

ISTANBUL BILGI UNIVERSITY
INSTITUTE OF GRADUATE STUDIES
MEDIA AND COMMUNICATION SYSTEMS MASTER’S DEGREE
PROGRAM

THE IMPACT OF ‘DIGITALIZATION OF MUSIC CONSUMPTION’ ON MUSIC
MARKETING IN TURKEY: “HOW ARE DIGITAL PLATFORMS CONVERTING
MUSIC MARKETING STRATEGIES?”

Özge Yılandı
115680015

Dr. Esra Ercan Bilgiç

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'DİJİTALLEŞEN MÜZİK TÜKETİMİ'NİN TÜRKİYE'DEKİ MÜZİK PAZARLAMASINA
ETKİSİ: "DİJİTAL PLATFORMLAR, MÜZİK PAZARLAMA STRATEJİLERİNİ NASIL
DÖNÜŞTÜRÜYOR?"

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Tezin Onaylandığı Tarih:

27.08.2019

Toplam Sayfa Sayısı:

97

Anahtar Kelimeler (Türkçe)

- 1) Markalaşma
- 2) Dijitalizasyon
- 3) Medyatizasyon
- 4) Hikâye Anlatımı

Anahtar Kelimeler (İngilizce)

- 1) Branding
- 2) Digitalization
- 3) Mediatization
- 4) Storytelling

ACKNOWLEDGEMENTS

Sonsuz desteđi ve anlayışıyla arařtırmamı tamamlamamda büyük katkısı olan, her kaybolduđumda yolumu bulmamı sađlayan danıřmanım Esra Ercan Bilgiç'e, verdiđim kararlara her zaman güvenen ve destekleyen canım aileme, ihtiyacım olan tüm verilere ulařmam için bana yardımcı olan iř arkadaşlarıma; özellikle bana her gün yeni řeyler öğreten biricik Tuđçe Kılınç'a, bana arařtırmak ve öğrenmek için ilham veren, sohbetleriyle ufkumu açan, tüm süreç boyunca yanımda olan ve desteđini hissettiren tüm arkadaşlarıma teřekkür ederim.

Özge Yılcı

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ÖZET

Bu çalışmada, müzik üretim ve tüketim süreçlerindeki dijitalleşmenin müzik pazarlama strateji ve süreçleri üzerindeki dönüştürücü rolü, medyatizasyon teorisi kapsamında incelenmiştir. Araştırma sırasında, bir vaka çalışması olarak “Garaj Stüdyo” ele alınmış ve elde edilen bulgular, “yeni” hikâye anlatımı ve topluluk oluşturma yolları çerçevesinde tartışılmıştır. Sanatçı ile izleyici arasındaki iletişim dinamiklerinin nasıl değiştiği, dolayısıyla “eski” veya “bilinen” tüketim ve üretim biçimlerinin dönüşümünü anlaşılmasına çalışılmıştır. Müzik dünyasının “aktörlerinin” adaptasyon ve icra süreçlerini anlamak için, müziğin “iletişim şekli” ve “ürün” olarak arka planı incelenmiştir. “Garaj Stüdyo” vaka incelemesinde, dijital müzik platformlarının “dinleyicileri” veya “kullanıcıları” dijital içerikle nasıl etkileşime girdiği ve içerikle ilgili çeşitli deneyimlere nasıl sahip olduğu analiz edilmiştir. Bir dijital müzik platformu olarak Garaj Stüdyo YouTube kanalı örneği, bu araştırmanın ana veri kaynağı olup vaka çalışmasını teşkil etmektedir. Vaka çalışmasına dayanan araştırmanın tasarımı çerçevesinde, iki bölümden oluşan iki müzik videosu seti seçilmiş, her setten “en yüksek görüntülenme”ye sahip 3 video (toplamda 6 müzik videosu) ele alınmış ve sanatçının seçilen videolar yayınladığı gün sosyal medya hesaplarında paylaştığı içerikler incelenmiştir. Bu incelemeler, sanatçının “yeni” hikaye anlatımı sürecini nasıl yönettiği ve dijital içeriklerin “transmedia” yaşam alanını analiz etmek için yapılmıştır. Ayrıca müziğin medyatizasyon sürecinin tamamlayıcı kısmı olarak, “dinleyicinin” içerikle nasıl etkileşime girdiğini ve sanatçının başlattığı iletişime nasıl dahil olduğunu analiz etmek adına seçilmiş videolardaki “en çok beğenilen” 5’er kullanıcı yorumu toplanmış ve incelenmiştir. Bu değerlendirmeler sonucunda, sanatçı ile izleyici arasındaki “anlılık” iletişimin akışkan bir üretim ve tüketim ortamı yarattığı söylenebilir. Müziğin medyatizasyon sürecinin, “üretim” yöntemlerini dönüştürdüğü ve bu dönüşümlerin “müzik pazarlaması stratejileri”ndeki değişimler olarak yorumlanabileceği sonucuna varılmıştır.

Anahtar Kelimeler: Dijitalizasyon, Hikâye anlatımı, Markalaşma, Medyatizasyon

ABSTRACT

In this study, the role of the digitalization of music production and consumption on the transformation of music marketing strategies and processes are examined from the perspective of the mediatization theory. Throughout the research, findings are obtained through a case study, namely Garaj Stüdyo, and discussed the new ways of storytelling and community building. How the communication between the artist and the audience is changing its dynamics, hence the conversion of the ‘old’ or ‘known’ ways of consumption and production is tried to be understood. In order to understand the adaptation and execution processes of music world ‘actors’, the background of music as a way of communication and as a product is examined. How the ‘listeners’ or ‘users’ of digital music platforms are interacting with the digital content and having various experiences with the content is analyzed in the ‘Garaj Stüdyo’ case study. Garaj Stüdyo’s YouTube channel, as a digital music platform, is the main data source and the main case study of this research. Selecting 2 sets of music videos (from a two-part project), each set is obtaining 3 videos with the ‘highest views’ (6 music videos in total), and collecting the social media posts which is shared by the artist on the day those videos were published is conducted to analyze the ‘storytelling’ process of the artist and the ‘transmedia’ habitat of the content, in the light of the studies in the literature. Moreover, the ‘complementary’ part of the mediatization process of music is conducted with collecting 5 ‘most liked’ user comments on each of these videos to analyze how listeners interact with the content and participate the in the communication initiated by the artist. As a result of this evaluations, it can be said that the ‘instant’ communication between the artist and the audience creates a fluid production & consumption environment. This mediatization process of music also converts the ways of ‘creation’, which can be interpreted as the changes in the ‘music marketing strategies’.

Keywords: Branding, Digitalization, Mediatization, Storytelling

INTRODUCTION

The aim of this thesis is to understand how the mediatization of music transforms music marketing and music consumption. On the basis of ‘Garaj Stüdyo’ as a case study, music marketing in Turkey is interpreted around the idea of storytelling as a new way of message production in order to communicate with the audience. In this sense, this study is interpreting the composed sounds and verses, i.e. songs, as the ‘message.’ In this study, music is a ‘medium.’ Naturally, every time the artist is mentioned, this study will use that term as the message ‘sender’, which basically forms the listener as the ‘receiver.’

Overreaching this communication model of Shannon and Weaver, it will be discussed that receiver who is surrounded with the mentioned medium, which is music, is having an experience. (McQuail, 2015) In this ‘experience’, the artist is telling a story about the things he/she has or has not experienced. Imagining the listener is watching a live performance, or listening to a song on his/her earphones, dancing to a song for the very first time etc. All of these actions are showing how the receiver is ‘interacting’ with the message and, in a way, becoming a part of the story. With this approach, which will be explained in the second chapter with the examples from the international scene, the artist mostly will be referred as ‘the storyteller.’

Before getting into the ‘storytelling’ chapter, it is essential to understand another interpretation of the music in this study. Music as a product. Being able to capture and ‘record’ an experience means that experience is being multiplied, which can be translated to the business lingo as ‘reproduction’.

Reproduction will be examined as a ‘process’. Technology has provided music world a transformation. This transformation that music has gotten through can be explained with the help of the mediatization theory.

According to Krotz: “Mediatization should be defined as a historical, ongoing, long-term process in which more and more media emerge and are institutionalized.

Mediatization describes the process whereby communication refers to media and uses media, so that media in the long run increasingly become relevant for the social construction of everyday life, society, and culture as a whole.” (Krotz, 2009) According to this definition one can assume that the logic of music production and consumption is becoming adapted to the logic of media, thereby leading to new ways of community building around new ways of storytelling.

This study focuses on music, first as a way of communication, then as a product. It also examines its involvement: converting with the technology, evolving into different media, shaping a ‘new’ world around itself. All these ‘phases’ are shown with examples and explained in the terms of mediatization processes’ of social change.

In order to understand those processes, it is vital to get familiar with the music industry and its ‘terminology’. In the first chapter, the digitalization process of music is discussed. Although it seems like there is a ‘solid’ timeline, with every technological invention it is getting harder to see which step is coming first. For example, digitalization of ‘music consumption’ has started with the ‘reproduction’ and starting point of the reproduction is the ‘record label’. The simplest description of a ‘record label’ is, a brand that distributes the final product, i.e. musical production, to the market. This mentioned market could be physical and digital. However, this study is focusing the music in the digital era. Therefore, when a product and a market is mentioned it will be referring to ‘digital product’ and digital market.’ And in the digital market, all the products are becoming integrated which makes consumption and production intertwined, as mentioned it is becoming harder to understand which phase is coming first. Since it is breaking down the time and space barrier, it could be wrong to call it even a ‘timeline’.

The evolving technologies of recording and reproduction, the birth of the record labels and their role in the music business is discussed below. While getting to know the terminology of music industry, each term is evaluated with its

technological background and their changing role, but more importantly how they create social-spatial transformations is explained.

Hviid, Izquierdo-Sanchez and Jacques underlines the importance of the changing role of the record labels within the ever-evolving technology, stating: “record labels play a crucial role in ensuring that the music is present on various online music distribution services, that it is played on relevant radio programs, and that it obtains appropriate press coverage. These roles will become increasingly important if the licensing of online music is simplified, resulting in the entry of new platforms in the market.” (Morten, Izquierdo-Sanchez, & Jacques, 2018)

The start point of this study is Hviid, Izquierdo-Sanchez and Jacques’ approach to the role of record labels in digitalization. ‘The new era’ of music consumption tends to be perceived as a one-way road. In the digital era, the journey of the product is not ending when it is purchased. Consuming and producing is becoming increasingly ‘fluid’. (Jansson, 2013) The buyer, the digital user has various tools to interact with the product. Jansson also suggesting there is a shift between who is telling the story and who is listening it: “Interactivity, which dissolves some of the lines of division between producers and consumers and displaces the position of the author.” Therefore, it is vital to acknowledge that, with the digitalization the consumption, (in the market) the process of ‘supply’ and ‘demand’ has started changing and (in the digital communication) the flow between ‘sender’ and ‘receiver’ has also started changing.

Digitalization of ‘music, meaning music becoming a technological product here, has triggered a cycle. The higher quality of the audio, more ‘sophisticated’ gadget to play that audio. The higher resolution of a video, updated TVs with richer pixels. The two-way road of supply and demand getting shorter and shorter in distance. Now, the provider and the buyer are connected via multiple platforms and profiles and with every emerging technology the market gets broader. The user gets impatient. If a platform is not performing well enough why would they waste their time when they can just switch the platform and ‘consume’ something else?

This study is suggesting there is an ‘impact’ of digitalization of music consumption on the music marketing. There is a shift in the process of consumption and production which is creating a social change in the buyer/consumer/users’ world. In this study, these changes is defined, studied and evaluated with Schulz’s concepts of mediatization, namely (Schulz, 2004) ‘extension’, ‘substitution’, ‘amalgamation’, ‘accomodation’ and also Strömbäck and Esser’s ‘creation’ (Strömbäck & Esser, 2014).

As McLuhan said, “media are the extensions of man” (McLuhan, 1967) and Schulz suggesting how media technologies are ‘extending’ the natural limits of human. The extension of consumption and production can be discussed within the digitalization of music. Imagine an artist, performing at the same place every week. It was limited to that area; it was limited to a small group of people. Flashforward to today’s music world, technology has teared down the time and place barriers. The performance can be listened or viewed from all over the world, at the same time, over and over again. It is in the users’ desktop and pockets.

Schulz suggests that “the media partly or completely substitute social activities and social institutions and thus change their character.” For example, digital music downloading and streaming platforms are substituting physical music products such as cassettes, CDs, DVDs etc. Playlists on mentioned digital platforms are substituting the mixtapes. Comments to the artists’ social media accounts are substituting the fan letters. Creating a more interactive atmosphere, once again, tearing down the time and space barriers. In this sense, Schulz also suggests that extension and substitution can ‘go hand in hand.’

After stating extension and substitution can go hand in hand, Schulz also discusses that “media activities not only extend and substitute non-media activities; they also merge and mingle with one another.” This merging is described as amalgamation. It is very hard to think of a social space without music. While shopping, driving, commuting, eating out etc. there is always a music in the ‘background’. Since, we hopped into the digital era, especially to the Web 2.0 (O’Reilly, 2005), these two

worlds are extremely merged, that is almost impossible to differentiate. There used to be an era where users would go ‘online’, with the smartphones the users are online all the time.

Increasing amount of time, the user is being online is creating a ‘platform’ where the other actors have to ‘adapt’ and ‘alter their behaviors’. Schulz describes this process as accommodation. Digital platforms are providing the users the areas where they can interact with each other and even participate to the content. Being able to create their own content with technological tools and sharing it instantly is creating the mentioned ‘supply’ and ‘demand’ cycle. Because, in a world that is ‘dominated’ with user-generated content, this instantaneous ‘production’ from a user is other user’s ‘consumption’. According to this study, the actors that should adapt to this ‘new’ world are the people in the music industry: the artist, the management team, the label and the marketers.

In addition to the Schulz’s definitions, there is also the ‘creation’ practice which was included by Strömbäck and Esser. They suggest, the importance of the media makes other social actors to ‘create’ aiming to be covered by the media. This process is examined thoroughly in the second chapter where international artists and their ‘stories’ are explained.

In the following chapters, historical background of music is studied. Its technological improvement is described as ‘digitalization’ and the mediatization of music and its actors is discussed with the examples. In the research chapter, there is a case study which is aimed to ‘relate’ to the international examples. And it is discussed how it is relating to this mediatization process.

In the case study, Garaj Stüdyo’s YouTube channel is examined as a ‘platform’. It is seen that a YouTube channel can be used to create a ‘project’. With the platform’s integrated tools (liking, disliking, commenting, voting the comments, community section of the channel etc.) the content of the project delivered with various shapes. In the findings, it is seen that, the artist and the team are forming a concept with the every new video of the mentioned project, which is named “Tuna Kiremitçi ve

Arkadaşları”, and it is also seen that ‘the audience’ is interacting with that concept. Analyzing the collected data, which is showing rapidly increasing view statistics of the project and the subscriber count of the channel, it can be said that the ‘story’ is built simultaneously with the community. This concurrence shows the instantaneous of the digital communication. The findings of this case study is also showing the ‘process’ of the audience’s adaptation to the ‘new’ content (the story that has been told by the artist) and the ‘new’ tools to interact with these new contents. When the user comments have been studied it is seen that, while the community is being built around the “Tuna Kiremitçi ve Arkadaşları” music-video-series, the audience is also building their own language in their ‘new’ community.

Although the artist’s and the audience’s processes may seem like two different passages, the findings are showing those passages are actually intertwined. Their digitalized dynamics are making them evolve separately, but convergent. It is seen that, mediatization of music is created a world where all the ‘actions’ are resulting as ‘creations’. In the ‘real’ world, one would attend to a concert and the experience would end there. But in the ‘digital’ world, the footprints are lasting more than the real ones, if not permanent. In the ‘smallest’ contribution, when one ‘liked’ or ‘disliked’ a digital content, it is seen that a new phase is started.

CHAPTER 2

DIGITALIZATION OF MUSIC: A BACKGROUND

In order to make sense of music as a 'product', it is important to examine the development of music through the history and describe the ways of consumption of it. Music is a way of communication. Thus, it should be expected its roots goes deep with human history. According to Hodges and Haack, there are ancient Egyptian hieroglyphics showing that there are instruments and singers performing around 3000 BC. (Haack, 1996) In their book, it is also stated that around 1800 BC the first known musical notation was created in Syria.

The musical acts in human history can be studied further. The history of performance was evolved around rituals. They were organized for the ancient rulers and for the following centuries they were related to the religious ceremonies. However, studying the digitalization of music requires to focus on the inventions that sparks the revolutions in the history. With the invention of printing press, being able to produce sheet music has enabled to reach music to the masses. (Wiesner-Hanks, 2001) Printing press was important. Because, one the one hand the information was reaching beyond borders and on the other hand, with the economical perspective, it was the start of the music distribution. For example, in 1892, sheet music of After the Ball by Charles K. Harris, became the first million selling song in its first year. (Baskerville, 2010)

Following the printing press, the next jump in music was the invention of 'phonograph' by Thomas Edison. The recording and reproducing machine that is invented by Edison in 1877 kept improving until it found its final shape as a 'nickelodeon' in 1897. Nickelodeon is a machine that plays 2-minutes-long songs for a nickel. Nickelodeon is accepted as the world's first entertainment system ever. (Morton, 2009)

In the next century, phonograph was followed by gramophone. Flat disks with better quality was introduced and the machines were getting smaller. Music was

getting easier to reach. It was getting into houses and it was only the beginning, because the radio broadcasting was approaching.

