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Freedom of choice: Examining music listening as a function of music format preference

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Abstract

With so many formats available for individuals to use to listen to music, the present research adopted a Uses and Gratifications approach to investigate why people prefer particular formats. Specifically, the present study considered six formats: physical, digital file, free-streaming, paid-for streaming, radio, live music. A sample of 396 people (M_{age} = 34.53) completed an online survey, detailing the reasoning for their favourite format via a free-text response. Live music and digital files were the most popular formats. A thematic analysis of the uses and gratifications pertaining to each format highlighted how participants were attuned to the advantages (and disadvantages) of different formats, demonstrating an awareness of, and consideration relative to, rival formats. Findings suggest that choosing to listen to music across different formats may satisfy different needs, and that people demonstrate an awareness of their preference relative to the other available options.

Keywords: music preferences, listening, music format, everyday music listening, digital revolution

Freedom of choice: Examining music listening as a function of favourite music format

When choosing to listen to recorded music, consumers now have many options. Traditionally, recorded music has been accessed via a variety of physical formats – namely vinyl, cassette, and CD. However, with the digitisation of music, digital mediums have grown in popularity (e.g., mp3 files). Moreover, with the advent and increasing popularity of streaming, consumers can listen to music without owning it – *ownership* is increasingly being replaced by *access* (Wikström, 2012). The ever-expanding list of legal digital services offers vast libraries of music, yet physical formats continue to shift high volumes of units (IFPI, 2016). In some territories such as UK, the radio remains enduringly popular, demonstrating that many consumers enjoy having the music they listen to chosen by others. In contrast, music subscription services such as *Spotify* (the so-called market leader in UK and Northern Europe) empower listeners to take control over what they hear. Contemporary music listening, therefore, is complex: "The recording industry is a mixed-format business, offering music fans a diverse range of formats, including hundreds of streaming services, and everything from downloads to CDs and vinyl" (IFPI, 2016, p. 13). This study was concerned with how consumers evaluate what their favourite music format is, given the wealth of options available. Specifically, it aimed to establish what appeals about particular formats to consumers.

The Impact of the Digital Revolution on Contemporary Music Listening

As a direct result of the digital revolution, people are now listening to more music than at any other point in history, due to the ease with which it can be accessed; streaming, for instance, provides the ability to listen to more music, more often (Hagen, 2016). However, while the ubiquity of music is recognized and evidenced by research, questions concerning *how* music is being listened to are relatively new. Such questions of access

necessarily demand an understanding of which devices are being used (Krause, North, & Hewitt, 2015). Recent uses of the Experience Sampling Method, where participants' experiences are documented in real time, has provided valuable data concerning people's everyday music behaviours (e.g., Greasley & Lamont, 2011; Krause, North, & Hewitt, 2015; Randall & Rickard, 2013). Findings demonstrate that the principal means of music listening occurs via computers (Greasley & Lamont, 2011), a trend found elsewhere and even earlier (Bahanovich & Collopy, 2009). More recently, research has demonstrated the popularity of using mobile devices (mp3 players and smartphones – Krause, *et al*., 2015; Krause & North, 2016; Randall & Rickard, 2017). Indeed, it has been noted that younger adults are more likely to listen to music on computers, mp3-players and mobile phones (Avdeeff, 2014), listening to more music than older adults (Bonneville-Roussy *et al*., 2013). Older adults typically seek out the same music from when they were young (Bonneville-Roussy *et al*., 2017), and so may be less inclined to draw from new technologies to discover new music, instead drawing from their own collections.

The implications of widespread access to music across a diversification of platforms cannot be understated – it allows consumers the ability to create private environments (Skånland, 2011), offering control over what is heard even in public places (Krause, North & Hewitt, 2016). Consuming music is not just about listening, but how it relates to both personal and social lives (O'Hara & Brown, 2006). Accordingly, an understanding of how individuals consume music in the everyday context must account for technological advancements (Gaunt & Hallam, 2009). As Avdeeff (2012) argued, music listening is technologically dependent.

Conceptualising Different Methods of Contemporary Music Listening

Given the varied options for how to listen to music, breaking them down meaningfully can be troublesome. Different approaches include a focus on *legal* versus

illegal and *free versus paid-for* options. Yet, individuals engaging in illegal downloading also 'mix and match' with other, legitimate services (Sinclair & Green, 2016). Scholars have also conceptualized music listening as *passive* versus *active*; however, such a neat distinction has been criticised by Clarke, Dibben and Pitts (2010) as a theoretical simplification—that people shift between the two. A related, and less contentious, approach is to think in terms of *private* and *group listening*, where it is evident that, for the most part, music listening is now very much a solo activity. Schäfer *et al*. (2013) argue that: "People today hardly listen to music for social reasons, but instead use it principally to relieve boredom, maintain a pleasant mood, and create a comfortable private space" (p. 7). Such observations further support considering how and why people listen to music.

The brief review above helps capture the myriad ways in which music listening can be conceptualised: the examples indicate they are often dichotomous, failing to fully take into account how music is being accessed – the central concern of the present study. As a result of recent technological advancements, there are now multitudes of ways in which music can be accessed, but little is known of why listeners favour particular music formats, or listening to music on particular devices. Employing a Uses and Gratifications approach (Katz et al., 1973; Katz et al., 1974) as a conceptual framework, the present study aimed to enhance our understanding of music listening and build theory around format usage in today's complex music listening landscape.

Uses and Gratifications theory (Katz et al. 1973; Katz et al. 1974) is used to study how media is selected and used (Rayburn & Palmgreen 1984; Ruggiero 2000; Stafford et al. 2004). The theory distinguishes between different types of media based on the needs that they satisfy as a result of their use (Katz et al. 1973). Media use is considered *goal-directed*: people are conscious of their needs, and actively seek out and use media to satisfy them. According to the theory, needs are "The combined product of psychological dispositions,

sociological factors, and environmental conditions" (Katz et al., 1973, p. 516–517), with gratifications the perceived fulfilment of needs as a result of a particular activity, including media use (Rayburn & Palmgreen 1984).

