Globalization on YouTube:

Music Video Charts

in (South-)East Asia and Western Europe

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Preface

This research was performed as a final assignment for the Master of Arts program *Media, Culture & Society* of the Erasmus School of History Culture and Communication in Rotterdam.

Introduction

Approximately one and a half years ago the music video *Gangnam Style* by PSY(Park Jae-Sang) went viral on the internet. It became the most viewed video of all-time on YouTube (1,78 billion views). Concomitantly, the song peaked in most European music single charts. PSY became the first Korean artist to peak in western music charts. It was the first time that mainstream audiences came in contact with Korean pop music (K-pop). The success of Gangnam Style in these western countries was striking because since the 1950s most successful pop songs have come from the US and the UK (Negus, 1993; Verboord & Brandellero, 2013). Gangnam Style's success however, signifies that cultural products, like popular music, can come from anywhere in the world nowadays (Firth, 1996 in Crane, 2002). 'Many scholars and musicians have argued that 'popular music is one of the most universal means of communication, traversing language and other cultural barriers' (Moon et al., 2010: p.2). This phenomenon is part of cultural globalization, which stands for the growing international diffusion, exchange, and intermingling of cultural goods and media products.

The example of Gangnam Style also signifies the important role that YouTube plays in disseminating music across the globe. Also in a broader sense, it says something about how the internet contributes to cultural globalization as a whole. Many scholars argue that the exchange of music between countries has been accelerated due to the digital revolution, which merged communications, broadcasting and computer industries (Crane, 2002; Moon et al, 2010). Many scholars believe that this digital revolution has also changed the global music industry (Wikström, 2009). For instance, Leyshon (2009) has argued that software has drastically changed the music industry. The introduction of software has created a rise of more affordable music production and concomitantly created a democratization of technology, leaving the recording studio sector in a severe crisis. Websites such as YouTube have enabled open access distribution to all kinds of musicians, that in the past have been prevented from finding an audience through the normal narrow channels of the music industry. Now these artists have the opportunity to do so (Leyshon, 2009). Jang & Paik (2012) make the same point: in the digital age the world is connected through the internet. Due to this, the efforts and costs required to promote popular music have dropped dramatically. This has created a larger supply of international artists. Furthermore, this trend has also been predicted by Cowen in 2002. Therefore, it can be argued that YouTube enables the spread of music from anywhere across the globe and delivers it to audiences that previously were difficult to reach.

This research aims to discern what role YouTube actually plays in the globalization of pop music. This will be done by analysing YouTube's music video charts. The choice was made to only analyse the music video charts of Western European and (South-)East Asian countries. This research will be examining the trends in the degree, direction and diversity of international music videos within YouTube's national music video charts of Western European and (South-)East Asian countries. Among other things, I will look at the national origin of the music videos included in YouTube's national music video charts. Therefore, the first research question is:

To what extent can cultural globalization be observed in YouTube's national music video charts in Western Europe and (South-)East Asian countries in 2013?

The music video charts that will be analysed on YouTube are the "Top Tracks" and "Trending" charts. These music video chart contains the most popular and most trending music videos of the moment on YouTube within a specific country. These charts always consists of nine music videos, which are ranked from no. 1 to no. 9, based on their popularity on YouTube. Another goal of this research is to understand how the national differences between countries musical exchange can be explained. Some countries export more pop music to other countries. At the same time some countries are very open to foreign pop music. This inequality of cultural exchange can be explained by many different determinants. Some studies, have explained this inequality by dominant macro level factors that emphasize between-country relations (Chitrapu, 2005; Janssen et al., 2008; Verboord & Brandellero, 2013). This approach will also be used to explain the national differences between the music video charts. The explanatory determinants will comprise of country level data (centrality, population size, GDP, cultural proximity, geographical proximity, language tie). However, there are, of course, more determinants than just country characteristics, that can explain the national differences between nations music video charts. Individual artist determinants that can also influence the composition of music video charts. Verboord & Brandellero (2013) showed that individual star power and the performance language can help artists to enter music charts in foreign countries. This can also be the case for music video charts. Another determinant that might influence the composition of music video charts are the content partnerships that YouTube has with media companies that provide the music. From this follows, the second research question:

How can national differences in globalization of YouTube's music video charts in Western European and (South-)East Asian countries be explained by (1) country characteristic factors, (2) individual artist factors and (3) YouTube's content agreements?

As has been stated earlier, the globalization of pop music has changed due to the advent of the internet (Jang & Paik, 2012). However, it remains unclear to what extent YouTube enables cultural globalization of pop music. To help answer this question, we will compare our results on the globalization of YouTube's music video charts, with the results of a study by Verboord & Brandellero (2013), on the globalization of pop music single charts in Western European countries. This comparison is interesting, as this research focuses on online pop music charts, while the study by Verboord & Brandellero focuses on offline pop music single charts. In this way, valuable conclusions can be drawn about YouTube's role as globalizer of popular music. Because the study by Verboord & Brandellero has only focused on Western European countries, the comparison will only be made for the same European countries included in this study. Therefore our third and final research question is:

What are the differences/similarities in globalization between YouTube's music video charts and pop music single music charts in Western European countries?

This research is scientifically relevant for multiple reasons. In studies on trade patterns of media industries a general trend can be observed. In this field, research attention has been concentrated on films industries (Frank, 1992; Fu, 2006; Guback, 1997; Wildman and Siwek, 1988) and television program industries (Waterman, 1988; Waterman and Rogers, 1994) and international news (Kim and Barnett, 1996; Wu, 2000). Yet, a few empirical studies have been done on international exchange of popular music (Chitrapu, 2005; Verboord & Brandellero, 2013: Moon et al., 2010). Yet little research attention has been given on how new technologies, like the internet, have changed the international exchange of music. Several economists have studied this at a national level, looking at the influence of new music technologies on countries domestic music markets or music sales (Oberholzer and Strumpf, 2007; Zentner, 2006). However, few studies have taken an international perspective in studying how new technologies have changed the international music flows. Moon et al. (2010) have done this, but their data was limited to only the exports and imports of only tangible recorded goods. Therefore, knowledge about the international music flows on the digital market is still missing. One exception is the study by Watson (2010). He has studied

the international music flows of the digital market, by collecting data from ITunes. This will be the first research that focusses on the role that YouTube plays in creating international music flows the digital music market. This is quite surprising as YouTube is ranked as the third most visited website in the world (Alexa , 2013). YouTube is a widely used website for the consumption of music all over the world (Burgess & Green, 2009). 9 of the 10 most watched videos on YouTube are music related (IFPI, 2013). Of the countries that have been selected for this research, the country that has the lowest internet penetration is Indonesia, with 22.1% (Internetworldstats, 2013). Therefore, it can be argued that within the selected countries, internet is a widely used and influential medium. On top of that, YouTube's music channel, in which the music video charts can be found, has more than 53 million subscriptions (YouTube, 2013). Thus, it can be concluded that YouTube and its music video charts play an important role in delivering music to many people across the globe. This makes it valuable to research to what extent YouTube's music video charts enables the international music flows. Also, this research can reveal whether online music charts are more internationally orientated than offline music charts. This research will be a repetition of previous research on globalization of offline music charts (This will be done by using and comparing previous research by Verboord & Brandellero (2013) to our findings). Moreover, this research is pioneering as, it doesn't solely focus on countries in the western world; (South-)East Asian countries have also been included. So far, no empirical research has been done about globalization of music charts within this region, let alone on the internet, or on websites such as YouTube. This makes this research innovative.

The research is socially relevant because it can contribute to the cultural globalization debate. As Crane (2002) says 'assuming that all forms of culture construct and deconstruct social identities and social relations, cultural globalization raises important and controversial issues concerning its effects on national and local cultures and their responses to it' (p.1). For instance, the spread of music from one country to another, can enhance 'soft power' of a country. Soft power can be defined as way to get what you want from another country by using the attractiveness of a country's culture, political ideas and policies (Nye, 2004 in Jang & Paik (2012). Therefore the spread of music from one country to another can create a more favorable public opinion and credibility abroad. Thus, the outcomes of this research could perhaps help generate recommendations for Western-European and (South-)East-Asian national governments, on how to respond to globalization of music on the internet. National governments can create policies to enhance or obstruct the cross national flows of pop music.

1. Cultural globalization theories

In this chapter the theoretical models on cultural globalization will be discussed. To recap, cultural globalization refers to the transmission or diffusion across national borders of various forms of media and the arts (Crane, 2002). According to Appadurai (1996), cultural globalization is a very multi-layered and complex process consisting of global cultures originating from many different nations and regions. Nevertheless, multiple theoretical models have been developed to explain the broad trends of cultural globalization. In this chapter, the three most important theoretical models will be discussed. It is important to elaborate on these models, as they might, to a certain extent, correspond with the findings of this research.

Cultural imperialism/media imperialism theory

Cultural imperialism theory is the best known model explaining the trends of cultural globalization. It emerged in the 1960s as part of a Marxist critique of advanced capitalist cultures. Building on the world system theory by Wallerstein (1974), argues that the global economic system is dominated by a core of advanced countries, while Third World countries remain in the periphery with little control over their economic and political development (Schiller, 1969). Multinationals are key actors in this system, as they produce goods, control markets and disseminate products. The theory was later reconceptualized as *Media imperialism theory* (Crane, 2002). Media imperialism can be seen as cultural imperialism, without the political motives of nations. Media imperialism is based on global capitalism. The theory argues that there are a small number of media conglomerates based in a few western countries (mainly the US, Germany, France and the UK), that have continually expended their control over global culture. Because of mergers and acquisitions by media conglomerates, we see more concentration and conglomeration in the cultural industries than ever before (Crane, 2002). Cultural imperialism/Media imperialism theory thus implies that the production and dissemination of cultural products is a one way flow from center to periphery and not from periphery to center. The centers are the few advanced countries across the world where media conglomerates are located, namely the US and other western countries (Crane, 2002). The periphery is located in the less developed or non-western countries. The United States is a clear-cut example of a country that has acquired a highly central position, due to its role in many cultural fields (Janssen et al., 2008).

Cultural flows/network theory

Cultural flows/networks theory is the opposite of media imperialism theory. This theoretical model explains the center-periphery of global cultural exchange in a completely different way. It argues that the process cultural exchange is multidirectional, as there are many centers across the globe (instead of one or a few, as the media imperialism thesis argues) (Crane, 2002). Each major region has its own centers and sometimes even multiple centers (for instance the South-American and Middle Eastern region). Some nations within these regions are centers, while other nations are more peripheral. The regional countries that serve as centers put out there products in regional peripheries. It can also occur that countries that were formally centers of production are being contested by former peripheral countries. In that case, cultural products flow from periphery to center, creating a two way flow. These former peripheries can then become semi-peripheries. Obviously, if these semi-peripheries succeed in competing with centers, they themselves become centers of cultural production.

Reception theory

The third theoretical model is called *Reception theory*. In contrast with the two other discussed theoretical models, cultural/media imperialism and cultural flows/network theory, which have focused on the producers and disseminators of global culture, this theoretical model looks at peoples responses to specific cultural products and thus not the producers and disseminators of cultural products. The theory is two folded: (1) It looks at peoples responses to specific cultural products and (2) it theorizes the long-term effects of cultural products on national and cultural identity (Crane, 2002: 10). In this research I will only focus on the former. The latter is of course relevant, however this research doesn't focus on that topic and therefore it is unnecessary to elaborate more on that. The differences in acceptance of foreign culture by countries can be explained by reception theory. Audiences responses to foreign or domestic cultural products is highly differentiated and can be explained by the determinants such as geographical proximity, cultural proximity and language (Crane, 2002). I will elaborate on these determinants in the next chapter. One aspect of reception theory is 'Hybridization'. Hybridization means that the international flows of culture, have given rise to cultures that are mixture of hybrid or creole cultures (Kuppens, 2009). According to James Lull (2001), individuals create their own hybrid cultural identities from global, regional and local cultural spheres. However, variable such as class, race gender and nationality still play a significant role in creating hybrid cultures. Robertson (1994) has introduced the concept 'Glocalization', which means that global cultures and local cultures are influencing each other

continuously. Thus, cultural products, like pop music, can't be defined as origination from one country with one monoculture. These products are constructed out of global and local cultures. For instance, the South Korean cultural industry was established by emulating and appropriating American cultural industries (Shim, 2006). The Korean music industry have provide their own twists to foreign styles and forms, by blending in its own cultural characteristics. Therefore, South Korean pop music not at all a purely South Korean product, it is hybridized cultural product, constructed out of global and local cultures.

2. Trends in the global music market

Now that the three main theoretical models on cultural globalization have been discussed, the question is whether the same trends can be observed in the global music market. More specifically, can these trends be found in the regions of interest for this research; (South-)East Asia and Western Europe.

