they are usually unable to absorb high costs and feature a mixture of new and established artists. The UK holds important value as historically it has been influential in the global music industry in terms of both the creation and consumption of music. Finally, the choice of two European labels helps to show whether the trends identified with their British counterparts are unique or are representative of broader trends as well as crucially providing a chance to assess the impact of Brexit on distribution.

The findings from this study have important implications for the music industry, particularly during a time when many countries in Europe and the United States are experiencing a cost-of-living crisis which impacts upon the disposable income of consumers. If records are becoming more expensive, it might potentially then have a negative effect on the growth of the vinyl market that has recorded year on year growth since 2012. Furthermore, it could determine whether such consumers would consider continuing to buy new records.

To address the research in this paper, it is divided into the following sections. The literature review will explore the current debate on the vinyl resurgence and its future. While this is different from the research questions, they do help to provide an overview of the variables behind the growth in vinyl sales. Next, the analysis sections will present the data and results while the conclusion will wrap up the main arguments and consider unresolved areas for future studies.

Literature review

Throughout the 2010s, vinyl has witnessed year upon year growth in the major music markets around the world, which has endured into the 2020s. Significant landmarks in the UK market include overtaking digital downloads in 2016 and surpassing the sales of CDs in 2023 (Ellis-Petersen, 2016; Drenon, 2023). Many reasons have been suggested to explain these developments including a surge in gift-buying for Christmas (Savage, 2016), the high-quality feature of vinyl, and its important link with the artists (RIAA, 2022). Although the growth in vinyl is impressive, it should be noted that the revenues from both CD and digital downloads have been in decline as consumers have been shifting increasingly toward streaming platforms. Furthermore, vinyl sales represent a small margin when compared with the number of streams.³ Still, the trend with the purchase of vinyl has been on the up and represent an important linkage between independent labels and their audience.

³ In the US market, the RIAA revealed that revenues reached \$7.7 billion for the first half of 2022 with streaming including both paid and ad-supported at \$6.5 billion while physical formats accounted for \$781 million. Within physical music, vinyl made up 73 percent

The literature on vinyl's resurgence has provided several perspectives to explain its growth with Bartmanski and Woodward (2013) being one of the most prominent. Adopting a cultural sociology approach, they seek to avoid the idea that vinyl's popularity is related to nostalgia, i.e., that it is mostly elderly consumers purchasing the records of their youth. Instead, they look at the iconicity, ritual, aura, and sensibility of vinyl that attracts consumers.

In this respect, their argument is supported by Lepa and Tritakis (2016), who also dismiss the notion that the consumption of vinyl is driven by nostalgia. Further reinforcing this, Breckenridge and Tsitsos (2017) argue that vinyl never really disappeared and has always been popular in certain circles of music consumption. Bartmanski and Woodward go along with such an idea when explaining that within dance music, vinyl has always played a prominent role and has comfortably existed alongside digital music. Their point emphasises the critical role played by dance music in respect of the way this music scene found that vinyl and digital could be complementary. Dance music consumption can thus be a strong marker for future trends.

Using an ethnographic approach, Wohlfeil (2019) focuses on the young consumers of vinyl, again countering the notion of nostalgia. The author notes that young consumers found that vinyl is fresh, exciting, and dependable when compared with digital music. This has been supported by reports in the media that Generation Z are consuming more vinyl than millennials who were considered by observers to be more interested in this medium (Jones, 2021). These are valid points and would suggest that it is vital that new releases encompass these characteristics to ensure decent sales. In this respect, it should be expected that a label should include artwork and elements of consistency in their releases.

Arguably one of the most important drivers for vinyl's resurgence has been Record Store Day (RSD) which began in 2007. Held on the second Saturday of April, the premise behind RSD is that labels ranging from majors to independent ones take part in this event to put out special releases that are only available from physical record stores. Often, they will include very specific sleeve designs and sometimes feature unreleased music to make the releases more appealing. Most will also be on a limited run of copies, making them desirable and is why on RSD some customers wait outside a record shop from the early hours before opening. Structured in this way, it is designed to encourage music fans to visit and by extension support physical record shops. RSD has been successful, but there is criticism on whether the sheer number of releases (in the hundreds) scheduled for one day overrides other releases given that there is only a small capacity for the pressing of vinyl (Morrison, 2022).

of the market or \$570 million, for more details see <https://www.riaa.com/wp-content/uploads/2022/09/Mid-Year-2022-RIAA-Music-Revenue-Report-1.pdf>.

