

AUDIO[▲]MONITOR U.S.

2018

THE OVERALL MUSIC LANDSCAPE



AUDIENCE  NET

A[▲]M

01 INTRODUCTION

AM

As new ways of listening start to fuel an economic recovery for the music industry, they are also reshaping the way listeners discover and consume music and, in turn, this is impacting the way the music industry operates.

As a result, all working in music, whether it be management, publishing, broadcasting or retail, must keep their fingers on the pulse of the constant changes in consumer audio consumption, understand how these changes may impact the industry as a whole, and utilize this knowledge to continue to adapt.

This report encapsulates a democratic measure of audio consumption in the U.S. and sees a statistically and demographically representative sample of the 16+ years population answer a set questions about their listening and music consumption habits.

This leads to robust profiles, in terms of democratic measure of audio consumption in the US, and sees a statistically and demographically representative sample of the 16+ years population answer a set questions about their listening and music consumption habits.

ROBERT DELMONTE
MUSIC & ENTERTAINMENT LEAD ■

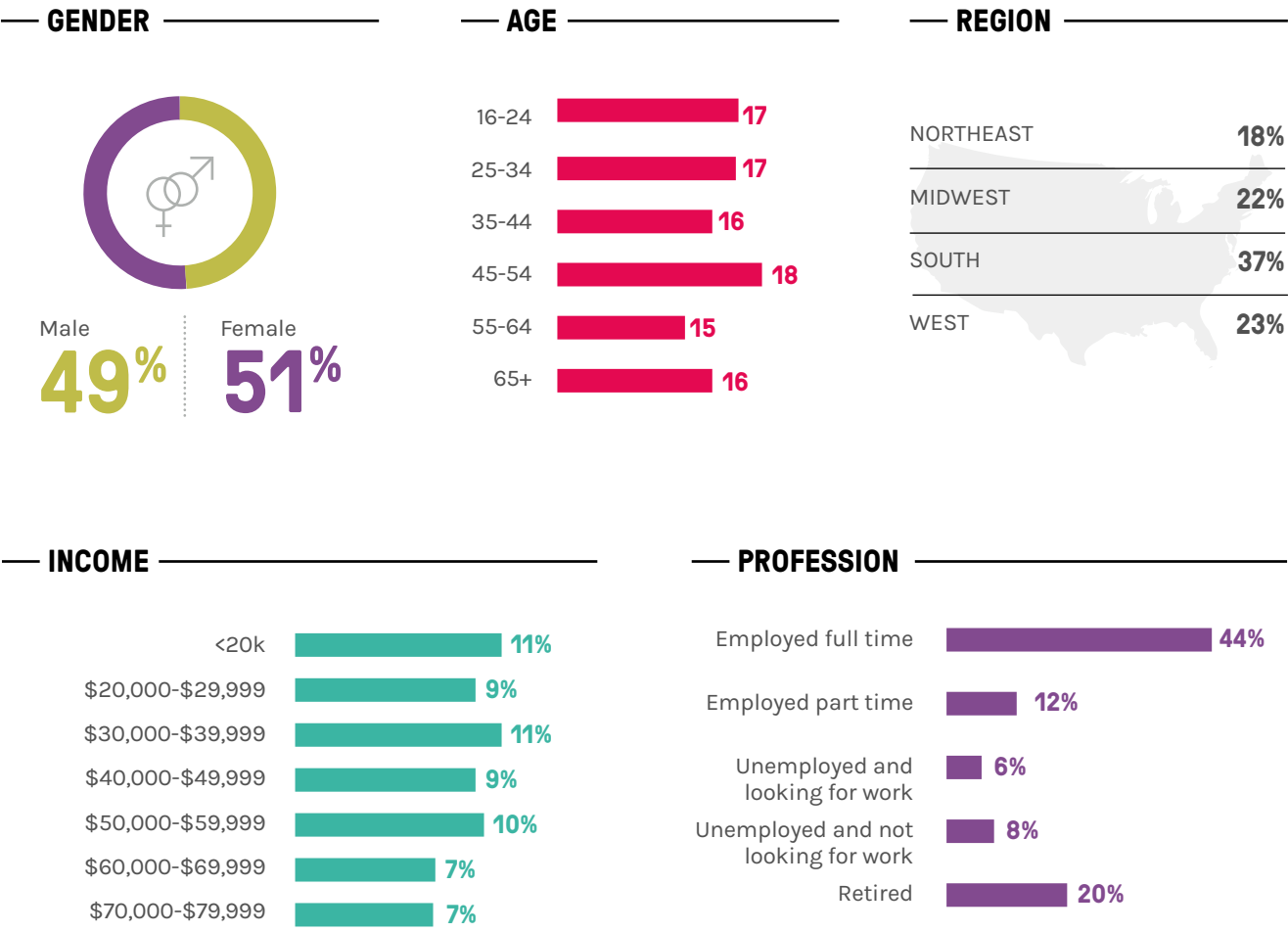
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AS NEW WAYS OF LISTENING START TO FUEL AN ECONOMIC RECOVERY FOR THE MUSIC INDUSTRY, THEY ARE ALSO RESHAPING THE WAY LISTENERS DISCOVER AND CONSUME MUSIC. AUDIOMONITOR UNCOVERS THE DATA BEHIND THESE TRENDS

SAMPLE

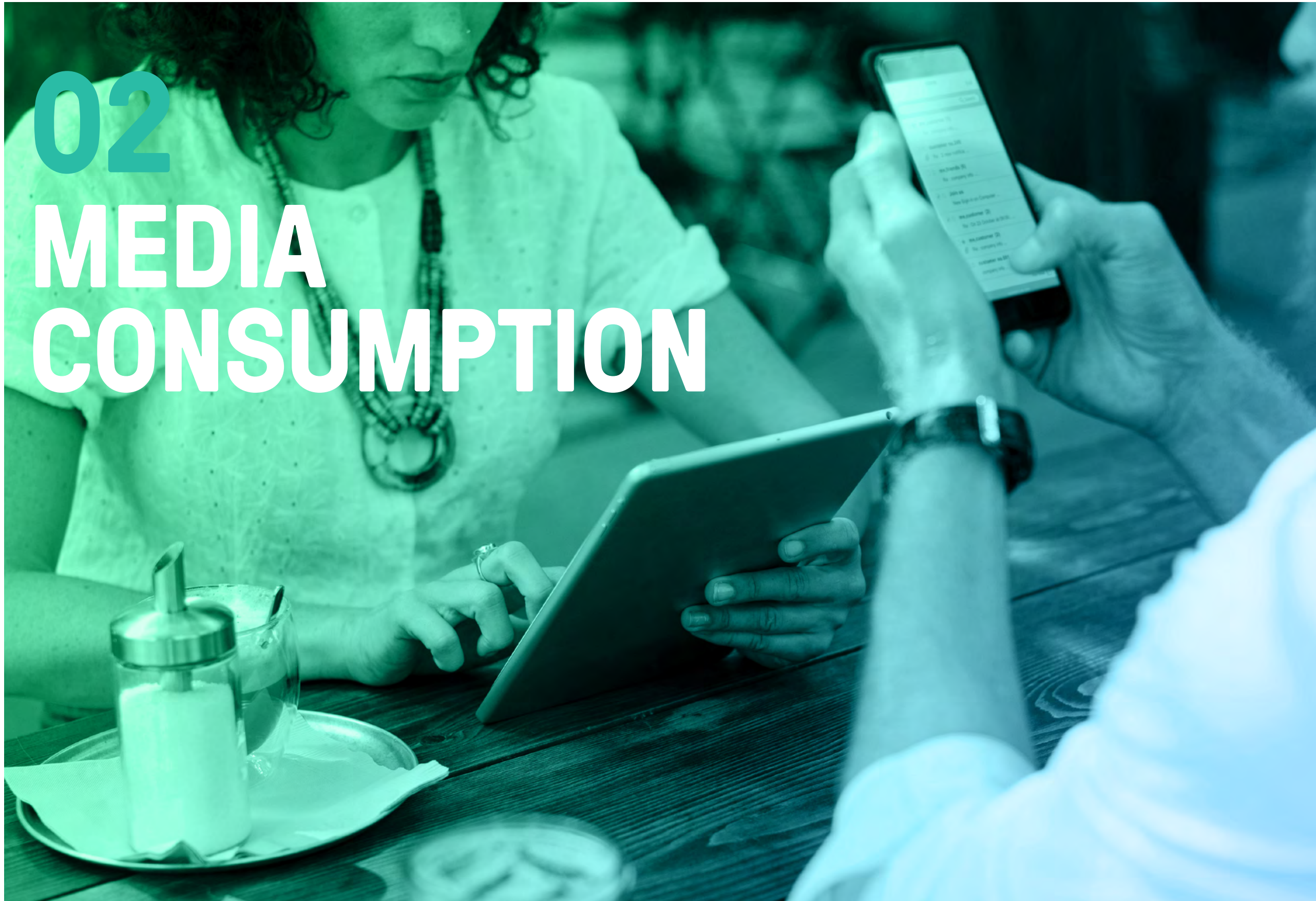
A statistically and demographically representative sample of the 16+ years U.S. population.

To guarantee national representation, quotas were set for: Gender, Age and Geographic Region, in accordance with the 2010 U.S. census. All participants had online access. Fieldwork was completed in July 2018. The demographic profile of those surveyed was as follows:

3,000 PARTICIPANTS



02 MEDIA CONSUMPTION



PREFERRED MEDIA FORMS

Overall, listening to music and watching episodes/movies on online video streaming platforms were the most preferred activities across the total sample, both with 20% shares, with viewing social media content following closely with 19% and terrestrial television in fourth place at 17%.

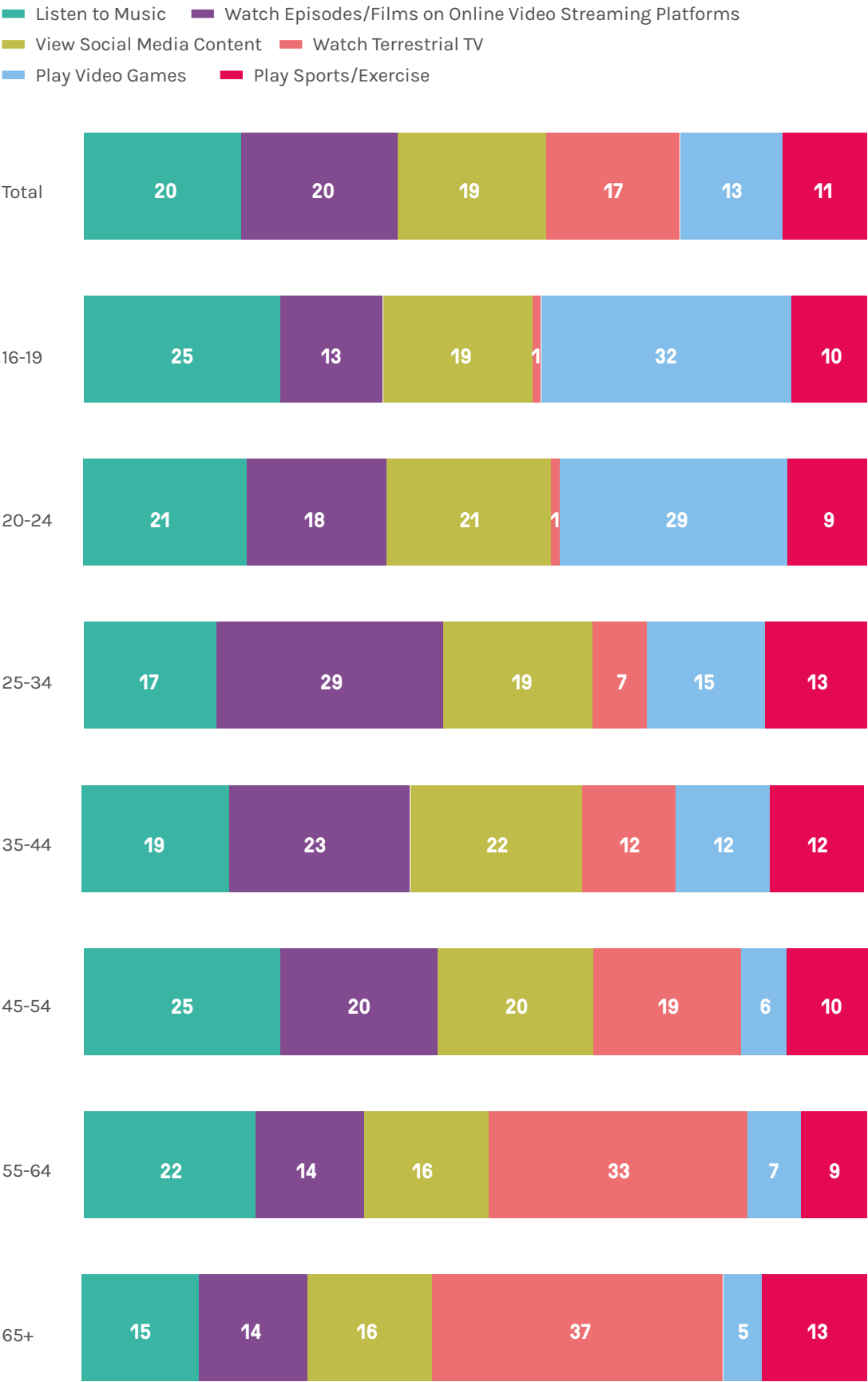
Despite being a relatively popular media source among the total population, watching terrestrial television, a more traditional format, accounted for just a 1% share of 16-24 year old preference. This then rose proportionately as participants got older peaking at 37% for those aged 65 and over.

By contrast, playing video games was the most popular entertainment format among younger participants, taking the majority share among 16-19 and 16-24 year olds (25% and 21% respectively). Preference for video games then decreased proportionately as participants got older.

Apart from a peak among the 16-19 and 45-54 year olds (25% on each), preference for listening to music was relatively consistent across the age groups. Viewing social media content was also similar across the age groups, aside from a slight dip among 55-64 and 65+ year olds (16% on each).



PREFERRED MEDIA SOURCE BY AGE



Question: Of the activities you stated you do, which do you like to do the most?
Base: 2,849

AMERICANS LISTEN FOR 2 HOURS+ A DAY

Overall, at 215 minutes on average, participants spent more time watching terrestrial TV than any other activity, and time spent watching rose proportionately as participants got older, peaking among those aged 65+ (242 minutes).

Younger participants spent longer listening to music than any other activity. Time listening to music peaked among the youngest age group (16-24) at 175 minutes, the only instance where terrestrial television is topped by another entertainment source. Time spent listening decreased through the older age groups, until reaching a low of 109 minutes spent listening per day among those aged 65+.

In addition, apart from terrestrial television, 16-24 year olds spent longer consuming each media source than any other age group. More modern, digital forms of consumption: watching episodes/films on video platforms (Netflix etc.), playing video games and viewing social media content, recorded the highest usage among the youngest age group. Time spent consuming these formats then decreased as participants got older.