Trends in the Western European music market

As media imperialism theory suggests, it can be observed that within the music industry, there are there are three large international firms that control approximately 72% of the music recording market (Wikström, 2009). This share underlines the importance of these companies. They are usually categorized as 'the Majors', which are: Universal Music Group, Sony Music Entertainment and Warner Music Group. As media imperialism theory suggests, these majors are also based in a few western countries, accept for Sony, which is Japanese conglomerate. Negus (1993) has argued that these majors have produced a dominance of Anglo-American pop music in the European recording industry for the last decades (Negus, 1993). Thus, it can be argued that for pop music, namely the US and the UK, are the centers, while other European countries take in a more peripheral position in this system. Negus (1993) argues that this trend cannot solely be explained by the cultural imperialism thesis. Firstly, because this argument too easily portrays Anglo-American music as a homogenous sound. Anglo-American music has many cultural elements from all over the world, as hybridization theory argues. Secondly, the cultural imperialism thesis model tends to propose a straightforward correspondence between a culture and the territory associated with it. The majors are actually multi centric corporations because they are owned and financed by Japanese, European and American interests (Negus, 1993). Moreover, although the majors have certainly the capacity to develop and maintain worldwide brands of selected artists which are predominantly from the US and the UK, domestic artists, without an international following, are also of considerable importance to the majors (Wikström, 2009). In 2006, more than two-thirds of the of the global recorded music sales were generated from domestic music repertoire (IFPI, 2007) Thus, domestic music is of considerable importance to these majors, but the specific level of importance varies both in space and time. Moreover, global sales of recorded music declined by approximately 18 per cent between 1999 and 2006, but sales of international repertoire lost 28 per cent while the corresponding value for domestic repertoire was less than 13 per cent. It seems as if music created by domestic markets is more resilient to those causes than music created by artists from countries far away. Therefore, the majors create revenue

through domestic artists and thus don't necessarily create a one way flow from center to periphery, as media imperialism argues.

Yet, I argue despite its critique, that cultural imperialism theory reconceptualized as media imperialism theory can be a useful perspective, when studying the music industry. As Crane (2002) argues, it can be used to analyze the extent to which some national actors have more impact than others on global culture. Moreover, previous studies have showed that the US and the UK are the centers of popular music and this does correspond with the media imperialism thesis (Negus, 1993; Verboord & Brandellero, 2013). This research will answer whether the same dominance of US and the UK can be found in the music video charts. I hypothesize that this will be the case for Western Europe. This assumption is partly based on another study about market-based projects in the music industry, discerning the network ties of production in creative cities across the globe (Watson, 2012). The study showed that the production of music in the digital age is still strongly centralized in particular key cities. This appears to be especially the case for the triad of global cities of New York, Los Angeles and London. These cities have very strong concentrations of record companies and recording studios and these cities are located in the US and the UK. This strongly corresponds with the claims made by Negus (1993). With this study Watson (2012) shows that within countries we can also find a strong core-periphery structure. Thus, not whole countries are the centres of cultural production but certain cities within those countries. I should note that the study by Watson is different from our study in multiple respects. Firstly, Watson (2012) collected his sample from music that appeared in the top ten ITunes music charts. Of course this makes his research very useful, as it also samples from music charts online. Yet, YouTube is different from ITunes in many ways. One, being the fact that on iTunes users purchase the songs, while on YouTube the consumption of music is free. Secondly, Watson's research is about the geographical network ties of the whole music production process, looking at cities. My research only studies the artists at country of origin level. Thus, in this research centrality/periphery is approached in a different way. Watson (2012) only studied the Anglophone countries. Therefore, knowledge on other countries is still missing. This research does include many other countries. Watson (2012) himself also notes that the same analysis for non-Anglophone markets like Asia, would result in different results about the centrality of music production within this region. Moon et al. (201) have studies the structure of international music flows using network analysis between 2002 and 2006. They found that Germany, The US, the UK and the Netherlands had the highest ranks in total degree centrality off all countries including the (South-) East Asian region.

Verboord & Brandellero (2013) have described the trends in pop music single charts of music single charts in nine countries. The countries included where the US, Australia and the same Western European countries that are studied in this research. The most recent charts they included, were of the year 2010. They found that the charts of the Western European countries were very internationally orientated. The Austrian chart was the most international (93,6 %), followed by the Netherlands (83,3%), Germany (76, 9%), Norway (75,6%), France (66,7%), UK (60,3%) and finally Italy (59%). Verboord and Brandellero (2010) also measured which countries had the most success in the charts abroad. They calculated the percentage of songs from origin countries in all charts expect that of the home market. In the year 2010 they found that the US controlled the market with 49,8 %. Second, but far behind the US, was the UK with 13,6 %. Each of the other origin countries represented less than 4% of the songs in the charts. Verboord & Brandellero (2013) also studied the language of songs within the charts of Western European countries for the year 2010. The European charts were for 79,2% sung in English. Of the countries of interest for this research, the UK chart had the most songs in English (98,7%), followed by Norway (92,3%), the Netherlands (89,7 %), Austria (78,9%), Germany (76,9%), France (61,5%), Italy (56,4%). It must be kept in mind, that the results of Verboord & Moon et al. (2010) were generated from figures of the offline tangible music market, while this research will collect data from the online digital music market, which could generate very different outcomes.

Having discussed the trends in the music market of the Western European region, assumptions can be made on the trends we expect to observe in the video music charts of Western European countries. It can be expected that all music charts from this region will predominantly international. Moreover, it can be expected that the charts of the UK, France and Italy will be less international then the other European countries included in this study. Subsequently, it can be expected that in the Western European charts, the artists will be predominantly from the US, followed by artists from the UK. Finally, it can be expected that the most sung language in the Western European charts will be English. Besides, that I assume that the French and Italian charts contain the least English sung songs.

Trends in the (South-)East Asian music market

The music industry fits the cultural flows and network model in some respects. The American share of the global music market has changed in the past decade, due to a number of causes. First, as has been predicted by Cowen (2002), technological advances have created a larger supply of international artists. The cost of making music recordings (compared to television

programs and films) and the ways in which new music is created (which is frequently done outside huge media corporations) has now changed. Second, as stated before, because of the internet and social media, the cost and effort to promote culture globally has dropped dramatically (Jang & Paik, 2012). Taken into account that audiences in general have a preference for music that is culturally proximate to them (Straubhaar, 1991), all these changes have made it possible for new music to develop in many (semi-)peripheral countries and at times to compete with American music. Moreover, multinational recording companies become more involved in recording local music in the countries where they have subsidiaries. The *cultural flows and network theory* might help explain our finding in music video charts of (South-)East Asian countries, as the theory argues that there are multiple regional centres that dominate the cultural flows within a certain region. Some scholars view Japan and South Korea as such a regional centres within East Asia. Chua (2012) argues that by the beginning of the new millennium there has been an influx of Japanese and Korean pop music and film in the East Asian region. Recently, especially Korean popular culture has become very popular in other Asian countries, this has been coined *the Korean Wave* or *Hallyu* in South Korean (Ryoo, 2009). The popularity of South Korean dramas and music has begun to edge out American and Japanese market dominance in Asia. South Korea has not been a traditional financial or cultural powerhouse in the contentious East Asian region, but the country is emerging as what Chen (2000) calls a 'sub-Empire'. Ryoo (2009) argues that the Korean Wave especially signifies a regionalization of transnational cultural flows as it entails Asian countries' increasing acceptance of cultural production and consumption from neighbouring countries that share similar historical and cultural backgrounds, rather than from politically and economically powerful others, meaning the US. Chen (2000) argues that the phenomenon also may have an effect of countering the dominant US system of mass cultural production, and may also enable the mutual exchanges and plural coexistence of diverse inter-Asian cultures. However, Chua (2012) reminds us that 'the conventional popularity of foreign-language pop music in any consumption location has always been limited to a smaller population of dedicated fans, largely because the majority of the potential audience does not possess the requisite language skills to appreciate the lyrics of the songs. According to Chua (2012) this also the case for Japanese and Korean pop music in East Asia. Moon et al. (2010) showed in their study on the structure of international music flows using network analysis between 2002 and 2006, that Japan and Singapore were the most central countries Asian in the Asian region, while the other Asian countries were in the periphery. Again, it must be kept in mind that Moon et al. (2010) only used data of the tangible recorded music market. This

study will collect data from the digital music market, which could generate very different outcomes for the (South-) East Asian region.

Having discussed the trends of the music market in the (South-)East Asian region, it can be expected that in the music charts of this region artists from the US, South Korea, Japan will be most present.

3. Explanatory determinants of globalization

In this chapter I will discuss the different determinants that can influence the composition of YouTube national music video charts. There are many determinants that can have an influence on the composition of the charts, making this research topic quite complex. However, it was not feasible for this research to test all the determinants that can come into play in this process. By default, I will elaborate mostly on the determinants included in this study. First, the country characteristic factors will be discussed. The focus of this research is primarily on the influence of these determinants. The country characteristic factors that will be discussed are: centrality; size; wealth; cultural proximity and geographical proximity; language; policy, piracy and variations in national media systems. Second, the individual artist factors will be discussed: performance language of the artist; TV talent show appearance; star power. Third, I will explain why YouTube's content agreements can be influencing the composition music video charts. Lastly, there are transnational practices within the music industry that can directly or indirectly influence the composition of music video charts.

3.1 Country determinants

The cultural exchange between countries is a process of uneven exchange (Heilbron, 1999). All over the world national cultural production has to compete with foreign products. This applies to all forms of culture, including pop music. The cross-national success of music is, among other things, influenced by country characteristics. These country determinants can be categorized into three groups. First, the destination determinants are characteristics of an importing country that limit or enable the entry of foreign music in to that country. Second, the origin determinants are characteristics of an exporting country that limit or enable the music output to other countries. The destination and origin determinants are: centrality, population size, wealth, policy, internet piracy and variations in national media systems. Third, the setting determinates are characteristics that indicate a certain relationship between an importing and exporting countries that help or obstruct the exchange of music between the two countries. The setting determinants are: cultural proximity, geographical proximity and language tie. In the following chapter I will elaborate on all these country characteristics. They can help us explain differences in the exchange of music between countries and therefore the national differences between music video charts.

Centrality

Some countries increasingly set the standards when it comes to cultural exchange. De Swaan (1995) has called this the cultural world system, which is similar to Wallerstein's (1974) world system. This cultural world system offers an explanation for cross national differences in cultural exchange. This system encompasses core countries and cities that dominate the cultural production, along with peripheral and semi-peripheral countries (Janssen et al., 2008). When it comes to cultural exchange across the globe, countries can be centers, semi-peripheries and peripheries of cultural production within a cultural industry. The centers have a strong concentration of cultural producers and mediators (Janssen et al., 2008). Moreover centers are home to the institutions and actors that poses the power to consecrate culture. As a consequence, centers of cultural production become the key places where cultural products and their makers are evaluated. Moreover, because of the high production of these centers, it enables them to put out their products in other markets. These markets are often found in the (semi-)periphery. A country with a central position in a cultural field, functions as leading example for places in the periphery. Janssen et al., (2008) have shown that the more central a country, the less it will be concerned with foreign works and artists (Janssen et al., 2008). However for the music industry, Verboord & Brandellero (2013) have showed that destination countries that have a central position are not more difficult to enter for foreign artists, than less central destination countries. Thus, the determinant 'centrality of destination countries', doesn't seem to effect the exchange of pop music between countries. The same outcome is expected for this research. Janssen et al., (2008) showed that the centrality of an origin country in the cultural 'world system' offers a better explanation for cross-national differences in international orientation than do other country characteristics (Janssen et al., 2008). The study by Verboord and Brandellero (2013) about pop music, also showed that centrality of the origin country is a highly important when it comes to musical exchange. The same outcome is expected for this research.

Population size

Population size can be influence the musical exchange between countries. Blau (1977) argues that smaller countries are more internationally oriented. He gives two explanations for this. First, in smaller countries a larger part of the population is involved with transnational interactions. Second, larger countries with larger home markets profit from economic advantages of scale, particularly in capital intensive sectors. Third, the multicultural character of larger countries, gives them less incentive to seek different cultures beyond their borders

(Janssen, 2008). According to Heilbron (1999) other determinants can of course mediate the effect of population size, like the political system of a country or the level of prosperity. However a country's demographic base generally constitutes an independent factor, that promotes or obstructs cultural exchange. The study by Jansen et al. (2008) has confirmed that countries with smaller populations are, ceteris paribus, more internationally orientated than their counterparts in larger countries (Janssen, 2008). Surprisingly, the effect of population size wasn't found by Moon et al. (2010). The study by Verboord & Brandellero (2013) did find the effect of population size of destination countries. Yet, it was strongly correlated with the determinant centrality of destination countries, therefore the effect of this determinant is debatable. Verboord & Brandellero (2013) found that the population size of origin countries didn't influence the exchange of music between countries. For this research, I expect to find the effect of population size of destination countries, but not the effect of population size of origin countries.

GDP per capita and GDP

The wealth of a destination or origin country can also impact the level of internationalization within a country. 'Marvasti (1994) showed that countries with high gross national products (GNP) tend to export cultural products to other countries' (Moon et al., 2010: p. 5). Also, Waterman and Rogers' (1994) national broadcast television network study showed the proportion of domestic programming was associated with gross domestic product (GPD). Moreover, Moon et al., (2010) have also found that GDP is a strong determinant in the global structure of international music flows. Wealth can of course be measured in multiple ways. In this study it was measured as GDP per capita and GDP. Verboord & Brandellero (2013) indicated that, the last 25 years, GDP per capita of destination countries have started to influence pop music imports. Richer countries seem more accessible to international music. However they also comment that the influence of GDP per capita of destination countries is debatable, because the countries included in their study all experienced growth of their GDP per capita. Therefore, it isn't sure that a rise of GDP per capita of destination countries has influenced internationalization, as there were no countries that experienced a downfall of their GDP per capita. GDP per capita of origin countries could also be a factor of influence. The higher the GDP per capita of an origin country, the more the country exports music abroad, could be expected. However, this determinant didn't have any influence on the music charts in the study by Verboord & Brandellero (2013).

Wealth can also be measured as GDP. The choice was made to also include GDP in the analysis. Previous research has shown that GDP of destination countries can be a determinant for the exchange op pop music between countries. Waterman & Rogers (1994) report that a higher GDP has a positive effect on domestic television programming. This was also the case for the music industry (Jayakar and Waterman, 2000; Chitrapu (2005)). Chitrapu (2005) argues that countries with a GDP higher countries are more able to sustain a domestic media industry (Chitrapu, 2005). As a consequence, these countries are less international. I expect the same outcome for the destination countries in this study. The choice was made to also include the GDP of origin countries in the analysis. This determinant has not been given attention in previous research, although it could be that this determinant plays a role. However, It can be expected that this determinant has no influence, as GDP of origin countries in Verboord & Brandellero's (2013) study wasn't influential either.