Regardless, RSD correlates with the beginning of the vinyl renaissance and probably could claim some credit. A lot of the characteristics noted by the authors previously in the literature can be found in this yearly event that has helped to redefine the importance of vinyl consumption. Bates (2018) examines how the releases on Record Store Day constitutes as an event. That is, vinyl gains value when it becomes a lived-in experience. Further supporting this notion of experience, Cameron and Sonnabend (2020) explore the market for rare vinyl on the Discogs online marketplace platform and the ways in which this has supported a new experience for consumers and the value they place on records.

Pressing issues: The process for putting out a record

Looking at the process for releasing a vinyl record, aside from producing the music itself, the production goes through two stages: cutting and pressing⁴. Once the music is recorded, it will need to be cut onto a lacquer disc or master plate that will be used for pressing the vinyl copies for the retail market. Cutting is important in terms of sound quality and thus requires a qualified and experienced sound engineer which can cost around £150 per hour.⁵ Depending on the project, it can take 48 hours for one track to be cut, thus a four-track release could be up to a week in a perfect timeframe.⁶ After this, the pressing is more of an industrial process where the more vinyl pressed, the cheaper the costs. A typical cost would be between £1000-3000 for either 300 or 500 records. Currently, many pressing plants are experiencing delays due to high demand and limited production capacity, thus labels can expect to wait up to six months for their music to be pressed, if not longer (Techer, 2022).

When putting out a vinyl release, a label must decide which format to choose. Records come in two different sizes, 12 inch and 7 inch.⁷ Among these two, 12-inch records can come in three types, Long Player or LP which is for albums, Extended Player or EP which is for a longer version of a single, and single which features usually two to four tracks. A 7-inch record is almost always a single and usually features just two tracks (one on each side), although there are some rare cases where four tracks are included. The main difference between deciding to put out a single on a 7-inch or 12-inch record is usually the length of the track. Dance music tends to be longer in composition, therefore it

⁴ The artist Posthuman uploaded a video covering the whole production process from producing the music to final pressing. This provides an insightful brief overview of making a record, see <https://djmag.com/news/watch-vinyl-record-creation-process-start-finish-new-video>.

⁵ The price comes from the Carvery Studio, for more information see <https://thecarverystudio.com/services/#booking>.

⁶ Information on this comes from Audio Bay Studios, for more information see <http://www.audiobaymastering.com/mastering-turnaround-time/>.

⁷ These types emerged in the late 1940s and became rival formats in the US market. Originally, RCA Victor has advertised the 7-inch record as an album format (several discs would make up one album as was the case with the previous format of acetate records). In the end, the 12-inch format was considered to be more convenient for album releases while the 7-inch record found a new use as a single in the newly developing pop/rock industry. See Ranger (2018) for more on this episode.

is more favourable to put out a release on the latter, by contrast soul, funk, or pop is more suited for the former given the shorter duration of the track. This is why the 7-inch record was used predominantly for single releases before the advent of the CD, not only was it suited for jukeboxes, but it was also convenient for radio play (the disc jockey does not need to look for a specific track on an album).

With a format decided, a label can then choose whether to include artwork or just rely on a plain sleeve design with minimal if any artwork. A simple artwork for a release would be just a design on the label of the record itself, whereas a more involved project would be a full-screen print on the cover. The decision on this can be influenced by the artist involved or the label may just decide upon the best way to put across the music depending on who the artist is or even the concept of the release.

Based on this overview on what goes into the production of a record, the analysis in this article has picked out five related variables for assessing what goes into the price of a record. These include format, number of tracks, and the colour of the vinyl as base measures for the record, then to measure the impact of artwork, it is noted not only on what type is included but whether it is credited which would go some way toward interpreting if it might influence the price. This is based on the idea that if a specific design or art is commissioned before release, the designer will have likely been paid in advance by the label. This contrasts with the featured artist who would likely be given a share of the royalties and thus would have a limited impact upon the price.