The theory has been used to consider music behaviours, such as the reasons for listening to music (Lonsdale & North, 2011), downloading music from the Internet (Kinnally, Lacayo, McClung, & Sapolsky, 2008), using streaming services (Mäntymäki & Islam, 2015), and Facebook music listening applications (Krause, North & Heritage, 2014), as well as engaging in music piracy (Brown & Krause, 2017). Previous research has also considered the use of mp3 players (e.g., Ferguson, Greer, & Reardon, 2007), radio (e.g., Albarran et al., 2007; Bentley, 2012; McClung, Pompper, & Kinnally, 2007), and media use in adolescence and young adulthood (Arnett, 1995; Coyne, Padilla-Walker, & Howard, 2013). Given the approach's purpose is to consider why people elect a particular medium relative to alternatives (Cheung, Chiu, & Lee, 2011). In this way, the theory helps understand psychological motives and functions of individuals' particular media choices (Anderson & Meyer, 1975; Lin, 1996).

With particular reference for the current study, previous research has found particular advantages are associated with how music is accessed. For instance, digital music is favoured due its storage utility (Kinnally et al., 2008), and engagement in music piracy is predicted by utilitarian motives related to cost and availability (Sang et al., 2015). Mäntymäki and Islam (2015) found that enjoyment is the main reason for continuing to use Spotify. Indeed, preferred devices appear "to align with the intuitive advantages of those devices" (Krause & North, 2016, p. 139). A device, though, can accommodate multiple formats. For example, smartphones can be used to listen to mp3s as well as to stream music and to listen to radio. Thus, while previous research has considered devices (and sometimes a single one in

isolation), it is important to consider multiple formats more broadly via a single open enquiry.

An overview of six different music formats.

For the purposes of the current research, this study aimed to conceptualise music listening in terms of format by broadly considering the uses and gratifications that particular formats may satisfy. Format refers to the medium of playback, across six particular formats: physical (i.e., CD, vinyl, cassette); digital file (i.e., mp3); streaming (free); and streaming (paid-for); radio; and live music. These are briefly conceptualised in turn, below, with reference to their respective salient features.

Physical. Traditionally, recorded music was purchased as a physical product (namely, vinyl, cassette, or CD). Physical music has been in steady decline since the turn of the millennium (IFPI, 2017), yet most people still possess a physical music collection (Liikanen & Åman, 2015). Vinyl, which was the dominant physical format throughout the 60s and 70s is currently enjoying an unprecedented rise in popularity, thought to be inspired by music streaming (see below), though it appears that the music itself might not be listened to on vinyl (Savage, 2016), suggesting it serves other functions.

Digital file. The advent of the mp3 in the 1990s gave rise to the omnipresence of the digital file as a preferred listening medium for those with computers. Apple's iTunes provided a suite of digital files which could be easily purchased online, on a track-by-track basis and this kick-started an emerging emphasis on songs – and subsequently playlists – over albums; this has empowered consumers to assume more control over their music listening, including deviating from pre-determined listening episode durations via the album format

Streaming. Music subscription services dominate the current digital climate, with streaming now responsible for 59% of digital revenues (IFPI, 2017). Originally envisioned as

music discovery platforms, motivating consumers to enjoy music and then make informed purchases, music streaming services are clearly substituting other forms of paid-for music (Hardy, 2012); and Marshall (2015) argued that it is likely that streaming will replace downloading in the long-term. Wade and Powers (2015) argued that control is the overarching selling-point of streaming services, and control is surrendered with free versions of streaming services where advertisements commonly disrupt the flow of listening, giving consumers less control over what is heard. Free streaming can therefore be likened to radio. Paid-for streaming, often billed monthly, provides control over what is heard and a core feature of music streaming is the ability to create playlists, a dominant mode of music listening – as of May 2016, playlists accounted for nearly one-third of total listening time, nearly 1.5 times that of album listening (Savage, 2016). Streaming services also emphasise a social side of music listening by highlighting and sharing users' listening histories.

Radio. Radio revolutionised popular music, allowing consumers to hear music that they did not own. Critically, the music selected via radio stations is not selected by the listener, but a Disc Jockey (DJ). During the depression in the 30s, radio emerged an affordable way of listening to music, and it still does – in some territories such as UK, radio remains popular, demonstrating that many consumers enjoy having the music they listen to chosen by others. Radio is synonymous with music discovery, representing, for many, their window into the world of new music.

Live music. The history of recorded music has been emphasised as a mere blip in the longer timeline of 'music' (Cloonan & Williamson, 2016), with live performance the original means with which music was consumed and enjoyed. Live music has never been more popular, a likely result of the digital revolution (Jones, 2015) and widespread music piracy (Brown & Knox, 2017). Spotify have recently struck a deal with Ticketmaster (Gumble, 2016) with major implications on the live music sector, emphasising how intertwined

different music formats can be. Live music attendance has been found to be about 'the experience' (Brown & Knox, 2017; Packer & Ballantyne, 2011).

Research Question

To examine people's preference for particular music formats, the present study considered six different formats: physical; digital file; free streaming; paid-for streaming, radio; and live music. In particular, this research asked, *What are people's favourite formats, and what are the reasons they provide for their choice of favourite format?* As previously stated, little is known as to why people favour a particular format; therefore, in this initial exploration, the formats were considered in isolation (i.e., with the focus on selecting one format rather than mixing and matching). Because this question aimed to capture why people prefer particular formats without relying on researcher assumptions, an open-ended, qualitative approach was employed to gather a greater understanding through the participants' own words. Given the multitude of ways in which people can now listen to music, it was considered necessary to be as open as possible to gain insight into a range of approaches to music listening.

Method

Participants

A total of 396 people who resided in Australia ($N = 138$), the United States ($N = 153$), and the United Kingdom ($N = 105$) completed the questionnaire; excluding responses from individuals who did not reside in those three countries or complete the questionnaire ($N = 44$). The final sample consisted of 111 males (28.00%), 281 females (71.00%) and 4 participants who identified themselves as 'custom' (1.00%). The mean age of the sample was 34.53 ($Mdn = 20.00$, $SD = 8.98$), with an age range of 16–71. Just over a fifth (20.70%) of the

sample held a University degree. The sample listened to music for an average of 3.66 hours daily ($SD = 2.87$).

Individuals participated as part of a wider study concerning everyday music listening practices (Brown & Krause, 2017; Krause & Brown, 2019). The present research details the data concerning the formats that people prefer (that is people's favoured format). In this way, the data considered in Brown and Krause (2017) and Krause and Brown (2019) is excluded. Participants were recruited from University participant pools (in Scotland and Australia), online research websites (e.g., socialpsychology.org), and social media appeals. Participation was voluntary, and other than students who received course credit for taking part via the participant pools, individuals received no compensation for their participation.