215 MINS



WATCHING TERRESTRIAL TV

151 MINS



LISTENING TO MUSIC

148 MINS



WATCHING EPISODES/FILMS ONLINE

123 MINS



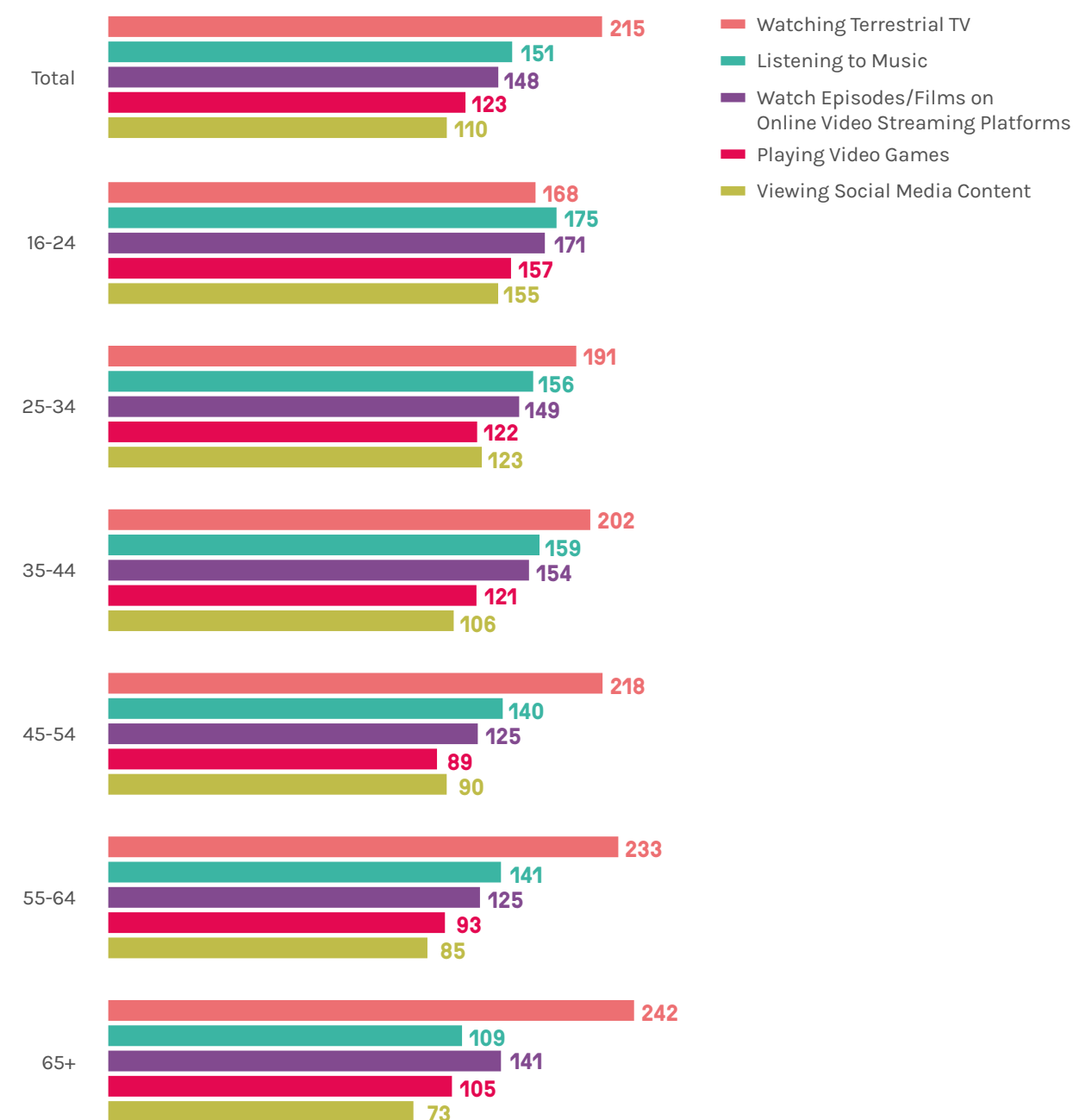
PLAYING VIDEO GAMES

110 MINS



VIEWING SOCIAL MEDIA CONTENT

AVERAGE TIMES SPENT ON EACH SOURCE



Base: 2,849



SHARE OF LISTENING

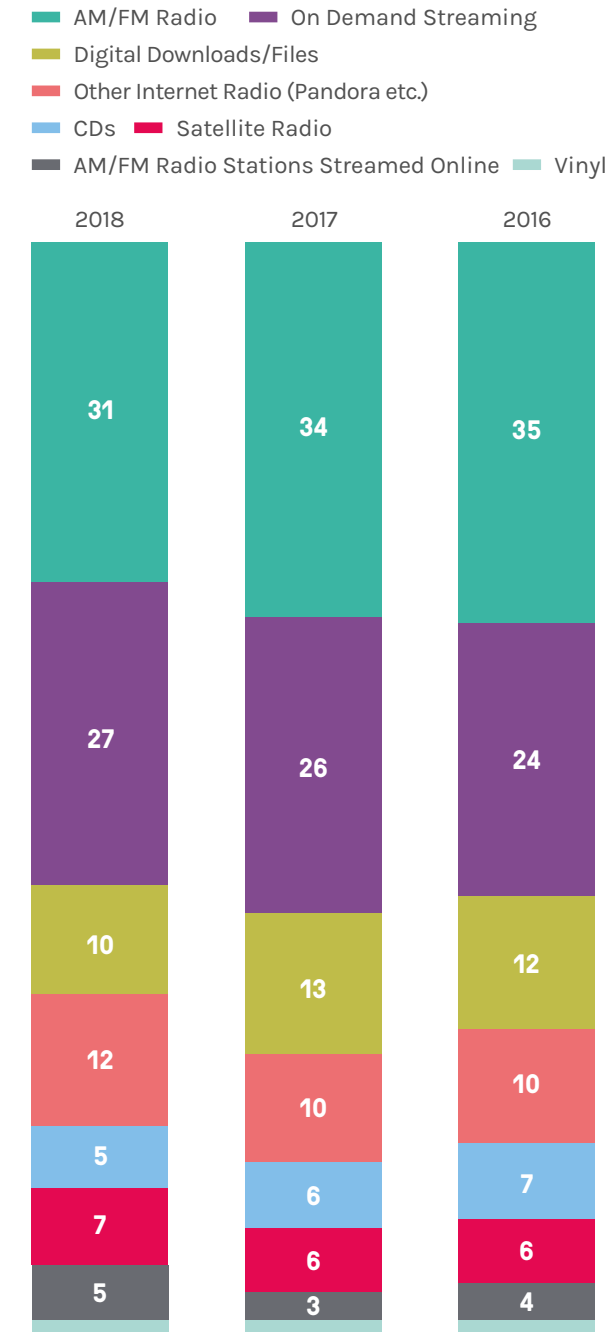
Those who listen to music in a ‘typical day’ were asked how their music listening time is split across different formats. The result is ‘share of listening’: the percentage, or share, of total listening time for each format – e.g. Broadcast Radio captured 31% of participants’ total listening time.

Despite a 3% drop YOY, AM/FM Radio captured almost a third (31%) of total listening time, consolidating its position as the most popular listening source in the U.S.

On demand streaming accounted for almost three times as much listening time as Digital Downloads, and over five times as much as CDs. After AM/FM Radio, On demand streaming was the second most listened to source, accounting for over a quarter (27%) of daily listening.

Internet Radio sources (Pandora etc.) accounted for 12% of listening time, up 2% YOY, while Satellite Radio accounted for 7%, and AM/FM Radio stations streamed online accounted for 5%.

MUSIC: SHARE OF LISTENING [ALL THOSE WHO LISTEN TO MUSIC ON A ‘TYPICAL’ DAY]



A DISCONNECT IN FORMAT PREFERENCE

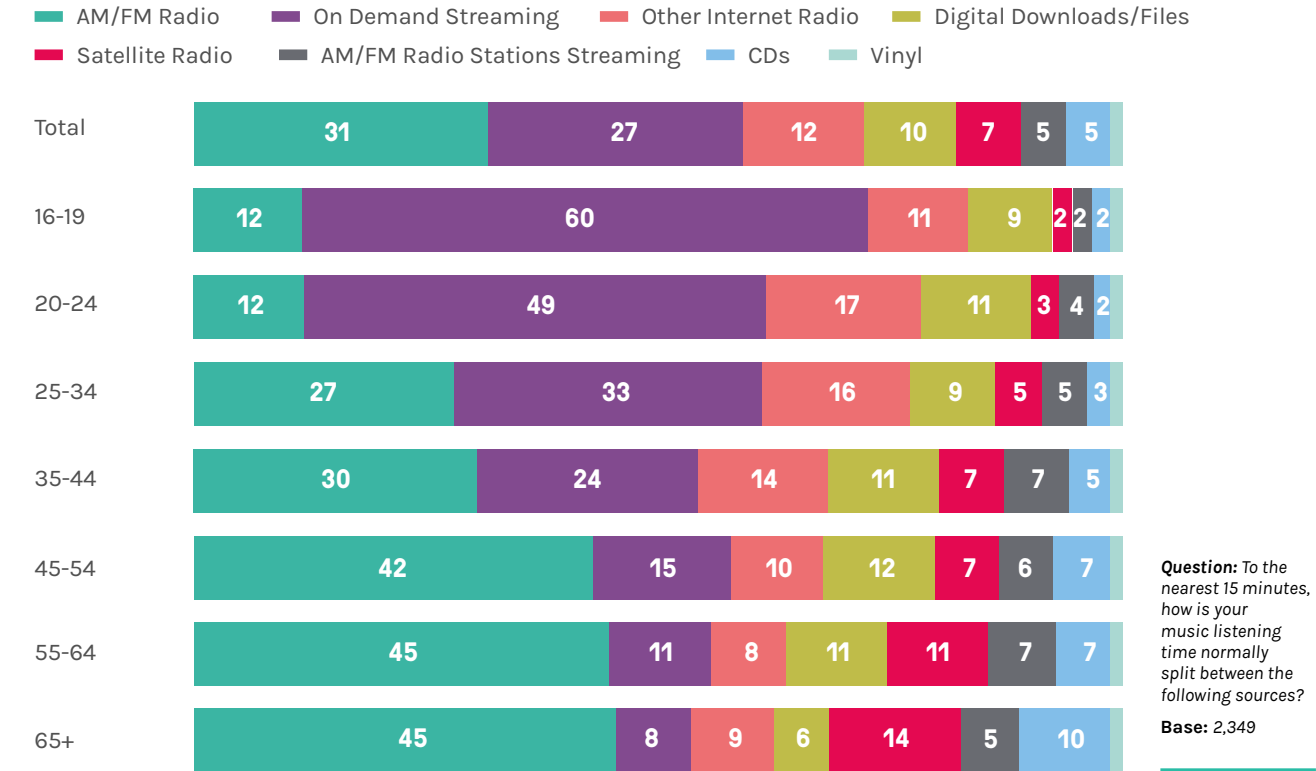
A growing disconnect in format preference is apparent between age demographics, indicative of changing consumption habits, as younger generations shun traditional methods of listening, opting instead to use digital methods of consumption.

Despite being the most popular format overall, time spent listening to AM/FM Radio was very low among the youngest demographic. AM/FM Radio accounted for just 12% of 16-24 year olds’ listening, approximately just a third of the national average (31%). Radio usage is instead driven by older demographics, with the format’s listening share

growing proportionately as respondents got older, until peaking among 55+ year olds (45%). Satellite Radio and CDs showed similar patterns, dipping among younger age groups before growing as respondents got older and peaking among those aged 65+.

Younger generations instead dedicated the majority of their listening to on-demand streaming. Streaming accounted for well over half of 16-19 year old music consumption – a jump of 13% from last year’s share of 47%. This is a significant over-index compared to the national average (27%).

SHARE OF LISTENING BY AGE



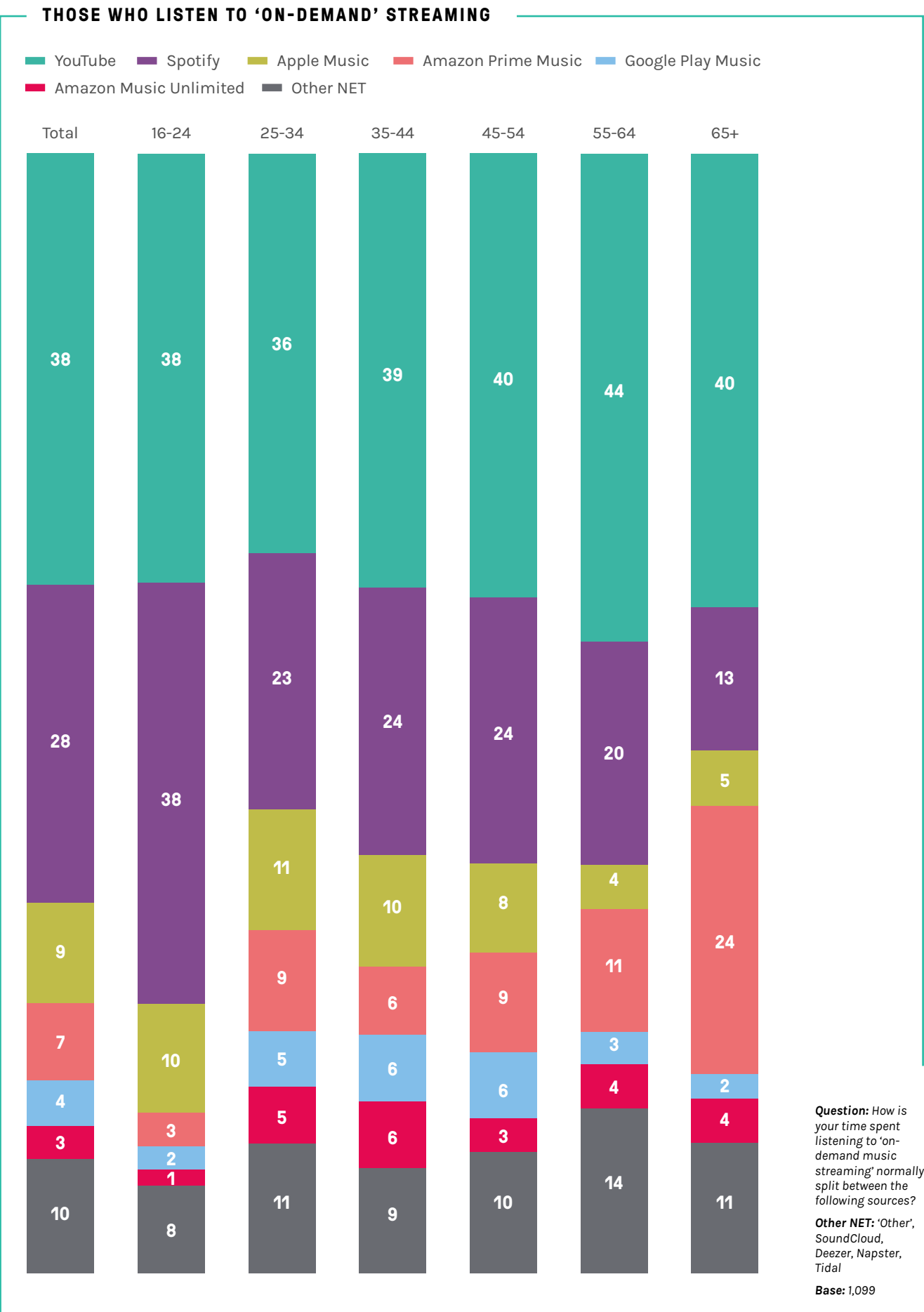
Question: To the nearest 15 minutes, how is your music listening time normally split between the following sources?
Base: 2,349

ON DEMAND STREAMING: PLATFORM SHARES

YouTube and Spotify take the majority shares of on demand listening, with 38% and 28% respectively. Apple Music and Amazon Prime Music services followed by quite some way, recording similar shares, 9% and 10% respectively (combining Amazon Prime and Amazon Music Unlimited).

What Spotify lacks in reach, it makes up in time spent listening. Despite YouTube’s weekly reach doubling that of Spotify’s (see slide: 18), the gap between the two platforms’ share of listening was somewhat less dramatic (just 10%). This indicates that while YouTube reaches more people over a weekly period, Spotify users spend a lot more time listening to Spotify, than YouTube users do to YouTube. As a result, it can be determined those who listen to Spotify are much more engaged with Spotify, than YouTube users are with YouTube.

The gap between YouTube and Spotify closes among younger listeners. Around a third (35%) of 16-24 year olds’ On demand streaming time was dedicated to Spotify, almost closing the gap to streaming leader YouTube (37%). Looking at the older age groups, uptake of Amazon Prime was highest among the older age groups, peaking at 24% among those aged 65 and older.



03 MUSIC CONSUMPTION



WEEKLY REACH

Broadcast radio is still reaching younger age groups, despite low share of listening.

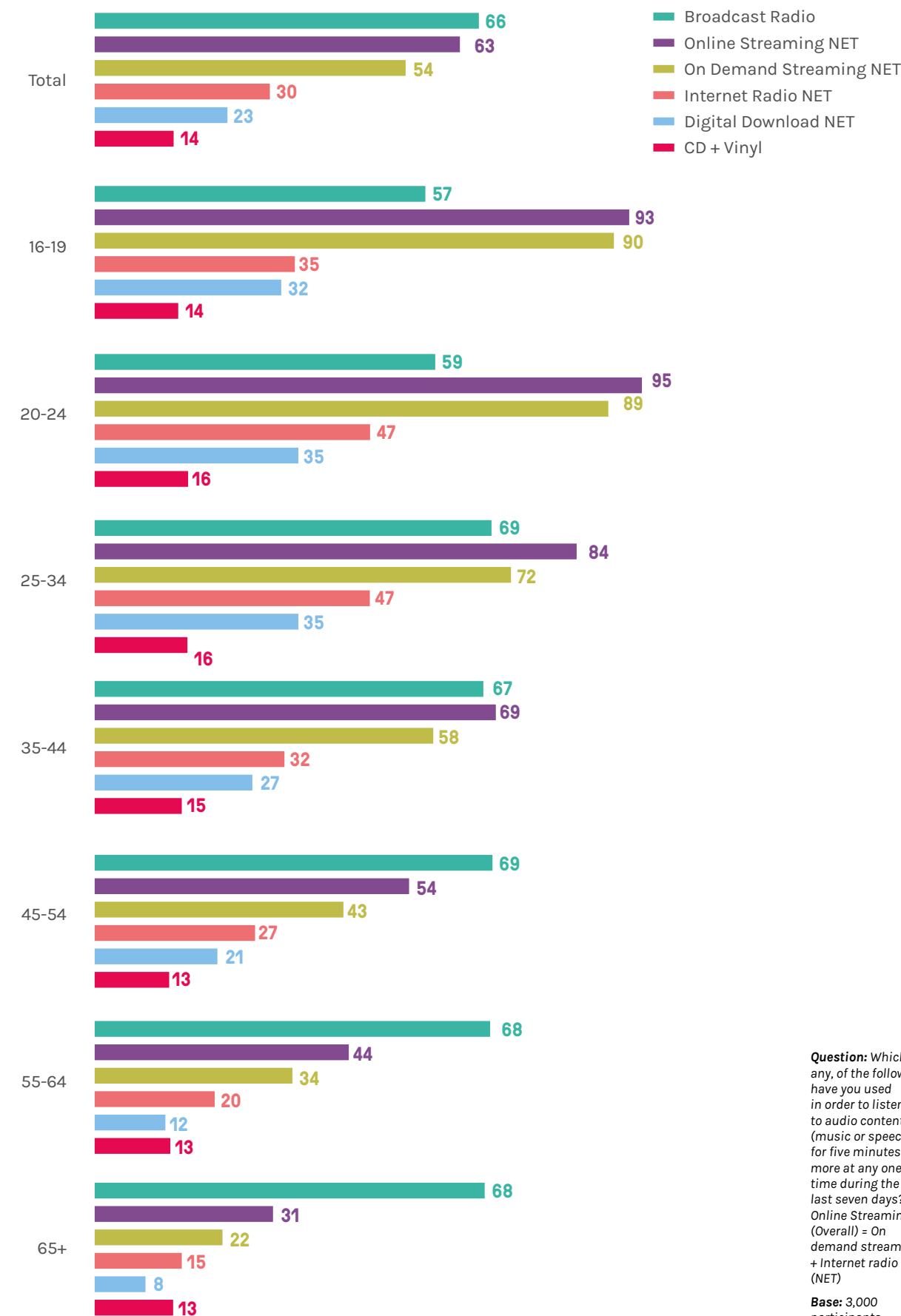
In terms of reach (listened to for at least five minutes in the last seven days), Broadcast radio is relatively constant across the age groups and, importantly, includes the 16-19 and 20-24 age

brackets (57% and 59% respectively). Comparing this to Broadcast radio's low share of listening (share of time spent listening, page 13) among the same segments, a disconnect is apparent among these younger age groups.