Still, artists can potentially command different prices depending on how established they are. Consider that record releases by Taylor Swift, Beyonce, or the K-pop band BTS can be very expensive comparatively as the label seeks to present it as an experience worthy of a high price. Here, in terms of the featured artists, the analysis has looked at the number of releases and period of activity. So, if an artist has had more than three releases over a period of five to ten years, it can be said that they are an established artist. To support this further, a measure of Instagram followers for each artist was logged. While this is not accurate and can be influenced by many factors, it does provide some idea of whether the artist has a strong following or not. Simply, a more established artists should in theory influence the price if they are following a similar albeit lower scale model to Taylor Swift or Beyonce.

Rising costs? An assessment of UK labels

The first two independent dance labels examined in this study are Rhythm Section International and Central Processing Unit Records (CPU Records). These two were selected as they have regular releases (once every 1-2 months) and have a range of artists from different backgrounds, both from the UK and from other countries. They are also similar in size and have been operating since the early 2010s when vinyl began its revival.

For this article, all vinyl releases from the two labels for the period 2021-2023 have been compiled and assessed using the five variables. The first indicator is the format of the record, whether 12-inch or 7-inch record as well as the artwork, then the number of tracks is included as this can affect the cost in production in terms of the cutting process while the colour of the record is also checked as another cost factor. Next, an assessment is made on whether the artwork or photography has been credited and then finally it is determined whether the artist is established or not, using release history and Instagram followers as a simple measure. In terms of the price, the retail cost used here comes from Juno Records, arguably the largest independent online retailer that has sold all releases by these two labels and maintains their listing even when sold out, which is useful for comparing historical prices.⁸ This retail price is further supported by the distributor's price which is not included in this article but was used to confirm the retail price.

Rhythm Section International was founded in 2014 by its manager Bradley Zero and emerged out of a radio show and regular dance event hosted at a pool hall in the Peckham area of London where it is based ("Interview with Bradley Zero," n.d.). Alongside releases of music, the label also features a range of merchandise, has produced artwork, and even released films. Since its inception, the label has had over twenty releases which has included both local artists from Peckham and those from other countries. Its genres usually include house, techno, electro but on occasion has featured more soulful and even jazz sounds. Bradley Zero describes himself as more of "do-er than a planner," which would suggest that the label has had a flexible approach to the release of its music ("Interview with Bradley Zero," n.d.).

CPU Records was established in 2012 by label manager Chris Smith and operates from Sheffield in the north of England. The label features artists from around the world and has put out almost a hundred releases ("A decade of Central Processing Unit," 2022). One distinctive feature of the label is that all releases use the same cover design and are given a binary computing number as their catalogue number. The label's genres encompass a range of dance music from house and techno to electro and dub sounds but has not branched out into other genres like Rhythm Section has done. In contrast to Rhythm Section though, it has purely focused on music releases rather than branching out into other related areas.

Looking at Rhythm Section International's vinyl singles (Appendix 1), the first observation to make is that the price for 12-inch single records have been relatively stable for the period 2021 to 2023. The release MMMVV in October 2021 retailed at £13.25 while Hidden Sphere released in May 2023 was also £13.25. Even the distributor price for all releases in this period remained consistent

⁸ Juno Records was established in 1999 as an online database but soon moved into retail and has become one of the largest in the UK market, it also boasts an online digital store as well (www.juno.co.uk).

with only a slight increase at the end of 2022. The main factor in some of the price difference among these releases is whether they are colour vinyl and the number of tracks, which is why LPs cost more as can be seen in Appendix 2. The artists and artwork seem to factor little in these releases in terms of a significant price difference. There is though one 12-inch release that commanded a higher price, *The Colours That Rise* in Oct 2021, which retailed at £15.50. Even accounting for it being issued as a sky-blue vinyl, the higher price is likely due to the fact it was advertised as a special limited release. Another release was Paula Tape in November 2021 whose blue version is relatively higher than the similar blue vinyl release of *Hidden Spheres* which came out in May 2022. The possible explainer here is that upon its release, Paula Tape had a big reputation from her DJ career even though this was her first release. As of July 2023, she has over 30,000 followers on Instagram for example.

An interesting trend with Rhythm Section International's album releases is that the artists are mainly new names and for the first three releases in the period covered, they were issued in both black and colour vinyl. The more recent releases though have been in black vinyl only, which might signal a shift away from this format for the time being. In this case, it should be noted that one of the drawbacks with colour vinyl is not just the cost but also that they take longer to press than black vinyl. With the reports of long delays with vinyl pressing, it would explain why the recent releases have been more focused on black vinyl.