AM radio technology has started being used by the public, especially for the communication purposes during the World War I. In 1924, the president of the American Society of Composers, Authors and Publishers (ASCAP) published and declared that radio caused a 50% decrease in phonograph sales. According to their report, sheet music sales were also declined. To prevent the musicians' lost, ASCAP developed a system where users must pay a fee for their consumption. This initiative was the founding moment of the musician royalties. (Hyde, 1994)

Every invention has changed and shaped the environment around them. Technology has shifted the ways of production. The buyer and the user has demanded better quality, smaller gadgets and various options. Which triggered a never-ending production and consumption cycle.

Not every recording and sounding technology will be explained here, as mentioned, only the inventions that created worldwide changes will be examined. The journey from audio communication to audio-visual communication, sound technology improved towards multiple channels. 'Stereo' sound was playing on two channels. When quadrasonic sound was developed in the 1970s, it was playing on four separate channels which provided better sound quality. (Ogden, 2011)

According to Ogden, music consumption were increasing related to the world events. Wars were bringing depression and people were looking for 'entertainment' outlets to 'lift the spirit.' With the increasing demand towards radio and television, those 'mediums' have started selling their air-time. When radio and television channels that are only devoted to music broadcasting were introduced to the public; artists, managers and record labels have started building their marketing strategies putting those channels in their center. (Ogden, 2011)

These 'strategies' are coming to this day, still being applied by managers and record labels. Promoting the artist's work on every platform possible is prioritized. The

managing teams are trying to adapt to the latest tools in order to reach a wider audience.

2.1 The Cycle of Digital ‘Production’ and ‘Consumption’

The breaking moment of reaching a wider audience was with the invention of World Wide Web (www). Using online networks, has enabled managers and record label to have a better connection with the ‘buyers.’ It became easier to spread a ‘release’ to the radio and television channels. Communication was internal between the music provider and the distributor. Thus, collecting royalties was not a complication.

However, when Shawn Fanning, a 19-years-old university student invented an online mp3 (audio format with lower bitrate, low quality) file sharing website in 1999, everything was changed. The website was called “Napster” and its online catalog contained millions of songs from all over the world. Napster was a free website. It did not have international contracts on royalties. The website was not paying to the musicians and record labels, i.e. every song on the ‘platform’ was illegal. (Thall, 2002)

Napster was forced to structure a payment method for their service, and its founder eventually debuted the ‘legal’ version of it. However, the disadvantage of the internet was also the power it held when it comes to spread the content in the fastest way. It was reported that 80 million users have downloaded songs illegally. And the other users who figured out the basic file sharing method of Napster started uploading their content to the web. ‘Music piracy’ caused the record sales fell 26% between 1999 and 2006. (Thall, 2002)

The music piracy has challenged the industry to save their revenues which resulted with the ‘birth’ of online music downloading and streaming services. Being able to consume music online has converted the user habits. Hesmondhalgh and Meier are providing the background check about these habits: “There was a shift in the early twenty-first century to the personal computer and mobile digital playback devices

such as Apple's iPod as the prevalent ways of consuming music." (Meier, 2018) First iPod was released on 25 October 2001. It allowed the users to take their music wherever they are. According to iPod Sales Chart, by the end of 2005 iPod sales around the world was more than 42 million units.

Hesmondhalgh and Meier continues with explaining how the consumption is moving towards the digital platforms: "More recently there has been a further change. A new ecology of musical consumption is emerging, based on subscription audio streaming services and Internet connected mobile phones. While only a minority of music consumers currently consume music in this way, even in the relatively wealthy Global North, this configuration is slowly reviving the ailing music industries, and looks set to be the future of recorded musical consumption in many places – until the next transformation comes along." (Meier, 2018)

According to sales reports, Apple's iPod was a huge success as a 'gadget.' After introducing a gadget which inspired all the other mp3 players during the time, Apple also provided the users an online store where they can search through the international song catalog and easily synch with their iPods. With iTunes Store's launch in 2003, every song in the store was 99 cents. Apple did not have a subscription service during that time. The only way to obtain the songs was to purchase them. Although being an 'owner' of a song for a lifetime for only 99 cents seemed very reasonable at that time, the market has changed again when the rivals have designed 'subscription based' services.

There were multiple streaming platforms before Spotify was introduced. The most known and used platforms in the United States were Pandora, SoundCloud and BandCamp. (Brewster, 2018) However, these platforms had (still has) different tools, they were not merely streaming services. For example, Pandora provides users to listen to radio broadcasts. SoundCloud is based on artist profiles. Users can upload their 'original' work on SoundCloud and share with their 'friends.' These tools are resembling to the social media platforms' tools rather than a streaming

service with official songs on the platform. And finally, BandCamp was mostly a platform where the artist can announce their tour dates.

At this point, it is important to explain what an ‘official’ release is in the music industry. Official release should carry an ISRC (International Standard Recording Code) number which is developed and now being tracked by IFPI (International Federation of the Phonographic Industry). This code guarantees the industry standard audio and visual content is delivered to the physical and digital markets. ISRC represents the record label, album and the release year. Therefore, if a song is not registered with ISRC it simply does not carry financial value.

These developments in the distribution and consumption of music are were constructed by the IT sector, which is getting dominant, alongside the telecommunication companies. There has been an inevitable move towards personalization, mobility and connectivity. Hesmondhalgh and Meier has stated that his movement was creating a ‘social change’.

2.2 Comparing ‘Physical’ and ‘Digital’ Revenues

Following the launch of streaming platforms, the revenues have started the change drastically. Physical sales began to drop during the early 2000s, however CD remained the primary source revenues. “It was the digital makeover of (legal) music retail that hastened the decline of the CD format, which was largely displaced by the digital track. Apple was at the forefront of these changes. The iTunes Music Store proved tremendously successful at promoting Apple’s iPod portable media player, and together, these technologies redefined music circulation and consumption. Because iTunes was used to transfer music files onto iPods, purchasers of these devices ‘simultaneously became users of new software that organized, sorted, and presented their music collections” (Morris, 2015).

The highlight feature for the mentioned streaming platform was the ‘exposure.’ “What users pay for, with money or advertising exposure, is the music service. Streaming has eluded the boundary between music promotion and music

consumption, producing ‘a new relation between exposure and sale, united within one and the same service’ (Kjus, 2016).

The exposure meaning the banner areas on the digital platforms here. iTunes Store, Apple Music, Spotify and Turkish streaming platforms Fizy and Muud have various ‘windows’ reserved for the ‘priority’ releases: ‘New Music’, ‘Hot Hits’, “Turkey 50 Virals” etc.

This new market has provided various tools to the artist and the user. In the digital platforms, the artist is able to see their statistics, see the social media posts by the hyperlinks thanks to internal tracking systems; and the users are able to search through the international catalog and countless editorial playlists thanks to subscription services.

In 2017, the IFPI Digital Music Report noted that in 2016, the new online music models account for more than half of industry revenues (having overtaken the share of physical works already in 2015). While physical revenues declined (slightly) for all three groups, revenue from digital grew by from 32% to 43%.

While central download-based models remain popular, their popularity seems rapidly to be declining, the music download market-share of 84.4% of the digital music market in 2010 has shrunk to 34.9% in 2016. (IFPI, 2017).

This shrunk in the download segment was expected. Compare paying for a song 99 cent for ‘a lifetime’ or paying around 15 dollars and being able to reach and stream the whole music world. This is the difference between ‘downloading’ and ‘streaming’. Thus, the drop on the downloading share is not a surprise.

One should also compare the physical and digital sales: “The album does not represent the market anymore. While the pre-digital market could be measured by looking at the average income per album, the streaming market is measured by the value per user. To remedy the licensing and royalty issues, the best way to measure

this market is perhaps to measure the average amount earned per album/track per streaming user.” (IPFI, 2017).

Digital platforms and their subscription plans calculate the monthly streaming of each user and divide their total amount of payment to their streaming value. At the end of the day, the album’s ‘success’ is depending on its total reach, meaning ‘monthly listeners’ on the digital platforms.

According to IFPI’s 2018 report, latest numbers showing that global revenue growth is increase by 9.7%. Growth in paid streaming revenues increased by 32.9%, while growth in overall (adding free users as well) streaming revenues increased by 34.0%. 46.9% of global revenues are coming from the streaming share. Download revenue is decreased by 21.2% and physical revenue is decreased by 10.1%. These statistics are only showing the past year’s revenues and physical revenues are rapidly decreasing for the last five year.

2.3 Getting Mediatized: ‘The Artist’ and ‘The Audience’

In this chapter, the technological background and consumption reports are left behind. This chapter focuses on the artist and the audience through the ‘consumption’ and ‘production’ processes. It was discussed there was a cycle between supply and demand. But more importantly, it was discussed this process was getting ‘fluid’. The flow between the artist and the listener is instant and intimate. This instantaneous and intimate ‘communication’ is showing the mediatization of music. In this chapter and the following chapter, this study is examining the meta-process through ‘storytelling’ examples.

Because, people are sharing personal stories through digital platforms more than they have never done before (Couldry, 2008). Through digital storytelling, mediatization ‘comes as a natural consequence from the thinking process of a media society, a society that is placed with the media within a system, converging, relating, and confronting with other fields and systems.’ (Neto, 2013) In his article “Mediatization, social practice and practical sense,” he points out that we are

overcoming the media society to enter a society that is being structured in the process of mediatization. In that sense, mediatization is in the core of socio-spatial changes in contemporary modern life and the role of media in the ongoing transformation should not be overlooked (Lang, 2009). But it is not a one-way relationship, 'media has become such an integrated part of the society that its influence also depends on the context it's used in' (Hjavard, 2013).

Mediatization should not be understood as what appears in the media but its effect on broader society. This is the fundamental of society as a system, as ambience, coming from a process of evolution of a media society, but structured in a special way. All this process, including the mediatization of a society, the process of society in mediatization, is observed in the book of Hjavard (2013). At first, it addresses the conceptualization of the issue of what is mediatization beyond a simple relationship with the media. In a sense, Hjavard almost does a sociological analysis of mediatization, and later, relates it to fields such as culture, games, politics and religion. According to Hjavard (2013), the media is an exceptional source for social interaction, yet it also makes individuals more vulnerable since it is very open to the interaction between each and every one who is exposed to the culture media creates.

Even though studies of this new media paradigm mostly concentrated on politics and had neglected art and music in general, it undoubtedly has repercussions on music and how the society conceptualizes music in their daily lives (Krämer, 2011). From broadcasting to online streaming platforms, from collective listening to more personalized listening formats music is now acting as a soundtrack to work and leisure or relaxation (Michelsen & Krogh, 2017). The driving force behind this transformation is a series of interrelated developments in media and music industry, which is best explained by Philip Auslander's argument that situates popular culture as a mode of mediatization. Auslander (2008), observes that pop music artists are accommodating this new 'cultural terrain' with the help of participatory digital media. Thus, the role of musicians has never been as prominent as it is nowadays in the music industry.

Historically, the music industry evolved from a representative system, where the musician was masked by the publisher or a song, to a ‘star system’, where when the commercial value of musicians was discovered (Frith, 1988). Strong commitment from the end user is highly valuable to the brand since the loyalty the brand gains is translated into desired purchase behavior, reduced piracy and more advocacy. In the era of networked communication, even though the star system is still in use in the contemporary music industry, business models have changed into a narrowed down focus on the artist with a mass appeal (Margiotta, 2012). Even though the artist may have very little influence on their music, he/she can easily connect with the audience and portray themselves on different media platforms. This engaging presence of the artist and their ability to connect do not only produce a personalized and direct communication but also give them a certain amount of flexibility and distinction in their marketing strategies (Krämer, 2010). In a way, the artist becomes an essential tool for the branding process for community building and networking.

After Drake’s “In My Feelings” viral craze, Ciara also created her own challenge with the hashtag “#LevelUpChallenge” for her new single. The challenge inspired ‘memes’ and videos and showed a great example of commercialization of user-generated content. The viral #LevelUpChallenge has not only provided Ciara with more publicity than she could have gotten from traditional media, but also connected her with the fans and non-fans across all platforms. Most pop stars need to stand for something important and meaningful to their audiences to strengthen their brands. For instance, Beyoncé utilized social media platforms extensively to put critical issues like gender equality (which will be discussed in the following chapter) and racism under spotlight for quite a lot of times, while branding herself as activist. She resonated deeply within mass audiences and served the unserved segments of the society, to which fans responded and supported while extending her brand’s reach and power (Lieb, 2018). Drake, Ciara and Beyoncé are only a few examples to show how ‘new’ media has helped artists to voice their stories directly to audiences and which in turn echoed and established brand strength. Being able

to create direct interaction through social media platforms enables the artist to rise above the perceived ‘untouchable’ state.

In other words, today’s average fan is not only a ‘passive’ listener, an artist is not only a perceived persona either. Fans are heavily invested in (mediatized) actions of the artist and it keeps them engaged with the music. Also, the artists are embedded in the culture they shape through constant contact with their fans (Shapero, 2015). Therefore, a strong presence in online channels is very crucial for a well-thought-out brand management and community-building. Due to mediatization and the expansive nature of the internet-based word-of-mouth media, the representation of the artist in the social media marketplace requires to include artists’ in the conversation as themselves and not hide them behind a persona (Margiotta, 2012). Almost every business model and medium have been challenged by new media paradigms and new ways of understanding the benefits and drawbacks of modern technology. Considering the closed nature of the music industry, it faced a collapsing business model and searched other ways to stay on top. From royalties to brand deals, the intense relationship between the artist and their audience seems to be the forefront of the music industry in both economic and social means.

CHAPTER 3

STORYTELLING AS CONTENT MARKETING

In this chapter, storytelling will be discussed as a content marketing ‘tool’ (or a strategy plan) in the music world. There will be examples from the international scene. They are included to the study, because digitalization of music technologies has created a ‘new’ world. Therefore, mediatization of music can be viewed as ‘transmedia storytelling’ cases.

There will be three examples, each example has chosen because it is representing a different approach to ‘promoting’ the artist’s new music. They can be viewed as ‘marketing plans’ that are built to attract the digital-native audience. In this study, they are examined as mediatization processes.

“Musicians promote emotions. For example, a musician in pain may be attempting to generate feedback on their feelings by convincing an audience to buy into the emotional appeal. Performers are often conscious of a desired emotional effect from their music. Oftentimes the marketing value of music may be unintentional based upon the consumer’s (or audience’s) interpretation. Whether originally intentional or externally interpreted, the music promotes an external party to purchase the ideas and or emotions of the music.” (Juslin and Persson, 2002).

Upasno Kakroo defines ‘stories’ as facts with emotional packaging to drive people taking actions to change the world in her article “Ways to Use Storytelling in Your Social Media Marketing” (2015). With Kakroo’s definition and if the songs are accepted as one of those emotional packages that have the ability to change the world how they are being told should be planned thoroughly.

Kakroo brings out what could be the vital elements for storytelling which are plot, character and aesthetics. (Kakroo, 2015)

Plot: Kakroo states a story cannot be ‘shaped’ without a plot. While taking ‘songs’ as example, every song has its own plot and if it is an album that is being studied,

the songs are the part of a 'bigger' plot which eventually shapes the theme of the album.

Character: According to Kakroo, a brand which is successful at telling stories would naturally have become a character in consumers' life which is almost an affirmation to the 'die-hard fan' concept who are following the artist's every move, 'preaching' to the artist's each statement has been made or even to be made, no matter what, that is what creates the 'die-hard' part. The artist becomes a part of the fan's life.

Aesthetics: Kakroo only takes costume, decoration and 'narrative' for this element. However, in the case of music and with the emerging new technologies it is vital to add cover art, posters, music videos, stage design, the orchestra and their presence at the stage, how the artist uses their social media accounts, their 'wording' to choose to interact with their listeners/viewers/follower this category.

Mentioning social media, in his book "Convergence Culture" Henry Jenkins explains 'transmedia storytelling' as: "the circulation of media content - across different media systems, competing media economies, and national borders - depends heavily on the active participation of the consumer." (Jenkins, 2006)

With the new devices and the services, the content is being 'transferred' to the various platforms and during this transfer the content is being in its own transition. For example, the limit of the length of a video is different on Facebook, Twitter, Instagram and YouTube. Each platform has their own guidelines which is created according to the usage of the platform. The structural difference of the 'feeds' (or homepages) between Facebook and Instagram, encourages the users to create different contents for each platform. Participatory practices that have been brought to the 'users' lives are creating a shift in the society.

Moving forward to the artist examples, they have been chosen because they (the artist and their team) are eager to practice new devices and include these

‘experiences’ to their public presence. Each example is representing a unique approach in terms of storytelling and different tools that can be used to tell the story.