Online streaming reach peaks among younger age groups and falls with age. Almost all 16-19 and 20-24 year olds (93% and 95%) listened to an online streaming source over a weekly period. This fell proportionately as people got older, to 31% among those age 65+.

“WHILE RADIO SUCCEEDS IN REACHING YOUNGER PARTICIPANTS, IT IS STRUGGLING TO ENGAGE THEM, REFLECTIVE IN THE MINIMAL TIME THEY SPEND LISTENING TO THE FORMAT, WHICH IS INSTEAD DEDICATED TO ONLINE FORMATS, PARTICULARLY ON-DEMAND STREAMING.”

WEEKLY REACH BY AGE



WEEKLY PLATFORM REACH

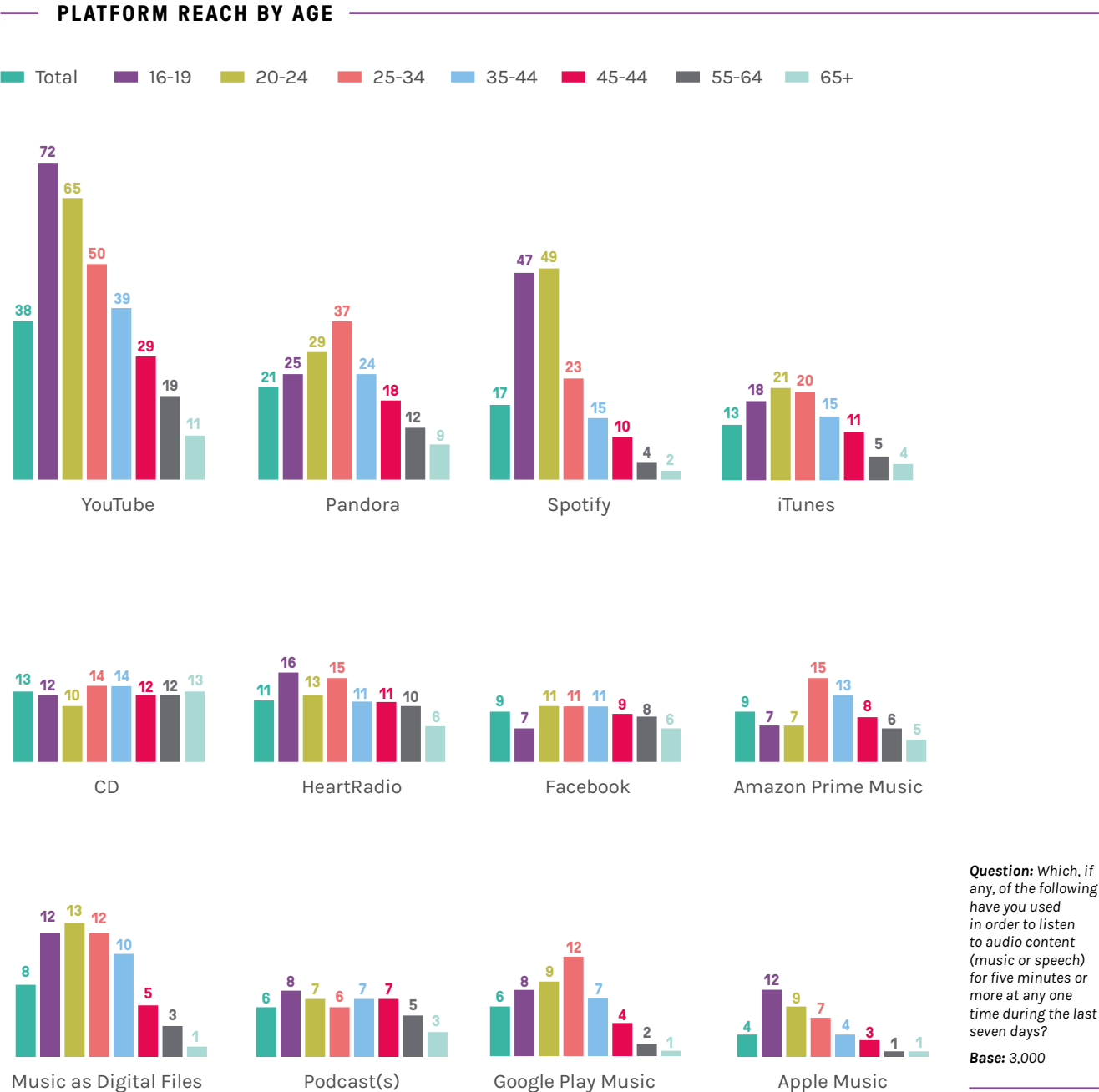
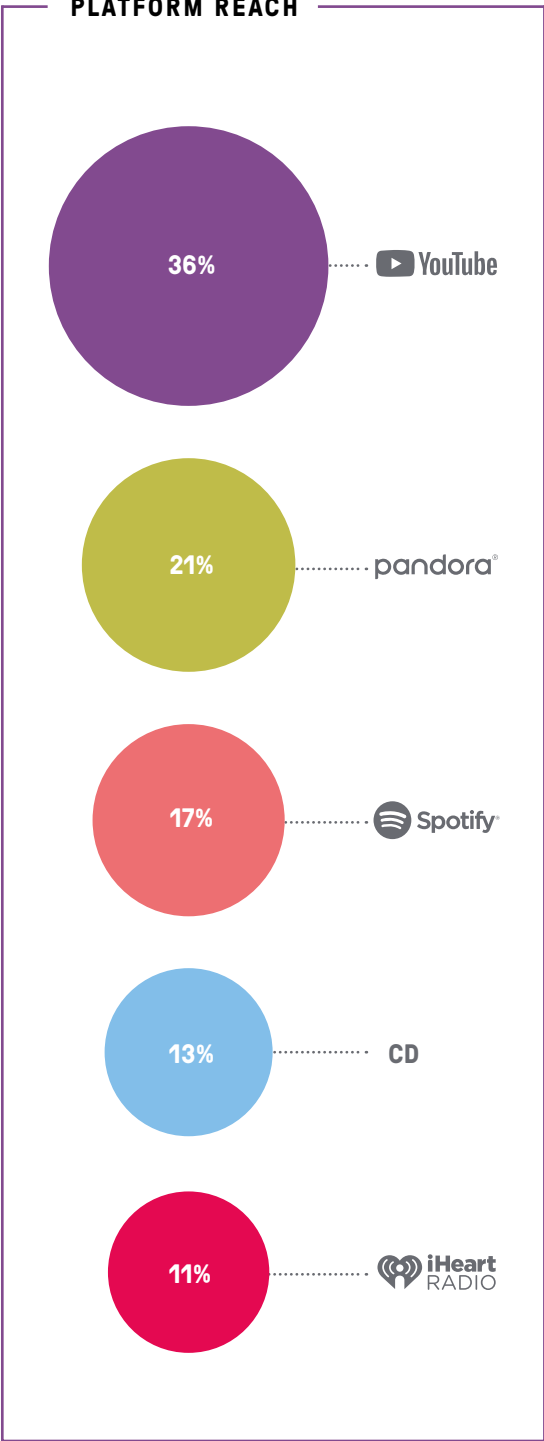
YouTube has the highest penetration in terms of weekly reach. With over a third (36%) of participants stating they listen to music on YouTube for five minutes or more at least once a week, the video streaming platform was the leading source of music access by some margin; 15% more reach than its biggest competitor, Pandora (21%).

CD reach falls for the third year running. A 6% decrease in weekly reach of CDs since 2017 from 19% to 13%, sees Spotify (17%) widen its gap on the physical format by 4%. Despite the small difference, this is another reminder in consumers' increased adoption of online listening sources over traditional formats.

Younger generations are driving the overall reach numbers of popular On demand streaming platforms: YouTube and Spotify. YouTube is the dominant source of millennial music access. 72% of 16-24 year olds used the platform to listen to music for at least five minutes over a weekly period; both significant over-indexes.

Spotify reach almost tripled among 16-24 year olds. Spotify skewed significantly young, reaching 47% of 16-19 year olds and 49% of 20-24 year olds over a weekly period, almost three times that of the national average (17%). Apple Music showed a similar pattern, tripling its reach among 16-19 year olds at 12%.

Both Pandora and Amazon Prime Music peaked among 25-34 year olds. Pandora grew through the the younger age groups, peaking at 37% among those aged 25-34, before dropping proportionately as participants got older. Amazon Prime Music reach remained relatively stable until peaking at 15% for those aged 25-34 and then dropping off as participants get older.



04 DEVICE USAGE



SHARE OF LISTENING BY DEVICE

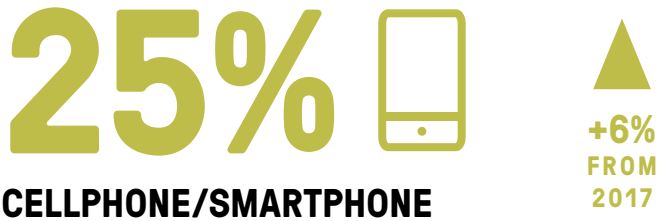
Radio devices took the majority share of total time spent listening at 36% when netting all tested radio receivers (FM/AM, in-car FM/AM, Satellite Receiver, in-car Satellite Receiver).

On an individual level, the Cellphone/Smartphone was the most listened to device. At 25% – up 6% from 19% last year –

time spent listening to the Cellphone/Smartphone is by far the singular most listened to device, now approximately double the share of laptops and desktop computers combined (13%).

Aside from desktop computers (7%), laptop or netbooks (6%) and in-car phone audio connections (6%), no other device accounted for more than 5% of total time spent listening.

Note on methodology: Share of listening by device can be defined as: the portion, or share, of participants’ total listening time across each device tested.



X2 TIMES THE SHARE OF LISTENING OF LAPTOPS AND COMPUTERS COMBINED

SHARE OF LISTENING BY DEVICE

Cellphone/ smartphone 25	FM/AM radio receiver 12	Desktop computer 7	Laptop or netbook 6
In-car FM/AM radio receiver 18	In-car phone audio connection 6	In-car CD player 3	iPod 3
			Wireless speakers 3
	In-car satellite radio receiver 4	Television 2	Satellite radio receiver 2
		Tablet (iPad etc.) 2	PS3 or PS4 1
	CD player 3	Voice activated smart speaker 2	Other 1
			Xbox (360 or One) 1

Question: To the nearest 15 minutes, how has your music listening normally split between the following devices?
Base: 2,349



SMARTPHONES DOMINATED YOUNGER LISTENING

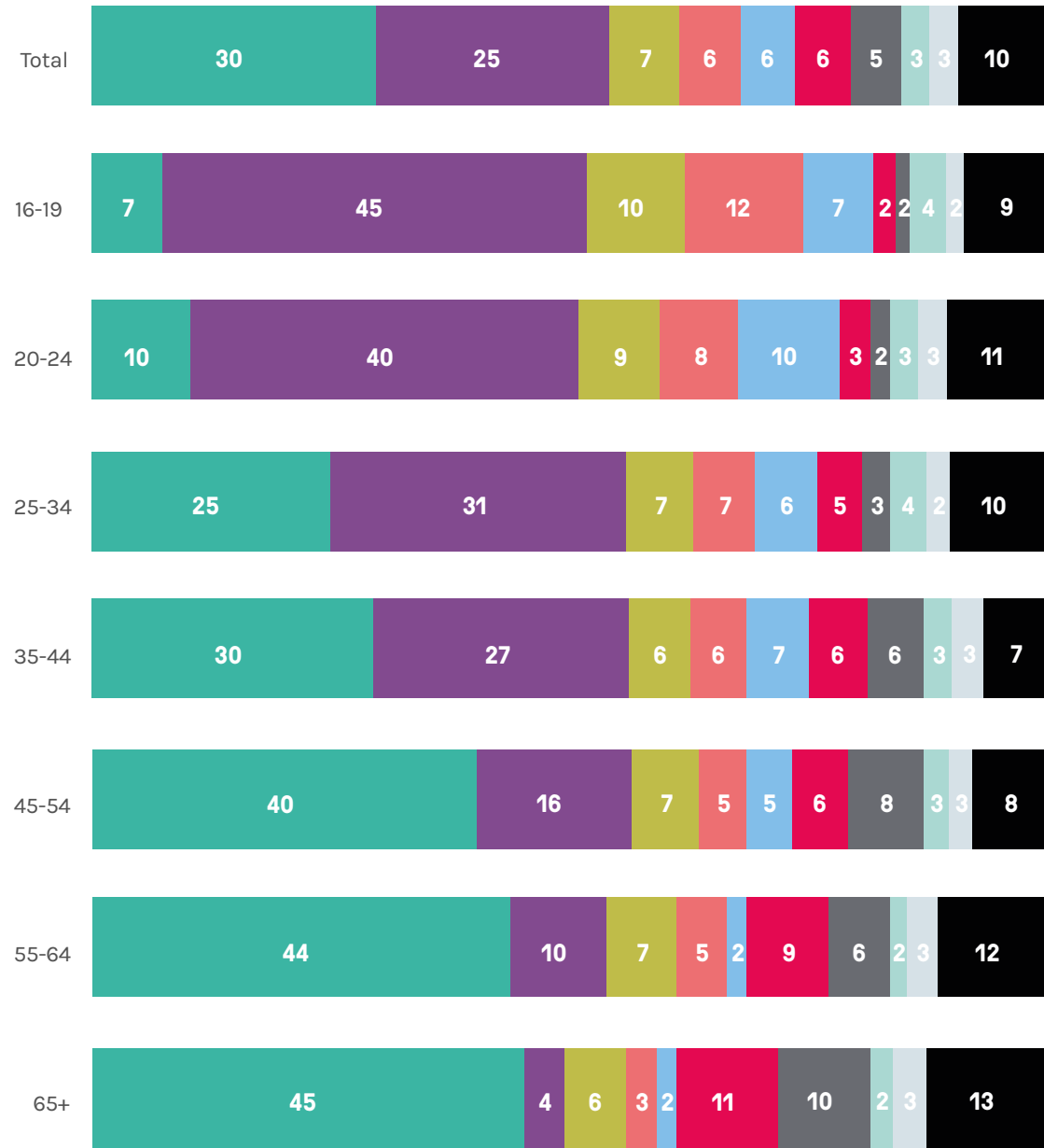
Radio receivers and CD players go relatively unused by younger generations. As a further reflection on younger generations’ disengagement with traditional formats, listenership to radio and CD players was very low among 16-19 year olds and grew in linear fashion as participants got older, peaking among those age 65+ at 45%.

Smartphones, instead, dominated younger listening, taking the majority share among all aged 34 and below. After peaking among the youngest age group (16-19 year olds at 45%), smartphone listening fell gradually with age to 27% among 25-44 year olds, before dropping sharply among the older age groups: 45-54 (16%), 55-64 (10%) and finally to just 4% among those aged 65+.

Laptop/netbook listening also skewed slightly younger, whereas satellite radio skewed older. Laptops/Netbooks accounted for 12% of 16-19 listening, double the 6% national average. Conversely, satellite radio accounted for 11% of 65+ listening, a significant overindex on the 6% average.

SHARE OF LISTENING: TOP DEVICES BY AGE

- FM/AM radio receiver
- Cellphone / Smartphone
- Desktop computer
- Laptop or netbook
- In-car phone audio connection (wired aux cable / wireless)
- Satellite Radio Receiver NET
- CD player NET
- Wireless speakers (Bluetooth, Wi-Fi, Airport enabled speaker)
- iPod
- Other NET*



Question: To the nearest 15 minutes, how is your music split between the following devices?