Turning to CPU Records, this label provides a useful example as all their releases use the same standard artwork design and has not featured any colour vinyl versions. Although the distributor price for the period covered (2021-2023) has remained the same, the retail price has fluctuated, although the medium is around £11. One notable outlier from the 12-inch singles (Appendix 3) is *Bochum Welt* released in June 2022 and retailed for £17.50, which is a significant increase over the average price. It should be noted though that this release featured 8 tracks, almost an album in length, and was billed as a "special anniversary" edition. Finally, in terms of album releases (Appendix 4), the limited number makes it difficult to make an in-depth analysis. Conveniently for a comparison, the two releases are a year apart and certainly reveal some cost increase although it is worth noting that the *Blackploid* album in February 2023 featured a few more tracks.

To put this into perspective, it is worth looking at another independent label Jalapeno Records. This label is different from Rhythm Section International and Central Processing Unit in that its focus is more funk and soul rather than dance music and has more of a broader audience. This then helps to put a different view on vinyl releases to see if the trends identified previously are evident with another independent label operating in a slightly different genre that is not so much focused on dancefloor/DJ-orientated music. Jalapeno Records has a longer history, its first release was in 2000 and it is based in Brighton on the south coast of England. Over the past twenty years, it has established

itself as a label focused on soul, jazz, funk, and dance releases with a distinctive Mexican-inspired logo. While it has been around longer than the other two labels, its vinyl releases were infrequent up until the 2010s when the vinyl resurgence began. Although the current frequency of its releases is slightly more than the other two labels, it is still valid for an equal comparison.

The first observation to make is that when it comes to singles (Appendix 4), Jalapeno is predominantly focused on the 7-inch format which are almost as expensive as 12-inch releases despite featuring only two tracks and a smaller physical size. The choice for 7-inch record is natural for the label as they focus on soul and funk which are traditionally released on this format. In respect of the cost, the 7-inch format can be as time consuming as a 12-inch record and thus will account for a higher price. Unlike the previous two labels, the distributor's price does increase over the period while the retail price expresses various fluctuations. Interestingly, cover art or a full sleeve design *does* seem to influence the retail price to some extent. And in most cases the artists with a more established reputation would feature such a design choice. For example, the new artist Sam Redmore "Tears" released in May 2022 was a plain design and retailed for £11.99, by contrast the more established label artist Kraak & Smaak "Squeeze Me" released a month later was full colour sleeve and retailed at £16.99.

The albums (Appendix 5) show a steadier price difference, with double LPs naturally being more expensive. One notable observation is that colour vinyl does not seem to impact the price so much for Jalapeno Records which would suggest they are able to absorb or manage the embedded cost for this.

From Europe with love: an assessment of European labels in the UK market

To explore European labels in the UK market, Running Back based in Germany and Heist from the Netherlands were selected for this study. Both are similar in size to the UK labels previously analysed in terms of the number of releases and profile of the artists. Running Back was founded in 2002 by Gerd Janson and is focused on house, techno, nu-disco, and Balearic music ("Looking Back: 15 Years Running Back Records," 2017). The artists featured are mostly from Europe but there have also been artists from other parts of the world. Heist was founded by Dam Swindle in 2013 and has enjoyed over sixty releases covering house and electro music (Resident Advisor, n.d.). Again, its artists are mostly from the Netherlands or Europe, but it has put out records by US artists and those from other countries.

European labels have long had a big profile in dance music releases. While US labels have arguably had the biggest clout as the early originators of this genre, they have often been a little more expensive in terms of price. By contrast European labels have been a similar price to UK labels when

Britain was in the European Union, which made their releases attractive, particularly given the active music scenes in Berlin and Amsterdam. Thus, in a post-Brexit environment it is worth looking into what has been happening. The first point to note is that both *Running Back* and *Heist* reveal the same variables as their UK counterparts, format, number of tracks, and colour play a role in the basic cost. The second point is that there would seem to be little influence from the standing of the artist on the price of a release. Looking at the retail price though, it is evident there has been a steady and consistent increase throughout 2022 which is much more rapid than the UK labels. Can this be attributed to the effects of Brexit?