Taylor Swift’s very public conflict between Kanye West has either forced or enabled to change her ‘narrative’ as an artist. She has changed her costumes, the ‘mood’ for her music videos and stage designs. The setting has not only changed for the artist, but her audience as well. The experience they have been having has changed. The ‘hopelessly-romantic’ Taylor has been buried, ‘vicious and hungry-for-revenge’ Taylor was born.

Billie Eilish is relatively new to the scene, the reason she has been included in this study is the extensive marketing plan of her debut album which has been run by the leading streaming services such as Apple Music, Spotify and YouTube. Eilish is not only producing auditory content she applies the ‘soul’ of her story to the other platforms to create a complete experience to her audience while trying to strengthen their senses.

And finally, Beyoncé has been included because her and her team’s approach to the market is incomparable. Their detailed works show they are used to create a story for the brand, here brand is being the artist - Beyoncé, and bring all kinds of materials, media to support their main story. Every work she has been published or every interview she has been giving seems like they are strategically very well-thought of which will be explained below.

3.1 Taylor Swift: “Look What You Made Me Do”

This example is about Taylor Swift’s “Reputation” album. The background information on Taylor Swift and Kanye West is given here, because it was important to understand their way of ‘storytelling’ to ‘get attention’ on their new music. In the first chapter the mediatization process was described with the key concepts such as extension, substitution, amalgamation, accomodation and creation. This example shows within the public ‘feud’, the communication between two individuals has extended tremendously. Their tweets were circulating around

(it still is, although the original tweets are deleted by the artists, because the fans have taken screenshots and started reposting), the ‘fans’ were interacting with the artists’ one-on-one communication. In the end, it has become more than a ‘public fight’ between two social actors. It has created a ‘platform’ that listeners can have their own experience with it.

On 14 February 2016, Kanye West released his seventh studio album named “The Life of Pablo” which he debuted on the American TV show ‘Saturday Night Live’ where he was the musical guest. (Peters, 2016) The album went online following his live performance on SNL and was only available for streaming on Tidal.

Tidal is a subscription-based streaming service which is mostly known with its artist-owners such as Alicia Keys, Win Butler and Regine Chassagne from “Arcade Fire”, Beyoncé, Calvin Harris, Chris Martin from “Coldplay”, Daft Punk, Damian Marley, deadmau5, Indochine, J. Cole, Jack White, Jason Aldean, Shawn “JAY Z” Carter, Kanye West, Lil Wayne, Madonna, Nicki Minaj, Rihanna, T.I. and Usher. The platform is promising lossless audio¹ and high-definition music videos within exclusive content from the artists such as behind the scene videos and interviews to their users. (About Tidal, 2019)

One of the exclusive music videos on Tidal was Kanye West’s “Famous” from his mentioned album “The Life of Pablo” which also age-restrictedly published on YouTube after completing its exclusivity on Tidal. What made the music video age-restricted content was wax figures of 12 ‘celebrities’ where they were portrayed lying in bed next to each other naked. The figures were also exhibited in Los Angeles and New York for the “Kanye West inspired” interactive art shows same name as the album “The Life of Pablo”. (Life of Pablo Exhibition, 2016)

Some of the celebrities portrayed in the “Famous” music video were 43rd president of the United States George W. Bush, fashion magazine Vouge’s editor-in-chief of

¹ Lossless audio represents higher quality than 16 bit and 44.1 kHz which is a fixed resolution ratio for audio compact discs.

the Anna Wintour, West's ex-girlfriend Amber Rose and West's wife Kim Kardashian. According to Kanye West, which he explained through his official Twitter account following the release of the video, each figure was representing personal and professional relationships he had with the mentioned celebrities in real life where he also mentions in the lyrics of the "Famous". (West, Twitter, 2016)

Taylor Swifts' nude wax figure in the music video and the following lyrics have turned Kanye West promotional work into a 'transmedia storytelling case' when Swift has grabbed the microphone and started dropping teaser form her album "Reputation".

"I feel like me and Taylor might still have sex / Why? I made that bitch famous." (West, Lyrics of Famous, 2016)

Following the release, Taylor Swift has stated via her Twitter and Instagram accounts that she was offended and has never approved the 'misogynistic' lyrics of the song although Kanye West claimed, again via his Twitter account, when he brought the idea to Swift she said she found it "fun". (West, Twitter, 2016)

After Swift has denied taking part in planning West's the lyrics for "Famous", Kanye West's wife Kim Kardashian has published a video on her Snapchat account showing West and Swift on phone discussing the lyrics while Swift was on speaker and can be heard saying "it sounds fun". Swift responded the video via her Twitter account, stating she "very much would like to be excluded from this narrative, one that she has never asked to be a part of." (Swift, Twitter, 2016) Kardashian also shared the video on her Twitter account with the following words: "Wait it's legit National Snake Day? They have holidays for everybody, I mean everything these days!" following with multiple snake emojis, referring Swift as 'the snake' and accusing her lying about her involvement in the song. (Kardashian, 2016) West's and Kardashian's fans have responded Kardashian's Tweet snake emojis and started tweeting with the #NationalSnakeDay and #RIPTaylorSwift hashtags.

On 21 August 2017, Taylor Swift has started publishing animated snake videos on her Instagram account where she cleared her ‘feed’ with deleting all her previous posts and unfollowing everyone on her account. (Nicolao, 2017) Snake videos were followed with an announcement that Swift would be publishing her sixth studio album on November 2017 which she named as “Reputation” and the first single from the upcoming album would be called “Look What You Made Me Do”.

The song “Look What You Made Me Do” and its music video is distinctly darker compared to her previous albums and music videos where she usually displays fairytale-like sounds and visuals. (Jones, 2019) The music video starts with a gravestone “Here Lies Taylor Swift’s Reputation” engraved on it. Then, a zombie Taylor rises from her grave and starts singing:

“I don't like your little games / Don't like your tilted stage / The role you made me play / Of the fool / No, I don't like you.” (Swift, Lyrics of Look What You Made Me Do, 2017)

While those lyrics are ‘believed’ to be targeted to Kanye West, there is a scene Swift is portrayed picking up a phone and answers with:

“I'm sorry, the old Taylor can't come to the phone right now. / Why? Oh, 'cause she's dead!”

Taylor Swift, or her marketing team, has the eye for the details. They ‘seem’ to enjoy hiding ‘Easter eggs’ to her music videos of her songs where she delicately tells her modern-day love stories. The following details on the song and the music videos will be taken from the “fan theories” articles which most of them approved either by her or her marketing team – and those that are not publicly approved ones are some repetitive ‘symbols’ which Swift may or may not be using to strength her way of verbal and visual storytelling. Below, these symbols are analyzed to understand how Taylor Swift and her team built a ‘creation’ (‘story’ of the album) because it was seen (referring social media posts and hashtags) that the audience was interacting with the topic.

Snakes: It became the ‘mascot’ of the “Reputation” album. Swift is seen wearing snake shaped rings or covered with temporary snake tattoos, sitting on a throne where she is surrounded with snakes.

All-Female Robot Army: Swift is ‘known’ with her close friendship with other female celebrities such as singer Selena Gomez, model Gigi Hadid and Karlie Kloss, actress Lena Dunham who are starred in her music video “Bad Blood”, also joined her on stage during her “1989” album tour. She was criticized about positioning herself in the center of a girl group and ‘using her friends’ influence to promote her popularity’ in a similar way with the movie name “Mean Girls”. (Park, 2019) Singer and a potential-competitor Katy Perry called Swift “Regina George” the mentioned movie’s villain and warn her followers to ‘be careful about the wolf in the sheep’s clothing’ via her Twitter account. (Perry, 2014) Swift preferred referring to her girl group ‘squad’ on her Instagram posts. In “Look What You Made Me Do” video, there is a scene where she is portrayed giving orders to an all-female look-alike robot army from a stage in front of a big LED screen written “SQUAD”.

Rising Above ‘The Other Taylors’: In the final scene of “Look What You Made Me Do” there are 15 Taylor Swifts standing next to each other while the ‘audience’ cheering to them. They are portrayed in Swifts most-known costumes from her previous music videos each representing a highlighted moment from her career. ‘First Taylor’ who is wearing pajamas, same look from her “You Belong with Me” music video from her third studio album “Fearless”. She looks surprised that she is receiving an ovation. Then, an ‘older’ Taylor says “stop acting like you are surprised” which is a sarcastic comment on Swifts award-accepting-surprised face. (Chen, 2017) Brand new Taylor is wearing blood-red gown while holding a snake around her neck, never talks only hisses. Another Taylor, also from the “Reputation” era, points at hissing Swift and asks: “what’s up with that bitch?” Zombie Taylor, who opened the “Look What You Made Me Do” video angrily responds to Taylor with: “don’t call me that”. Some of the fan theories have discussed it is a reference to Swift and West’s conflict about infamous “Famous” lyrics. One of the younger versions of Taylor tries to stop ‘the new Taylors’ fight

and goes with “y’all...” which is a reference to Swift’s early stages of her career while she was named as ‘new country-music princess’. The ‘Country-princess’ is unable to finish her sentence, because one of the new Taylors shuts her up saying “stop acting like you’re all nice, you’re so fake”. According to the fan theories ‘faking being nice’ is answer to Katy Perry’s “Mean Girl” movie reference. (Acuna, 2017) The ‘Princess’ starts crying, ‘mean’ Taylor responds with “there she goes, playing the victim again” which is predicted to be a reference to Kim Kardashian’s ‘accusations’ about Swift’s part in Kanye West’s “Famous.” Video ends with the same sentence Swift said after Kardashian publishing their phone call between Kanye West: “very much would like to be excluded from this narrative.”

This ‘feud’ between Taylor Swift and Kanye West helped Swift change her narrative as a sing-songwriter and performer. She has buried her ‘good girl’ image by repeating “the old Taylor is dead” repeatedly with her following music videos from “Reputation” and performances on stage.

When the album went online, Swift’s team has renewed her official website with black and white photos which resembles to newspaper headlines. She confirmed embracing the ‘image’ which she believed was created to ‘pull her down’, only to rise again with a new identity. She explained her marketing campaign before and after the “Reputation” album is released. Also described her brand-new stage presence for the “Reputation” tour in an interview to Cosmopolitan Magazine, saying: “I can’t tell you how hard I had to keep from laughing every time my 63-foot (19.2024 meters) inflatable cobra named Karyn appeared onstage in front of 60.000 screaming fans”. She pointed out her and the album’s success with the following words: “It would be nice if we could get an apology from people who bully us, but maybe all I’ll ever get is the satisfaction of knowing I could survive it, and thrive in spite of it.” (Cosmopolitan Magazine, 2019) This statement from Swift herself and the fact that she named her cobra mascot as “Karyn” strengthen theory of the ‘inspiration’ behind “Reputation” was Kim Kardashian, since Kardashian family referred as a ‘klan’ on the press, preferred mispronunciation of ‘clan’ in order to draw the attention to their family signature “K”. (McLaren, 2018)

Although Swift has defended her ‘rebirth’ with the “good girl gone bad” theme, stating that she has risen from the ashes and continued succeeding, the media and entertainment reporter from Forbes Magazine, Bryan Rolli, has pointed out the “Reputation Stadium Tour” has completed itself with lower ticket sales than her previous album tour “1989”. He explained the reason behind the lower sales could have been “Swifties” have started finding Swift ‘unrelatable’ after her drastic change. “Swifties” are the ‘official fan group’ who are subscribed to her official website in order to get an early access to the concert tickets and merchandise through an application named “Taylor Swift Tix”. Rolli has also mentioned in his report, the activity and sale through Swift’s “Tix” was the lowest since her previous “1989” tour. (Rolli, 2018)

Examining these sales reports which are showing Taylor Swifts “Reputation” was not as successful as the previous tours. Although Nielsen Music’s year-end report has announced “Reputation” was the ‘bestselling album of the 2017’, (Year-End Music Report, 2017) Taylor Swift ‘surprised’ her fans with a not-so-breakthrough image which is significantly similar to the ‘old Taylor’ when she released her single “ME!” on 25 April 2019. The music video starts with a pink animated-snake slithering through rainbow colored curbstones, then suddenly explodes and butterflies covers the screen.

3.2 Billie Eilish Experience: ‘When We All Fall Asleep, Where Do We Go?’

This example was picked, because Billie Eilish can be described as a ‘digital native’. Being a digital native has giving Eilish the opportunity to go couple of steps further than the other mentioned artists here. 17-years-old artist did not need to adapt to the ‘new’ world and alter her actions according to the evolving technology. She was born in it and playing with it. The way she debuted her amateur musical work when she was 15, on a digital platform (SoundCloud) where everyone can sign up and upload their content, made ‘her’ an appropriate example to discuss. If there still is a ‘traditional’ way of getting into the music industry, or in the simplest example of it, applying to a new job (sending printed resumes etc.), Billie Eilish did

exactly the opposite of ‘traditional.’ Her career steps are merely an example to the mediatization of music process.

Billie Eilish was a 15-years-old dancing student when she first recorded a song in 2015 in order to pitch it to her dancing teacher to play it during the class to while they were practicing. According to her interview on The New York Times, Billie Eilish and her brother Finneas O’Connell decided to upload the single on the music-sharing platform ‘SoundCloud’. (Coscarelli, New York Times, 2019)

On 19 November 2015, “Ocean Eyes” was published on SoundCloud and followed with a music video which published on 24 March 2016. “Ocean Eyes” has now 19.4M plays (and counting) on SoundCloud while its music video has been viewed 117.7M times over the 3 years.

In the music video Billie Eilish is seen singing directly to the camera: her blue eyes on the focus and slowly dancing while the ‘mist’ is swallowing her towards the end. The simplicity of this video is not to be confused with the lack of experience. Eilish explains her sense of ‘aesthetic’ saying that she ‘prefers’ staying true to who she was when she first started singing. She states she is going to continue writing her songs, directing her music videos, picking her costumes out with saying: “Everything could be easier if I wanted it to. But I’m not that kind of person and I’m not that kind of artist. And I’d rather die than be that kind of artist.” (Coscarelli, New York Times, 2019) If this is Billie Eilish’s ‘story’ she is determined to tell herself.

Following her success with “Ocean Eyes”, Eilish started working on her upcoming EP album which she named “Don’t Smile At Me”. This EP is containing Eilish’s some of the ‘hits’ such as “Bellyache” and “Copycat”. The song “Bored” from this EP has debuted on Netflix original series first season of “13 Reasons Why”. The series are focusing on high school students and their lives which naturally forms a young audience. “Bored” was also included in the series soundtrack album which enables Eilish to reach a broader audience. (Popbuzz, 2017)

In 2018, Billie Eilish has collaborated with the American singer Khalid on a song named “Lovely”. While the song was climbing up the charts of the digital music platforms and the music video hit millions of views within a week it was not a surprised, or at least was not a surprised to her fanbase, to be featured in the second season of “13 Reasons Why”. “Lovely” was used in the series final scene during a recap of a relationship between the leading characters. This recap was spread all over the internet from news sites to commentary videos about the series on YouTube and all them were mentioning the song “Lovely.” (Topham, 2018)

In September 2017, Apple Music announced Billie Eilish as “Up Next” artist on their platform with an exclusive documentary series where Eilish was seen performing her most-streamed song “Ocean Eyes”, showing how she spends most of her days in her hometown Los Angeles and talks about what inspires her. The Eilish’s “Up Next” profile she is described as: “Billie Eilish writes songs like fiction, with rich characters, larger-than-life storylines, and fantastic Hollywood endings. Using her exquisite soprano, the Los Angeles native adds shadowy intrigue to classic subjects like first love and fast cars:

‘I’m biting my nails / I’m too young to go to jail / It’s kinda funny,’

She coos on “Bellyache,” a thrilling peek into the mind of a killer. For 15-year-old Eilish, this is just the beginning. See her world with this documentary, interview, and live performance.” (Up Next: Billie Eilish, 2017)

In the editor’s note on “Up Next”, Billie Eilish is promoted as not just an artist but a ‘storyteller’ who is creating her own ‘world’. This profile helped Eilish connecting to her audience through behind-the-scenes videos and interviews using Apple Music as the main channel where she regularly posted content with the visual tag “only on Apple Music” to drive traffic to the platform using her social media accounts. Eilish has also expressed her excitement to be featured on the platform with the following words: “Ever since ‘Up Next’ was launched, I’ve thought all the docs about the artists were cool and insanely interesting. It’s so rare to be chosen, and the idea that they’ve chosen me is incredible.” (Stubblebine, 2017)

On 29 January 2019, Billie Eilish has announced on her Instagram account that her debut album would be named as “When We All Fall Asleep, Where Do We Go?”. On the same day the upcoming album has appeared on iTunes and Apple Music available for “Pre-Order” and “Pre-Add” with a new single “Bury A Friend” available to download and stream. (Hussein, 2019)

While Eilish was getting ready to release her debut album, it was noted that she had multiple exclusivity agreements with competitor digital platforms Spotify and YouTube Music. In February 2019, YouTube announced Billie Eilish would be the first artist to be featured on their ‘mini series’ documentaries titled as “A Snippet into Billie’s Mind” where she explains the song-writing process for her songs “Bury A Friend” and “I Wish You Were Gay” both reaching 3M views less than a week. Apple Music’s boss Oliver Schusser commented on other platforms marketing plans and explained how they are following a different path to promote artists with saying: “Most services focus the majority of their efforts around playlists, Apple Music emphasizes albums because we understand their value as a storytelling tool for artists to create context around their music.” (Dredge, 2019) This statement seemed like a criticism towards Spotify since the platform’s biggest promotional tool is their editorial playlists. However, for Billie Eilish’s “When We All Fall Asleep, Where Do We Go?” Spotify ‘surprised’ their users with an exclusive ‘experience’ pack. Spotify has updated Billie Eilish’s artist profile and turned it into a ‘multimedia playlist’ page. There was a merchandising window placed in the profile only for United Kingdom where the users could access the vinyl and a promotional picture-disc with the “Fans First” access. Second exclusive pack was targeting Los Angeles based users where they would add their cart “enhanced album experience” which is a ticket to the pop-up exhibition starts on the release day and continues for the following three days. (Dredge, 2019)

On the release day, 29 March 2019, Eilish’s followers got a notification from Spotify on their mobile app while there were banners on the desktop version of the app saying: “enter Billie’s world”. There were vertical videos playing while listening each song, each specifically curated by Eilish. While Spotify was testing

their new tools to promote the album and the artist, they have turned themselves into bridge where Eilish could continue telling her story and invite her 'fans' into a brand-new experience.