Cultural proximity

Multiple scholars have shown that cross national exchange between countries is influenced by cultural proximity (Nordenstreng and Varis, 1974; La Pastina & Straubhaar, 2005; Felbermayr & Toubal, 2007). Cultural proximity theory argues that audiences will choose 'to watch television programs that are closest, most proximate or most directly relevant to them in cultural and linguistic terms'(La Pastina & Straubhaar, 2005, p. 273). This means historical, ethnic, religious, linguistic, geographical and other similarities. Audience research tends to show a strong preference for national productions. However, some cultural products are too expensive to be produced locally. Then, the audience's second preference is television programs produced within similar cultures. If these similar cultures also don't produce these programs, possibly due to the high production costs, audiences will choose programs that don't have any particular cultural similarities to them. It is important however to keep in mind that Pastina & Straubhaar (2005) did research on television programming. The influence of cultural proximity on cultural exchange differs strongly between cultural forms and genre (Straubhaar, 1991). The production costs of pop music are much lower than the production costs of television and film. Therefore, local cultures can easily produce their own local music and satisfy local audiences, therefore creating less demand for foreign music (Crane, 2002). On the other hand, popular music is one of the cultural forms that has been able to globalize most dramatically, because it is less dependent for its comprehension upon language, education and a sophisticated body of knowledge (Negus, 1993). For the same reason, cultural proximity has little influence, in music genres where cultural and linguistic particularities

don't matter that much (e.g. house music without vocals), or cultural products that touch broad universal themes like sex and violence (La Pastina & Straubhaar, 2005).

Verboord & Brandellero (2013) found effects of cultural proximity in the consumption of music charts in Europe, but this influence has been slightly declining over the last decades. However in Chitrapu (2005) research, cultural proximity didn't have significant effect on the internationalization of music markets. Chitrapu (2005) measured cultural proximity in a different way than Verboord & Brandellero (2013). She measured the four cultural indicators of Hofstede and Bond (1988) separately (these four indicators are used to measure cultural proximity between countries). While Verboord & Brandellero (2013) combined the cultural indicators to a total score of cultural proximity. Verboord & Brandellero's (2013) method seems more suitable to measure the determinant of cultural proximity. Therefore, this research will follow their method. As a consequence, it can be expected that cultural proximity, does indeed help the exchange of music between destination and origin countries. For the sake of comparison it must be kept in mind that this study also includes the (South-)East Asian region. Iwabuchi (2001) claims cultural proximity is an influential determinant in this region. He argues that a new emergence of a regional identity in Asia has led young Asian consumers to search for media products that represent a common experience of modernity in the region, that is based on an ongoing negotiation between West and the non-Western experiences, that American popular culture cannot represent. Therefore products from neighboring Asian countries have become more successful than their western counterparts. Thus, it can be expected that also in this research, cultural proximity will be a determinant of influence.

Geographical proximity

Another determinant that can have an effect on the cross-national exchange of music is geographical proximity. Verboord and Brandellero (2013) found that geographical proximity was of influence in their music charts. They found that the more close a country is located geographically, the better the chances of foreign chart entry. For this research I expect the same outcome. According to Janssen et al. (2008) the importance of geographical proximity has declined since the 1970s. This was caused by digital technology and satellite networks, deregulation of broadcasting, and the growth of non-western minorities in many western countries. Crane (2002) makes the same point. In the digital age the success of popular music in other countries has become less the dependent on geographical proximity, due to declining costs of distribution and promotion of popular music anywhere around the world. The success of popular music in other countries will be more dependent on cultural proximity, as there is a

larger supply of cultural products for audiences and audiences prefer cultural products that are more culturally proximate to them (Crane, 2002). Some experts predict that, when looking at global television, in the future the impact of American television programming will be mainly in North America, Europe and Australia (Crane, 2002). It could be that this is also the case for popular music. Taken into account these claims made by Crane (2002), that cultural proximity is becoming a more influential determinant and geographical proximity is becoming a less influential determinant in the digital age, one more assumption can be made about geographical proximity. It can be expected that in this study cultural proximity is of greater influence and geographical proximity is of lesser influence, compared to research of Verboord & Brandellero (2013).

Language tie

Language can as well influence the exchange of music between countries. A language tie between countries can certainly impact a songs success internationally. Verboord & Brandellero (2013) found that if the country of origin shares a language with the country of destination, this improves the changes of success for the song. Moon et al., (2010) also found that language tie was an influential in determining international music flows. The same outcome can be expected for this research. It must be kept in mind that language is an element of culture. Thus, the determinant language and the determinant cultural proximity are closely related to each other. Therefore, it can be expected that these two determinants are strongly correlated with one another, as they both measure culture.

Policy

Another factor that can affect a country's level of internationalization is cultural policy. Many countries fear that the one way flow of imported cultural products is destroying the domestic culture and traditions of their nations (Chitrapu, 2005). Local and national governments can use cultural policy as an instrument that countries use in an attempt to control the flow of cultural products that enters and leave their territory. A country's success in responding to pressures of cultural globalization has major consequences for the future of the country's culture (Crane, 2002, 12). Many countries have enacted regulations to support local cultural production. These policies range from direct funding of artists, a regulation the amount of foreign songs that can be played on national radio stations or import quotas of music labels. These protectionist policies differ from country to country. France is a country that has much protectionist policies. As an example, the French government demands that radio stations must devote more than half of their airtime to French popular music (Crane, 2002). Some

European governments have policies for assisting musicians and bands in producing, distributing and performing both nationally and internationally. Countries like France, Denmark, Sweden and The Netherlands have such policies in order to resist the emphasis placed on Anglo-American repertoires by the national music industry (Negus, 1993). Germany however, has little developed protectionist regulations and promotes an external trade policy (Janssen et al., 2008). The US is an exception when it comes to cultural policies, as it doesn't fund public culture and its call for free cultural trade. However this isn't surprising, because if other countries didn't have protectionist policies, US imports would attain a larger market share in these countries. At the same time, foreign products wouldn't become more popular in the US market, because it prefers domestic products over foreign products. The study by Janssen et al. (2008), about cultural globalization in arts journalism, showed that the policies made by governments have little effect on the international orientation of arts journalism (Janssen et al., 2008). Verboord & Brandellero (2013) found similar results, as they claimed that radio quotas that were enacted by governments didn't obstruct the success of foreign songs.

The capacity of national governments to control the dissemination of culture within their borders has greatly diminished, due to recent technological developments. Satellite broadcasting and international trade policies favor deregulation and privatization. This has increased market penetration by foreign companies (Crane, 2002). Moreover, it is very important to say that many countries haven't enacted much protectionist policies on the internet. If there are policies, it appears to be difficult to enforce them on international internet companies, that can freely disseminate their cultural products all over the world. To this day, this remains a problem for governments. However in the past, governments have succeeded in doing this for more traditional media like radio and television. This certainly applies to the current music industry, where national borders are only of minor significance (Wikstrom, 2009). Because this research is about YouTube, it can be assumed that policy won't be a very influential factor that determines the degree of internationalization on YouTube. The factor policy won't be included in this study.

Internet use

According to Moon et al., 2010, only a few studies have examined the influence of computer-communication technology as a determinant for musical exchange. 'Pervasive internet use has changed the way in which people consume music (Moon et al., 2010). Therefore, internet use can influence the exchange of music between countries. For this reason, Moon et al. (2010)

included the determinant 'Internet use' in their study on international music flows. They found that this determinant did indeed influence the exchange of music between countries. However, due to time limitations, this determinant wasn't included in the analysis.

Internet piracy

Internet piracy can also be a factor which influences musical exchange. 'The music recording industry has viewed unauthorized replication and the distribution of almost perfect copies of music via the internet as a serious threat to its revenues'(Chitrapu, 2005: 5) Producers of domestic recordings are more likely to lose market share due to piracy. When it comes to the type of repertoire that is being pirated, Liang (1986) argues that it is the most popular repertoire that is likely to be pirated since pirates would not want to invest money in promoting recordings. Although he does not present evidence of any kind, he posits that music produced by international stars tend to be pirated because of their popularity. When the market is flooded with cheap pirated versions of famous international recordings, domestic recordings lose out in terms of price competition. This reduces revenues to domestic producers thereby paving the way for domination by international producers (Laing, 1986). Silva and Ramello (2000) take a slightly different look at this mechanism. They argue that piracy negatively effects the domestic music industry, by creating a homogenous taste for international taste. However, Chitrapu (2005) proved in her study, that piracy level within a country had a positive and significant effect on domestic music market share. She showed that an increase in the piracy rate actually accompanied an increase in domestic market share. 'Piracy appears to affect imported repertoire more than domestic repertoire.'(Chitrapu, 2005). Although internet piracy is an interesting factor that could influence musical exchange between countries, in this research I won't test this factor due to time limitations.

Variations in national media systems

National media systems can also have an effect on global cultural flows. Biltereyst (1992) showed, in an analysis of the circulation, consumption and popularity of fiction in small European countries, that commercialized media systems are often associated with stronger reliance on programs from large multinational media corporations from the Anglo-Saxon world, more specifically the US (Biltereyst, 1992). National media systems with more public broadcasting offer more differentiated programming, with programs from a various nations. However, a study by Waterman (1993), on the trade patterns in television programs in the UK, France, West Germany, Italy and Japan, showed that countries with a higher commercial video media infrastructure have a higher domestic television market share. In a study of the

television program imports of nine Asian countries, Waterman & Rogers (1994) found similar results. For example, the media liberalizations in South Korea in the 1990s has partly enabled the Korean Wave to happen (Ryoo, 2009). However this country characteristic won't be included in the analysis of this research, because it will be too difficult to find encompassing data about media systems of all countries for which we will analyze the music video charts. Although the factor of national media systems has to be taken into account in the exchange of popular music between countries, this factor won't be included as this won't be feasible for this research.

3.2   Individual artist determinants

In this section, the individual artist determinants will be discussed. These determinants are the characteristics of the artist that can influence the artist's success abroad.

Performance language of the artist

The performance language of an artist can as well influence the success of an artist abroad. Language was already mentioned as a country characteristic factor, but it can also be individual artist factor. Verboord & Brandellero (2013) found that the language of a song can play a mediating factor. They found that artists that sing in the same language as the official language of the destination country, have better chances of becoming successful in the destination country. The same outcome is expected for this research. What also counts, is the more people speak the language of the song, the higher the chances are of foreign success of the song in general. Therefore, English is the most advantageous, followed by German, French and Italian (Verboord & Brandellero, 2013). Not surprisingly, English has become the most sung language in every country. Although France is the exception here, as there were strong fluctuations in this country. Moreover, English-speaking countries don't listen to other languages then English (Verboord & Brandellero, 2013). Because language is so important in acquiring foreign success, many K-pop groups have learned to sing and perform in multiple languages. For example, songs by the girl band *Girls' Generation* are released in Korean, Japanese and English (Wikipedia, 2013).

TV talent show participation

Another individual artist determinant is TV talent show participation. Television formats like *Pop Idol* or *The Voice* are now broadcasted as local versions in almost every country. Due to these programs, countries generate their own national pop stars. Verboord & Brandellero (2013) demonstrated that these stars are mainly successful in their home countries, and are

less likely to be found in foreign music charts. Therefore, it can be expected that artists that participated in such programs are found in their home countries and that these artists make music video charts more domestically orientated.

Star power

Another individual artist determinant that can influence exchange of music between countries is star power. This means that the previous success of an artist can help current success of the artist (Verboord & Brandellero, 2013). This is especially true for artists from the US and the UK, as these are the countries, where in the last decades the most pop stars originate from (Negus, 1993). This influence of this determinant was also found by Verboord & Brandellero (2013). Nevertheless, I won't include this factor, as it will be too time consuming to find out whether each artist that is included in a music video chart, has had previous musical success.

3.3   YouTube's content agreements

Considering that this research is about music video charts on YouTube, it is important to know how these charts are being constructed by YouTube, because this determines the composition of every video chart. On its website, YouTube (2013) states that the video charts are automatically generated by using algorithms to collect trending video's and popular video's. Trending videos are the videos that are most searched by users and popular videos are the video's that are most played on YouTube. Thus, a videos, that falls within the category 'music', and becomes very popular on YouTube is included in the music video chart. However, the music videos charts differ across countries. It can be assumed that YouTube generates these national differences, by looking at what is popular amongst the users of a particular country. So, when many Dutch YouTube users play a video, that falls into the category 'music', the video will be included in the Dutch music video charts, but not necessarily in a music video chart of another country.

Yet, it could well be that other determinants also influence the construction of video music charts on YouTube. Factors that are unrelated to trending and popularity. Wikström (2009) argues that media conglomerates, which are the rights holders of music, do everything in their power to regain the control over the promotion and distribution of their music. This is important to them, as their main source of revenue, selling records, has diminished since the 2000s, due to free (but illegal) internet services that offer music (Wikström, 2009). To cope with this, media conglomerates have turned to other options to generate revenue of their music. Media affiliations and partnerships of the media conglomerates need to be directly profitable, rather than just promotional or cross-promotional opportunities for their music.