Materials and Procedure

The University of Edinburgh granted ethical approval for the study (60-1516-2). Data was collected in the first quarter of 2016. *Qualtrics*, an online research tool, was used to host the questionnaire. After providing consent, individuals completed the questionnaire as a series of separate pages.

Preference for music format. Respondents were asked which of six formats— namely, physical (i.e., CD, vinyl, cassette), digital files (i.e., mp3), free digital streaming, paid-for digital streaming, radio, and live music—was their *favourite*. The authors devised this closed list of six options for the present study, such that the list was both short and comprehensive in accommodating various listening practices. This list was developed through consideration of how both research and industry address music access (e.g., IFPI, 2016; IFPI, 2017; Krause & North, 2016; Krause et al, 2015, Krause et al, 2014). Importantly, this concise set of options did not conflate format usage with any associated selection behaviours (e.g., playlist behaviours) which were outside the scope of the present study.

Participants were asked, "Why is this your favourite format?", to explain their favourite format selection via an open-ended response. This qualitative approach afforded a detailed understanding of the varied approaches to music listening, considered essential in terms of developing new theory. This survey methodology is particularly well-suited for realist questions seeking to learn about what *really* happens, and facilitates data collection from a diverse sample (Terry & Braun, 2017).

Demographic information. Before concluding the questionnaire, participants reported their age, gender, country of residence, and whether they had a university qualification. Participants were also asked to report the mean number of hours they listen to music daily.

Results

Favourite format nomination frequencies (see Table 1) indicated an emphasis on both live music and digital files as the most favourite formats, with a negligible difference in both paid-for and free streaming and physical formats. Radio was the least favourite. While no one format was singularly the sample's favourite, both live music and digital files were more popular than the other formats.

-Table 1 about here-

Thematic Analysis of the Uses and Gratifications by Format

A qualitative approach was adopted to address participants' reasons for their nominated favourite music format. The 392 open-ended responses provided were sorted by corresponding format. Coding took place across three stages. Adopting a directed approach (see Hsieh & Shannon, 2005), the first stage involved grouping together different responses on the basis of what was considered the dominant feature of each response. Both authors worked together to generate codes for each format, one at a time in a cyclical manner,

revisiting the data several times. (Note, while previous uses and gratifications taxonomies exist from previous research examining uses and gratifications [e.g., for music listening, streaming and illegal downloading: Krause & North, 2016; Mäntymäki & Islam, 2015; Sang et al., 2015], the present research concerned format use from the users' perspectives and so the authors did not work from pre-existing taxonomies but rather adopted a bottom-up approach, relying solely on the responses provided to inform coding.) One author maintained a codebook, whilst the other took extensive notes on the coding process. In the second stage, an independent qualitative researcher (from a different discipline, and isolated from the research area) was asked to verify the first stage coding. This involved carefully reviewing the codes produced for each format separately, with discussion concerning on those codes not believed to have been coded well. Subsequently, all three researchers engaged in negative case analysis, demanding revision of some codes across the corpus. The majority of the re-coding took place in the live music format, and the codebook was updated throughout this process. The final coding stage involved working closely from the codebook to search for both similarities and differences within the data corpus, in accordance with the constant comparative method.

In order to retain the nuances of the responses, the researchers adopted a conscious 'splitting' approach (Saldana, 2014), and as a result, between seven and 20 themes were created for each format. Table 2 highlights the resulting, finalized themes, including example excerpts for each (the Appendix details the process of moving from original codes to resulting themes). These themes represent the uses and gratifications experienced regarding each of the six formats.

-Table 2 about here-

Physical.

For physical formats (i.e., CD, vinyl, cassette), 11 themes were identified: nostalgia; total engagement – primary activity; user control; habit; accompaniment; collecting; sound quality; richness; narrative; aesthetics; and tangible. Though with this physical format category participants were discussing *all* physical formats, the vinyl record was a particular focal point. In terms of vinyl, its superior audio qualities were noted by many participants, including how it is "better" (Male, 19) "richer" (Male, 17), and that it has "warmth" (Male, 43). Though this speaks of the perceived benefits of the format over others, many participants explained plainly that they are simply in the custom of collecting; which may speak to simply habit, but could also link to reasons connected to one's identity. For instance, Nuttall *et al.* (2011) drew on the symbolism of a physical collection in that it allows others to see your music collection. That is, there is a social dimension.

Additionally, participants made specific reference to listening to songs in the order in which an artist "intended it to be heard" (Female, 30) and that the track listing can tell a story. Listening to an album in sequence is the default position of albums, but the story telling element appears tied to physical properties of the physical format, just as the "album artwork has no better canvas than the sleeve of an LP" (Male, 21) allowing to connect with the music in a more meaningful way. The insistence by many participants that the music be listened to as it was intended to be heard jars with the frequent responses concerning how physical music provides listeners with control. The two approaches to listening could be said to be in competition with one another, given listening to music in a pre-determined order would rob listeners of controlling the order in which songs are listened to. As compared with other formats, such as radio, there is no doubt that control is a core feature of physical; listeners are capable of choosing the music they want to hear, opting to listen to an album in sequence or not. In terms of the track listing of an album, it was noted that:

"You have to listen to songs in the order the artist decided, which makes it a more authentic experience" (Female, 20)

This notion of authenticity crops up when considering how the physical format was perceived to encourage a focused listening experience, eliciting nostalgia by engaging with music in the way in which it used to be – as a primary activity. There was a clear emphasis on engaging with music via physical formats, and that engagement is aided by the physicality:

"It's a great feeling to hold what appears to be an artefact from someone else's mind in your hands" (Male, 27)

The apparent benefits of the physical format then appear to be directly as a result of the physicality of the format. The tangible nature of physical formats provides listeners with an enhanced sensory experience, facilitating a more immersive listening experience. This certainly echoes the sentiments of artists, such as Nine Inch Nails' Trent Reznor, who, upon reissuing Nine Inch Nails albums on vinyl, explained in a statement that: "Digital formats and streaming are great and certainly convenient, but the ideal way I'd hope a listener experience my music is to grab a great set of headphones, sit with the vinyl, drop the needle, hold the jacket in your hands looking at the artwork (with your fucking phone turned off) and go on a journey with me" (2016).