Mentioning 'experience', "Billie Eilish Experience" pop-up show in Los Angeles has contained 14 rooms each room being dedicated to a song from "When We All Fall Asleep, Where Do We Go?" where guest would walk through the rooms 'enhanced' with smell, texture, colors and temperature.

The first installation in the exhibit was a statue of Billie Eilish designed by the Japanese artist Takashi Murakami who is also the creator of the animated music video for Eilish's "You Should See Me In A Crown". (Duran, 2019) One room seemed to have huge bed which is identical to the one in the music video "Bury A Friend" where Eilish was filmed hiding under it. Since the album was named as "When We All Fall Asleep, Where Do We Go?" there seemed to be another room filled with pillows while 'fluffy' clouds were being projected to the walls and creating a heaven-like atmosphere which is dedicated to the song "Listen Before I Go". One rooms very much seems like a 'chamber of crown' where the crown Eilish wore on her "You Should See Me In A Crown" music video is displayed. In the music video Eilish is filmed with tarantulas in her mouth. In the 'chamber of crown' animated tarantulas could be seen projected to the walls. According to Eilish's interview with Spotify, "All The Good Girls Go To Hell" room was designed to be heating up according to the song, then the guests would be surrounded with LED flames. Another song from the album, "When The Party Is Over" seemed to have its own party area where the guest could jump into a pool filled with foam "Blohsh" which is basically a tilted man figure that Eilish uses as her mascot. The room portrayed with its interactive walls that are 'crying' black tears, the same tear concept Eilish was filmed in her music video. While some rooms were merely aimed to feel the music and connect, most of them were associated with the idea behind the songs. Guests would end their experience in the room called "Goodbye" which is also the name of Eilish's last song of the album. (For the Record, 2019)

Billie Eilish is explaining her motivation behind the exhibition: “I wanted a project that wasn’t just a bunch of songs put together and [once] you listen to them, it’s over, I wanted it to [include] the whole body and energy and every sort of sense. I wanted it to *literally* be an experience.” (Duran, 2019)

3.3 Beyoncé’s ‘Homecoming’

The reason behind studying Beyoncé’s “Homecoming” documentary and live recording album from her Coachella concert is showing how an experience is creating other experiences. These experiences creating a ‘platform’ as a whole. Not in the physical meaning. As a ‘void’ that mentioned before. Surrounding the artist and the audience. Beyoncé has provided new ways of consuming the music. An album used to be a one-dimensional media. Coming up with a visual album has teared down the barriers of experience. Cleared the time and space. Invented and inspired the other music industry actors to come up with new tools and media. Mediatization of music process has provided the listeners to be the part of the artist’s story.

On 13 December 2013, Beyoncé dropped a self-titled ‘visual album’ which included 14 songs and 17 music videos on iTunes without any advance promotion or announcement. Since its release in 2013, this surprise “Beyoncé” album has become a ‘unique’ example of what can be done with the evolving technology and the emerging digital tools in order to ‘transfer’ the song’s story to the various platforms.

Beyoncé explaining her idea behind the visual album in a press release: “I see music. It’s more than just what I hear. When I’m connected to something, I immediately see a visual or a series of images that are tied to a feeling or an emotion, a memory from my childhood, thoughts about life, my dreams or my fantasies. And they’re all connected to the music.” (Danton, 2013) The “Beyoncé” album’s multimedia structure is truly connecting and confirming the artist’s statement about how she ‘sees’ the music. While the songs in the album are representing those emotions Beyoncé has mentioned, the fans have built some theories about what

each song's story could be about which will be explained below. These theories were based headlines from media channel's on Beyoncé and her husband Jay Z's personal lives which are confirmed either with a press release from the couple or with their explicit lyrics.

Beyoncé has discussed each and every media and the inspiration behind them when she was guested on iTunes Radio channel. (Rojas, 2013) Beyoncé recalls every pageant she was a contestant since she admits she was only a child in the song "Pretty Hurts". She names the pageants as the most humiliating and judgmental places on earth as a woman to be. She goes: "Sometimes the world is like a big contest where we all are being judged. I wanted to capture how humiliated and insecure that makes you feel. I wanted to capture the extremes that we feel like we have to go through to please the people that judge us."

"Mama said: 'You're a pretty girl. / What's in your head, it doesn't matter.

Brush your hair, fix your teeth. / What you wear is all that matters."

(Knowles, Lyrics of Pretty Hurts, 2013)

While the lyrics of "Pretty Hurts" criticizes the 'beauty' perception of the society, especially with the lines such as: "Perfection is a disease of a nation" and "TV says: 'the bigger is better', Vogue says: 'thinner is better'", the 7-minutes-long video portrays Beyoncé as a contestant who is attending pageant after pageant. Beyoncé is shown as she tries on costumes, staring her image in the mirror, getting measured in front of the judges and crying in a room full of trophies. The highlight of the video is when a judge of the pageant asks Beyoncé, the contestant, the question on stage. The question is: "Ms. Third Ward, what is your aspiration in life?" Beyoncé replies with: "to be happy" and cutting to the ending scene where Beyoncé breaks every trophy that is shown in the music video.

Beyoncé continues explaining the story behind the song "Drunk In Love" which is a sequel to "Crazy In Love", saying: "A song I did with my husband Jay. We shot the video in Miami last summer. The shoot was extremely effortless and

spontaneous. We completely captured the energy of the song.” The song and the music video “Crazy In Love” has been confirmed by the couple as the beginning of their relationship. The couple repeatedly has stated they are preferring to keep their relationship off the ‘public eye’, however the sudden change in couple’s approach to social media, especially the photos from their family vacation in 2015 which Beyoncé has posted on her Instagram account has sparked speculations about whole setting could be ‘PR stunt’. (Deino, 2017)

Whether it is a stunt, or a marketing plan, Beyoncé and Jay Z’s latest albums have one thing in common: they aim to tell the story every way it is possible. The “Beyoncé” album is delivering messages about the couple’s relationship and some possible problems that they have been dealing with.

For example, in the song “Mine” the lyrics goes as:

*“Been having conversations about break-ups and separations,
I’m not feeling like myself since the baby / Are we gonna even make it?
(Knowles, Lyrics of Mine, 2013)”*

However, the album has turned into a ‘feminist manifesto’ by the fans’ interpretation to the songs “Pretty Hurts” and specifically “***Flawless” which is delivering a sample from Nigerian author Chimamanda Ngozi Adichie’s TEDx talk titled “We Should All Be Feminists”.

Following passage is taking from mentioned talk:

“We teach girls to shrink themselves to make themselves smaller. We say to girls: ‘You can have ambition, but not too much. You should aim to be successful, but not too successful. Otherwise you will threaten the man.’

Because I am female, I am expected to aspire to marriage. I am expected to make my life choices always keeping in mind that marriage is the most important. Now, marriage can be a source of joy and love and mutual

support. But why do we teach girls to aspire to marriage and we don't teach boys the same?

We raise girls to each other as competitors. Not for jobs or for accomplishments which I think can be a good thing, but for the attention of men. We teach girls that they cannot be sexual beings in the way that boys are.

Feminist: the person who believes in the social, political, and economic equality of the sexes.” (Adichie, 2012)

There are multiple audio samples in “Beyoncé” album that Beyoncé has explained she thinks they are the vital factors in order to complete her story. (Rojas, 2013) For example, her daughter Blue Ivy, who is credited on the digital platforms as a ‘featuring’ artist can be heard talking and singing in “Blue”. Chimamanda Ngozi Adichie is also credited as featuring artist and since her talk is mixed with Beyoncé’s vocals and melted into the song it has also become a part of Beyoncé’s stage performances. This specific example is representing all the concepts of mediatization that Schulz, Strömbäck and Esser have discussed. Concert stage is extending towards to the smart phones and TVs, getting into the houses of the listeners and viewers. Watching the performance on the various digital platforms, sharing bits of the performance to create new contents (i.e. challenges or memes) for the social media accounts is substituting the ‘classic’ live performance experience. Using Chimamanda Ngozi Adichie’s speech from a conference in a song, performing on the stage and ‘reproducing’ it, showing how the original content is converted into other media. This conversion is creating merging different worlds and their cultures. The fact that Beyoncé is ‘promoting’ her form of art with a ‘political manifestation’ is an example to Strömbäck and Esser’s ‘creation’. Beyoncé is using her feminist and activist ‘identities’ hand in hand with her artist identity. Her activist identity is covered by media channels, showing her on the stage wearing a t-shirt written “FEMINIST” on it, then she stands in front of a ‘girl army’- Beyoncé asks: “who run the world?” and the audience replies “GIRLS!”.

In 23 April 2016, Beyoncé released another ‘visual album’ which she named “Lemonade.” This time she hinted there will be a new album by posting a teaser on her Instagram account. The album ‘premiered’ with a 65-minutes long documentary named “Life Is But A Dream” with a curated footage and interviews on American TV channel HBO. Then, it was only available for streaming on Tidal, which her husband Jaz Z was one of the owners and for buying on iTunes. (Malkin, 2019) Beyoncé has stated the name of the album was carrying the message of the ‘maxim’: “If life gives you lemons, make lemonade”. Beyoncé was seen telling the story with the following speech on HBO’s exclusive: “Take one pint of water, add a half pound of sugar, the juice of eight lemons, the zest of half lemon. Pour the water into one, then to another several times. Strain through a clean napkin. Grandmother. The alchemist. You spun gold out of this hard life. Conjured beauty from the things left behind. Found healing where it did not live. Discovered the antidote in your own kitchen. Broke the curse with your own two hands. You past these instructions down to your daughter, who then passed them down to her daughter.” (Hawkes, 2016)

In “Hold Up” Beyoncé is singing: “they don’t love you like I do”. Then, in “Don’t Hurt Yourself” she goes with:

*“Who the fuck do you think I is? / You ain't married to no average bitch,
boy*

You can watch my fat ass twist, boy / As I bounce to the next dick, boy

*And keep your money, I got my own / Keep a bigger smile on my face being
alone”*

[...]

“Uh, this is your final warning / You know I give you life

*If you try this shit again / You gon' lose your wife” (Knowles, Lyrics of Don't
Hurt Yourself, 2016)*

These lyrics have been interpreted as Beyoncé publicly confirming the infidelity ‘rumors’ that the Carters has been dealing, referring to Beyoncé Knowles and Shawn Corey Carter (as known as Jay Z), since 2013. (Hawkes, 2016) While being criticized for the notions such as ‘ain’t no average bitch’, especially after her ‘feminist’ album “Beyoncé”, the artist ‘seemed’ she was pleased with the “Lemonade’s popularity. The same day the album was published, brand-new tab was added to the artist’s official website which named as “BeyHive” where you can register and get access to the exclusive contents, news and merchandise. Beyoncé has stepped up her social media presence and started interacting with her ‘fans, while putting Instagram in the center, her fans started ‘tagging’ Beyoncé #QueenBee and themselves as #Beyhive. (Bereznak, 2016)

After “Lemonade” Beyoncé has taken a professional break to focus on her family. In February 2017, she posted a photo on her Instagram account and announced she was pregnant with twins. Beyoncé was already announced as Coachella’s headliners that year. During her pregnancy she said she had extreme difficulties which she explains in her Netflix original documentary “Homecoming.” (Knowles, Homecoming, 2019)

While canceling her appearance at Coachella 2017, both the artist and the festival executives have confirmed she will be performing next year’s event. In the movie “Homecoming” which directed by Beyoncé herself, she explains how hard she and her team has worked for 8 full months to get ready for the show. She says Coachella is exceptionally important for her because it will be her ‘homecoming’ to the stage. (Knowles, Homecoming, 2019)

Beyoncé’s 2 hours-long Coachella performance included 40 songs and in the “Homecoming” she says she wanted that performance to be the ‘highlight’ of her career and in order to accomplish that she should ‘showcase’ her entire career in every aspect. She states she ‘hand-picked’ every dancer and performer, she picked out every outfit and she helped designing the stage. (Knowles, Homecoming, 2019)

What makes the movie “Homecoming” important is, at least for this study, it is the most ‘suitable’ example (to this study) to an artist’s ‘storytelling’ opportunities. Every detail that is shown and mentioned in the movie is a completing puzzled piece to the songs. The production details which she explains thoroughly in the movie are proving the further the technology goes the more opportunities the industry will have and if the artist and their team knows how to apply them to their marketing plan, they will sure have the capacity to double their audience with every added platform and its users.

The next day “Homecoming” was premiered on Netflix, “Lemonade” was published on every digital music streaming platform after its three-years long exclusivity on Tidal which reportedly has driven ‘almost a million’ of subscribers to the service. The exact stream numbers cannot be mentioned in the study, because Tidal has been accused for falsifying the stream number and currently is under the investigation. In 2016, Tidal has announced Beyoncé’s album “Lemonade” has gained more than 300M streams in first two weeks. (Aswad, 2018)

These examples which are examined above showed how ‘normal’ social interactions can change their form when they are experienced in the digital platforms (referring to social media) and how these digital platforms can be used as ‘channels’ to reach beyond time and space. If the music is a way of sharing the (artist’s) experience (with the audience), mediatization of music enables the artist to convert every experience into a bigger experience where their audience is instantly and even continuously participating. These three examples were picked to visualize, help to make a better understanding of usage of storytelling as a content marketing which is this research’s approach to mediatization of music.

When time and space is removed from the equation, it is leading a *de-territorialized* (Tomlinson, 1999) world. In this world where there is no frontiers, it can be argued that these three examples are losing their roots, leaving behind their national or local context. In this sense, they can be interpreted as complementary chapter of the ‘background’ chapter where digitalization of music is discussed in this study. And

in the following chapter, the case study can be interpreted as a following step of the mediatization of music.

CHAPTER 4

Case Study: “Garaj Stüdyo”

In the previous chapters, this study has examined the digitalization process of music. Music was a way of communication; it was a story which is told by the artist and the ending point was the listener. The communication was completing its journey when the message was encoded by the receiver. Through the digitalization process this ‘communication’ has extended its area of effect. Technological improvements and the inventions have changed the way of communicating. The receiver has left his/her limited environment and he/she started interacting with the message. When the receiver has started interacting with the message, this event has enabled him/her to ‘participate’ in the original event. The event has changed its structure. The one-way road of communication has evolved into something that is ‘fluid’. For that reason, in this study there are multiple times that this ‘era’ or ‘area’ the sender and the receiver are ‘living’ describes as ‘void’. Not to be mistaken that imagining void as a ‘nothingness’. Void, where everything connected to each other, but there are no wires. Void, that surrounding everything and everyone. It is up to participant what to do with this limitless source of information and tools.

This described new era and/or area is constructed with digitalization and the change it created in the social sphere is mediatization of music. The examples that are examined in the second chapter are the ‘samples’ which are tried and being tried to be adapted to the other ‘markets.’ Digitalization is coming with its own culture and the limitless connectivity is creating global effects. However, even when the international examples are examined and studied thoroughly it still needs to be applied to the ‘known’ area with the ‘known’ and ‘used’ methods. Therefore, this study is taking a local case to study. It will study if the sampled ‘cases’ and ‘methods’ can be applied to the other cases.

This study’s case is a YouTube channel named “Garaj Stüdyo” which is launched on 2 May 2016. “Garaj Stüdyo” currently has 235K subscribers and 225.6M views on YouTube. The channel’s first content was a music video named “Aşk1

Harcamanın 80 Yolu” by the Turkish alternative-rock band “TNK”, which is published on 9 May 2016.

The motive behind creating the channel was building an audience to ‘project’. Every artist featured on the channel was consulted to bring a new single every month to the team who is running the Garaj Stüdyo. While first single is being an exclusive content, only available to stream on the YouTube channel Garaj Stüdyo, the team was responsible to get ready the ‘official’ publishing date.