One way to realize this, is by creating content agreements with YouTube. Media conglomerates provide their music videos to YouTube and in return they get a share of the revenue that is indirectly generated through that video. This revenue can come from advertising alongside the video and from paid downloads via third-party online stores like iTunes, which are advertised alongside the music videos. But also through sponsorship, cross-promotion, product placement and other synergistic partnerships (Edmond, 2012). Because of these practices, it could be that videos of artists that are signed by media conglomerates which have agreements or partnerships with YouTube, are given more visibility on YouTube compared to music videos from artists that aren't affiliated to a media conglomerate that has a partnerships with YouTube. As a consequence, these artists pop up more often in search query's or recommended video lists on YouTube. Consequently, these videos get more views, become more popular, and enter the music video charts. Because of these practices, it is possible that this makes the composition of YouTube's music video charts not a democratic process. One of these companies that has content agreements with YouTube, is a company called *Vevo*. Vevo was launched as a joint venture of two majors (Sony Music Entertainment and Universal Music Group) and the Abu Dhabi Media company in partnership with Google/YouTube. Edmond (2012) has called companies like Vevo 'syndication hubs'. The other major record company, Warner Music Group, has signed a deal with Hulu, another syndication hub incorporating NBC, FOX and Disney/ABC. Vevo is the exclusive distributor of music, that is managed and owned by the two majors, on YouTube and other video sharing sites (Edmond, 2012). Vevo provides viewers with free online music, like YouTube does. However, it gives the majors more control over their content and the possible income generated from it. With Vevo, they can sell advertising around their content. The recent activities of the majors demonstrate a much greater emphasis on generating revenue from music videos on YouTube and on using them as the basis for developing new income streams (Edmond, 2012). Therefore, it is possible, that when Vevo provides YouTube with official videos of their artists, YouTube in exchange gives these Vevo videos more visibility on its website. Consequently, Vevo videos become the most popular and enter the charts.

Vevo only provides music videos of three majors (Sony Music Entertainment, Universal Music Group and EMI) on YouTube. The majors, and therefore Vevo, have a somewhat lower share of music market in Asia then in North America and Europe (IFPI 2004b in Wikström, 2009). Therefore it can be expected that Vevo music videos will be more apparent in Western European music video charts then (South-)East Asian music video charts. And when keeping in mind that the majors favor UK and US artists above artists from other

countries (Negus, 1993), it can be expected that most videos uploaded by Vevo are British or American. Finally, it is important to underline that Vevo is not the only company that has content agreements with YouTube. It could well be that we find videos uploaded by similar companies in the Asian music video charts. Therefore, it will be analyzed how many videos in the music video charts are uploaded by such media companies.

3.4 Transnational practices in the European Recording Industry

Another determinant that can influence cultural exchange are transnational practices within the recording industry. This factor strongly relates to the factor centrality, that has been discussed above. Although this is an influential factor, it won't be included in this research. Yet, it is important to discuss this factor, as it can influence the cross-national exchange of pop music. Negus (1993) argues that people working within the major record companies, have helped create an unequal exchange of popular music across countries. This is due to the way in which locally produced music is deprioritized, in favor of material produced by artists from the US and the UK. These industry practices have become deeply embedded in the relations between record companies and label divisions throughout the world, and is decisively informing the way in which pan European policies are being introduced. This has helped create a dominance of Anglo-American repertoire around the world, and the promotional techniques from models developed in the UK and the US. Thus, this has provided a series of opportunities for successful British and American artists to generate additional income through retail sales, performances and copyright revenue. At the same time, these practices, has severely restricted the opportunities of local non UK and US artists. These practices could have an effect on the popularity of UK and US artist and non- UK and US artists within a certain country. UK and US artists will be more promoted in countries by music labels, while non-UK and US artist will be poorly promoted. Subsequently this can affect the general popularity of an artist within a country. This will also affect the artist's popularity on YouTube and therefore affect the composition of national music video charts on YouTube. Although transnational practices in the recording industry could influence the exchange of pop music between countries, this factor won't be included in our analyses. It will not be feasible to do interviews with people working within the industry to expose such practices. Besides that, it will be difficult to make such industry practices statistically measurable.

4. Method

As stated before, YouTube multiple country video charts were analyzed for this research. First, I will explain how national music video charts can be found on YouTube. When you visit the webpage of YouTube, the site gives you the possibility to modify location settings, at the bottom of their homepage. This means the user of the website can select a country on the website and the website will be adjusted to the local version accordingly. Consequently, YouTube selects content that is most viewed and currently trending in that specific country. Next, YouTube gives us the possibility to select the music section on their homepage, in the left upper corner. When this section is selected, YouTube shows nine music chart with each a different topic/genre. The first chart in the music section is called 'Top Tracks'. The second charts is called 'Trending'. These two video charts were analyzed for this research. When one of these two charts is selected, YouTube shows us a chart with 9 music videos, ranked from no. 1 to no. 9. These videos are selected by YouTube as being most popular or most trending within the selected country. It is important to explain why not only the 'Top Track' charts were analyzed. After coding the first 'Top Tracks' on 15 October, I noticed that that the videos within the 'Top Track' charts, changed very slowly. I had to wait a month before the old videos within the 'Top Track' charts had been replaced by new videos. So, after coding the 'Top Track' charts again on 13 November, I decided I didn't want to wait another month to see if the 'Top Track' charts had changed and then code them for the third time. For this reason, I decided to code the 'Trending' charts one time, instead of the 'Top Tracks' charts for the third time. On 19 November, the 'Trending' charts were collected of the selected countries. Thus for each country, two 'Top Track' charts were coded and one 'Trending' chart, acquiring 27 videos per country. As fifteen countries were analyzed, this generated a total of 405 coded videos. In the next section I will discuss which countries were analyzed.

Sample countries

As has been repeated before, only a number of countries were analyzed for this study. A selection had to be made for which destination countries to include. The choice was made to research the countries within the West-European and (South-)East Asian region for the following reasons. These two regions seemed the most interesting because they represent two very different cultural areas. Within these regions, some countries are very international orientated, while others have a very strong local cultures. The North American region didn't seem suitable to include. First, YouTube doesn't have a local US version. Second, results from previous research indicate that the North American region is a center of cultural

production and shows almost no international cultural orientation (Janssen et al., 2008). This makes that region less interesting for cultural globalization research. On the other hand (South-)East Asia and Europe are regions that are expectantly importing much US popular music, as they can both be accounted to the cultural sub-periphery. This also makes a comparison between these two regions more interesting.

Another criterion was availability. YouTube doesn't offer a local version of the website in every country. Music video charts for these countries are thus unavailable. Some (South-)East Asian countries don't have localized versions of YouTube, or these countries have no access to YouTube at all. Therefore, in this region the following countries are excluded from our sample: North Korea, China (mainland), Vietnam and Thailand. The countries that are included within this region will be: Japan, South Korea, Taiwan, Hong Kong, Philippines, Malaysia, Singapore and Indonesia.

YouTube has created a localized version for almost all Western European countries. However, Western Europe contains many countries. It wasn't possible to include all of them. A group of countries was selected for a combination of reasons. First, the choice was made to select countries that differ in terms of music production, population size and language. By including countries that differ from one another, we will be able to draw conclusions on how the explanatory determinants, that have been introduced in the first chapters, can influence the globalized character of the music video charts. Moreover, the same European countries that are included in this research, have also been analyzed by Verboord & Brandellero (2013). Which makes a comparison between the two studies valuable. Therefore, music video charts from the following European countries were included: Norway, The United Kingdom, Germany, The Netherlands, Austria and Italy.

Overall trends of the video charts

The first research question aims examine the internationalization or globalization of the fifteen music video chats. By internationalization, I mean the trends in the degree, direction and diversity of international music videos within YouTube's national music video charts of European and (South-)East Asian countries. This was measured by looking at the artists that perform in the music videos. For this purpose a SPSS data file was created. In this data set I created a set of variables, whereby I collected information on the music videos. The first variable in the file indicated the nationality of the chart, in which the video appeared. Three variables were created to report (1) what the national origin is of the artist was, (2) what the

national origin is of the collaboration artist was, and (3) what the language was, in which the artist(s) performed. A codebook was created during the coding procedure (see Appendix 1). After coding the three variables for all the videos, I analyzed the three variables, using the frequencies and crosstabs option in SPSS.

Explanatory determinants of globalization

The second research question aims to answer which explanatory determinants can explain globalization of video music charts in European and (South-)East Asian countries. Not all the included explanatory determinants were tested in the same way. Most of them were analyzed, using multiple linear regression analysis with SPSS. *Table 1* clarifies which dependent variables were included in the correlation and regression analysis (See appendix 2). To execute these analyses a second country by country SPSS file was created to test these explanatory determinants. The dependent variable in this dataset was operationalized as the number of songs from every origin country within the chart of a destination country that we found in the video music charts. For instance the number of Taiwanese' songs (origin country) country within the Japanese charts (destination country) represented one case. I retrieved the data for this variable from a crosstabs table that was created with data from the previous SPSS file. This created a dependent variable with 465 cases. This is because 1 case represented a relationship between one destination country and one origin country (e.g. Japan-South Korea, Japan-Taiwan, etc.). As there were 15 destination countries and I found 31 origin countries (i.e. artist nationalities), this gave a 450 exchanges between different countries (15x31=465). Fifteen of these combinations, were combinations between the same destination and origin country (for instance: Japan-Japan). Therefore, these were excluded from the sample, generating a dependent variable with 450 cases.

As has been stated before, the explanatory determinants can be classified into three groups, destination determinants, origin determinants and setting determinants. (See *Table 1* in Appendix 2) The following destination determinants were transformed into independent variables: centrality, population size, GDP, GDP per capita. As there were only 15 destination countries (i.e. video music charts), these variables consisted of just 15 cases. The origin determinants where also transformed into independent variables were: centrality, population size, GDP, GDP per capita. As there were 31 origin countries (i.e. video music charts), this variables consisted of 31 cases. The setting determinants that were transformed into dependent variables were: cultural proximity, geographical proximity and language tie. As

each cases of these variables represents a relationship between one destination country and one origin country this variables consisted of 450 cases.

The data of the above discussed variables were retrieved from a range of sources. The factor 'centrality' was retrieved from the *Table 2* (See appendix 3). This table comes from a IFPI global music market report. The table shows the digital global trade revenues of music per country. The third column of the table represents the percentage of digital music revenue per country, of the total global digital music market. This last column was used to measure the centrality of each destination and origin country. This table seemed most fit to measure centrality, as it shows in which countries the most digital music revenue is generated. This table represents digital revenues, which made it even more suitable for predicting the cross-national exchange of music on YouTube, as YouTube is also part of this digital music market. The variable 'size' was retrieved, using the internet databanks of the World Bank. So I collected the population size of all destination and origin countries. The variable 'prosperity' was measured, by looking up the GDP per capita of the destination countries. I also added a variable that measured GDP. The GDP per capita and GDP information was also be found on the internet databanks of the World Bank. Also, I collected the GDP per capita and GDP for both destination and origin countries. The variable 'cultural proximity' was measured in a reversed way as cultural distance. This was done using Hofstede's (2013) cultural dimensions, which provide indexes for how cultural values differ across various countries. These cultural dimensions of countries were retrieved from the website of the Hofstede Center. I used four cultural dimensions that Hofstede (2013) distinguishes, namely: power distance, masculinity, individualism and uncertainty avoidance. I calculated for each dimension the difference between the index scores of origin and destination country. The mean difference is used as my variable: the larger the difference, the more cultural distance. Countries that were absent from the data were imputed by using the scores of neighboring countries. The variable 'geographical proximity' was measured by calculating the distance between the capitals of the destination and origin countries, using the website Timeanddate.com. The variable language tie was measured by looking up if there is a language tie between destination and origin country. A language tie is recorded when the origin shares an official language with the destination country. This country information will be retrieved, using Wikipedia.com. All this collected data for the independent variables was collected in the SPSS data file. With the correlation and linear regression option in SPSS, the relative influence of these variables was established.

The other explanatory determinants weren't included in the linear regression analysis. These determinants were also measured with the first SPSS data file that has been introduced before (see codebook of Appendix 1). The explanatory determinant 'Performance language of the artist' was measured, by analyzing the language of the music videos. This determinant was analyzed using the data that already had been collected for discovering the trends in language of music videos. To measure the determinant 'TV talent show participation' an extra variable was created in the first SPSS data file, that counted, whether an artist of a music video, did or not have a history of TV Talent show participation. The variable 'YouTube content agreements' was measured by creating a variable in the first SPSS data file that measured which video were by Vevo and which weren't. The influence of these factors were analyzed with the frequencies and crosstabs option on SPSS statistics.

Coding procedure

For the first SPSS file, data had to be collected and coded from YouTube (see codebook Appendix 1). It is important to note that the video charts of all countries had to be collected on the same day. This is because a country's video chart can change everyday. The comparison between country charts would have been less relevant if they were coded on different days. Coding on the same day would make the comparison between the charts most valuable. However, because coding all fifteen charts would take too much time to finish in one day, it was decided to code each music video within a chart in two stages. In the first stage, only the first four variables of the codebook were coded. A random day was picked to code this first stage. The remaining variables of the videos were obtained in the second stage. These are variables 5 to 13 of the codebook. It was possible to code these variables at a later date, as these variables aren't affected by time. When coding the second stage of the video, the url of a video that was collected in the first stage, was used retrieve the video and code the remaining variables.

Comparison with Verboord & Brandellero (2013) offline charts

As stated earlier, the third research question aimed to find out the differences and similarities in globalization between music video charts and traditional pop music single charts. Therefore, the data of this research was compared with the data of the study by Verboord & Brandellero (2013). However, as stated before, there were a few limitations of this comparison between the two studies. First, Verboord & Brandellero (2013) have only focused on European countries. To coop with this limitation, only the findings in the Western European charts, on the overall trends of internationalization, were compared to Verboord &

Brandellero's (2013) findings. Unfortunately, this wasn't possible for the analyses of the explanatory determinants. Here, both regions (Western Europe and (South-)East Asia) were included in the analyses. Therefore, this study shows the influence of these determinants in two regions, while Verboord & Brandellero (2013) have only shown the influence of these determinants in one region (for this limitation see chapter 7). Another problem was, that the study by Verboord & Brandellero was over a the period 1960-2010, while this study solely focusses on contemporary music charts online. To solve this problem, only the findings of Verboord & Brandellero (2013), on the most recent charts were compared to the findings of this research. The most recent charts they studied were from 2010.