Though this level of focus may appear antiquated, it is clear from the results that there is still a strong interest in dedicated music listening. Whilst responses surrounding nostalgia and collecting habits signpost a preference for physical formats amongst older populations, Osbourne (2012) explained that younger people are buying music on vinyl now too. Capturing the overall aims governing this study, Osbourne explained that vinyl is both a complement to *and* alternative to digital formats. That is, the data from the present study suggest that listening to music via physical formats – and especially vinyl – helps to create a different, more engaging listening experience.

Digital file.

For digital file, 13 themes were identified: unrestricted access; ownership; accompaniment; private listening experience; ease of use; affordability; variety; user power; portability; storage; brand affinity; and ease of access. Overall, the functionality of digital files was immediately striking, with digital files providing participants control over their music listening. This included which songs were listened to, when, and where. This extended to the ability to "listen to whatever music you want without the fear of being judged" (Female, 20). Though this would be assumed in the case of many other formats which offer control, closer inspection reveals not. Except in the case of buying online, purchasing physical formats demands demonstrating to others your musical preferences. With streaming, your listening history can appear to others, as well as being shared with subscription services to facilitate personalised recommendations. Thus, digital files appear uniquely capable of empowering users to create music collections which can be listened to privately; this may in some way be tied with the conventional mode of playing digital files on a dedicated music-playing device (e.g., mp3 player) which is portable, enabling music to be listened to on-the-move, with headphones. The convenience and functionality of the digital file were paramount to the majority of the sample, perhaps best captured by the following:

"Allows you to listen to whatever you want, whenever you want" (Female, 16)

When choosing to pay for music, a comparison of different formats appears to take place (Brown & Knox, 2016). In the case of the present study, it is clear that digital files were evaluated in reference to other formats, and especially streaming – once more, control appears paramount. For instance, "I can access it without wifi" (Female, 20) and "can get it offline too" (Female, 18) demonstrate the functionality of digital files over streaming services in that music can be accessed easily and conveniently. Similarly, the ability to create playlists was of also of interest to many participants, demonstrating the functionality of the digital file

in allowing to manipulate playback. Furthermore, "there are no ads" (Female, 20) as with free-streaming, and the ability for music to be kept forever signpost other advantages. This is compelling, given recent observations that streaming services may lead to feelings of *psychological ownership* (Sinclair & Green, 2017; Stewart, 2017).

Free streaming.

Nine themes were identified concerning free streaming: ease of use; ease of access; unrestricted access; user power; discovery; variety; amount of music; serendipity; and affordable. Free streaming is principally different from paid-for streaming on the basis of price – free streaming costs nothing in financial terms, but comes with the burden of reduced functionality and unavoidable advertisements. Nonetheless, being free was often cited by the sample as the main driver in choosing this format as their favourite.

"It's my favourite format because it's free" (Male, 19).

Additionally, a frequent reason concerned how this format enables discovery of a wide variety of music. With "new music being added" (Male, 22), free streaming "lets anyone enjoy music and lets them experience more" (Female, 25). Free streaming is thought of as democratizing music listening, unburdening users both in terms of time and money. Free streaming was found to be both easy to use and access.

Serendipity was highlighted:

"I get a surprise every time I listen to music because songs come on that I haven't even thought of in a long time" (Female, 20)

The surprise element of music listening on free streaming also stemmed from the use of playlists not created by the user. Participants noted how services such as Spotify "creates a playlist for you" (Female, 19), comprising "songs that I don't choose" (Male, 17). This is in contrast with the power offered to users of free streaming services to choose what they listen to, creating their own playlists. It appears that despite this option, some participants enjoyed

having music selected for them as it led to chance encounters. Whereas digital files were singled out for their ability to provide user control, the *lack* of control appears to be another valuable feature of free streaming.

Paid-for streaming.

For paid-for streaming, 14 themes were identified: discovery; quality; where the money goes; no adverts; cost; brand affinity; ease of use; ease of access; user power; full, unrestricted access; amount of music; enjoyment; storage; and legal. A clear overlap was found between free streaming and paid-for streaming, which is intuitive as they differ in so few ways. The core difference is of course price, with data demonstrating novel concerns about paying for music, including that paid-for streaming is "fair to musicians" (Male, 20) and that "I am getting the songs I want but also contributing to the artist" (Female, 47). Thus, the payment for music via streaming services is not a barrier or a limitation, instead it poses an edge for the ethical consumer, an emerging topic of interest amongst scholars (Green, Sinclair & Tinson, 2016; Weitjers, Goedertier & Verstreken, 2014). That is, in this instance, payment enhances the user experience. Further, several participants noted the lack of advertisements as a benefit to a paid subscription.

Other practical benefits included "customizable options" (Female, 18) such as creating playlists, the "ability to save music to listen to offline" (Female, 18), and the "best quality sound" (Male, 18). The notion of audio quality is compelling, given enhanced audio features in the paid-for versions of many music subscriptions. Such observations highlight the core advantages of paid-for streaming over free streaming, and that such examples are clearly considered by the sample to be worth paying for. Full, unrestricted access to music was noted by several participants to be important to them and notably, it appears that making the most of the large databases of music leads to a perception of good value for money. One participant explains:

"I wouldn't be able to afford all the music I listen to if I had to pay for each album and song individually" (Male, 21)

Radio.

While radio received the fewest nominations as a favourite format, the responses indicated varying reasons (though the small sample size should be acknowledged when interpreting the provided reasons). Seven themes were identified: variety; serendipity; ease of use; ease of access; brand; routine; and hip. Found to be easy to use and to access, the radio was also specifically singled out as being frequently listened to in the car, thus acting as an accompaniment to driving and providing stimulation. A principal benefit of radio appears to be the unpredictability of which songs will be played, with participants noting that how listening to the radio can result in "nice surprises" (Female, 37), and how it is good to "just turn it on and see what plays" (Female, 50). Further, one participant explained that radio is:

"Easy to have on in the background, good for finding out about new songs" (Male, 22)

This is in stark contrast to other formats such as physical, which are marked by providing listeners with control. In effect, the lack of control is perceived to be a dominant perk of the radio format, leading to serendipitous encounters with both known and unknown music; the capability of radio in facilitating discovery of new music was also found amongst the sample, and this is intuitive. Radio then, can be said to satisfy curiosity, by enabling discovery of new music, and provide a low level of stimulation to accompany commuting by car. These two factors appear to be in direct contrast with one another, as it would be familiar music which would be expected to be provide lower levels of stimulation to accompany tasks (See Ward, Goodwin & Irwin 2014).