Official publishing date is used as completing the exclusivity on Garaj Stüdyo and publishing the song on every digital music platform, including another YouTube channel “netd.” In order to publish audio or visual content on the mentioned digital platform as has to partner with a distributor. The team which is running Garaj Stüdyo is a department at a Turkish record label named Garaj Müzik and their official partner for distribution is “Believe Distribution Services”, which is based in France, has 32 offices worldwide. When a content is uploaded to Believe it is going through a digital checklist that finalises its rotation at a support specialist who is checking if the content is meeting the specs for each 22 digital music service in 239 territories.

The final product you see on a digital platform is a ‘package’ of metadata, artwork and ‘art’ itself. Each product carries its unique marketing plan, which is built with the artist, the artist’s management team, the record label and occasionally a creative agency that is proved itself on the digital market, preferably with a musical project background. The content is being approved and ready to be serviced after 21-working-days after it is submitted to the distribution service. While the artist is motivated to work on his/her next project, the record label and the marketing team is working on the promotional steps that it shaped for the artist and the project.

This research will examine the view, like/dislike, comment and share data of the selected artist’s projects. It will discuss how the marketing plan, which is designed by Garaj Müzik, has performed for the videos of the selected projects. It will compare each video’s ‘performance’ with the previous and next video in the project.

The first and the main project in this study will be “Tuna Kiremitçi ve Arkadaşları” since it was the first one that is started with the designed marketing plan and continued every month with a new video until it was ready to be packaged, literally ready to have its physical body as a CD, and publish on the digital music platforms as an album. The next one will be the sequel to the first project, “Tuna Kiremitçi ve Arkadaşları II”, in order to cross-check the performance of the marketing plan with more videos and an already-published album.

4.1 Methodology

This study will use descriptive analysis research method. Taking Garaj Stüdyo as this research’s case, its content will be analyzed to understand how ‘storytelling is applied to the channel’s marketing plan. Using the term ‘marketing plan’ is interpreted here as the digitalization process of the ‘musical’ project. Data will be collected through direct observation of the Garaj Stüdyo’s launching and building process, songs and videos will be the part of ‘analysis of artifacts’, visual materials will be the key elements and finally personal experience from the team who is managing the YouTube channel, the researcher is also being a part of that team, and the artists’ and their managers.

All the data that is collected for the case is secondary data. Content analysis with the video view, like and dislike statistics that are directly taken from the Garaj Stüdyo channel. It is very important to mention at this point; all the collected data will be used in this study is already public. The researcher’s only advantage will be her ability to use the YouTube’s tools, that are presented to channel manager, to compare the data set. The tools are giving the charts showing the videos performances through the time. There will be charts showing the view counts and view duration of the selected videos. According to Leung: “the findings should be generalizable and thus can be applied to other populations, being able to look at cause and effect as well as making predictions.” (Leung, 2015) In this study, the collected data set will be analyzed to understand the mentioned ‘cause’ and ‘effect’,

videos as the cause and the reaction to the video with likes/dislikes, comments and share as the ‘effect’.

During the data collection process, the main approach is seeking statistics and content to analyze them using ‘mixed research’ methodology. The motive behind was not to misread the analyze because there are strengths and the weakness of the both methods which is explained in a table that Choy listed. (Choy, 2014) The strength Choy has listed for qualitative method is: “view of homogenous exploration” while the weakness is being “no objectivity verifiable results”. Strength for the quantitative method is: “reliability by critically analyze” which is also can or cannot be creating its own weakness which is: “no human perception.”

While being aware of the risk of choosing the mixed approach, which is stated by Stumpfegger: “it is difficult to justify the importance of either method”, (Stumpfegger, 2017) the variety of the data of this research was thought it could only be examined using the both methods combined. However, claiming descriptive analysis as the main method made reading the selected data easier and it seemed more suitable for data interpretation to relate the case to the process of mediatization of music.

In this case, most viewed 6 videos from Garaj Stüdyo were selected: 3 videos from the first album and 3 videos from the sequel. The motive behind selecting this particular project is the videos are the most viewed ones on the channel. Also, “Tuna Kiremitçi ve Arkadaşları” is the first project developed on the channel. Their viewing statistics will be compared. For each video, 5 most-liked comments will be taken and analyzed. And finally, Tuna Kiremitçi’s ‘first’ social media posts for selected videos will be studied to get a better understanding of how the content was transformed through different platforms.

4.2 Findings

As mentioned earlier Garaj Stüdyo has been launched in 2016 and first video that has been published on the channel was TNK's "Aşkı Harcamanın 80 Yolu". Currently, there are 234 videos and 40 playlists on Garaj Stüdyo.

Garaj Stüdyo's lifetime watch time is 725.358.289 minutes, average view duration is 2:45 minutes; has 263.631.502 views, 1.501.470 likes, 43.278 dislikes, 52.427 comments and 3.323.144 shares.

Channel's "top 10" videos are all from "Tuna Kiremitçi and Arkadaşları" project while Tuna Kiremitçi's duet with Yıldız Tilbe, "Yine Sevebilirim" holds number 1 with its 49.484.551 views. Following video in the top 10 list is Tuna Kiremitçi's duet with Sena Şener, "Birden Geldin Aklıma" with 33.745.956 views. While the difference of the view number between the number 1 and 2 seems drastically high, their like and comment statistics are relatively closer to each other (221.089 vs. 234.725 likes and 12.379 vs. 6.214 comments). When the videos are compared the most frequently left comment on "Birden Geldin Aklıma" is stating the viewer has searched the video after hearing it on a Turkish TV show. According to Pasaj Müzik's statistics "Birden Geldin Aklıma" is the most synchronized song of their 'catalog' in 2018.

The 7 of 10 songs on the list is from the first project by Tuna Kiremitçi, while 3 song from the second album has surprisingly entered to list and 'aggressively' climbed up in the list. First video is the duet with actress/singer Tuvana Türkay, the statistics of Garaj Stüdyo's shows that the video has gained more than 3M views in its first week. The song "Diğer Yarım" is holding number 3 in the list right after the videos "Yine Sevebilirim" featuring singer Yıldız Tilbe and "Birden Geldin Aklıma" featuring singer Sena Şener.

While the comments left in those videos is being analyzed it is seen that most left comments are targeting the 'guests' of the project which all of them are women. Most asked question the comment section for all 19 videos of the first and second

project by Tuna Kiremitçi is: “Why all are the ‘guests’ are females, does not he have a male ‘friend’?”. The ‘friend’ is being every guest of the project “Tuna Kiremitçi ve Arkadaşları” (‘arkadaşları’ is ‘friends’ in Turkish).

The answer to this question is coming from Tuna Kiremitçi himself, he states the songs he is writing is generally about ‘love’ and he says, ‘he believes female voices are completing the soul of the songs’.

For Tuna Kiremitçi’s project, the concept behind “friends” is explained by Kiremitçi’s way of storytelling. The record label’s motive was to build his audience’s through the guests of the project. The disadvantage of the project was Kiremitçi’s career as a writer, it was difficult move forward from writer to a musician. Although being a writer gives the musician an advantage as singer-writer the perception of the audience needed to be updated.

In order to update that perception, Kiremitçi’s management team has declined all the books related events in 2016, while he had started publishing his songs through Garaj Stüdyo. He was mostly photographed with his guitar, that concept was also prioritized in his album cover art, both first and second one.

Choosing who will be featured in the projects have taken year-long discussions for both projects. According to Kiremitçi, the priority has always been the ‘voice’. He stated he imagined whose voice would give the song its justice for each song. He has brought alternative names to the record label; the A&R and marketing team has done researches for all alternatives. Then the process would continue with both artists would head into the studio to ‘see’ their chemistry with each other and with the song.

Another most commented topic on “Tuna Kiremitçi ve Arkadaşları” videos is that ‘they give the feeling to the audience that they are in love’ which Kiremitçi states he is pleased, because it is important for him that the video should be more than just a video, it should reflect the song’s story.

To reflect the story of the songs, the record label has decided the videos should be very ‘simple’. In all of 20 videos on Garaj Stüdyo, Kiremitçi and the guests are seen sitting on a chair, Kiremitçi is playing his guitar, and occasionally there is a band behind them. Kiremitçi and the team has decided the only focus should be on the artists faces and gestures. As if they were casually hanging out and happened to be filmed. Because name of the project represents this idea. It should be all connected.

Same goes for Kiremitçi’s stage presence as well. His posters always showing him holding his guitar. There are concerts he is giving just as “Tuna Kiremitçi” with the help of a vocalist who is touring with him and accompanies all the songs in his repertoire, and there is also “Tuna Kiremitçi ve Arkadaşları” themed concerts that he invites at least three ‘friends’ from the project to each concert. In “Tuna Kiremitçi ve Arkadaşları” concerts the guest artists are singing their songs with Kiremitçi, then also singing an additional song either the guest’s original piece or if the guest is an actress and does not have her ‘original’ they are covering a song together.

“Tuna Kiremitçi ve Arkadaşları” concerts are highly anticipated. Kiremitçi argues, the reason behind this is the fact that the songs have become ‘very attached’ to the guest artists. This can be counted as the projects’ success, that the stories that have been told was very convincing. The audience connected the guests to the songs. The reason of the anticipation is also merely for the guest artists. The digital marketing plans of these project was to create a connection between the guest artist and Kiremitçi. After every release, the guest artists were motivated to post their work on their social media accounts for a period of time which is discussed in advance according to guest artist’s schedule.

The second album of Tuna Kiremitçi was a ‘pre-add’ and ‘pre-order’ campaign for Apple Music and iTunes. After the first single the album was announced on both platforms and was available to add it to the library if the user is an Apple Music subscriber or order it through iTunes. If an album is pre-added or pre-ordered, after every release the system is updates itself and the new song appears in the user’s

library. Apart from this technical detail, which motivates the artist is exposure. A pre-add/pre-order album is pinned to both Apple Music's and iTunes homepage under the title "upcoming albums." The platforms are pushing the album with social media posts and mailings. With every new single, the platform gives the artist their banner area and announces the new release which again, drives the users to the 'pre-add' and 'pre-order' pages of the album.

The videos of Garaj Stüdyo's first project "Tuna Kiremitçi ve Arkadaşları" and its sequel "Tuna Kiremitçi ve Arkadaşları II" have 229.361.151 views in total.

The first project's most viewed top 3 videos are, "Yine Sevebilirim" featuring singer Yıldız Tilbe with 49,492,249 views, "Birden Geldin Aklıma" featuring singer Sena Şener with 33,779,893 views, and "Sana Dair" featuring actress Gonca Vuslateri with 22,677,835 views.

The sequel's most viewed top 3 videos are, "Diğer Yarım" featuring singer/actress Tuvana Türkay with 30,521,958 views, "Yalnızlığımı Ver" featuring singer Ece Mumay with 10,321,687 views, and "Gelse De Ayrılık" featuring singer Yıldız Tilbe (again) with 9,699,880 views.

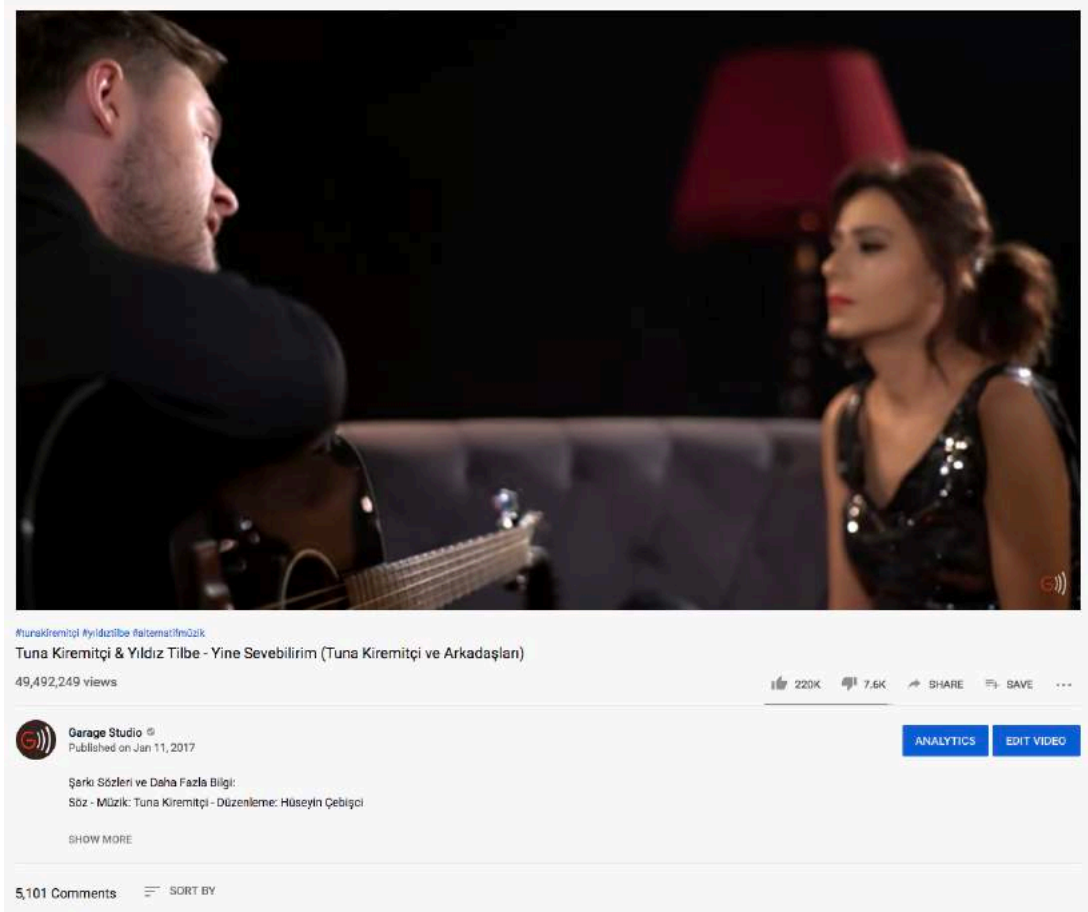


Figure 1: Video 1 - View, Like & Dislike Numbers

"Yine Sevebilirim" is the most viewed video both in "Tuna Kiremitçi ve Arkadaşları" project and Garaj Stüdyo YouTube channel. The video is published on January 11, 2017 as the 7th video of the first project. It has 49,492,249 views, 220.929 likes, 7.534 dislikes, 664,493 shares and 5.101 public comments. The video is watched 135.204.135 minutes in total. The video's duration is 3.49 minutes and the average view duration is 2.44 minutes, which means averagely, the audience has viewed 70% of the video.



Figure 2: Video 1 - Lifetime Watch Time

In the video, Tuna Kiremitçi is accompanied by famous singer-song writer Yıldız Tilbe, who became a popular singer in the 90s with her first album “Delikanlım” which sold 600.000 cassette tapes at the time it was released. (Milliyet Cadde, 2000) She has since released 19 albums, 11 singles/EPs and a completion with her most popular songs. There are also 2 volume of completion called “Yıldız Tilbe'nin Yıldızlı Şarkıları” in which famous singers of Turkey singed most popular and well-known songs of Yıldız Tilbe as an act of respect to her. She is widely known and loved singer in Turkey. At the comment section of the video, 3 of the most liked

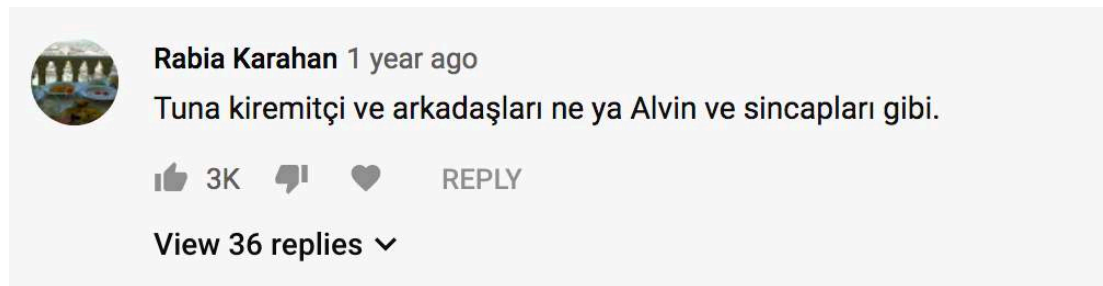


Figure 3: Video 1 - User Comment 1

comments is about Yıldız Tilbe.

The most liked comment under the video is intended as a joke and criticism, comparing the project's name "Tuna Kiremitçi ve Arkadaşları" to "Alvin ve Sincaplar" (Alvin and the Chipmunks).



Figure 4: Video 1 - User Comment 2

Another most liked comment is a reference to a well-known poem "Ayrılık Sevdaya Dahil" by Attila İlhan. saying "is it too belong to love trying to find you in the comments".

In this comment, the commenter talks about how she is emotionally affected by a specific lyric that is sung by Yıldız Tilbe.



Figure 5: Video 1 - User Comment 3



Figure 6: Video 1 - User Comment 5 & 6

At the right image, as it can be understood from the name and the picture of the commenter's profile, this is a fan account for Yıldız Tilbe. The comment says “my dear Yıldız”, which indicates this audience is mostly viewing the video for the guest, Yıldız Tilbe. Again, at the left image, the comment is directed to Yıldız Tilbe, showing the commenter is emotionally affected by the way she sings the song.