*Other NET includes: 'Other', Tablet, Television, Vinyl Player, PlayStation, Voice activated Smart Speaker, Xbox and Smartwatch

Base: 2,349



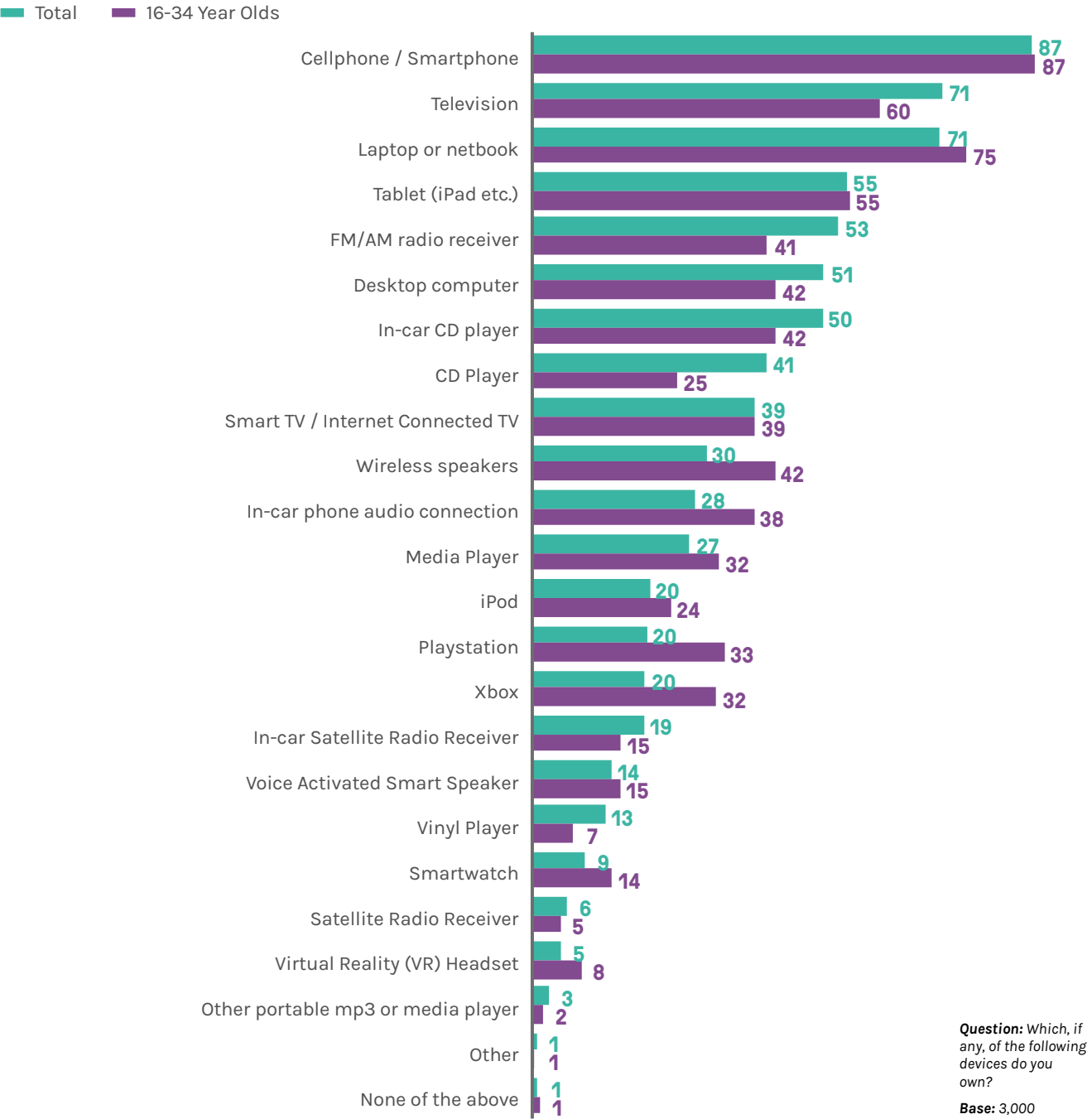
SMARTPHONES LEAD OWNERSHIP

87% of participants said that they owned a smartphone, the highest ownership level of all tested devices.

Television held also held strong. Equaling Laptops/Netbooks at 71%. It is, however, holding on to an older audience, with only 60% of 16-34 year-olds owning one; a significant under-index in comparison to the national average (71%). Laptop/netbook ownership was slightly higher among this younger age demographic: 75% vs. 71%.

Standalone FM/AM Radio receivers and CD players are becoming an ownership concern. At 53%, fewer participants owned a FM/AM Radio Receiver than a tablet (63%). This ownership lagged further among 16-34 year olds, with just 41% owning a traditional standalone AM/FM receiver. The CD player showed a similar pattern – just 25% of 16-34 year olds owned one, under half that of the national average (41%).

DEVICE OWNERSHIP

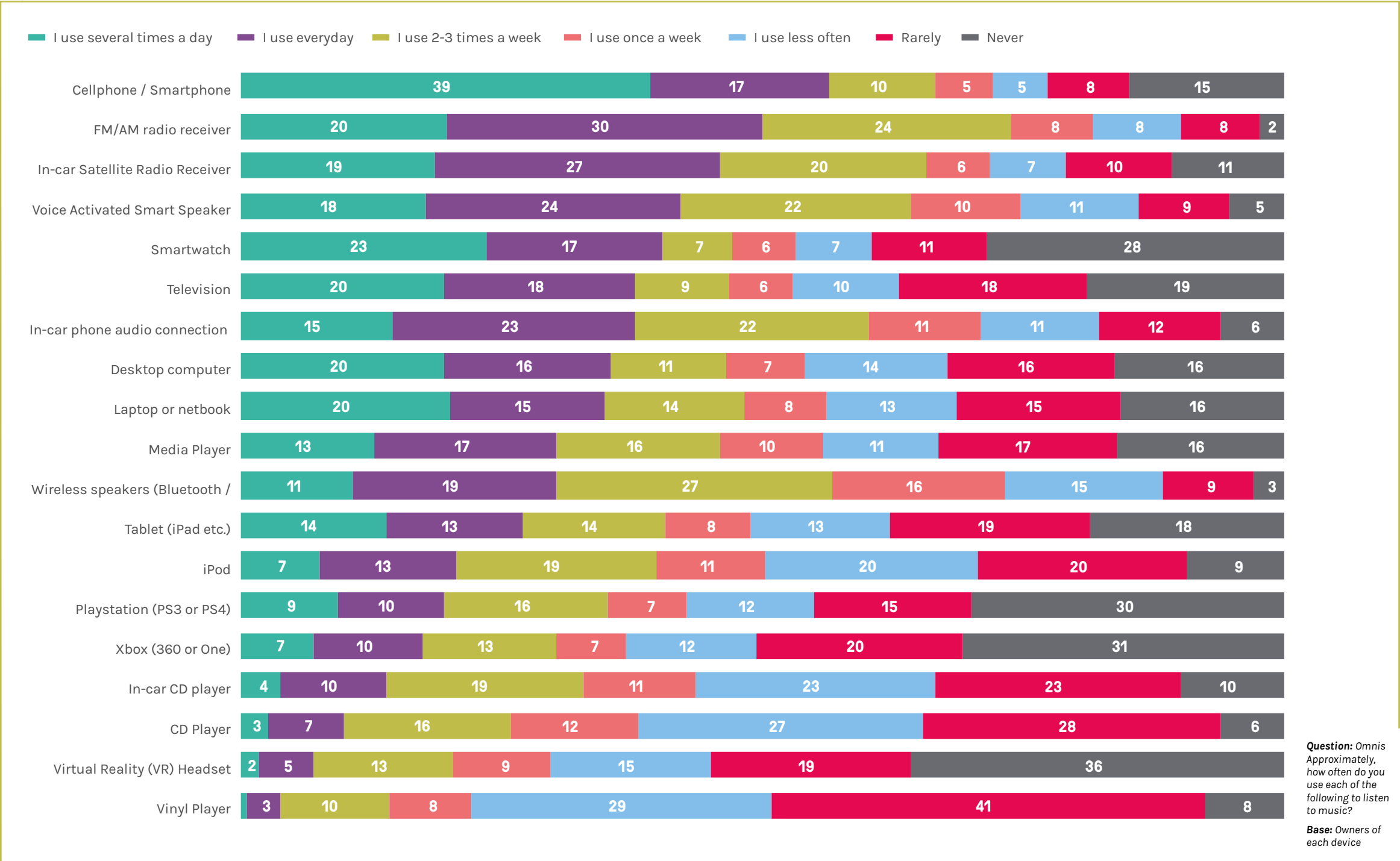


Question: Which, if any, of the following devices do you own?
Base: 3,000



REGULARITY OF DEVICE USAGE

The Smartphone was the most regularly listened to device, with 56% saying they use it daily to listen to music. Critically, of that 56%, 39% listened ‘several times a day,’ a long way in front of its competitors (in terms of daily listening): Smartwatch (23%) and FM/AM Radio, Desktop Computers and Laptops (all 20%).



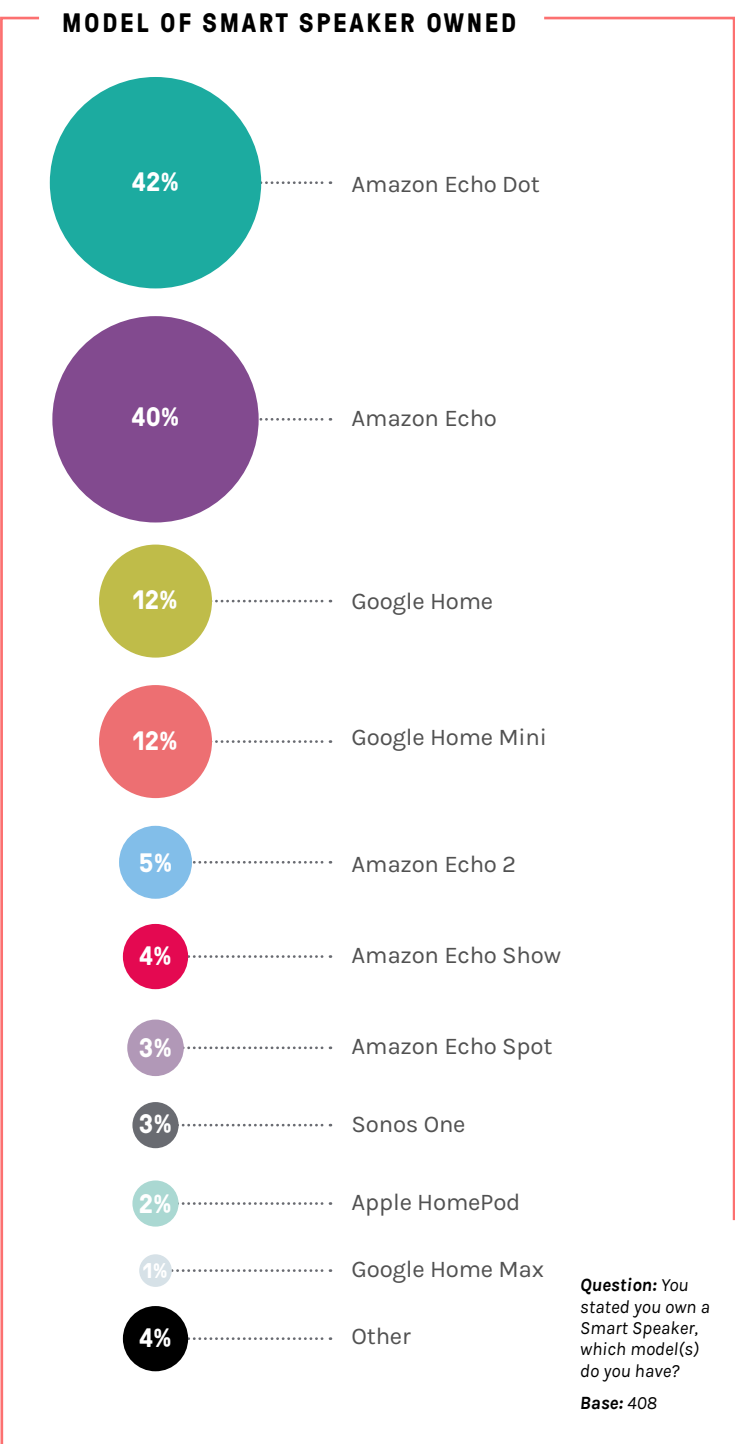
05 SMART SPEAKERS



MODEL OF SMART SPEAKER OWNED

Amazon Echo and Amazon Echo Dot devices were, by far, the most popular. 42% owned an Amazon Echo Dot and 40% owned an Amazon Echo.

Google was the second most popular brand, although significantly behind Amazon devices. Just 12% owned either a Google Home or a Google Home Mini. Only 2% owned the flagship Apple HomePod device.

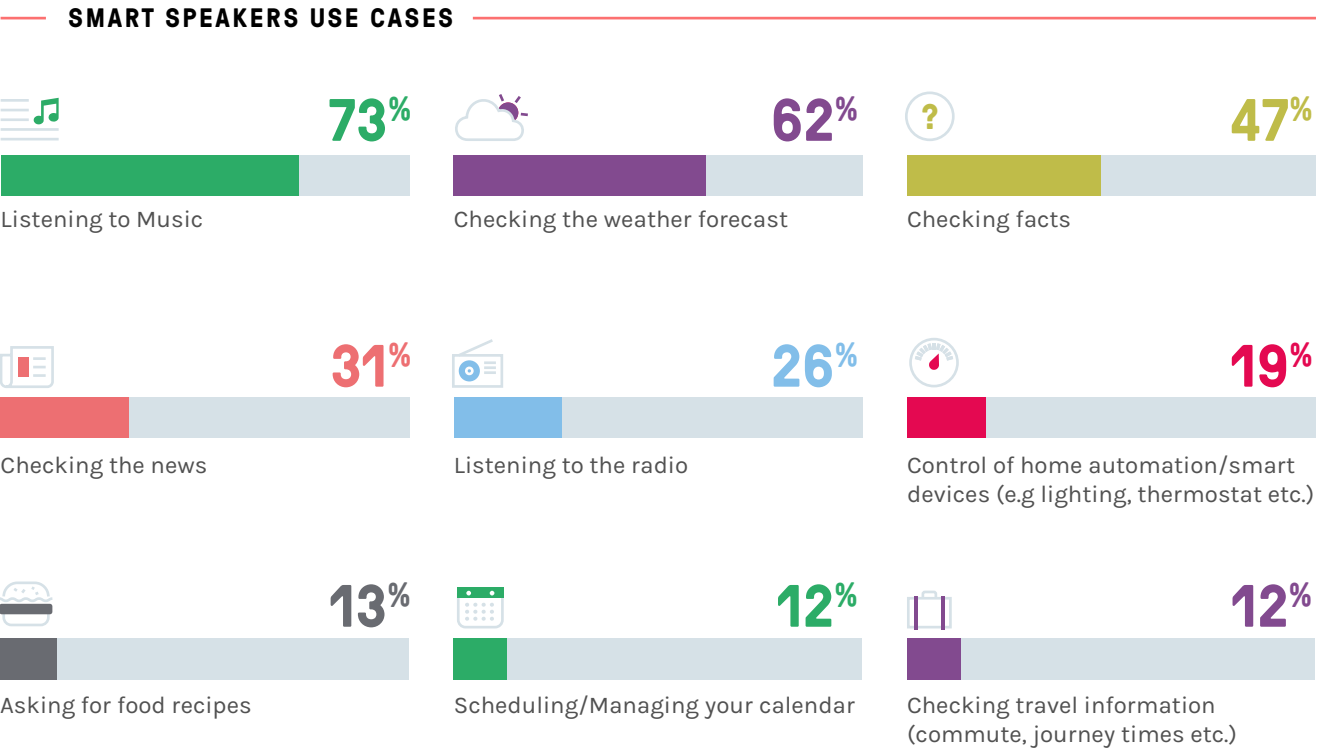


SMART SPEAKER USE CASES

Smart speaker owners were asked what they typically use their smart speaker for.

Listening to music was the most popular use of smart speakers, at 73%. Checking the weather was the second most popular

activity (62%), followed by checking the news (31%) and listening to the radio (26%). After controlling home automation/smart devices (19%), no more than 13% of participants chose any of the remaining options. 10% of participants report using their smart speaker to listen to podcasts.