Brexit has been the source of much discussion in the media regarding its impact on music, some of the challenges include the ability of independent musicians to tour Europe, the export of records, and crucial for this study the import of records from European pressing plants and distributors. Here imports from the EU are subject to new taxes (Forde, 2021) and there is some anecdotal evidence that it is having an impact on the UK music market (Trendell, 2021).⁹ Looking at the retail price for *Running Back* and *Heist*, it is visible that a rapid increase began from March 2022, which is corroborated by the distributor's price. While it would be expected that the impact of Brexit would be noticeable in early 2021, it is necessary to consider three lagging effects. The first was the second lockdown in early 2021 due to the COVID-19 pandemic, the second was the subsequent delays in vinyl pressing which held back releases, and the third was some measures taken by businesses to offset the impact of Brexit initially to avoid a cliff drop in cost changes. Taken together, we could expect that the impact of Brexit would not be felt until at least late 2021/early 2022.

A different story emerges though when examining the impact of Brexit by comparing the retail price in Europe for the same releases (see Table 1). For this, the analysis will look at the online German retailer DeeJay which is like Juno in the UK. Looking at *Manuel Tur* in October 2021, the retail price in Germany is €7.77 while for *Roman Flügel* in July 2023 it is €11.39. *Heist* is also similar, *JKriv & Peter* from October 2021 was €9.87 while *Crackazat* from July 2023 was €11.39. This would suggest similar price increases to what was happening in the UK but without access to the German distributor's price, it is difficult to make a very accurate comparison. Still, it might indicate that the vinyl market whether in the UK or Europe is facing similar cost pressures.

If Brexit is having an effect, then vinyl releases from the EU will become increasingly more expensive which can affect how many units that retailers will purchase in the future. A potential outcome for such a scenario is that customers will likely either purchase vinyl releases from the label directly online (which can be cheaper in some cases) or will just rely on digital downloads if the cost

⁹ According to the new post-Brexit regulations, a business importing goods worth £200, could end up paying 40 percent of the value in VAT and admin charges (Brignall 2021).

is too prohibitive. Such a trend naturally comes at a cost for music retailers, particularly the smaller ones who rely on new stock. A possible outcome to this going forward, will be a stronger focus on selling second hand records.

Table 1. Comparison of Retail Price in EU and UK

Release	Retail Price in Germany	Retail Price in the UK
Manuel Tur	€7.77 (£6.52)	£8.75
Roman Flügel	€11.39 (£9.81)	£13.75
JKriv & Peter	€9.87 (£8.29)	£10.75
Crackazat	€11.39 (£9.81)	£13.75

Note: Currency conversion according to average for the year exchange rate accessed at HMRC (1.19 and 1.16).¹⁰

Conclusion

This article has sought to look at the factors that influence the price of vinyl in the UK market by considering the case examples of five independent music labels (three from the UK and two from Europe). Given that a combination of COVID-19, Brexit, and the cost-of-living crisis is having an impact upon consumers, the analysis here looked at prices over a period from 2021 to 2023. While sample size is limited to an extent, it does provide an important snapshot of what is happening in the UK vinyl market.

This study has shown clearly that the price is very much influenced by the type of vinyl, so the number of tracks and whether it is colour or not. Beyond this, of interest is that the two dance labels examined, Rhythm Section International and CPU Records, there does not appear a major increase in the price over the period examined suggesting that so far, they have been able to manage any negative effects in the environment. However, a look at the other label Jalapeno Records shows some increase but the extent to which this is the case due to their preference of 7-inch records which needs to be studied further.

Perhaps one explainer for this is that Rhythm Section International and CPU Records have been very much focused on vinyl releases from the beginning whereas Jalapeno has shifted in that direction having previously focused more on CDs and digital releases. Furthermore, those two dance labels are very structured in their releases and the related designs where Jalapeno would seem more ad-hoc. This suggests that going forward in a more difficult environment, labels will need to implement rigid formats for their releases so that the timeline is more predictable, and any delays or cost overruns can be carefully mitigated.

In the case of the European labels, Running Back and Heist, the picture is a little more complex. Going by the UK retail price, the price changes in the UK suggest that Brexit is having an

¹⁰ See HM Revenues & Customs for more details, <https://www.gov.uk/government/publications/exchange-rates-for-customs-and-vat-yearly>.

impact, but this can be challenged by looking at the retail price in Europe which shows a similar increase suggesting another effect, potentially more related to industry pressures and delays in the pressing plants. Still, the extent to which Brexit is having an effect on the UK vinyl market needs to be investigated further as it is evident there are notable difficulties facing distributors.