Figure 7: Video 1 - Artist's Social Media Post 1

After the video was published on Garaj Stüdyo, Tuna Kiremitçi shared the video on his Facebook page on January 12, 2017; saying, “Our song for (this month) January, just before the concert at Babylon on January 17th. With unique vocal and breathe of Yıldız Tilbe. Enjoy the song!” In this post, he not just announces his new video and compliments the guest, Yıldız Tilbe, he also announces his concert.



Figure 8: Video 1 - Artist's Social Media Post 2

On Instagram, Tuna Kiremitçi announces the new video with a teaser on January 11, 2017. He also compliment Yıldız Tilbe on this platform, using adjectives like “fantastic” for Yıldız Tilbe.

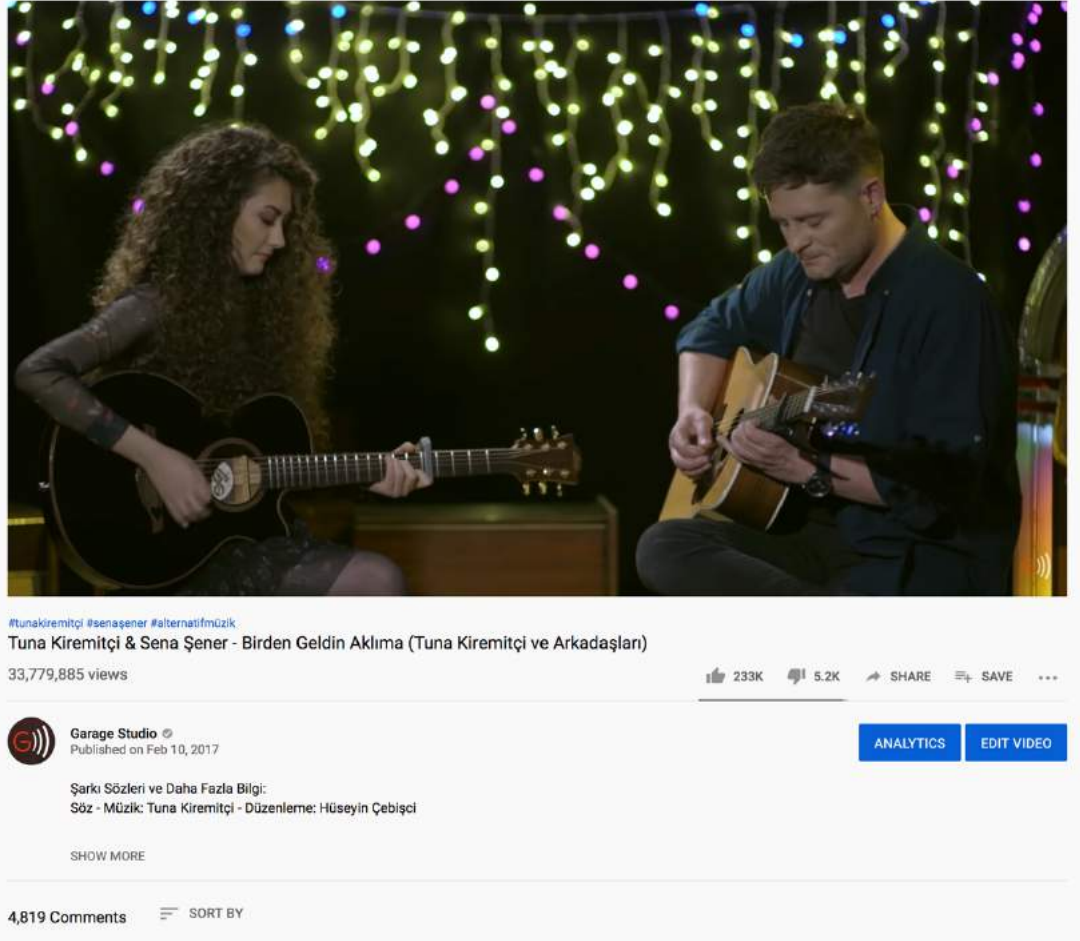


Figure 9: Video 2 - View, Like & Dislike Numbers

“Birden Geldin Aklıma” is the 9th video of the “Tuna Kiremitçi ve Arkadaşları” project. The video is published on February 10, 2017. It has 33.779.885 views, 233.679 likes, 5.391 dislikes, 485.201 shares and 4.819 public comments. The video is watched 91.072.619 minutes in total. The video’s duration is 3.36 minutes and the average view duration is 2.42 minutes, which means averagely, the audience has viewed 72% of the video.

In this video, Tuna Kiremitçi’s “friend” is a young singer/songwriter Sena Şener, who released her first album “İnsan Gelir İnsan Geçer” in 2018. She started her music career with her first single “Bak Bana” in 2016, when she was 18 years old. Since then, she continues to give concerts and gaining popularity among young audience.



Figure 10: Video 2 - Lifetime Watch Time

In the top 5 comments, the audience generally praises for the warmth feeling of the video. The comment below is about Sena Şener.

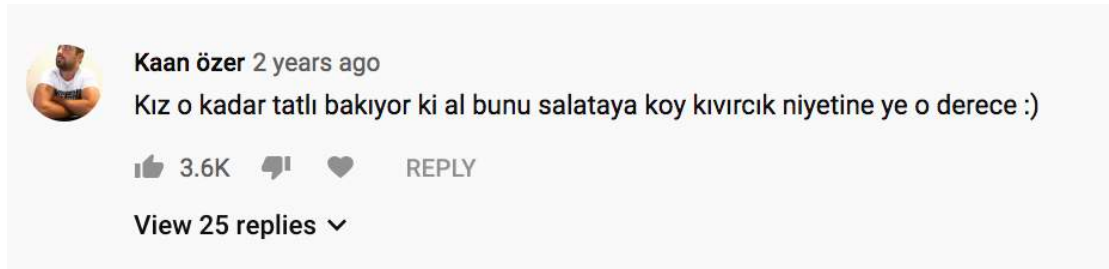


Figure 11: Video 2 - User Comment 1

This comment is stating how ‘cute’ Sena Şener looks and making a joke about her curly hair which can be interpreted as a compliment.

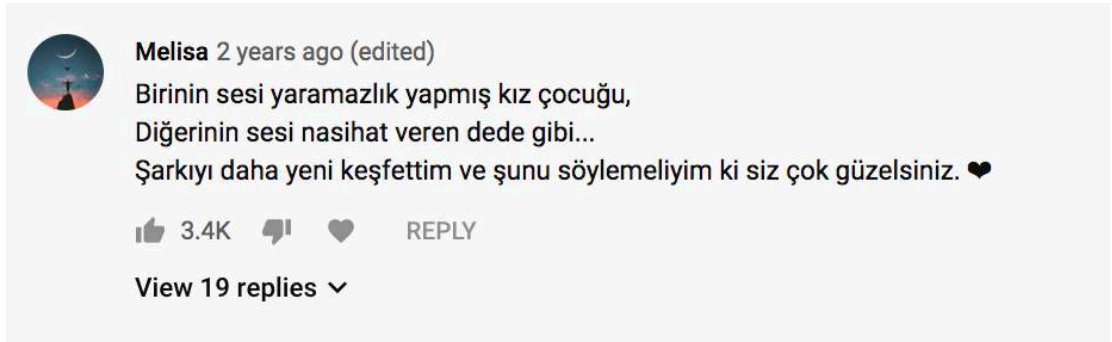


Figure 12: Video - 2 User Comment 2

In this comment the user is sharing how she receives the artists' voice. Calling Sena Şener sounds like a 'mischief' little girl and Tuna Kiremitçi sounds like a comforting 'grandpa'. Initially stating that she just discovered the song but liked it.



Figure 13: Video 2 - User Comment 3

This comment shows the user's astonishment towards the artists' vocal abilities.



Figure 14: Video 2 - User Comment 4

One of the frequently received comments on Tuna Kiremitçi's dimples.

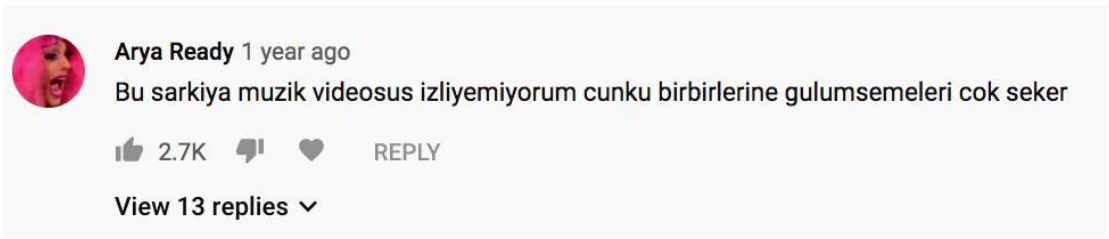


Figure 15: Video 2 - User Comment 5

The final comment states that the user cannot 'stand' to watch the music video because the way that the artists smile each other is 'too cute.'



Figure 16: Video 2 - Artist's Social Media Post 1



Figure 17: Video 2 - Artist's Social Media Post 2

Tuna Kiremitçi shared the video on Facebook and Instagram, on the date the video was published on Garaj Stüdyo. While sharing the video, he referred Sena Şener as “my young friend.”

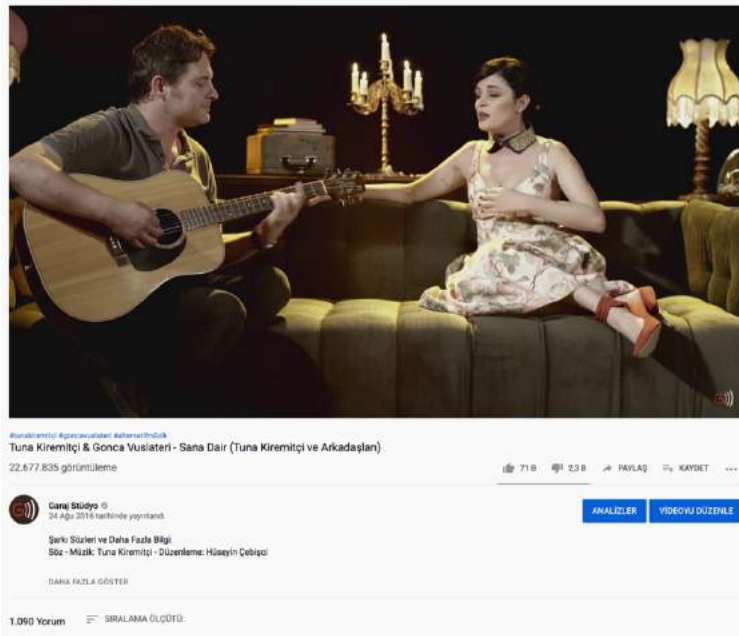


Figure 18: Video 3 - Watch, Like & Dislike Numbers

“Sana Dair” is the 3rd video of the “Tuna Kiremitçi ve Arkadaşları” project. The video is published on August 24, 2016. It has 22.677.835 views, 71.420 likes, 2.354 dislikes, 204.443 shares and 1.090 public comments. The video is watched 71.855.637 minutes in total. The video’s duration is 4.04 minutes and the average view duration is 3.10 minutes, which means averagely, the audience has viewed 77% of the video.

In the video, Tuna Kiremitçi performs the song with Gonca Vuslateri, an actress and a writer. Gonca Vuslateri started her acting career with the TV show called “Ruhsar”. She since have played a part in many TV shows, movies and in theatre. She also have a published book called “Manik Serçe”.

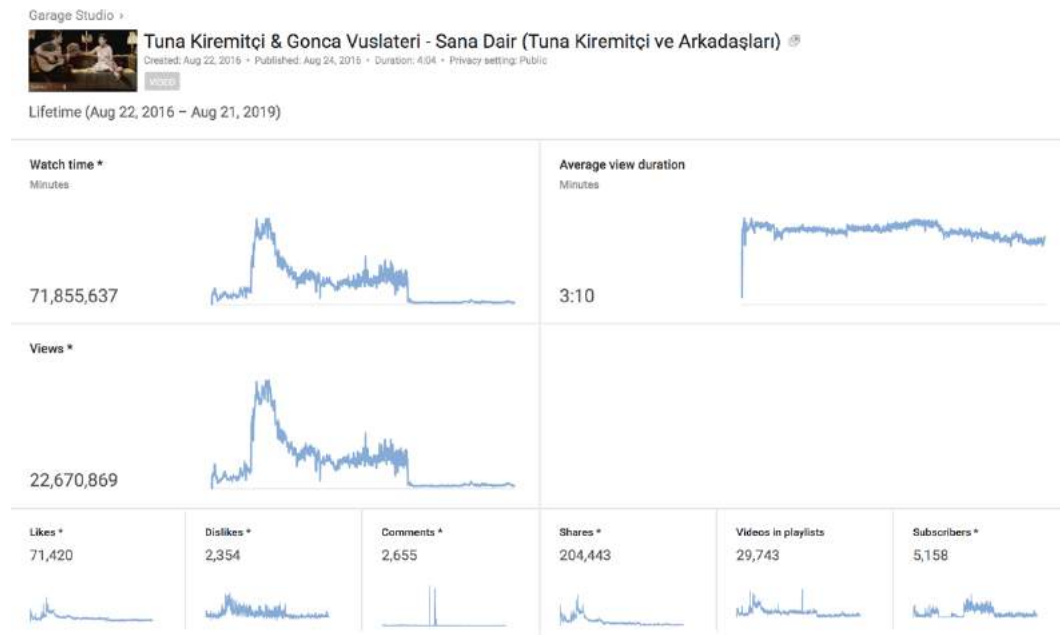


Figure 19: Video 3 - Lifetime Watch Time

Moving on to the most liked comments:



Figure 20: Video 3 - User Comment 1

Saying: “I hope my neighbors are enjoying the song, too.” Probably the user is stating he listens the song on ‘loop’ with high volume.

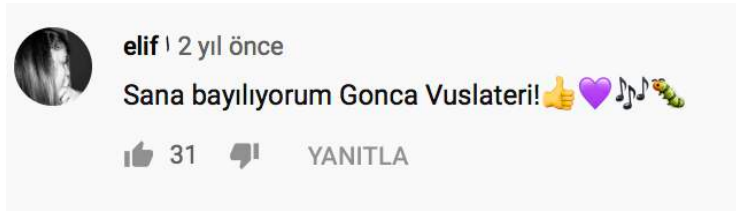


Figure 21: Video 3 - User Comment 2

This one is focused on the ‘guest’ of the video, Gonca Vuslateri. Saying that she adores her.



Figure 22: Video 3 - User Comment 3

This one is coming from Şevval Sam’s official YouTube channel. She is a Turkish artist and singer. She comments: “brilliant” and calls Gonca Vuslateri “hidden treasure.” While she congratulates both of the artist, she also suggests collaborating with Gonca Vuslateri.

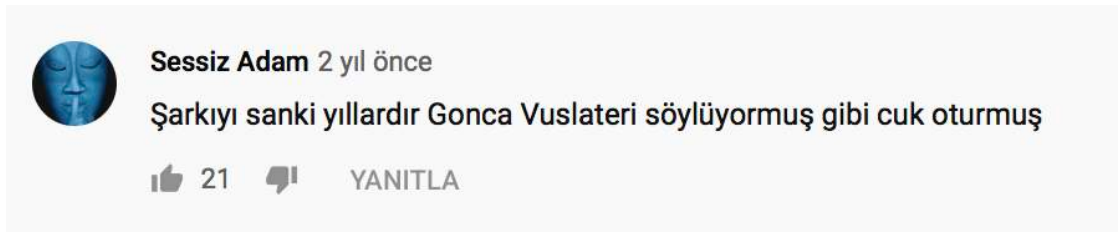


Figure 23: Video 3 - User Comment 4

Here, the user states how much he liked this version with Gonca Vuslateri. (This song was previously released by Tuna Kiremitçi's former band "Atlas.")



Figure 24: Video 3 - User Comment 5

This comment states that artists like Tuna Kiremitçi is needed in Turkey. He continues thanking him and his talent and concludes with wishing Tuna Kiremitçi good luck with his following works.



Figure 25: Video 3 - Artist's Social Media Post 1

After the video was released on Garaj Stüdyo, Tuna Kiremitçi shared the video on his Facebook page on August 26, 2016.



Figure 26: Video 3 - Artist's Social Media Post 2

Tuna Kiremitçi shared a teaser from video, on the day it was released on Garaj Stüdyo. In his post, he said, “our August song ‘Sana Dair’ is coming in company with my fantastic friend Gonca Vuslateri.”