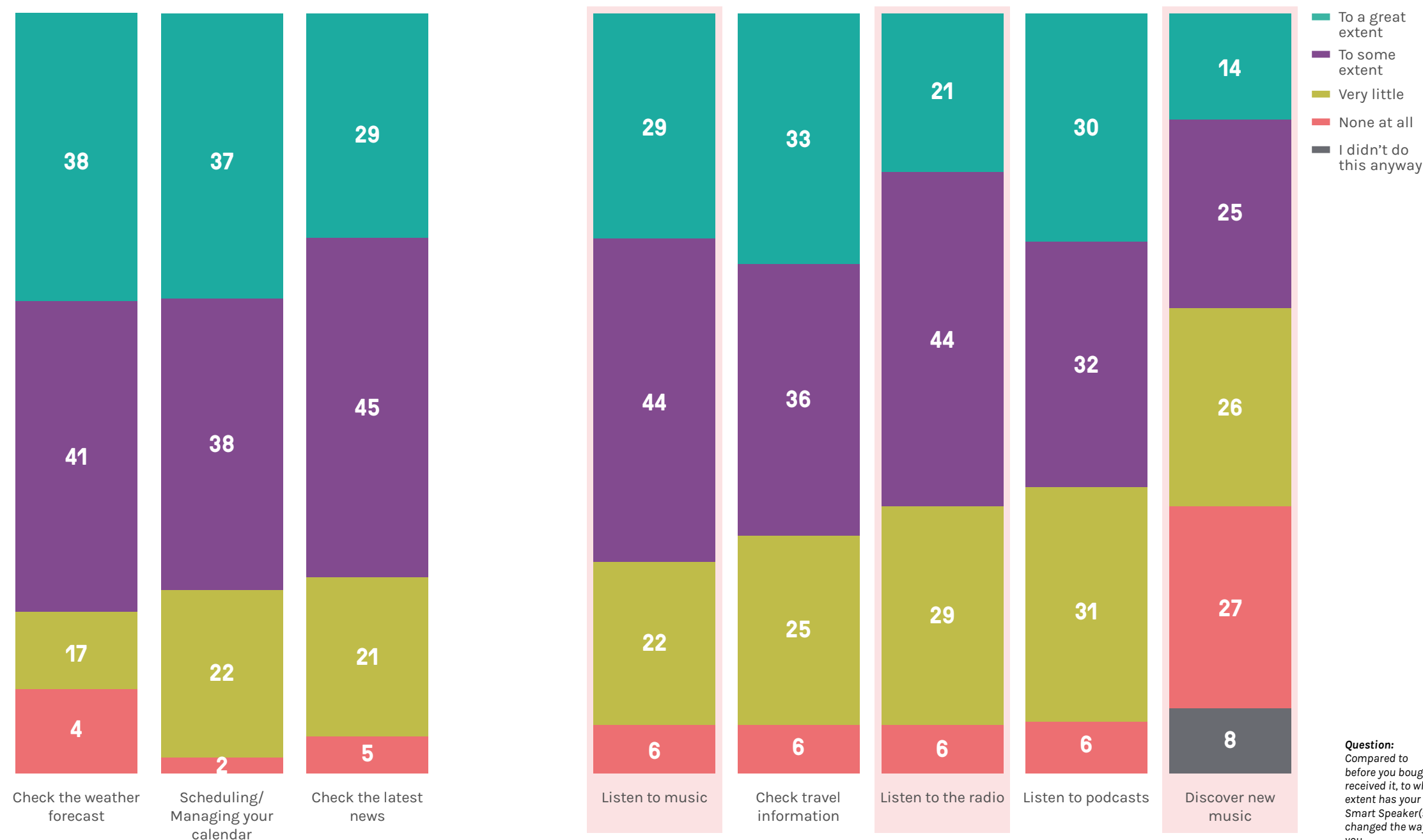
Question: What do you typically use your Smart Speaker for?
Base: 408

IMPACT OF SMART SPEAKERS

73% of smart speaker owners said that smart speakers had changed the way they listened to music, at least to some extent. 65% said the same for listening to radio, and 62% for listening to podcasts.

However, a much lower proportion of owners (39%) stated said it had changed the way they discover new music to some extent, indicative of how impactful the lack of a visual interface can have on music discovery.

IMPACT OF SMART SPEAKERS ON ACTIVITIES



Question:
Compared to before you bought/received it, to what extent has your Smart Speaker(s) changed the way you...

Base: 408

EFFECT ON MUSIC LISTENING

Half of smart speaker owners agreed they listened to more music and spent longer listening than they did before getting their device (50% and 49% respectively).

43% also agreed that owning a smart speaker increased the amount of music playlists they listen to, while around 40% discovered more music and listened to a broader range of music than they did before (40% and 38% respectively).

50%
LISTEN TO MORE MUSIC
SINCE THEY GOT THEIR
SMART SPEAKER

49%
SPEND LONGER LISTENING
TO MUSIC SINCE THEY GOT
THEIR SMART SPEAKER



IMPACT OF SMART SPEAKERS: MUSIC CONSUMPTION

Strongly Agree Agree Neither Agree nor Disagree Disagree Strongly Disagree

Listen to more music than I did before



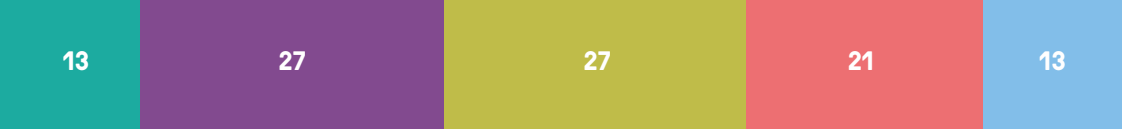
Spend longer listening to music than I did before



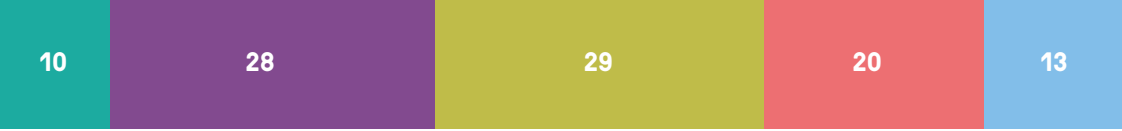
Listen to more music playlists than I did before



Discover more music than I did before



Listen to a broader range of music than I did before



Let streaming platforms (e.g Spotify) choose music for me more than I did before



Question: Thinking about using your smart speaker, to what extent would you agree or disagree with the following statements..

Base: 408

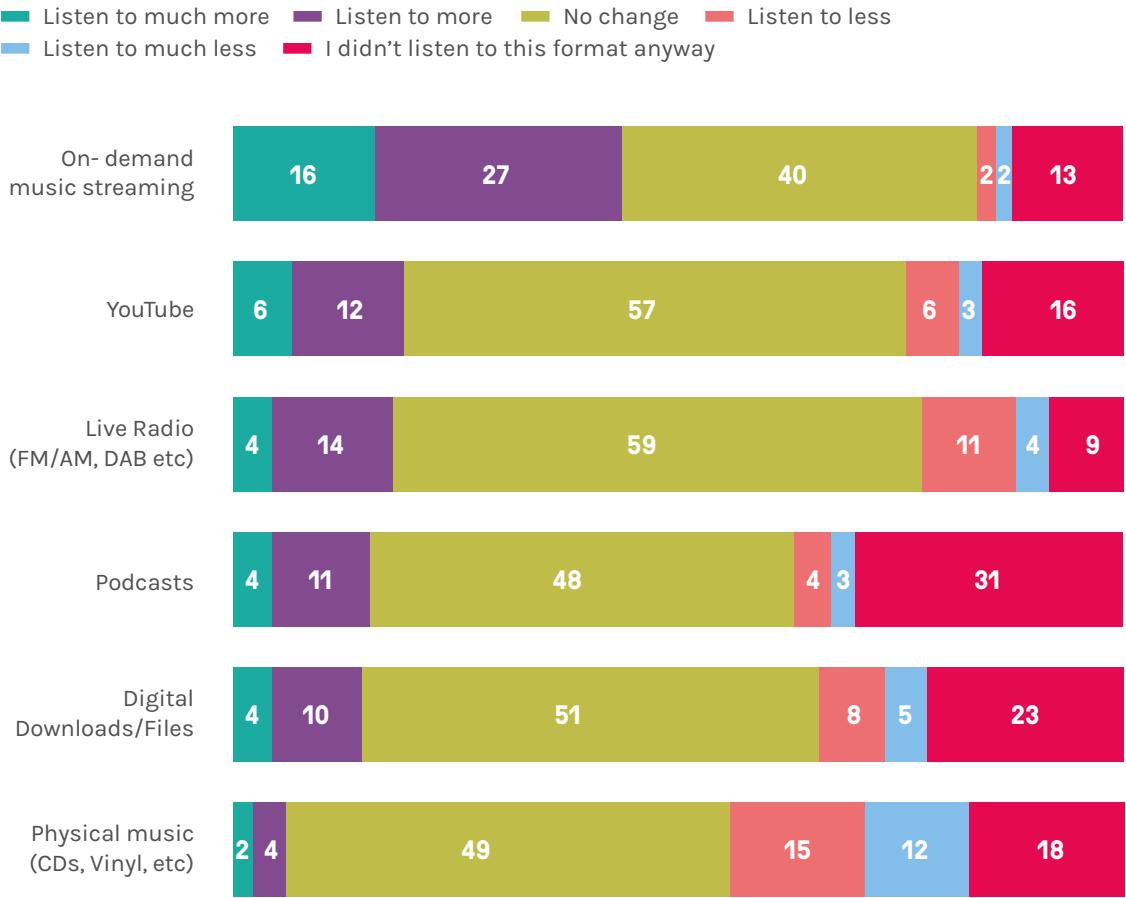
EFFECT ON FORMAT LISTENING

Smart speaker owners were asked, since they got their device, whether they listen to certain music formats more or less.

Smart speakers had the most positive impact on on-demand streaming (Spotify, Amazon Music etc.) with 43% listening to the format more than they did before.

Conversely, voice-enabled devices had the most negative impact on physical formats, with 27% listening to CDs or Vinyl less since they got their speaker. The second most negatively impacted format was Live Radio (15%), then Digital Downloads/Files (12%).

SMART SPEAKER EFFECT ON FORMAT LISTENING



Question: Since you bought/received your smart speaker, would you say you listen to more or less of the following music formats...

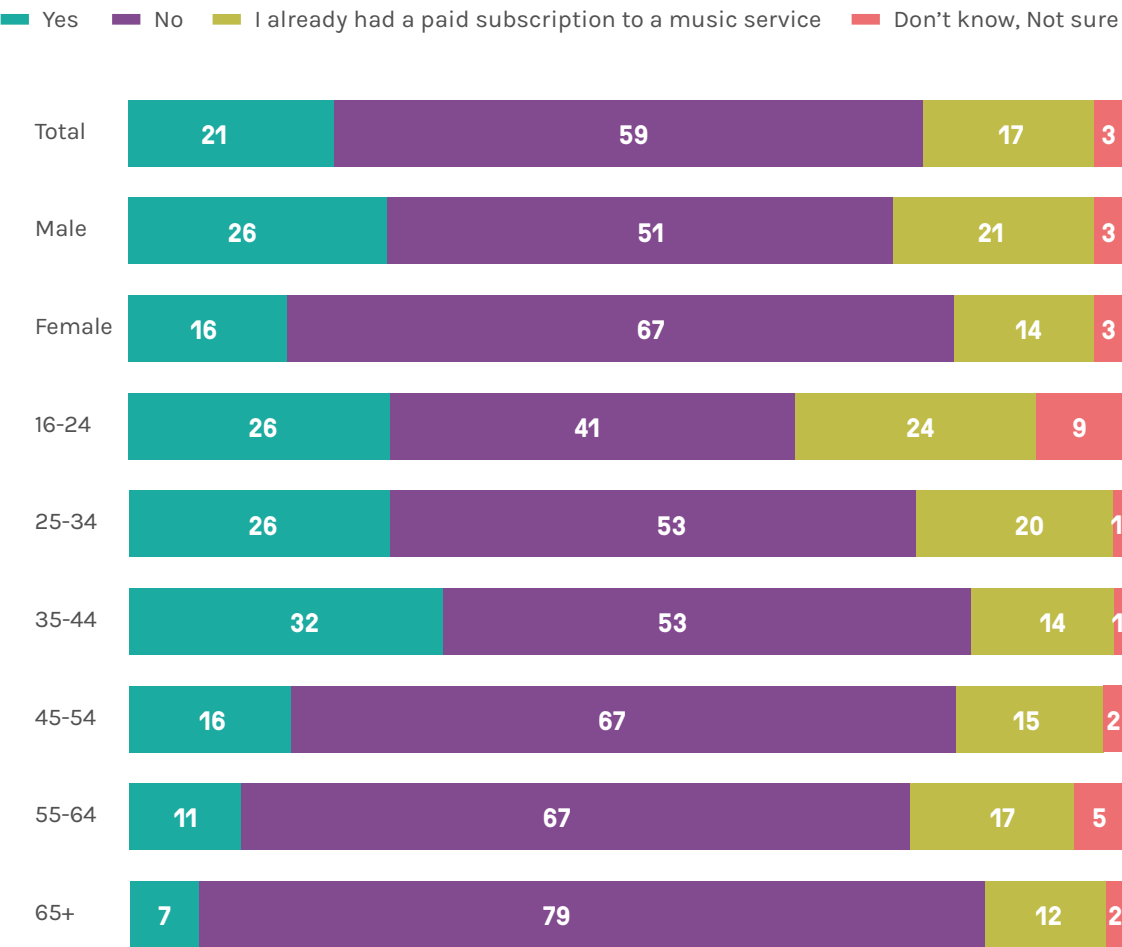
Base: 408

DRIVING MUSIC SUBSCRIPTIONS

Smart speaker ownership led over a fifth (37%) into paying for a subscription to a music streaming service.

This peaked among those aged 35-44, where almost a third (32%) started paying for a music subscription service after buying/receiving a smart speaker. Males were also more likely to pay for a music subscription service post-purchase than females (26% vs. 26% respectively).

% THAT PURCHASED A MUSIC SUBSCRIPTION AFTER GETTING THEIR SMART SPEAKER



Question: Since you bought/received your smart speaker, have you started paying for a subscription to a music service?

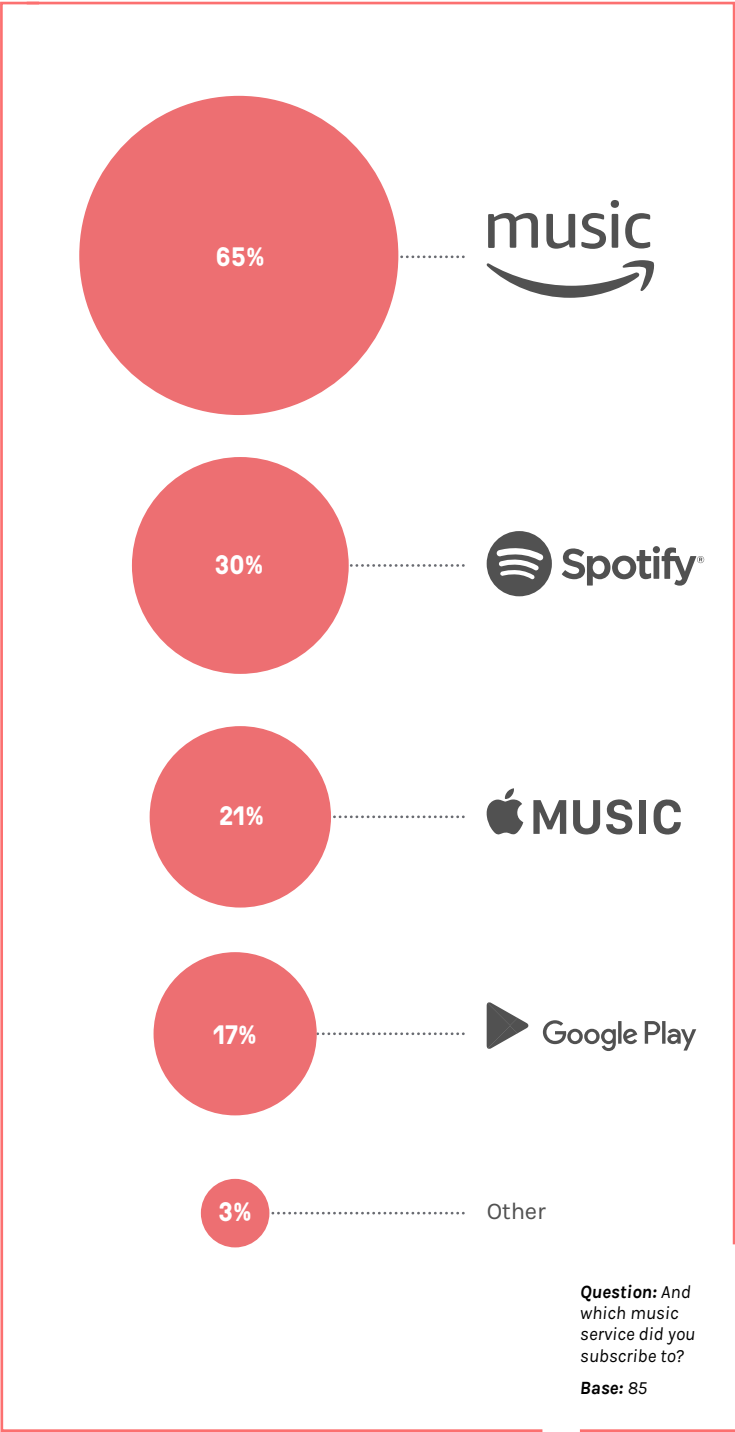
Base: 408

STREAMING SERVICE SUBSCRIBED TO

Those who stated they purchased a music streaming subscription after they bought/received their smart speaker, were asked what platform they chose to subscribe to.