5. Results: overall trends

The three coding sessions generated 404 videos. This number was expected to be 405, but in the third South Korean chart, there were for some reason only eight videos, instead of the usual nine. Moreover, seven videos within the charts, didn't have anything to do with music. A possible explanation, why they were included in the charts, is that the uploader of the video has given the video a 'music' tag or keyword. Then, YouTube automatically assigns this video as a music video. These videos were excluded from the sample. In some videos, music artists appeared, but weren't music videos. The choice was made to include these videos in our sample, as musical artists appeared in these videos, which made these videos valuable enough. This gave me a total 397 useful music videos (N=397).

Views

One variable was created to code the amount of views for each video. This wasn't required for the research, but I decided to include this variable. It gives an interesting view of how many people actually watch these videos, and this says something about the popularity of YouTube music videos. The mean of the amount of views was just below 40 million (see *Figure 1*). This underlines the large scale on which YouTube's most popular music videos are being watched worldwide. It affirms the importance of YouTube as disseminator of music in the countries included in this sample. The standard deviation is approximately 74 million. This means there is an enormous difference in views between the music videos that were found it the charts**.** Videos of American artists have an average of approximately 104 million views, while all the other countries have an average of lower than 70 million views (see *Figure 2*). Thus, it can be concluded that videos from American artists are the most watched videos worldwide on YouTube. However, this amount of views doesn't say anything about where these views come from; the high amount of views of US videos may well be caused by the high number of Americas users of YouTube in general.
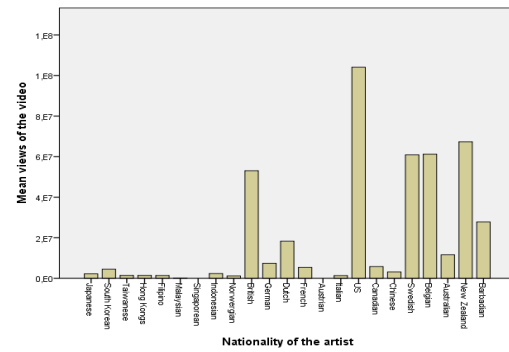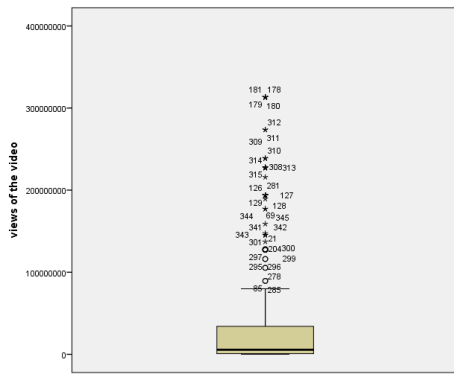
Figure 1: Distribution of the amount of views of the videos   *Figure 2: Amount of views of the videos per country*

Number of songs

The sample gave 187 unique songs, but the number of unique music music videos was higher. To make this clear, sometimes the song would appear not only in the official video clip of the song but also in a user created lyric version of the song. Some songs appeared multiple times in the same country chart and some songs appeared in multiple country charts. *Table 3* shows the most occurring songs of the sample. Of these 187 songs, there were 43 songs that entered more than one country chart. This shows how much overlap there is between music video charts between countries on YouTube.

Table 3. Most occurring songs within the video charts

Song	Artist	Nationality	Times of appearance within charts
Roar	Katy Perry	USA	23
Wrecking Ball	Miley Cyrus	USA	21
Ringa Linga Dance Performance	Taeyang	South Korea	12
My oh my	Girls' Generation	South Korea	11
What Now	Rihanna	USA	10
"Talk Dirty"	Jason Derulo	USA	8
RINGA LINGA	Taeyang	South Korea	7
The Monster	Eminem ft. Rihanna	USA	7
Burn	Ellie Goulding	UK	7
Royals	Lorde	New Zealand	6
Survival	Eminem	USA	6
Papaoutai	Stromae	Belgium	6
Hard Out Here	Lily Allen	UK	6
We Can't Stop	Miley Cirus	USA	5
Animals	Martin Garrix	NL	5

La La La	Naughty Boy ft. Sam smith	UK	5
Pentatonix	Daft Punk	France	5
Pour It Up (Explicit)	Rihanna	Barbados	5
Story of My Life	One Direction	UK	5
Fortune Cookie	AKB48	Japan	5

Number of artists

The sample contained 148 different artists. With a total of 397 videos, this means that many artists appear in a chart multiple times or appear in multiple charts (see *Table 4*).

Table 4. Most occurring artists within the video charts

Artist	Nationality	Amount of times within charts
Miley Cyrus	USA	32
Katy Perry	USA	25
Taeyang	South Korea	22
Girls' Generation	South Korea	12
Rihanna	USA	16
Eminem	USA	15
Girls' Generation	South Korea	12

Internationalization

From *Table 5* it becomes clear that the YouTube video music charts are in general very international. Almost 70 per cent of the music videos came from foreign artists. (South-)East Asian region (60,67%) were less internationally orientated then the charts of the Western European region (78,5%). When looking at the country charts of (South-)East Asia individually, it shows that there are major differences between them in terms of internationalization. A striking observation was the domestic orientation of the most Northern Asian countries. The Korean charts had no single foreign artist, and the Japanese and Taiwanese charts only consisted 26,9 % foreign music. This is a considerable difference with the other (South-)East Asian & Western European country charts, which all had a degree of internationalization that was higher than 59.3%. In the Western European charts, similar trends of internationalization are observed as in the study of Verboord & Brandellero (2013). As stated above, Western European video music charts were very international (78,5%). In the study of Verboord and Brandellero (2013) the degree of internationalization was a little less (73,6%). As well as in Verboord & Brandellero's (2013) single music charts, Austria was

the most international. Also in this research France, the UK and Italy were considerably less international then Austria, Germany and Norway. However, there is also a difference between the two studies. The Netherlands is less international in this research (74,1%) compared to the research of Verboord & Brandellero (2013), where the country was very international (89,7%).

Table 5. The degree of internationalization of the video charts per region and per country

Internationalization of YouTube's music video charts(% of total amount of videos)		
region/country	Domestic	International
SE Asian region & W European region	30,1%	69,1%
(South-)East Asian region	39,33 %	60,66%
Western European region	21,5%	78,5%
Japan	73,1%	26.9%
South Korea	100%	0%
Taiwan	73,1%	26,9%
Hong Kong	29,6%	70,4%
Philippines	37%	63%
Malaysia	3,8%	96,2 %
Singapore	0%	100 %
Indonesia	40,7%	59,3%
Norway	16%	84%
UK	22,2%	77,8%
Germany	11,1%	88,9%
Netherlands	25,9%	74,1%
France	48,1	59,3%
Austria	0%	100%
Italy	33,3%	66,7%

National origin of the artists

Figure 3 shows that there were 31 different artist nationalities in the video charts (see pie chart below). Some nationalities were found numerous times, like the US (111 times), South Korea (70 times) and the UK (31 times). Some nationalities were exceptional and appeared just once, like Poland, Lithuania, Romania, Canada, Dominican Republic, Chili, Brazil, Australia.
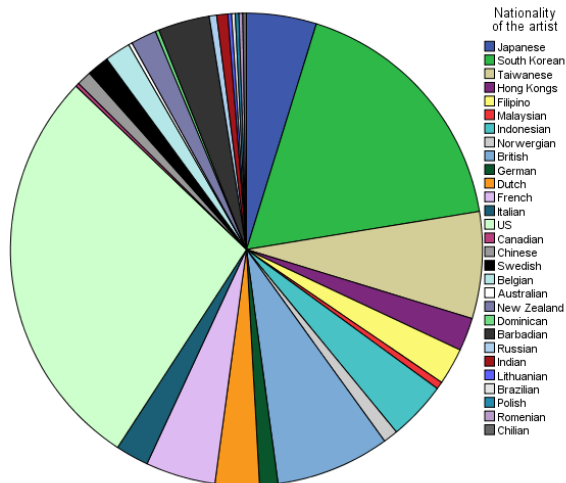
Figure 3. National origin of the artists within the charts of the destination countries.

Table 6 shows the national origin of foreign music videos per region in percentages. This table shows there are quite some differences between the charts of (South-)East Asia and those of Western Europe. One of the hypotheses about regional trends, was that in the music videos charts of (South-)East Asian destination countries, artist would be predominantly from the US, Japan and South-Korea. This assumption was made, because the US is traditionally the most central country of pop music in the world. South Korea and Japan are claimed to be a regional centers of pop music in Asia. For this reason, one would expect many artists from these countries within the (South-)East Asian charts. However, this assumption was not corroborated. *Table 6* shows that in the (South-)East Asian charts, most foreign music videos came from South Korean artists (23,7 %), followed by artists from the US (17%). This part of the hypothesis was correct. However zero per cent of the foreign artists were from Japan, which means that artists from the Japan aren't popular in this region. Thus, it can be concluded that on YouTube in (South-)East Asian countries, South Korean and the American artists are the most popular.

Another expectation was that that the music charts of Western European destination countries, would mainly consist of artists from the US and UK. This assumption was made because previous research has shown that these countries are the centers of pop music for the European region (Negus, 1993). *Table 6* corroborates this hypothesis. As expected the US is significantly more dominant(40,3 %) then the UK(13,8%) in this region.

38

Table 6. Percentage of national origin of artists, within the charts of destination countries per region

national origin of foreign music videos per destination region*				
Origin country	**(South-)East Asian region**		**Origin country**	**Western European region**
South Korea	23,7%		USA	40,3%
USA	17%		UK	13,8%
Taiwan	5,4%		Barbados	4,8%**
Indonesia	2,7%		Belgium	3,8%***
Barbados	1,9%**		Sweden	3,2%
France	1,9%		Netherlands	3,1%
China	1,9%		New Zealand	2,15%****
UK	1,4%		France	1,26%

*I excluded the videos by artists that appeared in charts of their own countries, as these are domestic videos. For instance, South Korean videos that appeared in the South Korean charts were excluded.
**The Barbadian artist Rihanna is single-handedly responsible for the presence of Barbados within this table.
*** The Belgian artist Stromae is single-handedly responsible for the presence of Belgium within this table.
**** The New Zealand artist Lorde is single-handedly responsible for the presence of New Zealand within this table.

National origin collaboration artists

17,3 % of all videos were collaboration songs. Of these, 12,8 % were domestic collaborations, 4,5 % and were international collaborations. In my sample, I found no collaborations with more than two nationalities. Rihanna appeared the most as a collaboration artist (7 times). This was due to the song *The Monster* by Eminem ft. Rihanna, which appeared seven times in the charts. The most collaborations, were by American artists (see *Figure 4)*. However this is not surprising, as the most music videos of our sample were by American artists (28%). Relatively, Western artists had more collaborations (30,2%) then (South-)East Asian artists (7,5%). No conclusions can be drawn about the differences of collaborations between origin countries, because the sample was too small. For instance, Swedish music videos in the sample, were all collaboration performances, because there were only two unique videos by Swedish artists in the sample.
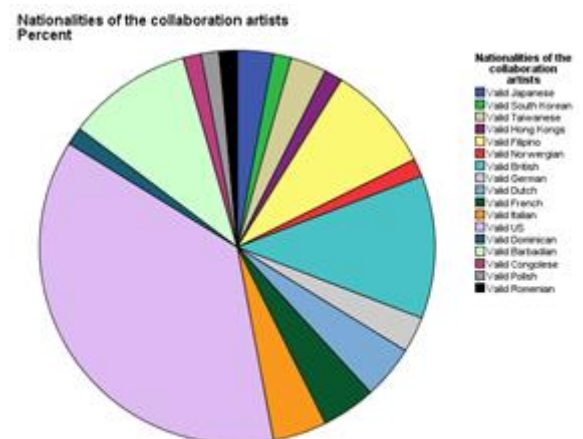

Figure 4. Distribution of the National origins of collaboration artists within the video charts of destination countries

Language of the artists

Only two videos out of the 397 had no vocals. This gives an idea of the importance of vocals international pop music. Almost 47 % of all the videos were sung in the English language. This emphasizes the importance of this language within the pop music genre in general. These English songs were for 86,6% sung by artists from English speaking nations: US (60%), UK (16,1%), Barbados (7,5%), New Zealand (3,8%). The remainder of the English sung videos were predominantly from Western European artists (11,8%): NL (4,3%), Sweden (3,2%), France (2,7%), Germany (1,1%). The sample indicated that English was the most sung language by European artists next to their own language. Artists from NL and Sweden actually performed more often in English then their native language. Although songs by Asian artists, were rarely sung in English, artist from South Korea do use many English words in their songs. This was especially true for the music videos by Korean artists, as 72,9% of the lyrics of these videos had some English words in them. This means that the vocals were mainly in Korean, but the chorus/title of the songs were quite often in English. Some Japanese artists also sometimes use English words in their songs, but much less then Korean artists, 31% of the Japanese artist videos had English words

24,2 % of the videos in the South (-East) Asian charts were in English. Looking at *Table 7*, it becomes clear that in some (South-)East Asian charts, the domestic official language is the most sung language, while in some country charts English is the most present. The Western European charts give a different image. 72,6% of the music videos in the European charts were in English, compared to 79,2% in Verboord & Brandellero' (2013) research for the year 2010. All the European charts were dominated by English lyrics except for the France chart, which was dominated by French lyrics. This differs from the findings of Verboord & Brandellero (2013), they found that English was the most sung language in all the countries in 2010, including France. However, Verboord & Brandellero (2013) comment that over their whole time period (1960-2010), strong fluctuations were observed for France. For instance, in 2005, only 26,3% of all song in the French charts were in English. Besides that, Verboord & Brandellero (2013) also found that English speaking countries don't listen to other languages then English. This wasn't the case in my sample. In the UK charts we found a few songs that were sung in different languages.