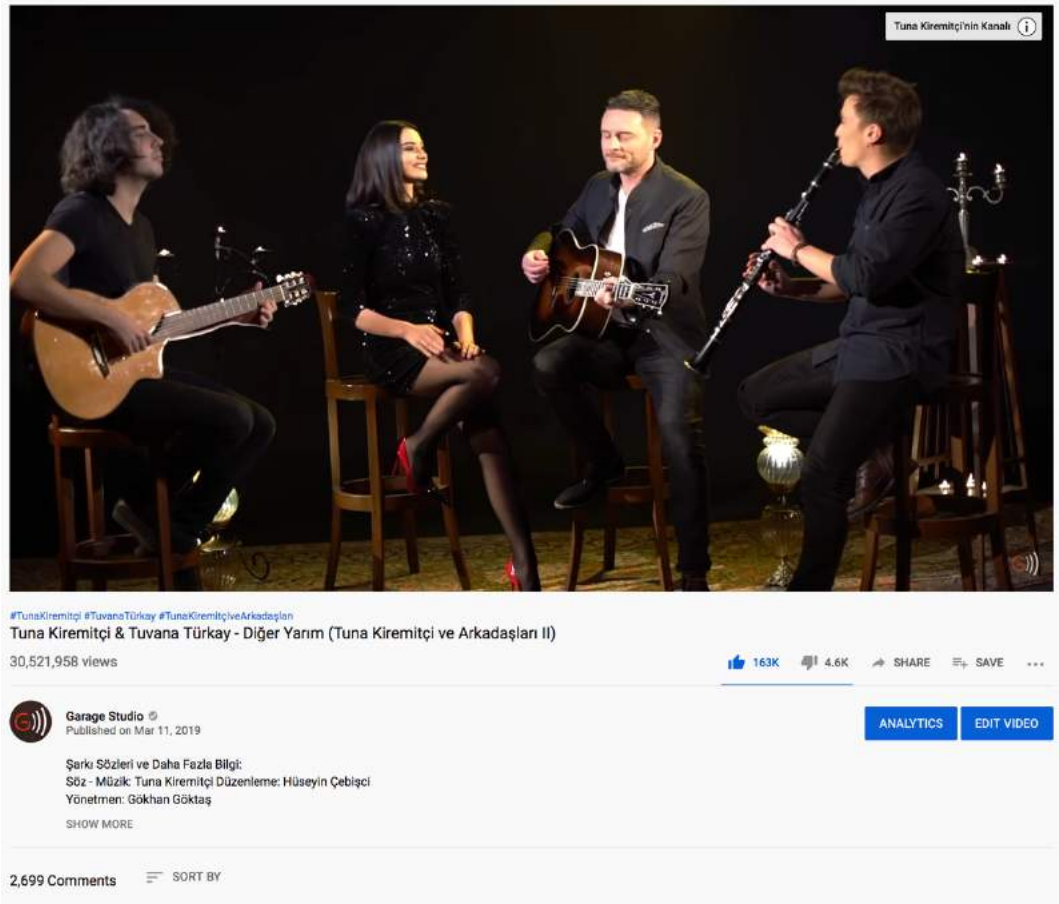


Figure 27: Video 4 - Watch, Like & Dislike Numbers

“Diğer Yarım” is the 7th video of the “Tuna Kiremitçi ve Arkadaşları II” project. The video is published on March 11, 2019. It has 30.521.958 views, 163.489 likes, 4.786 dislikes, 436.479 shares and 2.699 public comments. The video is watched 76.083.883 minutes in total. The video’s duration is 3.10 minutes and the average view duration is 2.31 minutes, which means averagely, the audience has viewed 75% of the video. In the video, Tuna Kiremitçi accompanied by actress/singer Tuvana Türkay.

Tuvana Türkay is 29-years-old actress who is known for television series. When she was featured on a YouTube project called “Doğa İçin Çal” where various artists sing the same song in different locations to create awareness about the environment, she was highly praised by the fellow artists.



Figure 28: Video 4 - Lifetime Watch Time

Moving to the comments:



Figure 29: Video 4 - User Comment 1

Another comment on Tuna Kiremitçi's dimples. This one is pretty hard to translate but general idea is the user admires Kiremitçi's dimples, adding he, too, has dimples. However, he needs 'perform' too much mimics to really show them.



Figure 30: Video 4 - User Comment 2

This comment is merely about the guest, Tuvana Türkay. The user states that she find Türkay's voice resembling to Zara's who is also another Turkish singer. User concludes her comment suggesting Türkay 'have to' record her own album.

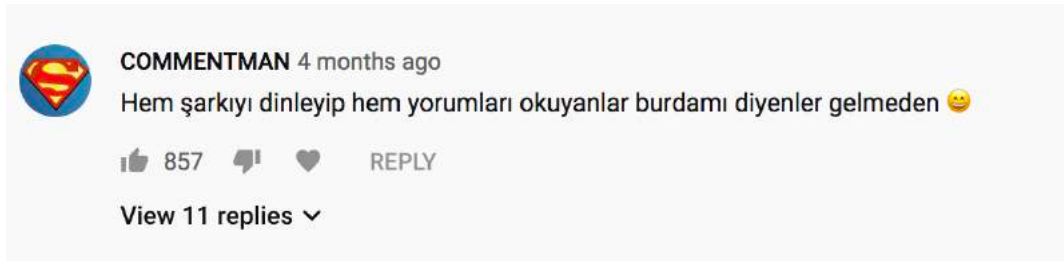


Figure 31: Video 4 - User Comment 3

Very popular comment among YouTube community: "are you all reading comments as well?"



Figure 32: Video 4 - User Comment 4

This comment is focusing on Tuna Kiremitçi. The user is basically praising Tuna Kiremitçi because he is a writer, a poet, a musician. She adds “he is handsome and he is not aging.”




Figure 33: Video 4 - User Comment 5

This comment is a ‘shout out.’ The user is asking the other users if they are listening the song on loop as well. With saying: “let me see” suggesting to like her comment in order to see a number.



Figure 34: Video 4 - Artist's Social Media Post

Tuna Kiremitçi's social media posts about “Diğer Yarım” is very similar to the previous and also the following ones. He is introducing his new ‘friend’ to his audience while giving credit to the production crew and thanking everyone who has taken part in the project. This work was the ‘fastest’ video in terms of views. It surpassed millions and millions views within a week.



#TunaKiremitçi #EceMumay #TunaKiremitçiArkadaşları
Tuna Kiremitçi & Ece Mumay - Yalnızlığıma Ver (Tuna Kiremitçi ve Arkadaşları II)

10,321,687 views 49K 1.1K SHARE SAVE ...

Garage Studio Published on Nov 14, 2018

ANALYTICS EDIT VIDEO

Şarkı Sözleri ve Daha Fazla Bilgi:
Söz - Müzik: Tuna Kiremitçi - Düzenleme: Efe Demirydoğan, Hüseyin Çebişiçi
Yönetmen: Güneş Duru
SHOW MORE

655 Comments SORT BY

Figure 35: Video 5 - View, Like & Dislike Numbers

“Yalnızlığıma Ver” is the 3rd video of the “Tuna Kiremitçi ve Arkadaşları II” project. The video is published on November 14, 2018. It has 10.321.687 views, 49.692 likes, 1.093 dislikes, 113.182 shares and 655 public comments. The video is watched 29.501.611 minutes in total. The video’s duration is 3.28 minutes and the average view duration is 2.52 minutes, which means averagely, the audience has viewed 77% of the video. In the video, Tuna Kiremitçi accompanied by singer Ece Mumay.

Ece Mumay is 21-years-old singer who is also represented by the same record label as Tuna Kiremitçi. Mumay was discovered through her YouTube channel where she covers popular songs. She is a keen social media user with rapidly growing audience.



Figure 36: Video 5 - Lifetime Watch Time

Moving on the comments:



Figure 37: Video 5 - User Comment 1

This comment is hard to read. Seems like he is asking the other users to like his comment, this way he could get a notification each time and would have an excuse to watch the video.



Figure 38: Video 5 - User Comment 2

This comment is stating that the song will not get the appreciation it deserves, because it is ‘good.’

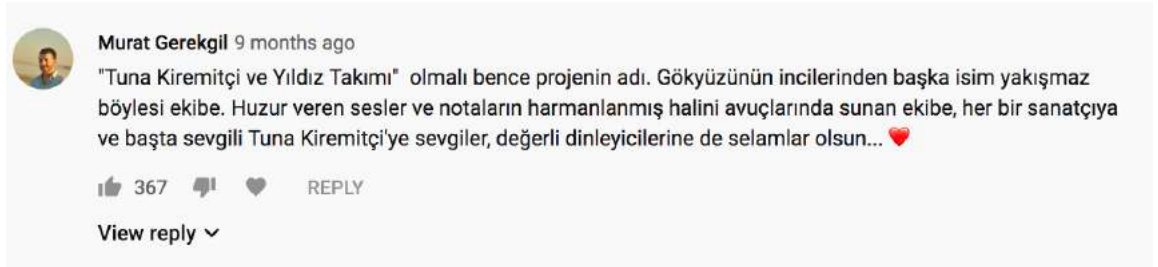


Figure 39: Video 5 - User Comment 3

Here, the user suggests that the project should be called “Tuna Kiremitçi and The Stars Team” because each guest is very unique and ‘wonderful.’ He concludes his comment sending his love and greetings to Tuna Kiremitçi.



Figure 40: Video 5 - User Comment 4

This comment is saying: “what a beautiful man you are Tuna Kiremitçi.”



Figure 41: Video 5 - User Comment 5

Here, the user saying everyone is a loner in their own world. The lyrics of the song is about loneliness.

While checking Tuna Kiremitçi's social media accounts, I have realized he only posted on his Instagram. Introducing Ece Mumay to his audience while giving credit to the production crew.

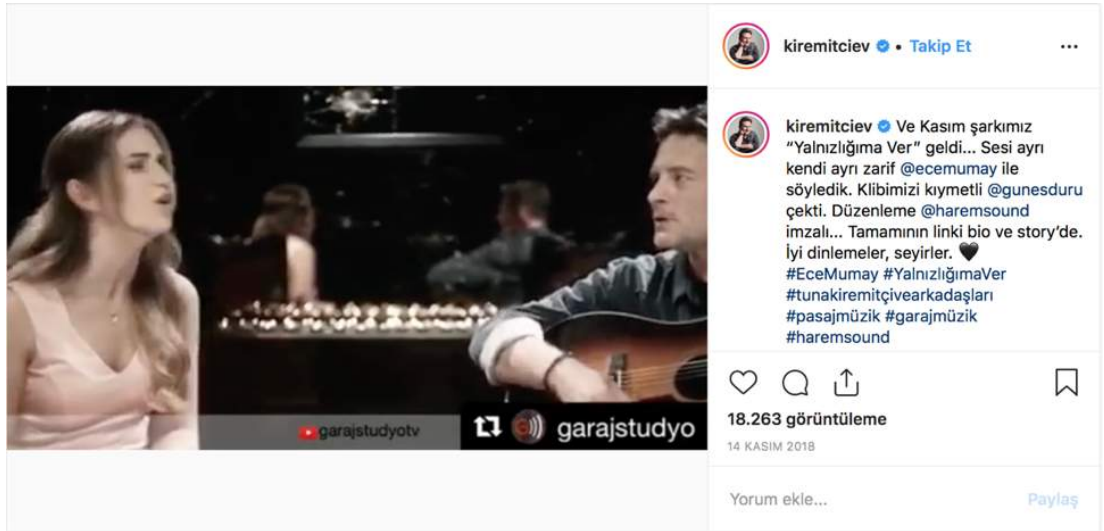
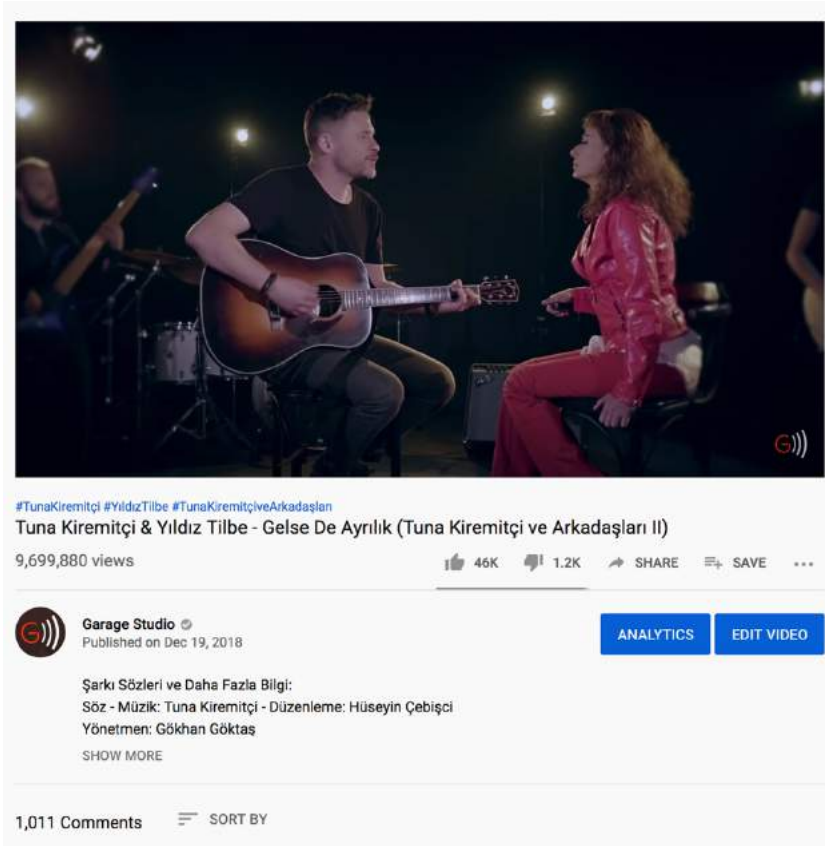


Figure 42: Video 5 - Artist's Social Media Post



#TunaKiremitçi #YıldızTilbe #TunaKiremitçiveArkadaşları
Tuna Kiremitçi & Yıldız Tilbe - Gelse De Ayrılık (Tuna Kiremitçi ve Arkadaşları II)

9,699,880 views 46K 1.2K SHARE SAVE ...

Garage Studio Published on Dec 19, 2018

ANALYTICS EDIT VIDEO

Şarkı Sözleri ve Daha Fazla Bilgi:
Söz - Müzik: Tuna Kiremitçi - Düzenleme: Hüseyin Çebişi
Yönetmen: Gökhan Göktaş
SHOW MORE

1,011 Comments SORT BY

Figure 43: Video 6 - View, Like & Dislike Numbers

“Gelse De Ayrılık” is the 4th video of the “Tuna Kiremitçi ve Arkadaşları II” project. The video is published on December 19, 2018. It has 9,699,880 views, 46.527 likes, 1.272 dislikes, 86.821 shares and 1.011 public comments. The video is watched 29.277.123 minutes in total. The video’s duration is 3.52 minutes and the average view duration is 3.01 minutes, which means averagely, the audience has viewed 86% of the video. In the video, Tuna Kiremitçi accompanied by singer Yıldız Tilbe. It is the only video that has a re-visiting guest from the first project.



Figure 44: Video 6 - Lifetime Watch Time

Studying this video’s comments was interesting since Yıldız Tilbe was included in the same project again. “Yine Sevebilirim” was very successful (it is the most viewed video) and collaborating with the same artist again has given record label a chance to reflect on the project.



Figure 45: Video 6 - User Comment 1

Most liked comment is about Yıldız Tilbe. The user says she gets goosebumps when Yıldız Tilbe starts singing.

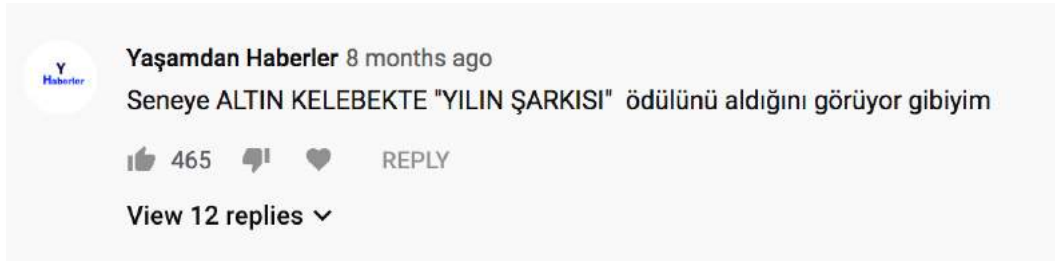


Figure 46: Video 6 - User Comment 2

This comment is about a Turkish award ceremony. The users says that he/she can imagine his song would get the “the song of the year” award next year.

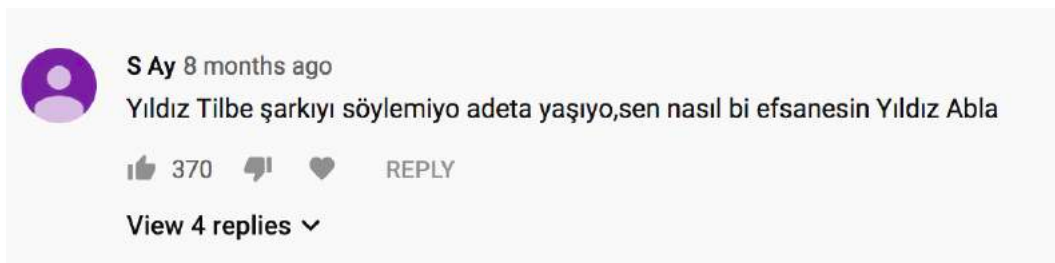


Figure 47: Video 6 - User Comment 3

Another comment about Yıldız Tilbe. The user says Yıldız Tilbe is not just singing but she is also ‘living’ the song and concludes his/her comment with calling Yıldız Tilbe a legend.