Reflective of the most popular smart speakers purchased (Amazon Echo and Amazon Echo Dot), Amazon Music was the most popular music service subscribed to at two thirds (65%).

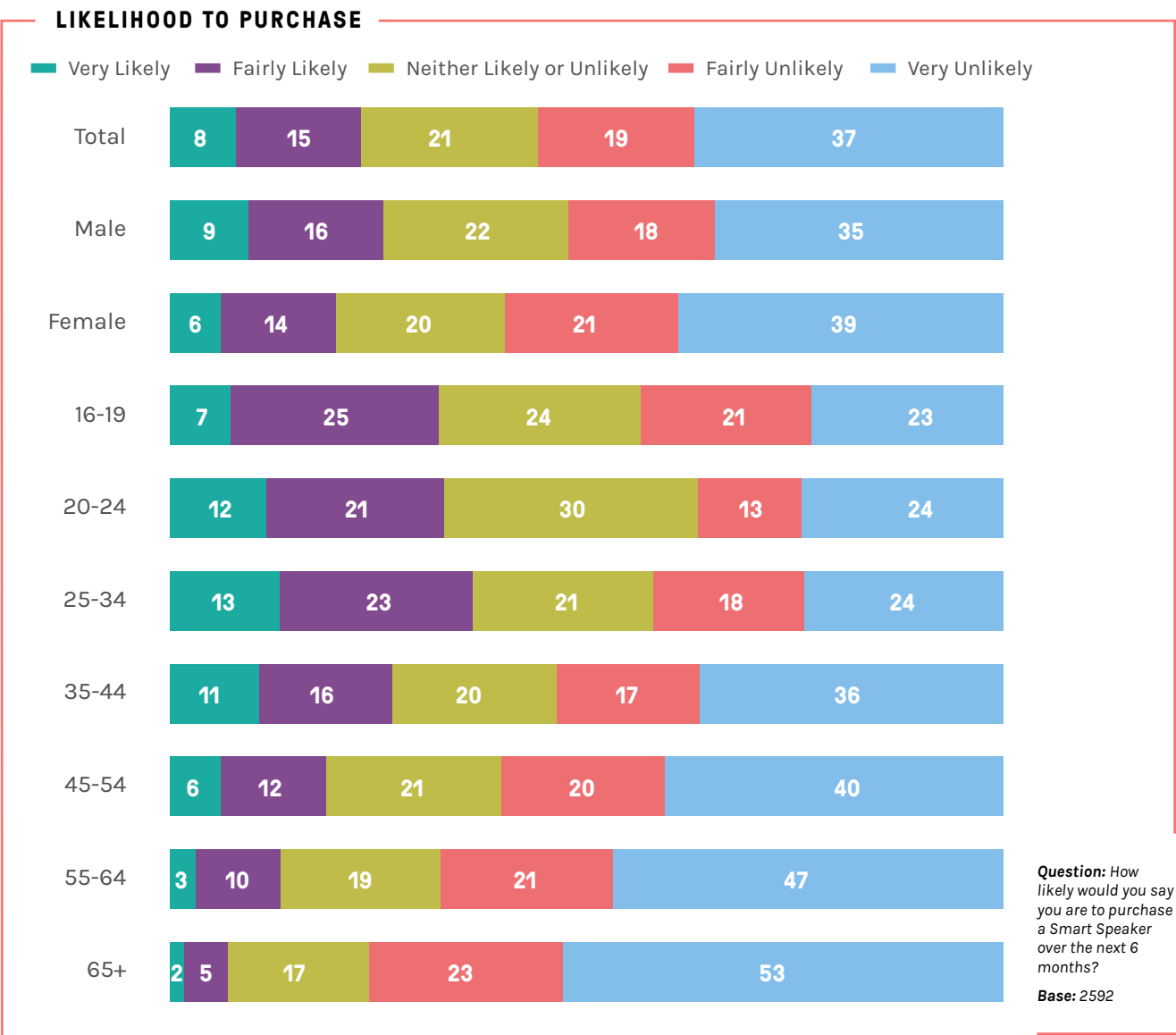
Spotify was the second most popular at 36%, Google & Apple Music trailed behind with 21% and 17% respectively.



LIKELIHOOD TO BUY A SMART SPEAKER

Those without a smart speaker were asked how likely they would be to purchase one in the next 6 months.

Over a fifth (23%) stated they were likely buy a smart speaker. Of these, 8% were very likely and 15% were fairly likely. Likelihood to buy a smart speaker grew with age until peaking at 36% among those aged 25 – 34. Propensity to purchase then fell sharply through the older demographics, to just 7% for those aged 65 and over.



06 MUSIC STREAMING





PAID/PREMIUM MUSIC SUBSCRIPTIONS

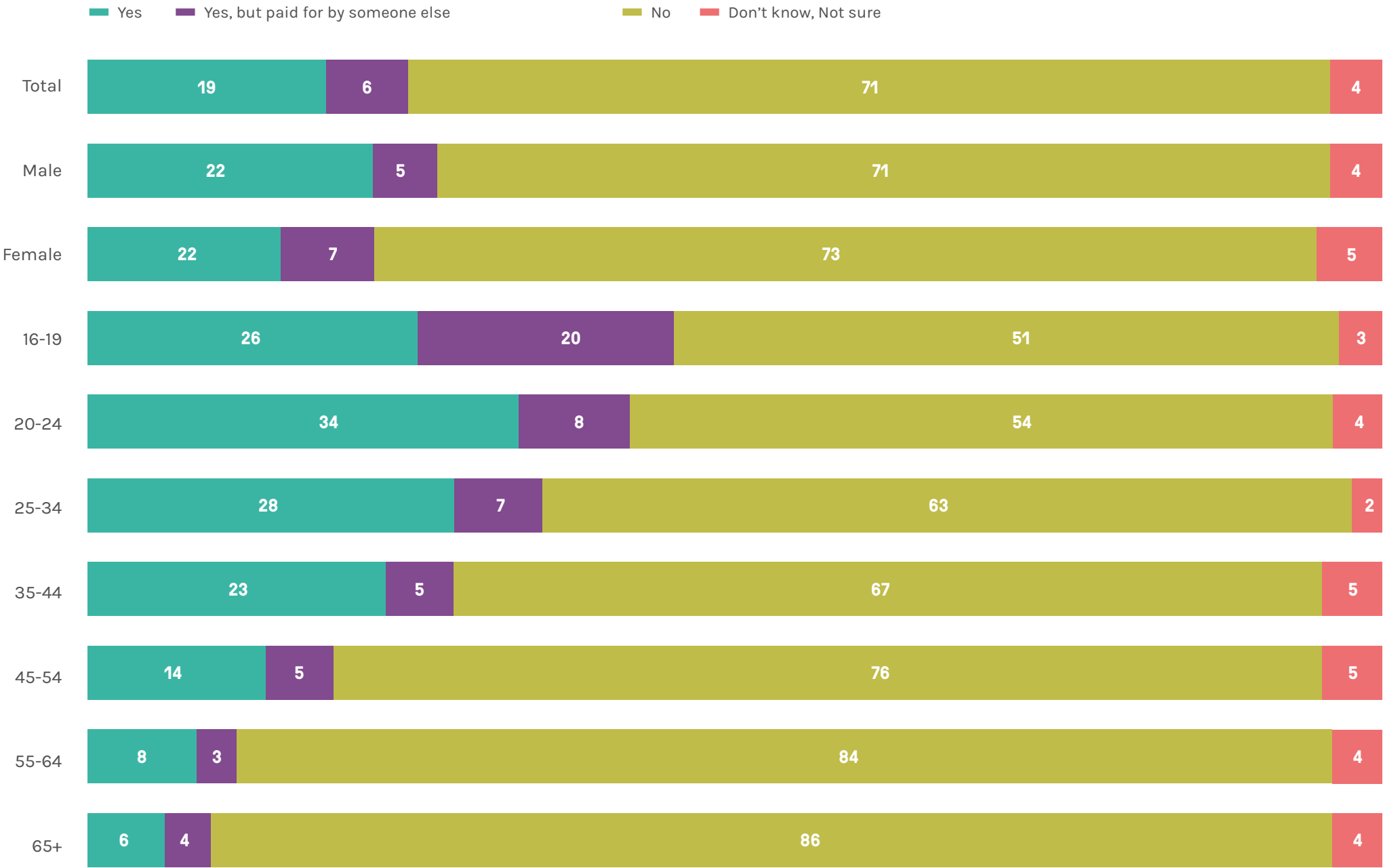
19% of U.S. participants initially stated that they have a premium subscription to a streaming service.

However, upon filtering, 19% actually paid for a service, while a further 6% used a service paid for by someone else (e.g. access via a family plan that someone else pays for or accessing premium tiers through someone else’s account).

Paid subscriptions were prevalent among those aged 16-34 and skewed male. Over a third (34%) of 20-24 year olds had a paid subscription to a streaming service, over-indexing significantly in comparison to the general population (at 19%). They were also popular among 25-34 year olds (28%) and 16-19 year olds (26%). Paid subscribers also tended to be male, with 22% of men stating they paid for a premium subscription, compared to 15% of women.

A fifth of 16-19 year olds had access to a premium account paid for by someone else (either through a family account, or someone else's paid account), a significant over index compared to that of the total population. As On-demand streaming is the most popular music listening source among 16-19 year olds (see page 15), this may indicate that they use accounts paid for by others due to their lack of purchasing power.

PAID MUSIC STREAMING SUBSCRIPTIONS BY AGE



Question: Do you pay for a premium subscription to a music streaming service?
Base: 3,000

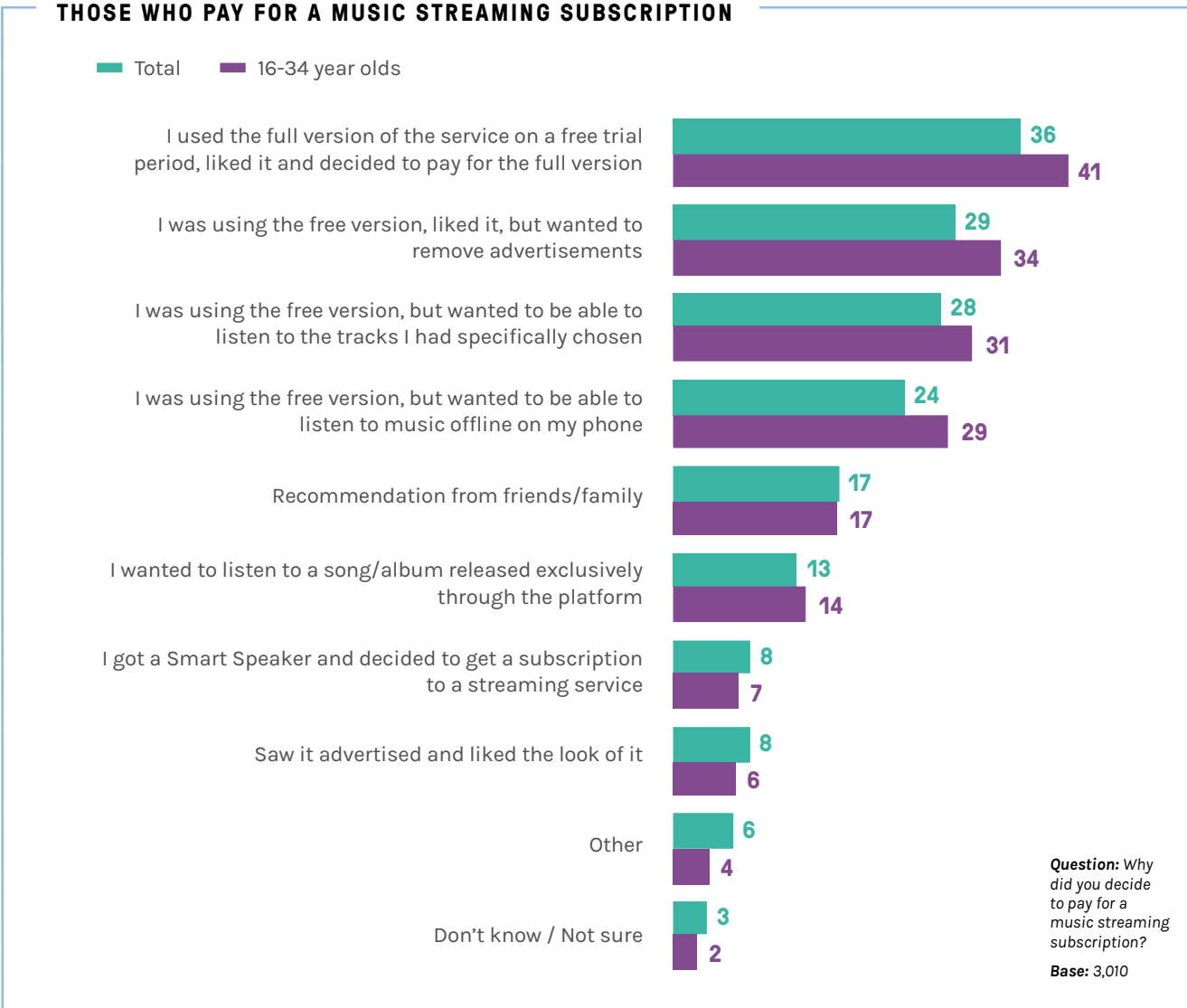


PAID STREAMERS

Those who stated they paid for a premium tier of a music streaming service were asked what had convinced them to subscribe. Participants were able to choose multiple options.

The ‘free trial’ was the most effective conversion method. The leading option which converted users to paid subscriptions was liking a free trial and deciding to pay for a fully paid tier (36%). The following 3 most popular options (ranging between 24%-29%) also mentioned using free trials and then subscribing to receive additional benefits (removing adverts, offline music access etc.). These options were also particularly important among 16-34 year olds.

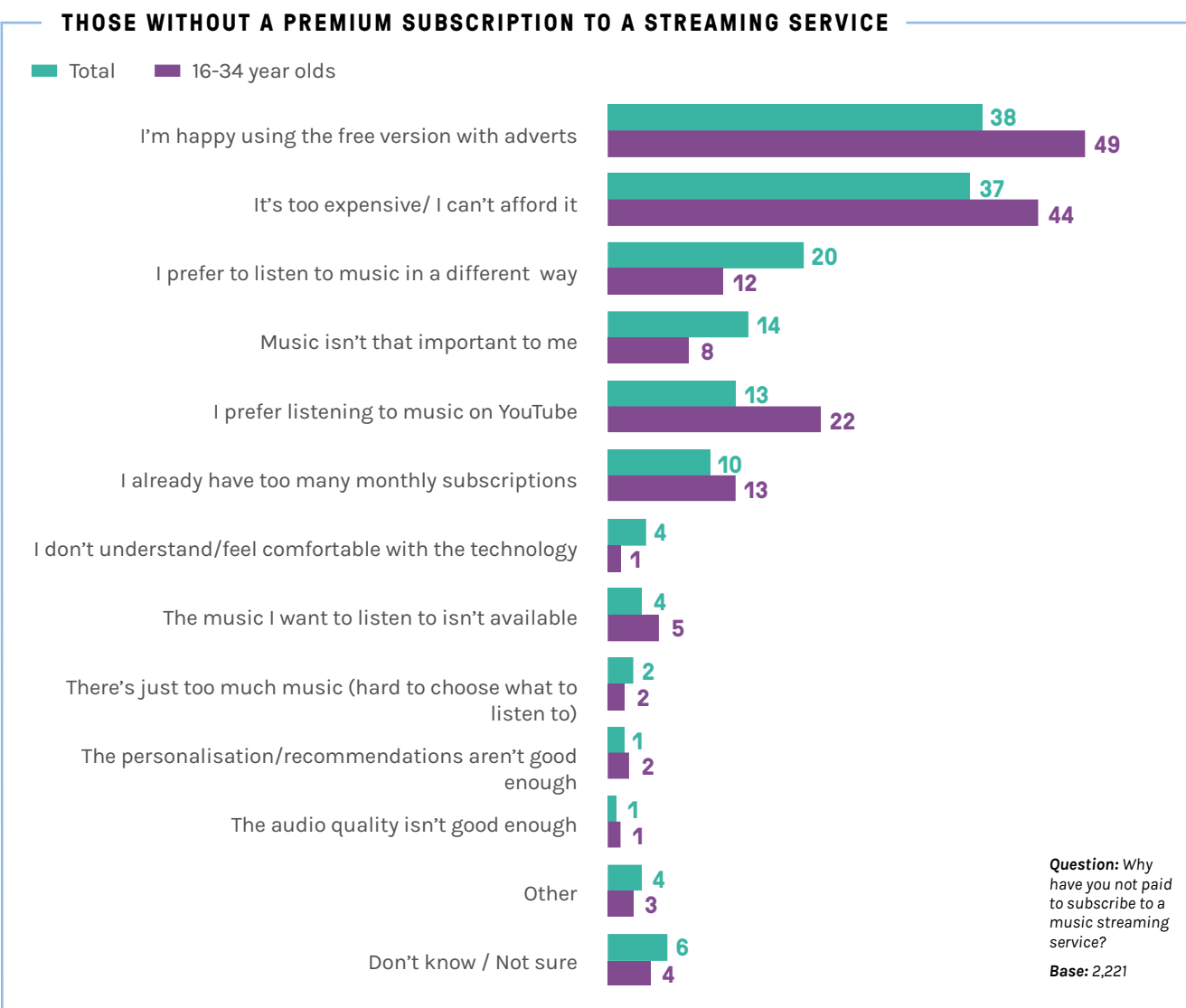
Exclusives have little conversion weight. Only 13% of participants decided to pay to listen to a song/album released exclusively through the platform. Advertisements also elicited a low conversion rate at just 8%.