Live music.

For live music, 20 themes were identified: connecting with bands; connecting with fans; communal connection; connecting with the music; physically present; experiencing

personal connection; support/fandom; sound richness; feeling; atmosphere; thinking; appreciation; emotional; organic; unique experience; entertainment; experience; immersion; stimulation; and differentiation of live music from other formats in survey. Responses from the participants nominating live music as their favourite format were generally more detailed than other formats, many emphasising the authenticity of live music settings as a way of experiencing live music, with likeminded others. Social aspects of music listening did not feature in any other format. One participant explained how they "Love listening to my favourite music with my favourite people" (Female, 18), highlighting the desire to not only to listen to live music, but to do so with known others.

In much the same way that the perks of physical formats appeared to stem directly from their physicality – allowing for a more engaging listening experience – being physically present at concerts appears to be the catalyst for the resulting benefits of live music attendance, in that it "has a lot more to offer" (Male, 19), "being amongst other people and the music makers" (Female, 20), with concerts being "unpredictable" (Male, 45), in nature. The notion of unpredictability has been found to be a central driver of attending live performances (Brown & Knox, 2017)—people are excited by the unknown elements of a live music experience. This appears tied to an awareness that live music events are unique, one-off experiences. To be "In a moment with everyone else there" (Female, 42) is to be connect with the music meaningfully, sharing an experience. The central role of live music providing an experience mirrors other research (i.e. Packer & Ballantyne, 2011).

It was stated that "Being at a concert brings out a whole different emotion" (Female, 18) with this aiding connection not only with the self via the music, but with the musicians and other music fans. Live music was variously described as intense, raw, exciting, energetic. It was these perceived qualities that appear to underscore the capacity for live music to elicit strong emotions, facilitating connection. In summary, live music was found to be

multifaceted in its ability to stir strong feelings. The findings corroborate Holt (2010) who noted that live music is a unique experience, measurable in terms of its atmosphere, performance and social interaction.

In sum, the qualitative results enhance understanding of the goal-oriented nature of contemporary music listening format preferences. In fact, the participants' reasons demonstrate a conscious awareness of preferring a specific format to listen to music in the face of many alternatives. This reasoning appears to be grounded in knowledge concerning the unique uses and gratifications particular formats afford, such that preferences suggest selecting a particular format in order to satisfy certain needs. Conscious listening format preferences based on meeting goals and needs suggest that there is scope for further theory development concerning everyday music engagement behaviours by drawing on Uses and Gratifications (elaborated on further in the general discussion below).

General Discussion

Given the myriad choices available for music listening, the present study examined people's preferences for different formats. As expected, the frequencies reiterated the dominance of favouring digital music formats. Interestingly, the uses and gratifications motivating the particular format preferences do not support the varied conceptualisations of music listening introduced earlier (i.e. passive versus active listening) but suggest that format preferences reveal an active *use* of music. That is, people favour different formats that help them accomplish certain goals.

Importantly, when asked to explain their format preference, individuals demonstrated a clear awareness of different uses and gratifications associated with particular formats. Although participants were asked to respond about a single, favoured format, many participants expressed their reasoning via a contrast to one or more of the other formats (i.e.,

pros and cons). Such conscious reasoning that concerns both the benefits and motivations behind certain preferences directly references comparing the uses and gratifications associated with multiple formats. Indeed, the reasons why people might favour one format rather than another become clear when examining formats side by side.

Findings illustrate that the benefits of physical formats are related to their physicality: that they provide a more focused and potentially immersive listening experience, enhanced by hearing the music as it was intended to be heard with accompanying artwork. Digital files are highly functional, affording listeners convenience, accessibility, and portability (as Krause & North, 2016 noted with regard to format advantages). Digital files also allow listeners to do things with the music, such as create playlists; this is contrast with physical albums. Price separates free and paid-for streaming, but they both boast levels of unrestricted access given the amount of music on offer which is a large draw for some individuals. Radio was found to be easy to use, facilitating discovery of new music, with discovery also found in both paid-for and free streaming (Hagen, 2016). The largest separation was apparent for live music versus the others – with reasons aligned to the social and emotional experiences of live music. Live music still holds a special captivation over listeners as a unique and organic form of entertainment (Brown & Knox, 2017).

While these differences help distinguish format preferences, the findings also illustrate some key similarities. Most obviously, free and paid-for streaming are quite similar. Additionally, however, streaming has elements typical of the radio, including advertisements, directed marketing, and, as noted, the ability to discover new music. Further, while perhaps engaging in different ways, participants spoke about the authenticity and engaging experience by way of listening to music via both live and physical format. These two formats have of course existed for the longest period of time. Thus, multiple formats may afford users the same, or at least similar, gratifications.

It is logical that some of the uses and gratifications pertaining to the favoured formats mirror those highlighted in previous work concerning musical media. For example, previous work has highlighted advantages such as storage utility for digital formats (e.g., Kinnally, et al., 2008; Krause & North, 2016), and cost and value for money continue to play a role (Brown & Knox, 2016; Curien & Moreau, 2009; Sang, et al., 2015). Further, ubiquity, variety, and discovery of new music continue to drive streaming platform use, as has been indicated previously (e.g., Hagen, 2016; Mäntymäki & Islam, 2015; Sang, et al., 2015; Waldfogel, 2014). Additionally, the present identified uses and gratifications also align with previously put forward media taxonomies (e.g., McQuail, Blumler, & Brown, 1972). In addition to the themes highlighted above, examples of correspondence include brand affinity as personal identity, accompaniment as illustrating personal relationships, and aesthetics reflecting affective needs (Blumler & Katz, 1972; Katz, Hass, & Gurevitch, 1973; McQuail, Blumler, & Brown, 1972). While evident across themes pertaining to all six formats, it is interesting that the themes concerning live music appear to match all five of Blumler and Katz's (1972) categories. Beyond linking the present work to the larger body of scholarship on media uses and gratifications, it raises interesting questions concerning the consistency of media preferences.

Further, we interpret three important uses and gratifications themes highlighted in the present study that have been implicated in previous work concerning music listening practices (e.g., Krause et al, 2015; Mäntymäki & Islam, 2015; Sang et al., 2015) in greater depth – namely value for money, control, and social motivations. Value for money underscored many of the comparisons made by participants, corroborating recent findings by Brown and Knox (2016) who found that when choosing whether or not to pay for music, an appraisal of value for money takes place. The findings of the present study suggest a similar decision-making process occurs in relation to simply selecting one's favourite music format.