Figure 48: Video 6 - User Comment 4

This comment is extremely hard to read. It is about Yıldız Tilbe and seems like it is indicating an astonishment. However, I am not sure if it is a sexual innuendo or not.



Figure 49: Video 6 - User Comment 5

This comment is also about Yıldız Tilbe. The user is showing his admiration stating that he liked the video before listening it, because it is featuring Yıldız Tilbe.

When Tuna Kiremitçi's social media accounts are examined, it is seen that he only posted on his Instagram account. He states how grateful he is working with Yıldız Tilbe again while giving credit to the production crew, again.

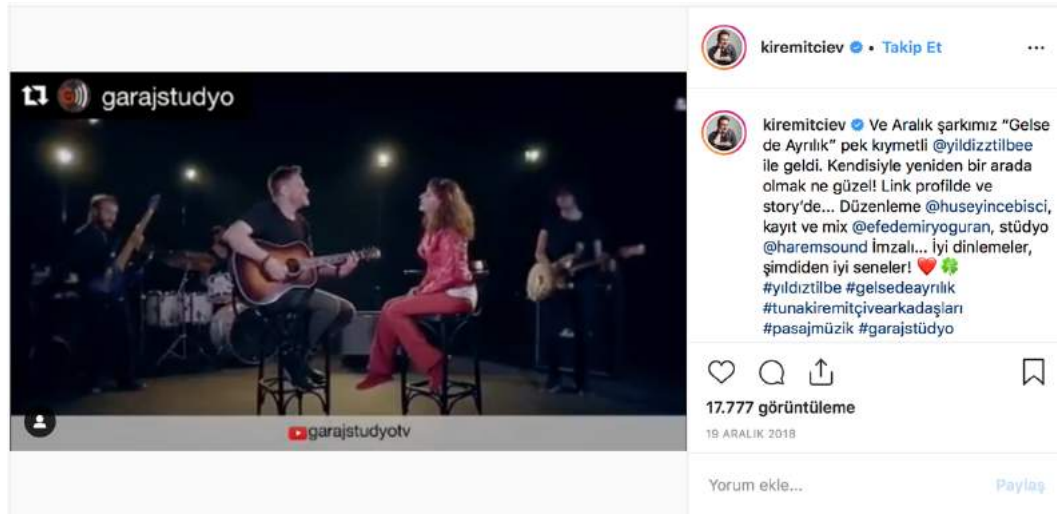


Figure 50: Video 6 - Artist's Social Media Post

4.3 Discussion

"Tuna Kiremitçi ve Arkadaşları" was a 'project' which is developed to reach the digital music consumers. Videos were directed to deliver the message: "friends."

There is no scenario. Two musician friends are coming together, sitting in front of their audience and singing to each other.

While strategizing the “friends” idea, biggest motivation was the power of collaboration. Working with another artist doubles the audience. If the collaboration is ‘approved’ by the audience, it forms another audience. And with using approved, it is referring to the interaction with the content: liking, commenting, sharing etc. “Tuna and Yıldız” would be the appropriate example for this case. “Yine Sevebilirim” was approved. Therefore, when “Gelse de Ayrılık” was published the audience was already waiting for it. This outcome is coming from the comments stating they liked the song as much as they liked the first one.

Using a YouTube channel to form an audience showing the artists’ and their teams’ motivation to extend their reach. Starting to upload videos is the first step of community building. Continuity of the videos is creating a process. With the new every video, the audience is growing and the ‘following’ of the project is extending. Using an idea to build a project, in this study case it is ‘friends’, is very similar to the sampled examples which examined in the ‘storytelling’ chapter. Taylor Swift’s ‘Reputation’ album was the process of being ‘friends’ with another artist, then being enemies with him/them. This mediatized project was either real, as the fans would find it ‘intimate’ because their worlds were integrated with the artists, they were participating to the process; or either it was a ‘PR stunt’ just to ‘create’ a new media and being covered internationally. No matter what was the intention of that ‘story’ it changed both the artist’s and the audience’s experiences. Therefore, it is finding its place in the study. Tuna Kiremitçi may really be ‘friends’ with all of the artists he collaborated with, or he might have met them in the studio right before the song was recorded. No matter what, it shows that in the ‘captions’ of the Tuna Kiremitçi’s social media posts and the selected comments on the videos, the message was delivered and the concept of ‘friends’ was encoded by the ‘audience’ which confirms the suggestion of this study: digital platforms are extending the limits, digital contents are substituting the ‘previous’ ones. Thus, transmedia storytelling is a method for content marketing and ‘Tuna Kiremitçi ve Arkadaşları’

is a mediatization process. The process has started when the first video was uploaded. However, the process did not end when the first project has ended. It did not end when the sequel has ended as well. Because digitalization is canceling the concepts of time and space. Now, the project is ‘out there’ and keep reaching to a new audience every day. The idea which was originated by the artist does not belong to the artist anymore. His message is being received differently and with the tools on primarily on YouTube and social media accounts the audience is interacting, transforming and creating new ideas.

When the channel growth is examined, it is seen that the subscriber number goes up after each “Tuna Kiremitçi ve Arkadaşları” video was published. The videos of the project are the ones which brings the highest number of subscribers to the channel.

The aim was to create an audience, build a community, and when the statistics and the comments are studied, it is showing that the project is shaped its unique audience. The most liked comments are about the project and they are mostly joking about how many friends Tuna Kiremitçi has.

This is showing how the message was successfully delivered to the audience. And the mediatization process was right on the track; because followers were increasing, community was building, and the reaching limits were extending.

Comparing the first project’s and the second project’s views, it is shown they are increased. This means that the project’s audience is ‘loyal’, and it keeps growing thanks to 20 guests in total and their audience.

The motive behind studying comments was to see if there really is a cycle of production and consumption. And with comments demanding more videos and asking to see other artists in the project is justifying this.

Using ‘storytelling’ was discussed as a content marketing strategy and various international examples were examined in-depth. Artist’s social media posts about

the selected videos were studied in order to see how the artist is converting his content through different platforms. It shows Tuna Kiremitçi is ‘kindly’ introducing the new member of the project in a way that can be called ‘systematic’ which is not very refreshing. It would definitely enforce the research if all the posts about the selected videos were studied. Because Tuna Kiremitçi is an artist who is very active on social media and he keeps ‘reposting’ the previous songs. It would be interesting to examine their relevance to the current affairs if they are relevant at all. However, Tuna Kiremitçi is an artist who is very active on social media which means the data set would become too complicated to work with.

The artist’s social media posts are not supporting the transmedia storytelling theory as much as this study was anticipating. The reason is the lack of communication between the artist and the audience.

The aim to collect the most-liked comments was to study if the artist was using a similar narrative to ‘most’ of his audience. However, the communication this study claims that is not a one-way road is not very convincing after studying the findings.

However, there is a rather refreshing finding on this case. The audience was interacting with the content and with each other. Nothing surprising here. Very expected after Web 2.0 but seeing there were ‘love letters’ under the videos was surprising. The receiver has listened the message, interpreted this message combining with his/her own experiences and created something else. The mentioned love letters here are not the ones that are written to the artist. In the previous chapters it was discussed that comments were substituting the old-school fan letters. However, leaving a love letter under a video feels like the graffities on the real-life walls. Writing a poem on a wall you know your loved one will pass on his/her way is very similar to leaving a comment under a video that you know or guess your loved one will watch. Only the vandalism part of writing on the walls creates a difference in this example. And of course, the mediatization process. The digital media is creating another digital media. All public content and can be interacted with all the other users on the mentioned platform.

Studying ‘Garaj Stüdyo’ as a case was essential to understand how digital tools can be used for music marketing. The biggest motivation to attract the ‘younger’ audience was to ‘talk’ in their own language which is ‘digital’. As discussed, social media participation is creating intimacy. Therefore, warm and friendly ‘studio’ atmosphere (referring to Garaj Stüdyo channel) was to ‘channel’ to reach that audience. The artists were motivated to keep the videos as simple as possible. This young audience which is talking their own language may remind the example of Billie Eilish. In her case, there was an experience museum where her audience could visit and interact with the songs. This could be the, perfect description of amalgamation. Building a younger community for ‘Tuna Kiremitçi ve Arkadaşları’ has enabled to reach beyond the limits. When a message was delivered to the ‘digital’ listener it is starting its journey. This journey represents the mediatization. Giving the audience a ‘void’ to linger around and have their own experiences enhances the project.

Only criticism one could bring on these ‘simple’ videos would be the sound recording. And this criticism is coming from a personal experience. The researcher is not a sound engineer, cannot be talk this sure about the audio quality and the reasons behind of it in this specific case, because the researcher was familiar with the production process. The videos are appearing to be ‘live’ sessions. However, the artists are lip-synching to the studio ‘masters’ which means they have the ‘perfect’ quality. When the visual is aimed to look ‘not too professional’ and the audio sounds ‘way too clean’ it is creating a dilemma. And this dilemma could be sensed by a ‘regular’ viewer as well. Especially, if the viewer is using mentioned digital tools on a day-to-day basis. When something looks or sounds ‘too clean’ it can be perceived as ‘synthetic’ and in the storytelling side of the project, it can be read as ‘not very intimate’ or ‘fake’. In order to eliminate this dilemma, the music videos could be recorded with the audio but recording the audio during the shooting has various disadvantages. Firstly, it would extend the shooting hours. Because both artists would want to give the best vocal performance. It would make the composition process harder since the director would want to use the perfect shot

while audio engineer would want to use the tunes with perfect pitch. The sound mixing and video editing process would extent. All of these would increase the production budget. Although these are the 'technical' disadvantages the motive behind using the final masters on the videos is the record label's 'reference' because they are not very fond of the idea of delivering music with 'relatively' low quality. These disadvantages can be diminished in the near future because recording technology is improving very fast.

CONCLUSION

This study claims music is a story and the artists are the storytellers. Evolving technology is providing various tools to both the storytellers and the listeners. The communication between the artist and the listener is instant and keeping in mind that is connected with the personalized gadgets, it is intimate. The listener is not only the receiver. It is a part of the story. For example, an artist can write two different sentences and put them for vote on his/her Instagram story and write a song according to the votes. These kinds of interactions may make the listener feel included and become more invested.

In the second chapter, giving examples on ‘storytelling’ was important to show how international musicians are using their social media accounts to complete their song’s story and promote it. In this study, it was essential to give examples from the international scene. Because they are supporting the idea of mediatization of music. They are confirming every ‘step’ of the process. There is a reason behind the selection of these artists. They are all females, but it is coincidental. Each example were chosen to show a different approach. Taylor Swift was used because her mentioned album, Reputation, was fully based on a ‘feud’ between Kanye West and each music video was full of with references to their very public ‘communication’ – mostly through Twitter. It was used to show how one-on-one communication can get extend to a worldwide event if it is being ‘showcased’ on the digital platforms. She has taken something and created something totally different.

Billie Eilish’s ‘experience’ museum was mentioned because it was a part of the promotional work. It is very ironic if you would review this example with ‘substitution’. Because it shows the digital and non-digital journey of the music. She is recording a song, most probably with digital tools. The song is digital. She is publishing the songs on the digital platforms. Then, she is showcasing her songs on a real-world. It could be thought as the same thing with the concerts. And it would be a mistake. When you compare the two activities, watching a live

performance seems rather 'passive.' It is literally the visual definition of what was tried to be described in this study every time the term 'void' was described. The interaction, the participation, the experience. All the concepts this study has mentioned, it is shown in the real-life in the case of 'Billie Eilish Experience'.

Finally, Beyoncé's Homecoming was discussed because it is the biggest 'purchase' of Netflix as a documentary. Which makes this documentary important is, when you think of it, it is merely showing a live performance. There are millions of it on YouTube. You can just type 'concert' and you can watch 'almost' any artist you want to watch. However, "Homecoming" shows how different digital platforms are connected which enforces the transmedia storytelling theory. One content can be divided into various contents and those contents can be transferred to and transformed in every platform. One event is creating a different event. Media is creating other media.

International artists are followed and studied by 'local' artists. They are creating 'samples.' These three samples are showcasing different approaches for mediatization of music. Their influence is 'inspiring'. They are creating an environment (or void) where new digitalized projects can be born, just like Garaj Stüdyo.

It is claimed that digital music consumption is becoming mediatized, shifting the 'preferred' rituals in the marketing scene. It is important to remember while referring to digital platforms, they are music streaming and downloading platforms. And also, while referring to digital consumption, it is streaming and downloading. However, it is not merely limited to this. They are only the prioritized contents of the study. Digitalization is making tools and concepts intertwined. The applications are connected to each other. It is possible to connect social media profiles to the other applications and even sing into them using them as the interfaces. All of these are components of communication. This intertwined environment is a result of mediatization.

Although, this study is showing digital revenues are surpassing the physical revenues what this study is not mentioned but can be questioned is the ‘vinyl’ sales. Vinyl sales are improving during the last 3 years which is conflicting the argument this study delivers. It is increasing. However, the reason behind this increase is not relevant to the main argument of this study. Because the reports are showing that they are being bought for different motives. For example, being a collector is one of the reasons. And being a ‘hipster’ is another one. Their comeback is mostly compared to the polaroid. It could be another study on its own. It is not showing the same pattern with the digital and physical music consumption this study has discussed. It has its own pattern. In a way it is beyond music consumption. However, this ‘fact’ does not show that it cannot be included in the mediatization of music aspect. Because, this study claims that all the mentioned factors are creating a change in the social sphere. Digitalization of music was the skeleton of the process this study was structured on. If there is another development in the music environment it sure creates some changes in the affected social actors’ lives. It could still be studied under ‘mediatization of music’, but not in this study. Vinyls are living in this study’s parallel universe, because they are not ‘digital music platforms.’

It is claimed this study would put artists and the record labels in its center. It may seem the artist was studied, but record label was not examined as much as. With the digitalization of ‘industry’ it has become possible for artist to eliminate the record labels and release their music directly. This keeps bringing the same discussion: if the record labels are doomed to fail with the digitalization.

There is a term called ‘independent artist’ that this study has not mentioned. It is used to refer to the artists they are not working with a record label and can ‘upload’ their music directly. However, the platforms those artists are using are taking a percentage from the artist’s revenue as a handling fee which is the (for most of the platforms) same percentage with a record label. If the record label is now assisting the artist in their career plan as it ideally should be and they are forcing their terms to the artist, preferring such distribution platforms can be understood. The biggest

asset of a record label is their network in terms of production, marketing and synchronization. When ‘pros and cons’ are listed it looks like working with a record label should be the ideal. However, answering this question is hard, especially if the researcher is currently working at a record label. The biggest complication of this research was to stay as an ‘observer’. It was difficult to be sure of if the given professional facts were clear, since the researcher is using these tools on a day-to-day basis.

When Garaj Stüdyo was examined, it shows from the view numbers that it was a ‘successful’ project. The biggest indicator to this conclusion is the same videos were published on both Garaj Stüdyo and netd channel. The views on Garaj Stüdyo was higher than netd’s statistics. Because the audience of ‘Tuna Kiremitçi ve Arkadaşları’ project was gathered around Garaj Stüdyo. The digital platforms’ streaming statistics and Garaj Stüdyo’s view numbers are not compared in this study. Because, this study has taken Garaj Stüdyo as the case and examined how a project was introduced to the audience. The audience that this study has discussed was not the digital platforms’ audience. Also, comparing streaming statics would be irrelevant since each platform (Spotify and Apple Music) has a different user profile which means separate audiences.

In the future studies, in order to examine mediatization of music process, one artist can be picked and this artist’s selected work/project can be studied with the *all* of the digital platform’s collective data. Collecting social media account post, streaming / downloading / view statistics and studying the relations between these data, also looking at the audience’s interactions could be interesting. This kind of research would require various digital tools since the amount of data to be read is very ‘big’. This study only examined the data with the ‘highest interaction rank’. Knowing that these mentioned digital platforms are working with their unique and complex algorithms, big data research methods can be used to analyze to see the ‘impact’ with a wider perspective.

Getting back to the question, and this question is if the record labels are carrying a vital role in the artists' marketing process, the record labels are responsible with staying up do date and updating the artist teams with the latest 'trends' in the industry. In this case, it is building a communication channel (or a medium) and navigate it. If they are focusing on assisting the artist and seeking the newest tools to promote the music, yes, they have the key role in digitalization of music.

The answer above is coming from analyzing the collected data with the professional experience. Answering the same question with reviewing all the samples with the mediatization theory; and this study suggested mediatization of music was a process, progression in the digital world, development in the recording, audio and publishing technologies, if record labels are placing themselves in this process to enforce this process, they are carrying the key role in the mediatization of music. And if they want to survive in the digital era, they need to claim the role of 'accomodation'. Because according to this study's findings, only that way the cycle of 'supply' and 'demand' will continue. Or at least, only that way they will find a room for themselves in this cycle. And this suggestion goes for all the actors in the music world, not for only the record labels. In order to live in an environment that keeps rapidly changing, one should learn to analyze and adapt to the changes.

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