Table 7. Most sung language within the charts of the destination countries

| Destination country	Most sung language within chart
Japan	Japanese (76,9%)
South Korea	Korean (96%)
Taiwan	Mandarin (84,6%)
Hong Kong	Mandarin/Cantonese (59,3%)
Philippines	English (55,6%)
Malaysia	English (30,8%)
Singapore	English (63%)
Indonesia	Indonesian (40,7%)
Norway	English (80%)
UK	English (85,2%)
Germany	English (77,8%)
Netherlands	English (74,1%)
France	French (59,3%)
Austria	English (88,5%)
Italy	English (63%)

6. Results: explanatory determinants of globalization

In this chapter I will discuss the outcomes of the explanatory determinants for the exchange of music between countries. In Appendix 4 *Table 8.1* shows the correlation matrix and *Table 8.2* shows the results of the regression analysis.
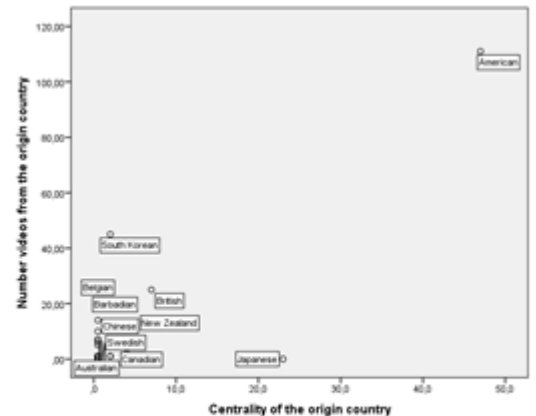
Centrality

In the previous chapter, I already showed which countries had central positions in the charts of the (South-)East Asian and Western European. However, as has been discussed in my theoretical framework, centrality can also be explanatory determinant in the exchange of pop music between countries. Centrality as a determinant was measured for destination countries and for origin countries (This was also done for the determinants population size, GDP and GDP per capita). The influence of the determinant centrality of destination countries, has been tested with a linear regression analysis. As has becomes clear from the correlation matrix, there is no significant correlation between the way I measured centrality of a destination countries (measured as the digital revenue of record sales), and the number of foreign music videos within a destination country chart (r (15) = -0,046 p< 0,164). Moreover, in all five regression models centrality of destination countries was insignificant (see *Table 8.2*) This becomes more clear, by looking at the *Scatterplot 1* A very central country like Japan isn't more domestically orientated, then a less central country like South Korea. Also, a country like Taiwan is not central in pop music production worldwide, but is very domestically orientated. Thus, a destination country that has a central position in the production of music, doesn't necessarily have a more domestically orientated country chart. This corresponds with the findings of Verboord & Brandellero (2013), that showed that destination countries that take a central position in music production, are not more difficult to enter than less central countries. However, the outcome of this research can also be explained by the small number of destination countries in my sample (N=15). If the sample would've been larger the correlation coefficient might have significant.
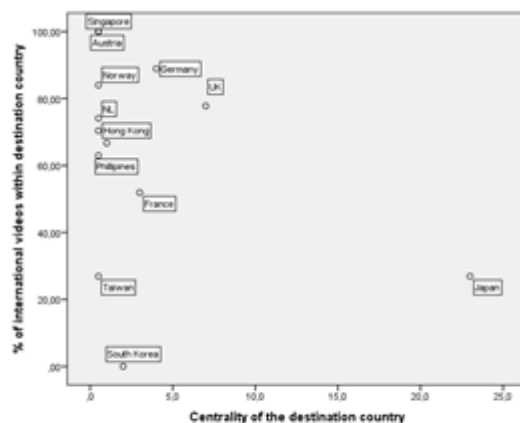
Scatterplot 1. % of international videos wihin destination countries and centrality of destination countries.

The determinant centrality of the origin country was also tested. There was a strong correlation between the centrality of origin country (measured as digital revenue of record sales) and the number of times artists from these countries appear in the charts $(r(32) = 0,598, p<0,01)$. This strong correlation remains when controlling for other variables, as the regression analysis showed (*Table 8.2*). The coefficient of centrality of origin was positive and significant in predicting the number of songs from origin countries $(r(31) = 0,456, p<0,01)$. In all regression models this determinant had a strong effect and was significant. When looking at *Scatterplot* 2 it shows that especially for the US, it's very central position clearly helps entering video charts abroad. This outcome corresponds with the research by Verboord & Brandellero (2013), were the effect of centrality of origin country was also very strong.

Scatterplot 2. Number of videos from origin countries and centrality of origin countries.

Population size

The correlation matrix shows that there is no significant correlation between the population size of destination country and the number of foreign music videos within a destination country chart $(r (15) = -0,035\ p< 0,233)$. Moreover, in all regression models this determinant was insignificant (*Table 8.2*). Therefore, the hypothesis that music video charts from destination countries with large populations will be more domestically orientated then destination countries with smaller populations, can be rejected. This outcome differs from the research by Verboord & Brandellero's (2013) research on offline music charts, where the larger the population size of a destination country, the less accessible the country was for foreign artists. *Scatterplot 3* gives a good image of the insignificance of this determinant, as the countries are really scattered over the scatterplot. A country like South Korea, relatively, doesn't have a very large population size, but the charts of this country were for zero per cent international. A country like Indonesia has a very large population, but the chart of that country is quite international. However, I must not forget the limitation of the correlation I executed. The low significance of my
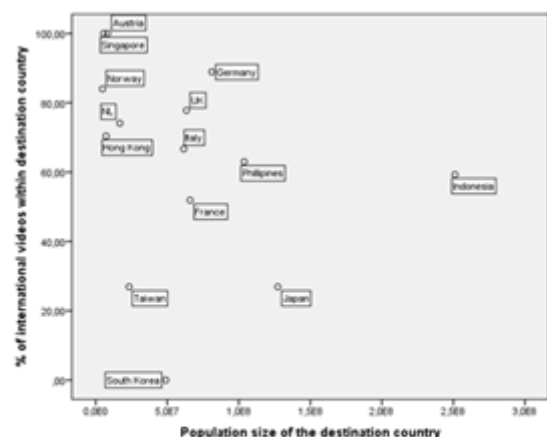
Scatterplot 3. % of international videos within destination countries and population size of destination countries.

correlation may be caused by the same limitation as the previous discussed factor centrality. The sample of destination countries is quite small to draw significant conclusion about the factor of population size.

The determinant population size of origin countries was also measured. There was no significant correlation found between the population size of origin countries and the amount of music videos from these countries ($r(31) = 0{,}051$ $p<0{,}140$). The regression analysis in *table 8.2* shows that in all models this determinant was insignificant. Except for Model 2, where the determinant cultural proximity was excluded from the regression analysis. Here population size of origin countries was significant ($r(31) = -0{,}139$ $p<0{,}025$). *Scatterplot 4* gives an image, why this determinant doesn't influence the charts. These results show that population size doesn't predict the number of music videos from origin countries. Artists from India and China have a very low presence in the charts, while they are from highly populated countries. This corresponds with the findings by Verboord & Brandellero (2013). They also found that population size of the country of origin does not influence one's chances of foreign success.
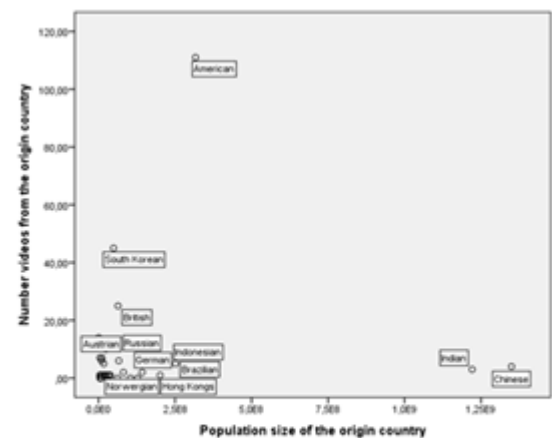
Scatterplot 4. Number of videos from origin countries and population size of origin countries.

GDP per Capita and GDP

GDP per capita measures the total market value of a country divided by its population size. GDP only measures the total market value of a country. Because these determinants both measure wealth they might interfere with one another in the regression analysis. For this reason I created multiple regression models in *Table 8.2* where these determinants were excluded from the analysis. In Model 3 GDP was excluded, In Model 4 GDP per Capita was excluded and in Model 5 GDP + Population size was excluded from the regression analysis. There was no significant correlation between the GDP per capita of destination countries and the internationalization of destination countries ($r(15)= 0{,}033$, $p<0{,}240$). In all the regression models (see *Table 8.2*) this determinant was insignificant. *Scatterplot 5* gives a good picture of this, as the countries are scattered over the whole scatterplot. These results contrasts with

Verboord & Brandellero's study (2013). They found that countries with a higher GDP per capita were more accessible to international music, in this study, this wasn't the case.

The effect of GDP per capita of origin countries was also measured. The correlation between GDP per capita of origin countries and the presence of artists from these origin countries in the charts was significant ($r(31)= 0,082$, $p<0,05$). *Scatterplot 6* shows, that this correlation can largely be explained due to the high GDP of the US and the high amount of US artists in the sample. In all regression models GDP per capita of origin countries was insignificant, except for Model 2 ($r(31)= - 0,085$, $p<0,05$). In this model, cultural distance was excluded. Nevertheless, it can be concluded that GDP per capita isn't significant in predicting success in foreign charts. These findings correspond with Verboord & Brandellero (2013), who found that after the 1980s, artists coming from more prosperous countries don't have an advantage in entering international charts.
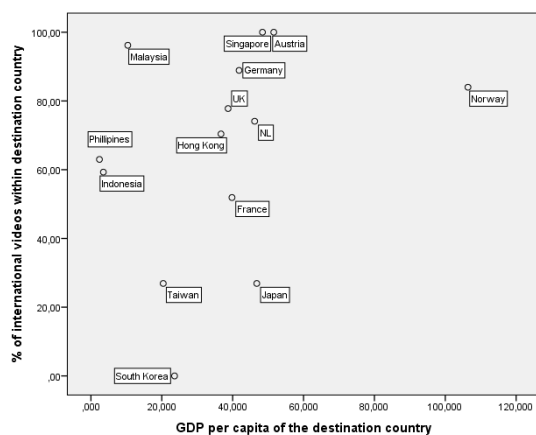
Scatterplot 5. % of international videos within destination countries and GDP per capita of destination countries
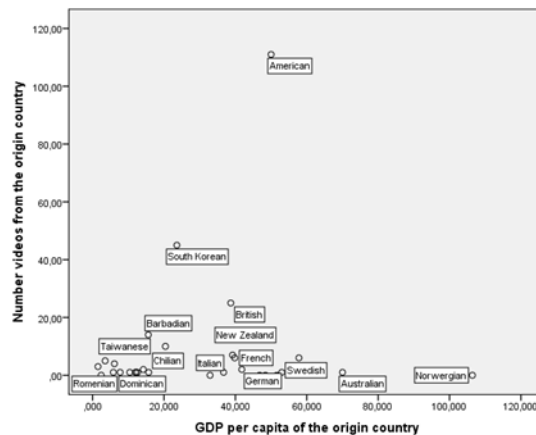
Scatterplot 6. Number of videos from origin countries and GDP per capita of origin countries.

The correlation matrix shows an insignificant negative correlation between GDP of a destination country and the number of foreign music videos within a destination country chart (GDP ($r(15) = -0,039$ $p< 0,203$). In all regression models this determinant was insignificant (see *Table 8.2*). An explanation, why there is no significant correlation is that there are some outliers in my sample (see *Scatterplot 7*). A country like South Korea is not a very rich country, but its chart is 100% domestically orientated, while a very rich country like Japan has a more internationally orientated charts then South Korea. But, also for this analysis, it must be in mind that the sample had only 15 countries. The sample of destination countries is quite small to draw significant conclusion about the factor of GDP.

The determinant GDP of origin countries was also measured. There was a strong correlation between GDP of origin countries and the number music videos from origin countries (r(31)= 0,541, p<0,01). However, in all the regression models (see *Table 8.2*) this determinant was insignificant, except for Model 2, where the determinant cultural distance was left out of the regression. Yet, these results show that GDP doesn't predict the success of origin countries in video charts. The strong correlation might be caused by the US (see *Scatterplot 8*). This country has a very high GDP and a very high presence in the charts, while all other countries have much lower GDP and a much lower presence in the charts.