UNPAID STREAMERS

While the free trial served as a key driver among paid subscribers, free tiers are enough for some, especially among younger participants. This, again, highlights a conversion issue, questioning whether the freemium model is sufficient enough in funneling free users into paying subscribers; almost 4 in 10 (38%) of those without a paid subscription were happy using the free version with adverts. This figure also rose among those aged 16-34 to 49%, despite streaming being their main listening source (see page 13).

Expense and YouTube are also major deterrents among the younger age group. 37% of participants stated they had not subscribed to a music streaming subscription service because it was ‘too expensive/they can’t afford it,’ and this rose to 44% among 16-34 year olds. Almost a quarter (22%) of 16-34 year olds prefer listening to YouTube to paying for a music streaming subscription, thus rendering the service a prominent deterrent in converting younger listeners to paid subscribers, particularly if the option of free tiers was to be removed.



07 MUSIC DISCOVERY

A silhouette of a person is shown from the back, looking towards a stage. The stage is illuminated with bright, warm lights, and a large screen in the background displays text. The overall atmosphere is vibrant and energetic, with a strong orange-red color palette. The text '07 MUSIC DISCOVERY' is overlaid on the left side of the image in a bold, white font.

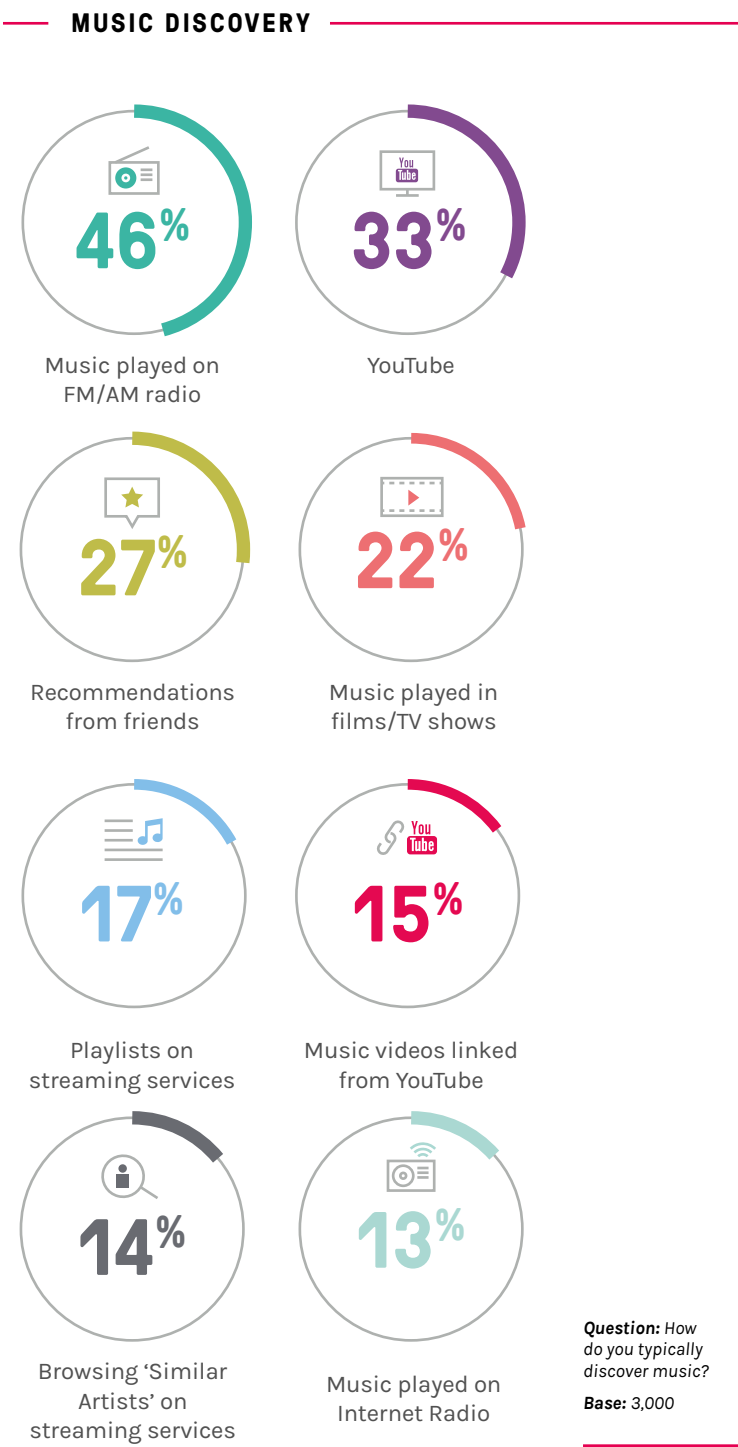
FM/AM RADIO LEADS MUSIC DISCOVERY

Participants were asked how they ‘typically’ discover new music; music didn’t have to be new in terms of release date, just new to the respondent.

FM/AM Radio leads music discovery. The only options selected by more than a quarter of the sample were: FM/AM radio (46%), YouTube (33%), which leads online discovery, and recommendations from friends (27%).

Online discovery shows its importance. In terms of online discovery, YouTube leads at 33%, as well as 15% discovering music through videos linked through the platform (recommended page, through the sidebar etc.). Streaming services (Spotify, Apple Music etc.), held firm this year in terms of facilitating discovery, with almost a fifth (17%) discovering new music through playlists on streaming services, and a further 14% discovering through ‘browsing similar artists’; a major indication of the growing influence these services have on music discovery.

Aside from Internet Radio (13%), music shared through Facebook (12%) and live performances from TV programmes (10%), no more than 10% discovered music through any other method.



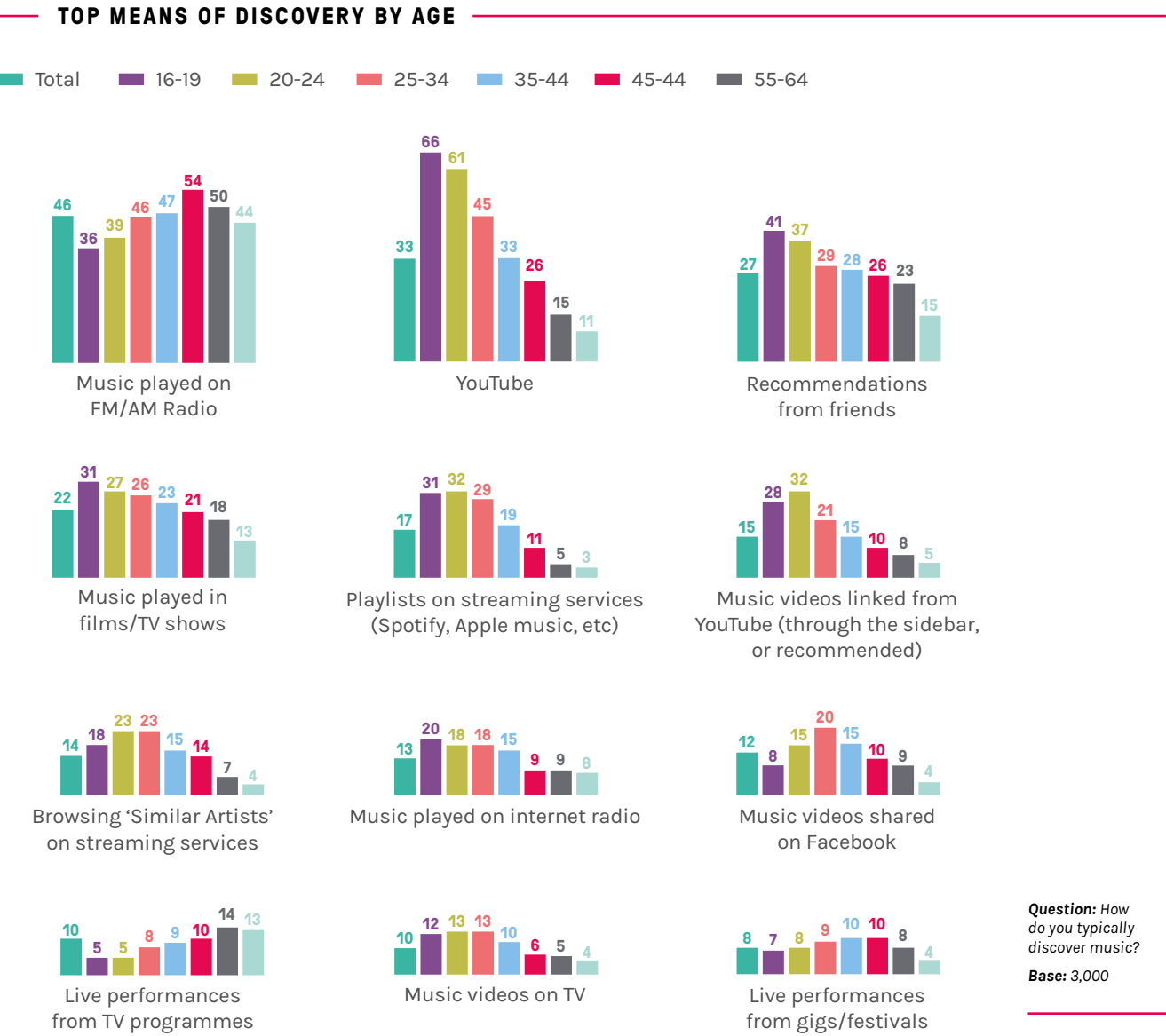
DISCOVERY BY AGE

Online sources lead discovery among younger generations.

Two thirds (66%) of 16-19 and well over half (61%) of 20-24 year olds discovered new music through YouTube, both twice the national average (33%). Discovering music by playlists on streaming services and through music videos linked from YouTube also skewed significantly young.

Additionally, discovery through playlists on music streaming services was popular among those aged 16-34 years (16-24: 31%, 25-34: 32%, 35-44: 29%), in comparison to the national average (17%), as well as music videos recommended by YouTube, which showed a similar pattern.

In contrast, radio and live TV performances were major discovery methods among older age groups. Music played on FM/AM Radio and live performances on TV were more influential among older age groups, with peaks among those aged 45-65+.



GO TO SOURCE POST DISCOVERY

Participants were asked, once they had discovered a new piece of music they like, what their ‘go to’ source was to listen to it. Participants could choose one option only.

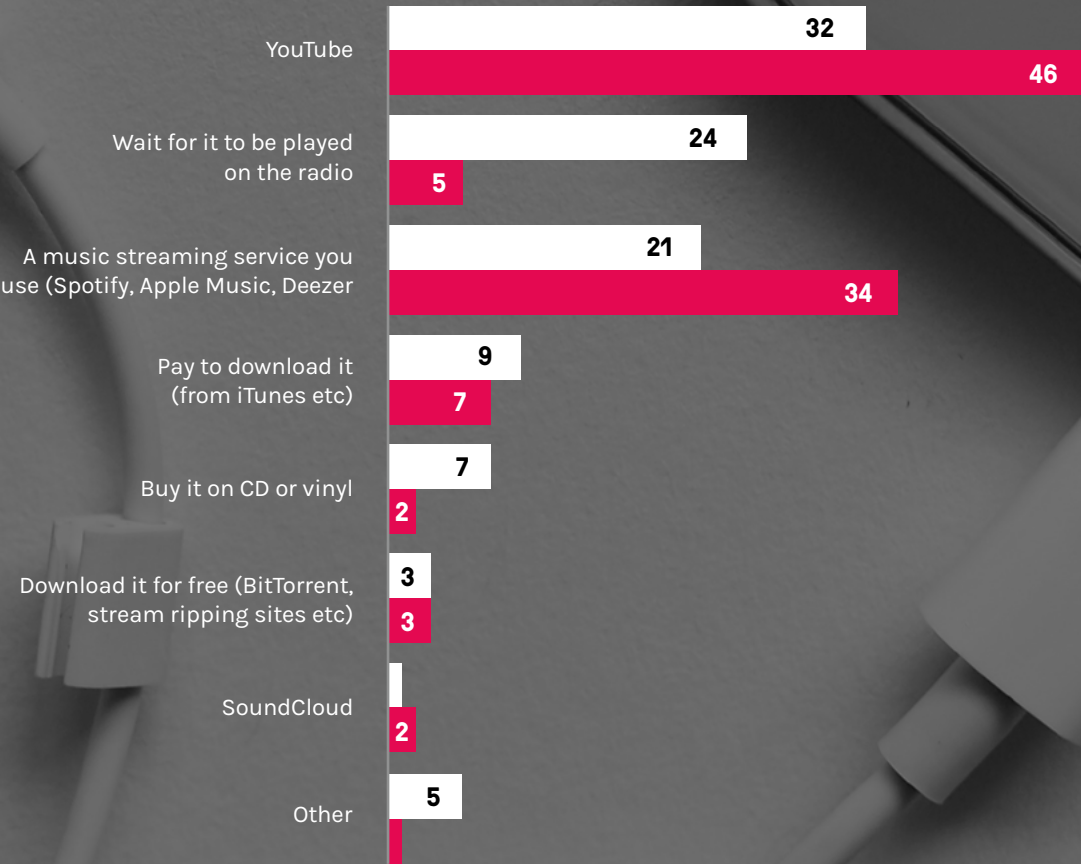
YouTube was the most commonly selected source among the total sample at 32%, followed by waiting to hear it on the radio (24%) and then on a music streaming service (21%). No other option accounted for more than 20% of the sample’s post-

discovery listening – paying to download followed behind significantly at just 9%.

Reflective of their overall music consumption habits, main ‘go to’ post-discovery sources among 16-34 year olds were YouTube and a music service they subscribe to (Spotify etc.), which accounted for 80% of new music listening (46% and 34% respectively) among the age group. Just 5% would wait for it to be played on the radio, compared to 24% of the total population, and just 2% would buy it on CD or vinyl.

‘GO TO’ SOURCE POST DISCOVERY

■ Total ■ 16-34



Question: Once you have discovered a new piece of music that you like, what would you say is your ‘go to’ source to listen to it?
Base: 3,000



SINGLES, ALBUMS OR PLAYLISTS?

Single/Individual tracks are still the most popular music listening format while playlists hold the gap on albums after overtaking last year.

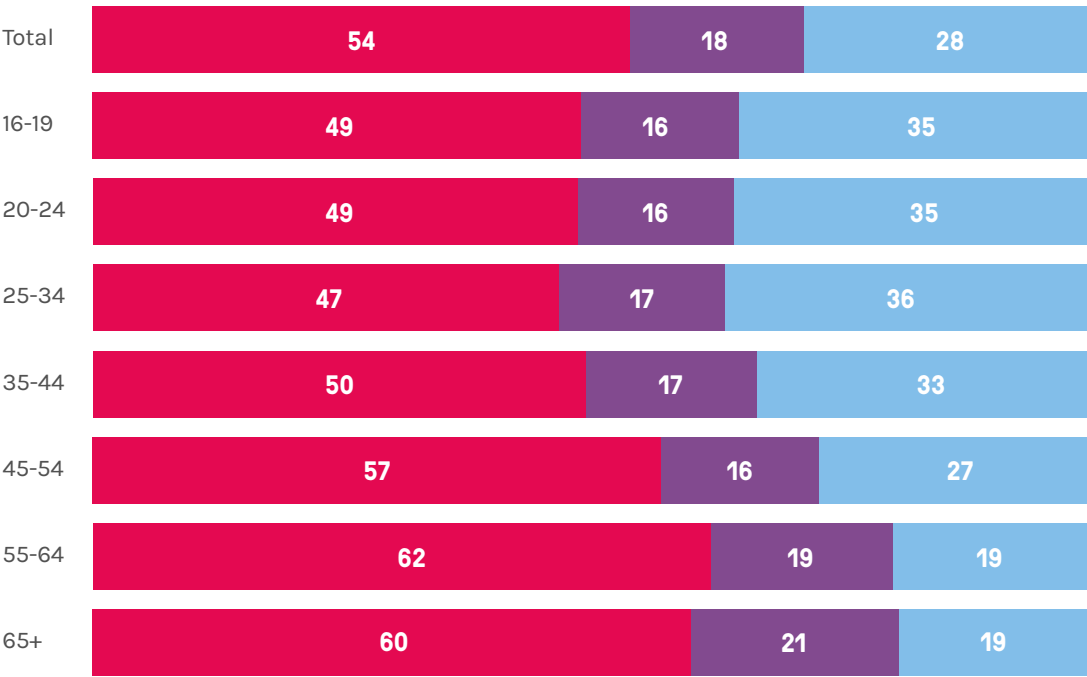
Single/individual track listening remains the dominant listening format, accounting for 54% of total listening time. Playlists (on streaming services), meanwhile, account for 28%, retaining their lead on albums, which account for just 18%.