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Appendix 1. Rhythm Section International's Vinyl Singles (2021-2023)

Release	Date	Format	Tracks	Color	Credited Artwork/ Photography	Established Artist	Retail Price in GBP (Juno)
MMYYKK "Science"	Oct, 21	12", full colour, printed inner sleeve	6	Black/ Marble	Yes	No	13.25/ 15.25
The Colours That Rise "Mixtape 1"	Oct, 21	12", full colour sleeve.	3	Sky Blue	Yes	No	15.50
Various "Shouts 2021 Vol.1"	Oct, 21	12"	6	Black	Layout credited	No	12.99
Various "Shouts 2021 Vol.2"	Oct, 21	12"	6	Black	Layout credited	Yes/No	13.25
Paula Tape "Astroturismo"	Nov, 21	12", full colour sleeve.	4	Black/ Blue	Yes	Yes	12.50/ 15.25
Hidden Spheres "You Are Not Your Bod"	May, 22	12", full colour sleeve.	5	Black/ Blue	Yes	Yes, Instagram: 4,843	13.25/ 14.50
Session Victim "Basic Instinct"	May, 22	12"	5	No	No	Yes, Instagram: 18,300	13.25
Nicola Cruz "Self Oscillation"	Jun, 22	12"	6	No	Yes	Yes, Instagram: 113,000	13.25
Hidden Spheres "Tanzen"	May, 23	12"	5	No	Yes	Yes, Instagram: 4,843	13.25

Appendix 2. Rhythm Section International's Vinyl Album Releases (2021-2023)

Release	Date	Format	Tracks	Color	Credited Artwork/ Photography	Established Artist	Retail Price in GBP (Juno)
Vels Trio "Celestial Greens"	Oct, 21	LP	11	Black/ Green	Yes	No	22.75/ 26.75
Cousin Kula "Double Dinners"	Mar, 22	LP	9	Black/ Yellow	Yes, artwork	No	20.99/ 22.99
Tone "So I Can See You"	Mar, 22	LP	10	Black/ Violet purple	Yes	No	20.25/ 21.75
Klein Zage "Feed The Dog"	Oct, 22	LP	9	No	Yes	No	23.99
Saul "Mutualism"	Aug, 22	LP	7	No	Yes	No	17.25
Gayance "Mascarade"	Feb, 23	LP	11	No	Yes	No	23.50

Appendix 3. Central Processing Unit's Vinyl Singles Releases (2021-2023)

Release	Date	Format	Tracks	Colour	Credited Artwork/ Photography	Established Artist	Retail Price in GBP (Juno)
Maelstrom & Fasme "Lotus 48"	Oct, 21	12"	4	No	Yes	Yes, Instagram: 6,622	11.99
Fleck E.S.C "Rough Silk"	Mar, 22	12"	4	No	Yes	Yes	9.50
Shun "The Door"	Apr, 22	12"	4	No	Yes	No	10.99
John Shima "CPU Modular 1"	May, 22	12", printed inner sleeve.	4	No	Yes	Yes, Instagram: 2,152	11.50
Bochum Welt "Desktop Robotics & Feelings on a Screen (25th Anniversary Edition)"	Jun, 22	12", printed inner sleeve.	8	No	Yes	Yes, Instagram: 2,775	17.50
dynArec	Aug, 22	12"	4	No	Yes	Yes,	12.75

“Force In The Sum”							Instagram: 730	
Blackploid “Planetary Science”	Sep, 22	12"	4	No	Yes	No		11.50
Splitradix “Synthesizing Your Future”	Nov, 22	12"	4	No	Yes	Yes, Instagram: 1,694		12.99
Annie Hall “Memories That Never Happened”	Apr, 23	12"	4	No	Yes	Yes, Instagram: 19,400		10.75
Si Begg “Energie Electrique”	May, 23	12"	4	No	Yes	Yes, Instagram: 1,859		15.99

Appendix 4. Central Processing Unit’s Album Releases (2021-2023)