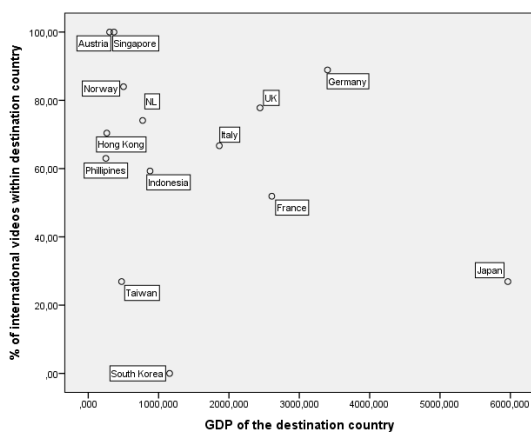*Scatterplot 7. % of international songs in destination countries and GDP of destination countries.*
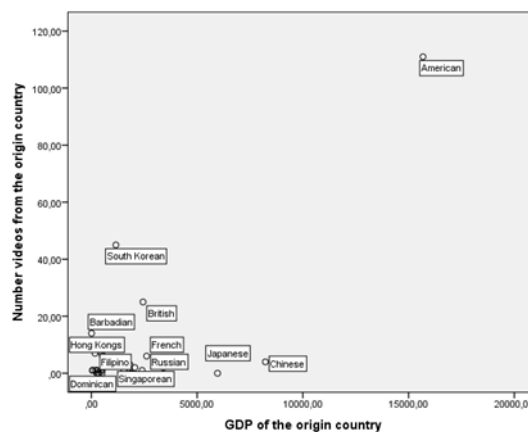
Scatterplot 8. Number of videos from origin countries and GDP of origin countries.

Cultural proximity

The correlation matrix shows there is a significant correlation between cultural distance between countries (measured as the total difference of cultural dimensions between destination and origin countries) and their exchange in music videos within charts (r(450) = -0,158 p< 0,01). This can also be observed in *Scatterplot 9*. The small negative correlation means that when the cultural distance between countries is higher, the exchange of music videos between those countries is slightly lower. In all created regression models (*see Table 8.2*), cultural distance is significant (p<0,01) and negative in predicting the success of foreign videos in destination country charts (Model 1= r(450) = -0,158 p< 0,01). So the models predict when there is an increase in cultural distance between destination countries and origin countries, there will be slight less exchange in music between destination and origin countries. Moreover, *table 4* already gave a strong indication of the influence of cultural proximity. The table shows that destination country charts of both regions are

dominated by songs from origin countries, that are culturally proximate to them. Thus, the hypothesis that: music videos from origin countries that are more culturally proximate to a destination country are more frequently present within the music video charts of that destination country, is corroborated. This corresponds with Verboord and Brandellero (2013) research on offline single music charts, as they also found that cultural proximity plays a role in the exchange of pop music between countries.
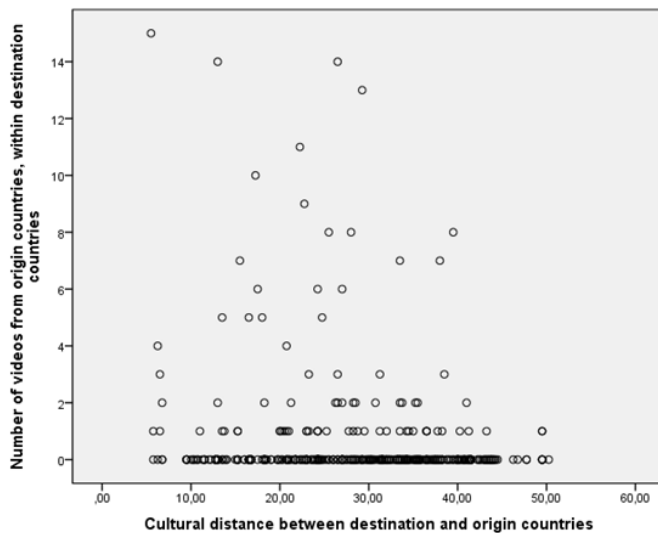
Scatterplot 9. The exchange of music between countries and their cultural distance to one another.

Geographical proximity

From the correlation matrix it can be observed that there is no significant correlation between the geographical distance between countries and the exchange in music videos between those countries ($r(450) = -0,070$, $p< 0,068$). Yet, this result is just above the significant level of $p=0,05$. So the outcome is almost significant. This outcomes of this determinant can also be observed in *Scatterplot 10.* Moreover, *Table 8.2* shows that geographical distance is actually significant in all regression models. (Model 1= $r(450) = -0,094$, $p< 0,016$). The effect of geographical distance becomes even stronger, when cultural proximity is left out of the regression analysis (Model 2 = $r(450) = -0,116$, $p< 0,003$). So the hypothesis that music videos from origin countries that are geographically more close to a destination country, will be more frequently occurring within the music video charts of that destination country, is supported in this study. Verboord & Brandellero (2013) also found the effect of geographical proximity. However, in their study, the effect of geographical proximity on the exchange of music between countries was stronger. Therefore, it can be argued that the cross-national exchange of music in YouTube charts is less influenced by geographical proximity then offline single music charts. Another explanation for these different outcomes is the large

amount videos from the US. I found many US videos in both (South-)East Asian charts and Western European charts. Because this country is geographically distant from both regions, but yet so often present in video music charts from this region, it is not surprising that geographical proximity only has a small effect on the exchange of pop music between countries.
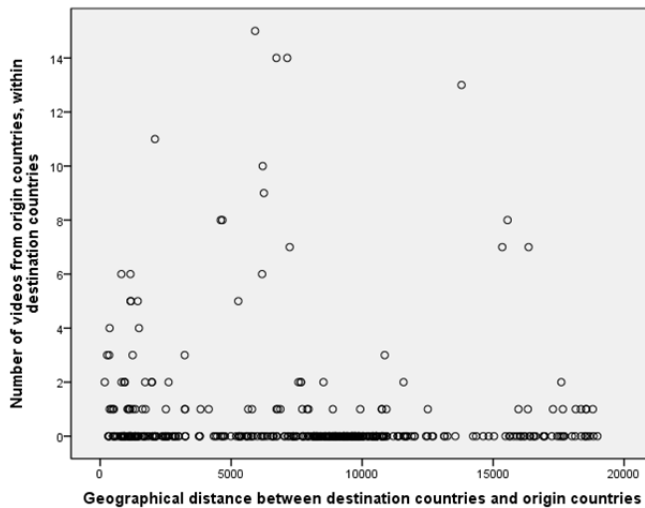
Scatterplot 10. The exchange of music between countries and their
geographical distance to one another.

Another expectation was that cultural proximity was of greater influence and geographical proximity was of lesser influence in this study, compared to the research of Verboord & Brandellero (2013). This hypothesis was based on a reasoning by Crane (2002). She claimed that in the digital age, the costs to promote and distribute popular music all over the world has diminished. Therefore, geographical proximity is becoming insignificant, as the digital age allows music to travel instantly and free around the globe. On the other hand cultural proximity is becoming more important, because of these declining costs in promotion and distribution, there is a larger supply of cultural products for audiences and audiences always prefer cultural products that are most culturally proximate to them. The outcomes support this argument. The influence of cultural proximity is higher for my digital charts than the single charts of Verboord & Brandellero (2013). The influence of geographical proximity wasn't found for my digital charts, while this effect was strong in Verboord & Brandellero's (2013) single charts.

Language tie

The correlation matrix shows a small positive correlation between countries that share a language and the musical exchange between those countries ($r(450) = 0,121$, $p < 0,01$). Also,

an independent samples t-test was executed to analyse the difference between the means of the two groups (group 1 = no language tie; group 2 = language tie). The t-test showed, when equal variances was assumed, that the difference between the two group was significant (r(450) T= -2,572 p<0,01).The t-test showed, when equal variances was not assumed, that the difference between the two group was not significant (r(450) T= -1,673 p<0,1). *Figure 5* shows the difference in means between the two groups. The presented regression Model 1 in *Table 8.2* shows that a language tie was positive (b=0,058) but was not significant (p<0,135). However, it was expected that there would be a strong correlation between the determinant language tie and the determinant cultural proximity, as they both measure culture. This was indeed the case (r(450) = -0,202, p< 0,01). So, when cultural proximity was left out of the regression analysis in Model 2, the effect of language tie was positive and significant (r(450) = 0,087, p< 0,05). My hypothesis was that music videos from origin countries that share a language with a destination country, will be more frequently represented within the music video charts, then music videos from origin countries. This hypothesis can be rejected. This contrasts with the findings of Verboord and Brandellero (2013) where language tie did have a clear effect. A possible explanation why the influence of language tie is not found, is the large amount of American and South Korean songs in my sample. The songs of these origin countries appear in many destination countries that don't have a language tie with the US and South Korea.
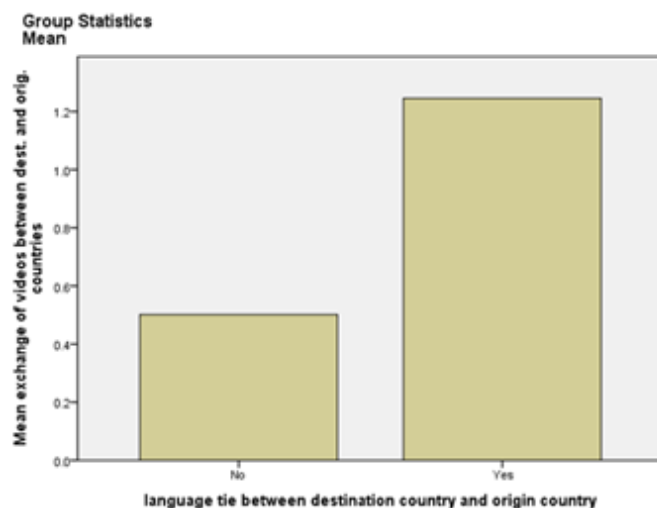
Figure 5. Mean exchange of music between countries without language tie and with language tie.

Language of the artist

Verboord & Brandellero (2013) found that language of a song can play a mediating factor. An artist that sings in the same language as the official language of the destination country, has a better chance of becoming successful in this country. I hypothesized the same outcome for this research. However, this hypothesis can be rejected, because in many charts the most foreign artists sung in foreign languages. The (South-)East Asian charts were dominated by music videos that were performed in Korean. This contrasts with the findings of Verboord & Brandellero (2013).

TV-talent show participation

8,1% of my sample were performed by artists that had participated in a TV talent show program. The success of these artists doesn't seem to be limited to their own national charts, many of them have also entered the music charts of foreign countries. For example, the British-Irish band *One Direction*. The band had participated in a British TV talent show program called *X-factor* in 2010. But now, the band has entered the charts of Singapore, The Netherlands, Norway and Italy. Thus, the hypothesis that TV-talent show programs are making music charts more domestic can be rejected, as many of these artists have success in foreign countries. This contrasts with the findings of Verboord & Brandellero (2013). They found that artists in these shows mainly targeted the home market, and were thus less likely to be found in foreign charts.

YouTube's content agreements

One variable was created to collect the names of the uploaders of the music videos. The purpose of this collection, was to find out how often music videos were uploaded by Vevo. Our sample showed that these Vevo music videos were uploaded by the artists own Vevo channel. The names of these channels are for the most part first the artist name en then VEVO. (e.g. AviciiOfficialVEVO and KatyPerryVEVO, DeJeugdVEVO). The assumption that many videos would be uploaded by Vevo is correct. 35,5 % of the videos were uploaded by Vevo channels. Moreover, the hypothesis was that most videos uploaded by Vevo, would be British or American artists. This was indeed the case. None of the Vevo videos were from Asian artists. Most Vevo videos were from western artists like the US and the UK, but also Barbados, because of Rihanna (see *Figure 6*). The hypothesis that music videos by Vevo would be more present in Western European music video charts (57,5%), compared to the

(South-)East Asian music video charts (16,1%) is corroborated as well. This not surprising, as the before discussed results have shown that the European charts are dominated by music videos of artists from Western countries, Barbados being the exception. There were also other uploaders, besides Vevo, that appeared several times. Some were other media companies that uploaded music videos of artists. For example: *Avexnetwork* and *warnermusicjapan* for Japan; *binmusictape*i for Taiwan; *SMTOWN, CJENMMUSIC* and *LOENENT*
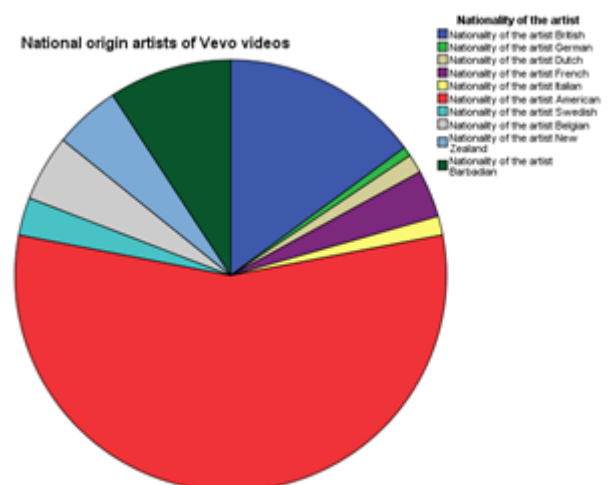
Figure 6. Distribution national origins of artists uploaded by Vevo.

for South Korea; *UniversalRecPH* for the Philippines. However, none of these media companies came close to the amount of videos that were uploaded by Vevo. Finally, some uploaders just had the name of the performing artist (e.g. *2NE1, AKB48, Jason Derulo* and *Lilly Allen*).

7. Conclusion

The first aim of this research was to find out to what extent globalization can be observed in YouTube's music video charts in Western European and (South-)East Asian countries in 2013. Additionally, the third aim of this research was to compare the findings of the first aim to the findings of Verboord & Brandellero's (2013) research. In the (South-)East Asian charts, about 60% of the videos were from foreign artists and in the Western European charts almost 79% came from international artists. This means there is quite a difference internationalization between the YouTube video music charts of (South-)East Asian countries and those of the Western European countries. There were very larger differences in the level of internationalization between the (South-)East Asian charts. The European single charts of Verboord & Brandellero (2013), had slightly lower level of internationalization (73,6%). Therefore, it can be concluded that online video charts are more international, then offline single charts, although this difference is quite modest. My finding shows that YouTube charts increase the flow of international music and are making national music markets more internationally orientated . This finding supports the opinion of many scholars that the digital age has created a larger supply of international artists (Cowen, 2002; Leyshon, 2009: Jang & Paik, 2012).