In contrast, the older the respondent the more they tend to listen to single tracks and albums. Single track listening shares grew as respondents got older, peaking at 60% among those aged 65+, as did albums at 21%.

Playlists, on the other hand, skewed female, and were most popular among 16-34 year olds, accounting for approximately 35% of their listening time.

SINGLES, ALBUMS OR PLAYLISTS?

■ Single Tracks ■ Albums ■ Playlists



Question: How is your music split among the following?
Base: 3,000

PLAYLISTS LISTENED TO

1/3 of playlist listening time is dedicated to those created by streaming platforms.

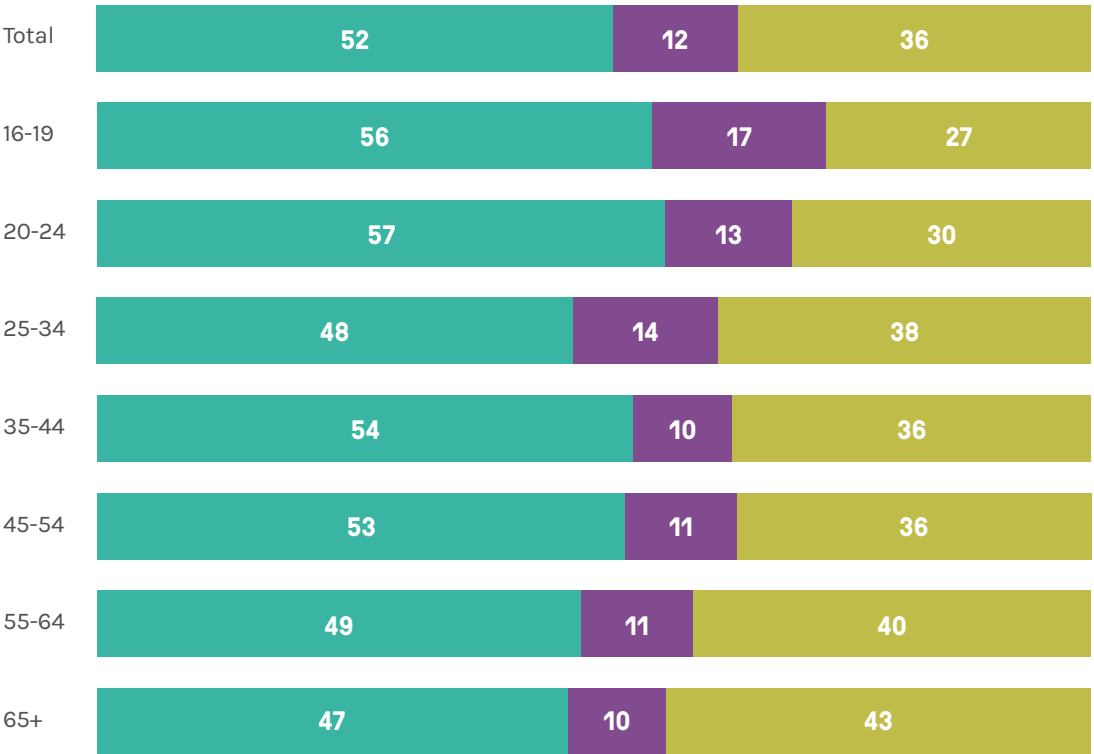
Playlists created by participants themselves were the most popular, accounting for 54% of playlist listening. Importantly, playlists created by platforms

they listen on (e.g. Spotify Discover, New Music Friday etc.) accounted for over a third (36%) of playlist listening, a major indication of how influential these playlists are becoming to music consumption and curation.

Playlists created by someone else (friends etc.) accounted for 12% of playlist listening, and was more prevalent among those aged 16-19 (17%).

PLAYLIST LISTENING

- Playlists created by myself
- Playlists created by someone else (Friends, Experts you follow etc)
- Playlists created by the platform I listen to (e.g Today's Top Hits, new Music Friday, Spotify Discover etc)



Question: Of the playlists that you listen to, what percentage are:
Base: 1,642

“PLAYLISTS CREATED BY PLATFORMS PARTICIPANTS LISTEN ON (E.G. SPOTIFY) ACCOUNTED FOR OVER A THIRD OF PLAYLIST LISTENING, A MAJOR INDICATION OF HOW INFLUENTIAL THESE PLAYLISTS ARE BECOMING TO MUSIC CONSUMPTION AND CURATION

08 MUSIC SPENDING





PRODUCT SPEND

All participants were asked which, if any, music-related products they had purchased or been given as a gift over the past 6 months.

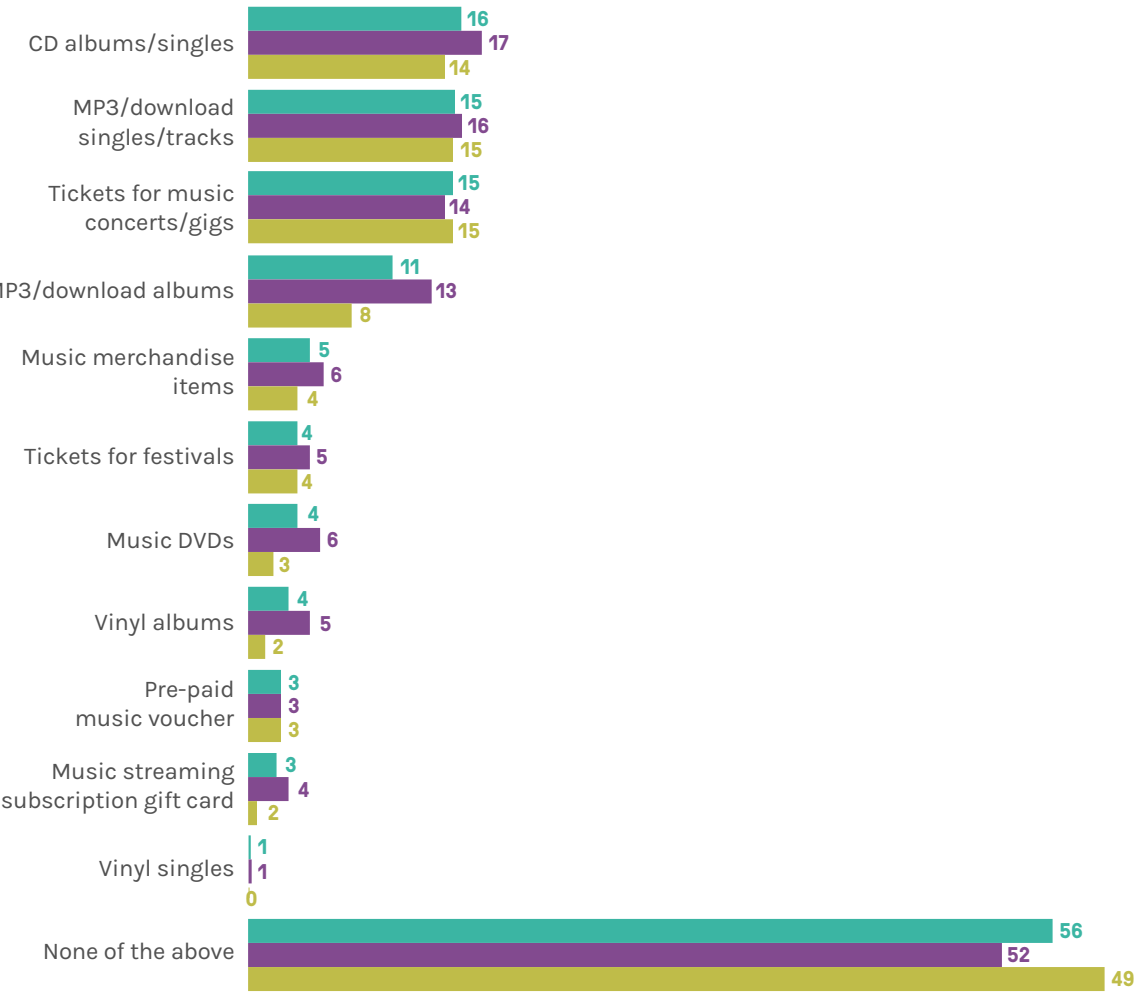
44% had purchased a music related product over the past 6 months.

Despite its low share of listening and use overall, the CD was the most commonly purchased music product. The CD was the most popular music purchase at 16%, followed closely by Mp3 singles/tracks and tickets for music concerts/gigs at 15%. MP3/Download albums were the 4th most purchased music product at 11%.

No more than 5% had purchased or been gifted the remaining music related products tested.

PRODUCTS PURCHASED OVER THE PAST 6 MONTHS

Total Male Female



Question: Which of the following music products have you acquired/bought for yourself in the past 6 months?
Base: 3,000

SPEND AMOUNT

Those who had purchased a music-related product were asked how much they had spent on each over a 6 month period.

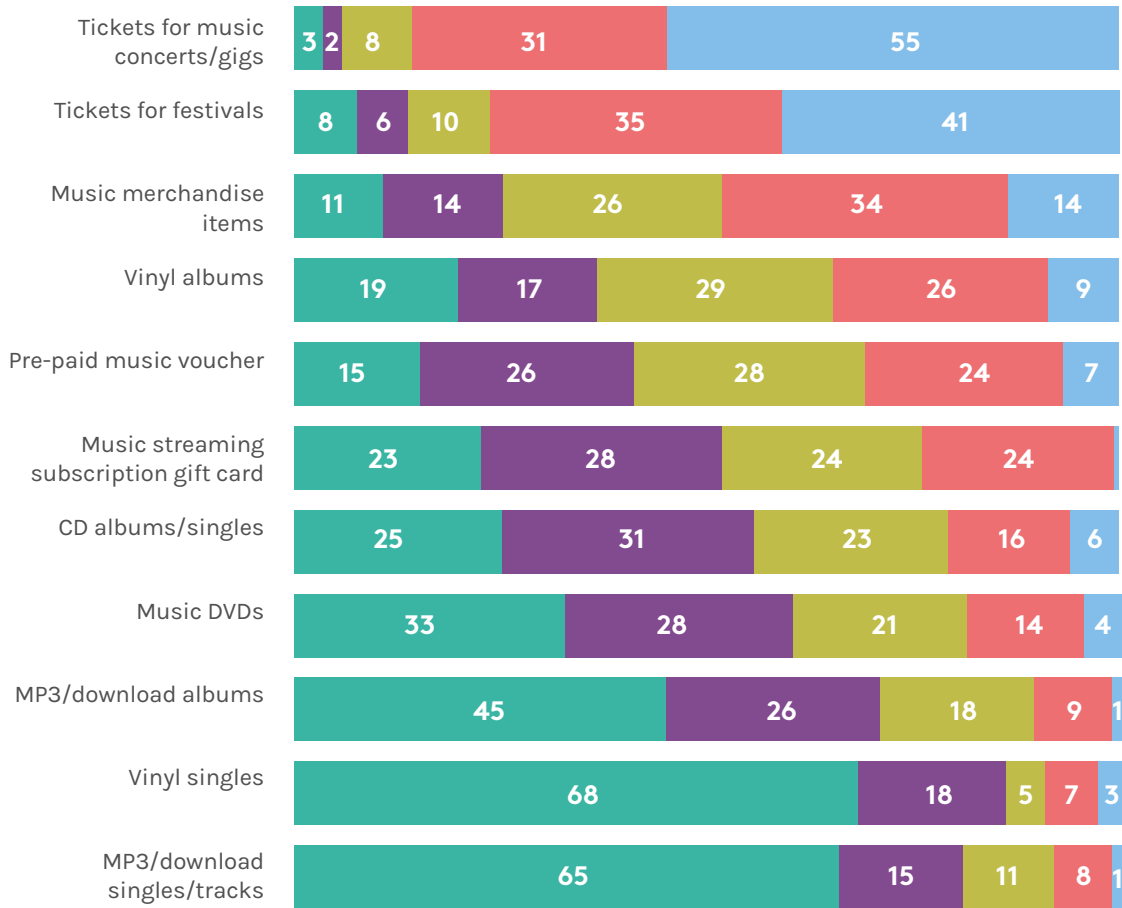
Spending increased the more expensive the product. Expensive items such as gig tickets and festival tickets attracted the highest amount of spending. 86% had spent at least \$40 on gig tickets and,

importantly, of that 84%, 55% had spent over \$100. Festival tickets showed a similar, yet slightly reduced, trend; 76% had spent at least \$40, and of that 73%, 41% had spent over \$100 .

There was high spending among merchandise and vinyl buyers. Approximately half (48%) of those who purchased music merchandise spent over \$40 on these items over the past 6 months. Vinyl buyers had a similar, albeit slightly lower, level of purchase with approximately two thirds (64%) having spent over \$20 on vinyl albums within the past 6 months - importantly over half of this spending (35%) was over \$40.

THOSE WHO HAD BOUGHT EACH PRODUCT OVER THE PAST 6 MONTHS

1¢ - \$9.99 \$10 - \$19.99 \$20 - \$39.99 \$40 - \$99.99 \$100+



Question: Roughly how much have you personally spent on the following in the past 6 months?
Base: Various - those who bought each product

09 GENRES





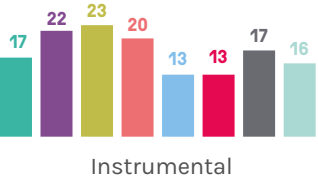
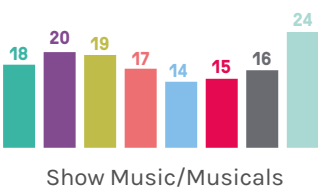
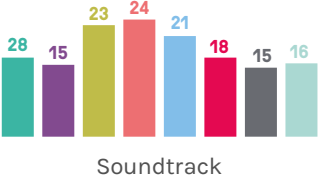
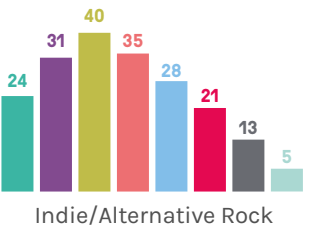
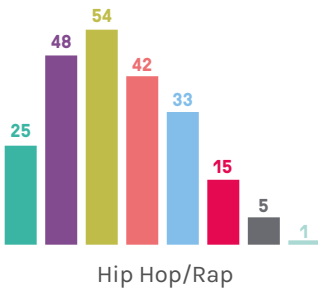
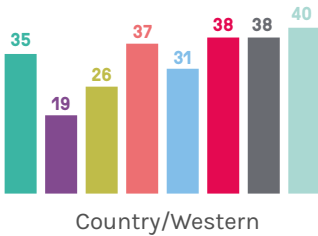
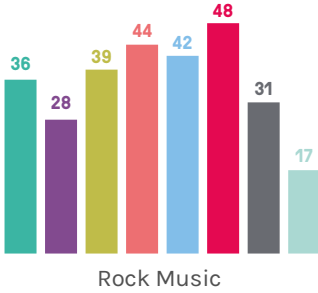
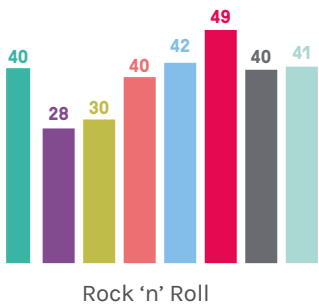
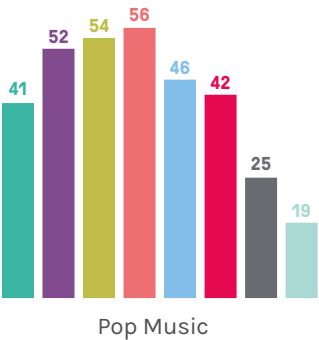
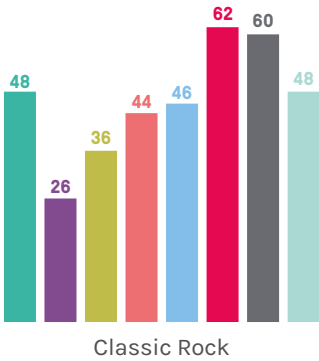
TOP GENRES BY AGE

Classic Rock, Rock, and Rock’n’Roll all skewed older, with preference generally increasing with age.

Pop and Hip-Hop/Rap and Indie/Alternative, by contrast, had a younger bias, with preference peaking among those aged 16-34 before dropping off proportionately with age.

TOP GENRES BY AGE

- Total
- 16-19
- 20-24
- 25-34
- 35-44
- 45-44
- 55-64



Question: Which of the following types of music do you generally like?

Base: 3,000

THANK YOU

For more information on this report, questions or data queries, please contact our Music and Entertainment Research Lead at robert@audiencenet.co.uk





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