In the case of free streaming, participants noted that their financial situation prevented them from using the other formats, whilst in the case of paid-for streaming, there was evidence of how ethical consumers construct value for money by reflecting on how musicians are compensated for use of paid-for subscription services, and that consumption via this format is fair. Both examples once more highlight how comparisons are made (in the latter case, presumably when compared with illegal music consumption). The observations made on the ethics of paid music consumption supplement recent findings (Green, Sinclair & Tinson, 2016; Marshall, 2015) and offer insight into how to music subscription services may be able to attract customers; with seemingly constant controversy over the royalties which musicians receive via subscription services, such an approach appears dubious.

In terms of control, ease of use and access were highlighted with regards to the digital, both streaming formats, and the radio. It is not surprising that people prefer formats that are familiar and easy to use, with continued use springing from self-efficacy and habit (Krause & North, 2016). Digital files were favoured for being able to control which songs were heard, including an emphasis on specific songs, whereas with physical formats many participants demonstrated a clear affinity for not having control over the song selection by adhering to the tracklisting of a particular physical release. Listening to an album in sequence rather than picking and choosing between different songs, perhaps creating a playlist with them, are very different approaches to listening. Ultimately, radio is the only format where listeners have no control; even with free-streaming did the choice of what to listen to come across from the data. Sinclair and Tinson (2017) explain that streaming allows listeners to feel empowered by the ability to control music. It was radio which scored low on engagement measures as compared with other formats and this may stem from the lack of control.

Social motivations were scarce, aside from in the live music format. The fact that mention of social motivations was not as prevalent is in line with Schäfer *et al.*'s (2013)

suggestion that people now rarely listen to music for social reasons. Spotify has made some effort to integrate sharing functions; however, social features have not been found to add value for customers (Mäntymäki & Islam, 2015) and research into sharing features on Spotify finds that most users share music selectively (Hagen & Lüders, 2017). Nevertheless, choosing to listen to music in a particular way, via a favoured format, may serve social functions by emphasising to others the type of music listener you are. This is especially likely in the case of vinyl, where, as noted earlier, it appears that much vinyl purchased is not in fact listened to (Savage, 2016). Further, Schurig (2017) found that wearing headphones communicates ever-changing impressions to others (i.e., not solely the message to be left alone). Accordingly, the hardware associated with preference for specific formats may communicate social cues to others.

The identified uses and gratifications in the present study align with additional psychological theories. It is perhaps unsurprising to see alignment with theories concerning technology use: including the Theory of Planned Behaviour, which states that people's intentions and behaviours are shaped by attitudes, subjective norms, and perceived behavioural control (Ajzen, 2002). Indeed, previous research on music behaviours has incorporated Theory of Planned Behavior (e.g., Bolduc & Kinnally, 2018; Kwong & Park, 2008; Sang, et al., 2015; Yoon, 2011). Additionally, price value, hedonic motivation, and habit feature in the revised Unified Theory of Acceptance and Use of Technology (Venkatesh, et al., 2012); and the presence of ease of use and routine/habit is explained by the Lazy User Model, which states that a person will select a solution that involves the least amount of effort (Tétard & Collan, 2009). However, a theory of motivation, the Self-Determination Theory (and its Basic Psychological Needs framework which states that optimal functioning and growth is the result of satisfying three needs – competence, relatedness, and autonomy [Deci & Ryan, 2000; Ryan & Deci, 2002)]), also quite aptly

frames the uses and gratifications, linking the findings to a wide body of scholarship. The uses and gratification themes around control (i.e., user control/power; ownership; unrestricted access) clearly speak to autonomy, just as those concerning social aspects (i.e., accompaniment; connecting with bands/fans; communal connection; fandom) concern relatedness, and autonomy is reflected in other themes (i.e., easy use and access). Given Self-Determination Theory has been applied to many domains, and is supported by a growing body of research (including that pertaining to music – see e.g., Evans, 2015; Krause et al., 2019), future research could consider format preferences and usage using the Self-Determination and Basic Psychological Needs frameworks.

Limitations and Future Directions

Amongst the variety of ways in which music listening can be conceptualised, the present research adopted the approach of considering music formats, or delivery modes. Though not focusing on the popularity of different formats, the results suggest disparities are present. With the sample overwhelmingly favouring digital music, the resulting small sample sizes for formats such as radio demonstrate the need for improved sampling in future research to reveal both demographic differences in music listening and how format preferences relate to wider music engagement practices.

Additionally, the conceptualisation of music format in the current study is also not without its shortcomings. In particular, participants were restricted in their capacity to disclose information about their music listening preferences, in that the options were devised by the researchers and presented as a closed list. Thus, while chosen as a short yet comprehensive list to accommodate various music listening practices, attempting to avoid conflating device and selection method, the six-option list could be considered incomplete. For instance, the current study is unable to unpack YouTube listening, a dominant mode of music listening (YouTube has more than 10 times the 65 million paying subscribers to

subscription services – IFPI, 2016) or unpack the physical format option into its components (which could facilitate richer insight into the unique perks of vinyl, CD, and cassette). Furthermore, while providing rich data from participants on their favoured single format, the study design cannot speak to reasons behind mixing and matching, or distinguish the relative differences between a single listener's format preferences. Additionally, we acknowledge that while *preference* is tied to *frequency of use*, they are not necessarily the same when it comes to music listening. Yet, we argue that the uses and gratifications identified in the present study underpin both preference *and* usage.

Given the ever-changing digital music landscape, the findings of the study run the risk of becoming quickly out-dated. Hence, the need for further theoretical development in order to create a suitable framework to account for musical choices. We reassert the usefulness of Uses and Gratifications theory (Katz et al. 1973; Katz et al. 1974) as a viable framework, with the findings of the current study worthy of replication. With Luck (2017) finding a relationship between music taste, music consumption and cultural background, more effort to account for the broader socio-technical context in which music listening takes place will enhance our understanding of contemporary music listening practices.