Release	Date	Format	Tracks	Colour	Credited Artwork/ Photography	Established Artist	Retail Price in GBP (Juno)
Silicon Scally “Field Lines”	Feb, 22	2 x LP, gatefold	9	No	Yes	Yes	18.50
Blackploid “Enter Universe”	Feb, 23	2 x LP	12	No	Yes	No	25.50

Appendix 5. Jalapeno’s Vinyl Single Releases (2021-2023)

Release	Date	Format	Tracks	Colour	Credited Artwork/ Photography	Established Artist	Retail Price in GBP (Juno)
Sam Redmore “On The One”	Oct, 21	7"	2	Black	No	No	14.99
The Allergies “Going To The Party”	Jan, 22	7" Full sleeve	2	Black	Yes	Yes, Instagram: 9,432	14.50
Kraak & Smaak “Money In The Bag”	Feb, 22	7"	2	Black	No	Yes, Instagram: 11,000	11.99
Skeewiff “Shake What Your Mama Gave Ya”	Mar, 22	7"	2	Black	No	Yes, Instagram: 1,052	11.75
Sam Redmore “Tears”	Apr, 22	7"	2	Black	No	No	11.99
Kraak & Smaak “Squeeze Me”	May, 22	7" Full colour sleeve	2	Black	No	Yes, Instagram: 11,000	16.99
Soopasoul “Brand Nu”	Jul, 22	7"	2	Black	No	Yes	9.99
Kraak & Smaak “I Don’t Know Why (feat. Mayer Hawthorne)”	Feb, 23	7"	2	Black	No	Yes,	14.25
The Allergies “Stanky Funk”	Mar, 23	7" Full sleeve	2	Black	Yes	Yes, Instagram: 9,432	14.50
Skeewiff “Exclusive Blend / Spanish Flea”	May, 23	7"	2	Black	No	Yes, Instagram: 1,052	14.25

Appendix 6. Jalapeno’s Vinyl Album Releases (2021-2023)

Release	Date	Format	Tracks	Colour	Credited Artwork/ Photography	Established Artist	Retail Price in GBP (Juno)
Soopasoul “Twin Stix”	Oct, 21	LP Full sleeve	12	Black	No	Yes	23.99
Radio Trip “Music Heads”	Mar, 22	LP Full sleeve	14	Black	Yes	Yes	19.50

John Turrell "The Kingmaker"	Aug, 22	LP Full sleeve, gatefold insert	11	Neon Yellow	Yes	Yes	16.05
Sam Redmore "Universal Vibrations"	Sep, 22	LP Full colour	11	Black	No	No	13.50
Flevans "A Short Distance To Fall"	Nov, 22	LP Full colour sleeve	12	Black	No	Yes, Instagram: 1,056	15.50
Smooove "First Class"	Mar, 23	2 LP Full colour sleeve	15	Black	No	Yes	26.55
Smooove & Turrell "Solid Brass: Ten Years of Northern Funk"	Mar, 23	2 LP Full colour Sleeve	18	Black	No		29.99
Izo FitzRoy "A Good Woman"	Apr, 23	LP Full colour sleeve, gatefold	14	Green	No	Yes, Instagram: 13,600	19.99
The Allergies "Tear The Place Up"	Apr, 23	LP Full colour sleeve, insert,	13	Black	Yes	Yes, Instagram: 9,432	19.99

Appendix 7. Running Back's Vinyl Singles Releases (2021-2023)