It falls on future research to act on the present study's limitations to explicitly explore not only why people prefer (and use) one format over another, but how and when multiple formats are used. That is, further research could actively seek to identify the conditions under which people choose to listen to music via one format, rather than another, and perhaps quantify the relative amount of time music is listened to via these different formats. In particular, Experience Sampling Methodology, which has been used to examine everyday listening (e.g., Greasley & Lamont, 2011; Krause et al., 2015; Randall & Rickard, 2013), could be very useful in undertaking such research. An added benefit to using the Experience Sampling Methodology is that it would address contextual format choices, acknowledging

the recent research highlighting the important role of situational variables in listening behaviours (e.g., Greb, Schlotz, & Steffens, 2018; Greb, Steffens, & Schlotz, 2019; Krause, North, & Hewitt, 2014). It would be insightful to learn if delivery mode (i.e. choice of format) impacts on enjoyment, and to enhance understanding of goal-directed approaches to choosing which format to rely upon for a given music listening episode. To further understand listener engagement styles and goal intentions, future research might also consider how to empower people to select particular formats to help them achieve particular goals, such as certain mood states for well-being benefit. This could advance related research, such as that concerning how individuals highly engaged with music for cognitive and emotional regulation are more likely to experience positive mental health outcomes (Chin & Rickard, 2014).

Additional qualitative research would be beneficial to better understand choices and changes from one format to another. Focus groups, for example, could build on research which has effectively unpacked consumers into different categories based on preferences for listening to music in particular ways (see Nuttall *et al*., 2011; Parry, Bustinza & Vendrell-Herrero, 2012), with a specific focus on the formats used. For instance, using qualitative interviews, Weitjers, Goedertier and Verskstreken (2014) found that consumers of all ages prefer and legal and ethical music consumption methods, where available. Additionally, diary studies could explicitly trace how and why preferences for different formats evolve over time, especially given the observation that the music selected to listen to in daily life are motivated by time-varying factors concerning both the situation and the function of music (Greb, Schlotz & Steffens, 2017). Such qualitative lines of enquiry for future research will help crystallise theoretical explanations of format use, but music practices that contextualize listener choices in everyday life.

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Appendix
Codebook Summary and List of Themes, by Format
PHYSICAL

Original Codes	Action	Revised themes	*Excerpt example*
Non answers	Retained	Non answers	[Blank + not sure (two responses)]
Nostalgia	Retained	Nostalgia	When listening to a vinyl I feel I'm in a time machine going back to the time when music was only on vinyl
Total engagement – primary activity	Retained	Total engagement – primary activity	Forces me to sit down and listen rather than merely have it in the background
User control	Retained	User control	I can choose exactly what I want
Habit	Split into three	Habit	All I've got
		Accompaniment	Because I buy it and I can always enjoy it in my car which is where I listen to the majority of my music
		Collecting	I've been collecting records for 25 years and cannot stop!
Sound quality	Split into two	Sound quality	Good sound
		Richness	Because on vinyl the sounds are more clear and it is analog so it sounds richer
Narrative	Retained	Narrative	I like to listen to an album as the artist intended it to be heard
Physical form	Split into four	Aesthetics	I like having all the art and lyrics that come with the CD and records
		Tangible	I like the physicality of the whole experience

DIGITAL FILE

Original Codes	Action	Revised themes	*Excerpt example*
Continual personal access	Split into five	Unrestricted access	I can access it without Wi-Fi
		Ownership	Because you own a copy and can listen at any time
		Accompaniment	It is always there I can turn on my computer and while I work I can listen to music
		private listening experience	It means I can listen to music anywhere and I can plug my earphones in so other people don't know what I'm listening to – freedom to listen to whatever music you want without the fear of being judged. Although it music normally sounds better over speakers than through earphones

Easy / ease of use (convenience)	Split into four	Easy use	Ease of use
		Affordability	Easy, less expensive than live shows
X unclear	Retained	Uncertain /unclear responses	[Three responses]
User control	Some items shifted, added variety, renamed to user power	Variety	It's easier to access a specific song
		User power	I have total control over the playlist and there are no commercials
Portability	Retained	Portability	Allows me to put all my songs on my iPod
Storage	Retained	Storage	Very versatile and easy to store
No response	Retained	No response	Two answers
Brand affinity	Retained	Brand affinity	iTunes
Easy access	Renamed and split	Easy access	It is convenient

FREE STREAMING

Original Codes	Action	Revised themes	*Excerpt example*
Easy / ease of use (convenience)	Split into three	Easy to use	It's easy to use and also for new and old artists
		Easy access	Easy to access and can be done at home for free
		Unrestricted access	You can access it anywhere
User driven action	Items moved, + new name	User power	I can control what I'm listening to
		Discovery	Options to find new artists
Variety (the amount of music on offer)	Split into two	Variety	All my favourite music in once
		Amount of music	A lot of choice to choose from
Passive	New theme and moved	Serendipity/surprise	I get surprise every time I listen to music because songs come on that I haven't even thought of in a long time
No answer	--	No answer	[One blank response]
Free (money)	Renamed	Affordable	I'm poor so I don't have access to many other formats

PAID-FOR STREAMING

Original Codes	Action	Revised themes	*Excerpt example*
I don't know	Retained	I don't know	[Two answers]
Discovery	Retained	Discovery	Opportunity to discover new music/artists
Quality	Retained	Quality	Best quality sound and best selection of

			music
Where the money goes	Retained	Where the money goes	Accessible and fair to musicians
No adverts	Retained	No adverts	Streaming is unlimited without adverts
Money / free	Renamed	Cost	Free
Brand affinity	Retained	Brand affinity	I love my Spotify
Easy / ease (convenience)	Split into two	Ease of use	Easy to use
		Easy access	Easy access
Customizable use	Renamed	User power	Gives me the power to make my own playlist
Full, unrestricted access	Retained	Full, unrestricted access	Allows you to listen to whatever you want whenever you want
Choice (variety of what's on offer)	Renamed	Amount (volume of music)	Huge range of music available
	New	Enjoyment	I can enjoy my music but also pay for the enjoyment fairly
	New	Storage	Ease of use, breadth of music available to me, no storage issues
	New	Legal	Legal, cheap and easy to access

RADIO

Original Codes	Action	Revised themes	*Excerpt example*
Variety	Kept	Variety	It's got a variety
Discovery	Deleted	--	--
Passive experience of listening	Split	Serendipity / surprises	Like to just turn it on and see what plays
Easy/ease of use	Split into two	Easy to use	Ease
		Easy access	Easy access
Brand	Kept	Brand	YouTube playlist
Routine / habit	Kept	Routine/habit	I'm old
Hip	Kept	Hip	Cool

LIVE MUSIC

Original Codes	Action	Revised themes	*Excerpt example*
Connecting with other people (including band / audience)	Split into four	Connecting with bands	You get to interact with the artists
		Connecting with fans	It is the realist form of the music, a very different feeling than listening to a recording, you feel much more in touch with music and other fans
		Communal connection	I enjoy the interaction that often occurs plus it's a joy to see it

			live, a pleasure not everyone experiences
		Connecting to the music	I play live music, and I feel a stronger connection to the feelings of the musical piece when listening to it live
Visual	Split and renamed	Physically present	Music has a lot more to offer when you see it taking place in front of your eyes
		Experiencing personal connection	Nothing beats getting to see your favourite band play right in front of you playing your favourite songs
Support/fandom	Retained	Support/fandom	Because I get the full experience and I get to show my support for the bands (one answer)
Sound quality	Split into three (organic)	Sound Richness	You can hear all the different sounds in a more natural way and you can even feel the music more
		Feeling	The immersion and the way the sounds feel
Atmosphere	Retained	Atmosphere	The atmosphere that comes with listening to music live
Cognitive	Renamed one item, moved one item	Thinking	Easier to analyse it (one item)
		Appreciation	Live music shows talent and energy
Emotional	Retained	Emotional	You don't get the same feeling when just listening to the music. Being at a concert brings out a whole different emotion
X non response	Retained	Non responses	[Two items]
Organic / one time experiences	Split into two	Organic	It's raw and real
		Unique experience	I like knowing that that unique performance is something that hasn't been heard before until that moment
Energy	Moved items	Entertainment	It's the most entertaining
Experience	Moved items	Experience	The total experience
		Immersion	You can feel the music in you
		Stimulating	I enjoy the energy involved
		Differentiating live from the other formats in survey	Different experience to the others stated above

Table 1.
Participants' Nominated Favourite Format (N = 393)

Format	Frequency
Live music	118
Digital file (i.e. mp3, iTunes)	115
Paid-for digital streaming (i.e. Spotify, Pandora)	56
Free digital streaming (i.e. Spotify, Pandora)	49
Physical (i.e. CD, vinyl, cassette)	43
Radio	12

Table 2.
Uses and Gratifications Themes per Favourite Format.

Uses and gratifications theme	Example response
Physical (N = 43)	
Nostalgia	When listening to a vinyl I feel I'm in a time machine going back to the time when music was only on vinyl
Total engagement – primary activity	Forces me to sit down and listen rather than merely have it in the background
User control	I can choose exactly what I want
Habit	All I've got
Accompaniment	Because I buy it and I can always enjoy it in my car which is where I listen to the majority of my music
Collecting	I've been collecting records for 25 years and cannot stop!
Sound quality	Good sound
Richness	Because on vinyl the sounds are more clear and it is analogue so it sounds richer
Narrative	I like to listen to an album as the artist intended it to be heard
Aesthetics	I like having all the art and lyrics that come with the CD and records
Tangible	I like the physicality of the whole experience
Digital file (N = 115)	
Unrestricted access	I can access it without Wi-Fi
Ownership	Because you own a copy and can listen at any time
Accompaniment	It is always there I can turn on my computer and while I work I can listen to music
Private listening experience	It means I can listen to music anywhere and I can plug my earphones in so other people don't know what I'm listening to – freedom to listen to whatever music you want without the fear of being judged. Although it music normally sounds better over speakers than through earphones
Easy use	Ease of use
Affordability	Easy, less expensive than live shows
Uncertain /unclear responses	[Three responses]
Variety	It's easier to access a specific song
User power	I have total control over the playlist and there are no commercials
Portability	Allows me to put all my songs on my ipod
Storage	Very versatile and easy to store
Brand affinity	iTunes
Easy access	It is convenient
Free digital streaming (N = 49)	
Easy to use	It's easy to use and also for new and old artists
Easy access	Easy to access and can be done at home for free
Unrestricted access	You can access it anywhere
User power	I can control what I'm listening to
Discovery	Options to find new artists

Variety	All my favourite music in once
Amount of music	A lot of choice to choose from
Serendipity/surprise	I get surprise every time I listen to music because songs come on that I haven't even thought of in a long time
Affordable	I'm poor so I don't have access to many other formats

Paid-for digital streaming (N = 56)

Discovery	Opportunity to discover new music/artists
Quality	Best quality sound and best selection of music
Where the money goes	Accessible and fair to musicians
No adverts	Streaming is unlimited without adverts
Cost	Free
Brand affinity	I love my Spotify
Ease of use	Easy to use
Easy access	Easy access
User power	Gives me the power to make my own playlist
Full, unrestricted access	Allows you to listen to whatever you want whenever you want
Amount (volume of music)	Huge range of music available
Enjoyment	I can enjoy my music but also pay for the enjoyment fairly
Storage	Ease of use, breadth of music available to me, no storage issues
Legal	Legal, cheap and easy to access

Radio (N = 12)

Variety	It's got a variety
Serendipity / surprises	Like to just turn it on and see what plays
Easy to use	Ease
Easy access	Easy access
Brand	YouTube playlist
Routine/habit	I'm old
Hip	Cool

Live music (N = 118)

Connecting with bands	You get to interact with the artists
Connecting with fans	It is the realist form of the music, a very different feeling than listening to a recording, you feel much more in touch with music and other fans
Communal connection	I enjoy the interaction that often occurs plus it's a joy to see it live, a pleasure not everyone experiences
Connecting to the music	I play live music, and I feel a stronger connection to the feelings of the musical piece when listening to it live
Physically present	Music has a lot more to offer when you see it taking place in front of your eyes
Experiencing personal connection	Nothing beats getting to see your favourite band play right in front of you playing your favourite songs
Support/fandom	Because I get the full experience and I get to show my support for the bands

Sound Richness	You can hear all the different sounds in a more natural way and you can even feel the music more
Feeling	The immersion and the way the sounds feel
Atmosphere	The atmosphere that comes with listening to music live
Thinking	Easier to analyse it
Appreciation	Live music shows talent and energy
Emotional	You don't get the same feeling when just listening to the music. Being at a concert brings out a whole different emotion
Organic	It's raw and real
Unique experience	I like knowing that that unique performance is something that hasn't been heard before until that moment
Entertainment	It's the most entertaining
Experience	The total experience
Immersion	You can feel the music in you
Stimulating	I enjoy the energy involved
Differentiating live from the other formats in survey	Different experience to the others stated above