Release	Date	Format	Tracks	Colour	Credited Artwork/ Photography	Established Artist	Retail Price in GBP (Juno)
Manuel Tur "Rhythm Trainx Vol. 3"	Oct, 21	12", full colour sleeve.	8	No	No	Yes, Instagram: 1,505	8.75
Various Artists "One Swallow Doesn't Make A Summer Part 4"	Oct, 21	12", full colour sleeve.	5	No	Yes	Yes/No	10.50
Dusky "Life Signs Remixes"	Feb, 22	12"	3	No	Yes	Yes, Instagram: 49,700	7.99
Roman Flügel "Mega"	Feb, 22	12", full colour sleeve.	5	No	Yes	Yes	8.25
Jet Hammer "Last night"	Mar, 22	12", full colour sleeve.	4	No	Yes	Yes, Instagram: 2,684	10.50
Krystal Klear "Connect"	Apr, 22	12", full colour sleeve.	4	No	Yes	Yes, Instagram: 31,200	10.50
Redshape "Release me"	May, 22	12"	4	No	No	Yes, Instagram: 2,852	10.50
Sascha Funke "Qam"	Jul, 22	12", full colour sleeve.	4	No	No	Yes, Instagram: 8,070	9.99
Deetron "Mind Eclipse"	Jun, 22	12", full colour sleeve.	5	No	Ye	Yes, Instagram: 8,120	10.50
Anthony Naples "Swerve"	Jul, 22	12", full colour sleeve.	4	No	Yes	Yes, Instagram: 16,900	12.75
Eagles & Butterflies "Retropolis Vol. 01"	Nov, 22	12", full colour sleeve.	5	No	Yes	Yes, Instagram: 30,700	11.99
Krystal Klear "Essentia"	Dec, 22	12", full colour sleeve.	4	No	No	Yes, Instagram: 31,200	12.75
Various Artists "One Swallow Doesn't Make A Summer Part 5"	Dec, 22	12", full colour sleeve.	5	No	Yes	Yes/No	11.50
Space Dimension Controller "Neuclide"	Feb, 23	12", full colour sleeve.	4	No	Yes	Yes, Instagram: 11,400	11.50
9th House "Midas"	Apr, 23	12", full colour sleeve.	5	No	Yes	Yes, Instagram: 1,324	13.75
Digitalism "Back To Haus"	May, 23	12", full colour sleeve.	5	No	Yes	Yes,	13.75

Redshape "Acid Leak"	Jun, 23	12"	4	No	No	Instagram: 34,600 Yes	13.50
Krystal Klear "Automat Kingsland"	Jun, 23	12", full colour sleeve.	4	No	No	Instagram: 2,852 Yes	13.75
DJ BORING "Beautiful Strangers"	Jul, 23	12", full colour sleeve.	5	No	Yes	Instagram: 31,200 Yes,	13.75
Roman Flügel "Lucky Charm"	Jul, 23	12", full colour sleeve.	6	No	Yes	Instagram: 66,400 Yes	13.75
						Instagram: 51,800	

Appendix 8. Heist's Vinyl Releases (2021-2023)

Release	Date	Format	Tracks	Colour	Credited Artwork/ Photography	Established Artist	Retail Price in GBP (Juno)
JKriv & Peter Matson "Bigtime"	Dec, 21	12", full colour sleeve.	4	No	Yes	Yes, Instagram: 10,500	10.75
Nebraska "Chant des Oiseaux"	Mar, 22	12", full colour sleeve.	4	No	Yes	Yes, Instagram: 1,184	12.75
Orlando Voorn "Heist Mastercuts"	May, 22	12", full colour sleeve.	4	No	Yes	Yes, Instagram: 4,378	12.75
Dam Swindle "Keep On Swindling pt. 1"	Jun, 22	12", full colour sleeve.	4	No	Yes	Yes, Instagram: 4,378	13.50
Crackazat "Demucha"	Aug, 22	12", full colour sleeve.	3	No	Yes	Yes, Instagram: 11,800	12.75
Dam Swindle "Keep On Swindling pt. 2"	Jun, 22	12", full colour sleeve.	4	No	Yes	Yes, Instagram: 4,378	13.75
Byron the Aquarius "Akira"	Oct, 22	12", full colour sleeve.	5	No	Yes	Yes, Instagram: 21,600	13.75
Dam Swindle "Keep On Swindling pt. 3"	Jun, 22	12", full colour sleeve.	4	No	Yes	Yes, Instagram: 4,378	13.75
Orlando Voorn "Heist Mastercuts Pt. 2"	Mar, 23	12", full colour sleeve.	4	No	Yes	Yes, Instagram: 4,378	13.75
UC Beatz "Orchid's Wish"	Apr, 23	12", full colour sleeve.	5	No	Yes	Yes, Instagram: 1,071	13.75
Various "Heist Classics Vol.1"	Apr, 23	12", full colour sleeve.	5	Clear Vinyl	Yes	Yes	14.50
Cinthie "Musique for Discothèques"	Jun, 23	12", full colour sleeve.	4	No	Yes	Yes, Instagram: 75,700	13.75
Crackazat "Senses"	Jul, 23	Mini album LP	6	No	Yes	Yes, Instagram: 11,800	13.75