In the (South-)East Asian charts, artists from South Korea and second the US were most present. These countries are the most central in that region. All other origin countries had a much lower presence in video charts of (South-)East Asia. This result is inconsistent with the expectation that the music videos would also come from Japan. It is an important and striking finding that South Korea is currently more central than the US in the (South-)East Asian charts. One would expect that just like in Western Europe, the US would also dominate the charts here. Partly, because in the study by Moon et al. (2010) South Korea didn't belong to the most central countries of international music trade in this region. Yet, this finding shows that South Korean music has become more popular than American music in (South-)East Asia on YouTube. This dominance of an Asian country, can be explained by what Iwabuchi (2001) has stated about cultural proximity. He has argued that a new emergence of a regional identity in Asia has led young Asian consumers to search for media products that represent a common experience of modernity in the region, that is based on an ongoing negotiation between West and the non-Western experiences, that American popular culture cannot represent. Therefore products from neighboring Asian countries have become more successful than their western counterparts. The reason why the country South Korea is the

most dominant in the YouTube charts, and not any other Asian country, has been explained by Oh and Park (2012). They argue that the Korean entertainment industry has pioneered in changing its conventional business model from the audience based B2C strategy to a new social media-dependent B2B model. 'In this new model Google through its subsidiary company YouTube, acts as a key provider of the new social media market to the K-pop music industry that is now targeting royalty income as its main source of revenue.' (Oh and Park, 2012: p. 366). They argue that the Korean entertainment industry is a 'champion' of this B2B model. This can explain the dominant presence of Korean music in the (South-) East Asian YouTube charts. The Korean dominance in the (South-)East charts proves the ongoing presence of the Korean Wave in the region. But mainly, it proves YouTube's important role in delivering this Korean Wave to audiences in (South-)East Asia. This claim has also been made in the past by Oh & Park (2012). However, they didn't back this up with any empirical proof. This research provides this empirical proof. Jang & Paik (2012) claim that the export of Korean music, creates a positive image of South Korea abroad and enhances the country's soft power. According to Jang & Paik (2010), 'The Korean Wave provides a meaningful opportunity for the Korean government to take advantage of newly emerging cultural and public diplomacy to promote Korean cultural advantages in a globalizing world.' (p. 201). Thus, Korean Wave can be utilized for the country's political en economic goals.

In the Western European video charts, American artists were most dominant. Artists from the UK came second. However, they appeared much less than American artists. All other origin countries had a low presence present in the Western European video charts. This was expected as previous research has given the same outcomes (Negus: 1993; Verboord & Brandellero (2013)). Thus, the US has a central position in offline Western European single charts, but also YouTube's Western European video charts. Korean music wasn't found in the Western European charts. Therefore, no proof was found that YouTube video charts play a role in spreading the Korean wave to other regions then (South-)East Asia.

Now that the artist origins within the music charts have been discussed, it is important to see, whether these findings fit the two theoretical models that have been discussed in the first chapter. To quickly recap, *media imperialism theory* argues that there are a small number of media conglomerates based in a few western countries (mainly the US, Germany, France and the UK), that have continually expended their control over global culture (Crane, 2002). The results from the Western European video charts matches with media imperialism theory. My findings show that artists that enter the European charts are mostly from the US. At the same time, the Western European Artists, have only limited success foreign in music markets.

There appears to be a one way flow of music videos from the US to the Western European countries. Thus, the US can clearly be identified as a center and Western Europe can be identified as the semi-periphery. Also, the artists in the charts are mostly signed by one of the majors, as their videos are mostly uploaded by Vevo. This proves that the major record labels have succeeded in maintaining much control over the digital music market in Western Europe (albeit to a less extent than before the digital age). This is consistent with previous research in this field (Moon et al., 2010).

The *cultural flows/networks theory* argues that the process of cultural exchange is multidirectional, as there are many centers across the globe. It argues that each major region has its own centers and sometimes even multiple centers. The results from the South-East Asian music video charts make a stronger case for the cultural flows/network theory. This is because in this region the music videos flow from two centers (South Korea and the US), making it multidirectional process as cultural flows/network theory argues. South Korean music dominates the music video charts, making it the regional center of (South-)East Asia. Music videos from the US are also widespread in the region, making this country the second most important center next to South Korea. Moreover, the most dominant country is South Korea, an Asian country. This is opposed to media imperialism theory, which argues that only western countries are the centers of cultural exchange on other countries belong to the (semi-)periphery. Nevertheless, the realities of the global music market are much too complex to be simply explained by theoretical models as cultural/media imperialism theory an cultural flows/network theory. These complexities in the music market, which have been put forward by Negus (1991), where discussed in chapter 2.

Almost all music videos in the charts had vocals. English was the most sung language overall. Moreover, artists from non-English speaking countries, quite often performed in English. Besides that, most South Korean artists frequently used English phrases in their lyrics. The presence of English words in these Asian songs underlines how much American pop conventions has influenced local pop music in other countries. Moreover, this finding, corroborates that Korean pop music is clearly a hybridized form of culture. The Korean music industry has blended Western and Asian culture and created a new form of pop music which, as the results of this research show, has become extremely successful in the (South-)East Asian region. Besides that, the findings on language emphasize the importance of the English language within the pop music genre in general. In the (South-)East Asian charts, a quarter of the videos were in English. Here, in some countries the domestic language was more common than English. Not surprisingly, in Western European charts, this percentage was almost three

quarters. The European single charts of Verboord & Brandellero (2013) were for some reason more English orientated (about 80%). In all European charts English was the most sung language, except for France. France was also the exception in Verboord & Brandellero's (2013) research, as they also found strong fluctuations in language in this country. A plausible explanation why only the France chart is dominated by its domestic language, is that France is a country with much protectionist cultural policies. As an example, the French government demands that radio stations must devote more than half of their airtime to French popular music (Crane, 2002). As a result the French public has restricted access to non-French pop music, limiting the popularity of non-French pop music on YouTube. Consequently, non-French pop music also appears less in the French YouTube video charts. Further, Verboord & Brandellero (2013) also found that English speaking countries don't listen to other languages then English. This wasn't the case in my sample. In the UK charts I found a few songs that were sung in different languages.

The second aim of this research was to discern how the national differences in internationalization of YouTube's music video charts of destinations countries could be explained by (1) country characteristic determinants, (2) individual artist determinants and (3) YouTube's content agreements. Additionally, the third aim of this research was to compare the findings of this second aim to the findings of Verboord & Brandellero (2013). The determinant centrality of origin countries had the strongest positive and significant effect on the internationalization of video music charts. The more central an origin country, the more music videos there were in the charts by artists from these countries. Verboord & Brandellero also found that this determinant had the strongest effect. The effect of cultural proximity was positive and significant. Measured as cultural distance, the more cultural distance between an origin and destination countries, the less exchange there was in music videos. This effect was also found by Verboord & Brandellero (2013). The effect of geographical proximity was also positive and significant. Yet, the effect of this determinant was higher in Verboord & Brandellero's (2013) study. Therefore, the perspective that in the digital age, cultural proximity is getting more important and geographical proximity is getting less important, is supported by my findings. As this research has focused on digital charts, it shows that cultural proximity is considerably more influential than geographical proximity. A possible explanation could be that on the internet there are no physical barriers anymore to distribute music anywhere in the world and consequently limiting the influence of geographical proximity. This isn't the case for offline single charts, which are constructed on physical

music sales. My results indicate that YouTube content agreements can also be an influential determinant. YouTube's content partner Vevo had a very strong presence in the video music charts (35,5% of all videos). As expected, Vevo music videos were more present in the Western European music video charts (57,5%), compared to the (South-)East Asian music video charts (16,1%). This is due to the fact that videos from Western artists, which appeared most in the European charts, are often uploaded by Vevo channels. This dominant presence of Vevo gives an indication that content agreements could have an effect on the composition of YouTube charts. Although, YouTube charts are making national music markets more international, YouTube doesn't make national music markets more diversified. Musicians from certain countries don't have an advantage in entering the YouTube charts. Therefore, entering YouTube charts isn't a democratic process. As Jenkins (2009) has rightfully said about YouTube: 'Some forms of cultural production are embraced within mainstream tastes of site visitors and the commercial interests of YouTube's owners. Other forms of cultural production are pushed to the margins as falling outside dominant tastes and interests.' (Jenkins, 2009: p. 124). Yet, it remains unclear to what extent commercial interests, like content agreements, actually influence the composition of the charts, and to which extent this would affect international diversity in the YouTube charts.

Finally, the influence of the following determinants were only found, when the determinant cultural proximity was left out of the regression model: Population size of origin counties; GDP per capita of origin countries; GDP of origin countries and language tie. Therefore, the influence of these determinants remains uncertain. The other determinants that were tested, didn't have any influence on the charts.

Limitations & Future research

As has been stated in chapter 3, many explanatory determinants were excluded from this study, while some of them might have a considerable influence on the degree of internationalization of music charts (e.g. policy, internet usage and piracy determinants). Future research should include as many determinants as possible, to get a more comprehensive image on which effects play a role when it comes to global musical exchange.

Data on video charts was collected only three times over a period of two months in 2013. This made the research sample modest and time bound. It could well be that if the same research was executed in two other random months, the charts would have looked quite different, regarding internationalization. Therefore, in future research on these charts, the data should be collected over a longer period of time, which would make the data more reliable.

Furthermore, in some charts, videos appeared that didn't have anything to do with music. Because, these videos were excluded from our sample the amount of videos from each destination country wasn't equal. This could have affected the outcomes.

As has been stated before, the comparison between the explanatory determinants and the determinants of Verboord & Brandellero (2013) had limited value. As this research analysed the effects of these determinants for two different regions, and Verboord & Brandellero (2013) only for the one region. The comparison between the two studies would have been more valuable if the determinants of this research were separately tested for both regions. Unfortunately this wasn't possible, because then the sample had to be spitted in two. This would give a sample which was too small to make any valuable claims about the determinants.

Another limitation was that Hofstede (2013) hasn't included every country in his research on cultural dimensions. Because of this, the cultural distances between the Dominican Republic and Barbados could not be calculated. To coop with this limitation, I chose to use the cultural dimensions of the neighbour country Jamaica. This country is culturally and geographically the most proximate and was included in Hofstede's (2013) research. Furthermore, the sample of destination countries was very small (N=15), which made it difficult to draw significant conclusions about the destination effects centrality, population size, GDP and GDP per capita. Future research should include more destination countries, to make valuable observations about the role of destination determinants. Also, this study has focussed on just two regions (Western Europe and (South-)East Asia). Future research should include other regions of the world and their level of internationalization, this could help draw clear conclusions on internationalization on YouTube and the explanatory determinants that play a role in this process. In the measurement of the determinants, only the 31 origin countries that were found in the charts. The other countries that weren't observed and consequently excluded from the analysis. These were mostly origin countries that were geographically and culturally distant from the destination countries (e.g. African and South American countries). If these countries would have been included, the correlation of cultural proximity, geographical proximity and perhaps language tie would have been higher, because the sample would contain many origin countries that were very culturally and geographically distant from my destination countries and also didn't have any success in these destination countries. This research has only focused on Top 9 charts. Hypothetically, if YouTube would have had charts that contained more videos. The level of internationalization might have been

quite different. A Top 20 music chart could be more domestic or international then a top 9 chart. The same point was made by Verboord & Brandellero (2013).

Another limitation that has been noted by Verboord & Brandellero (2013) is that this kind of research doesn't take into account the cultural hybridization processes. The music videos were analysed according to the national origin of the artist. However, the music videos of these artists are created out of a mixture of cultural elements that can come from anywhere in the world. Therefore, it has to be kept in mind that music from a specific origin country can't be pinned down as a cultural product that contains pure cultural elements of only that origin country, but also contains elements of other origin countries. As I have observed, most South Korean artists use English words. This hybridization makes Korean pop music very American, while it is perceived as a Korean cultural product. To better unravel these multicultural characteristics, qualitative content analysis is required of music videos.

Finally, it would be valuable if future research would distinguish between music genres. This has already been suggested by Chitrapu (2005). Some music genres are very international, while others are very much bound to their home country. Moreover, this research focussed solely on music charts, but the same research can be conducted for other cultural forms. YouTube has as a sports and gaming section, which contain also charts of the most popular sport and gaming videos.

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Codebook

First coding phase:

Variable 1: **Chart nationality** This variable indicates the nationality of the music video chart the video belongs to, i.e. this is the location setting that is selected. Write down the nationality of the chart.

1. Japan	9. Norway
2. South Korea	10. The United Kingdom
3. Taiwan	11. Germany
4. Hong Kong	12. The Netherlands
5. Philippines	13. France
6. Malaysia	14. Austria
7. Singapore	15. Italy
8. Indonesia	

Variable 2: **Rank within the chart** This variable indicates the rank of the video within the music video chart. Write down the position of the video is within the chart.

1. First position	6. Sixth position
2. Second position	7. Seventh position
3. Third position	8. Eighth position
4. Fourth position	9. Ninth position
5. Position	

Variable 3: **Views** This variable indicates the total amount of views the video has currently attracted. Copy/paste the amount of views of the video.

Variable 4: **Link to video**

This variable contains the URL to the video on YouTube. Cope/past the link to the video

Second coding phase

Variable 5: **Name of artist**

This variable indicates the name of the first artist. Write down the name of the artist.

Variable 6: **Song title**

This variable indicates the title of the music video. Write down the title of the song.

Variable 7: **Nationality artist**

This variable indicates nationality of the first named artist in the video. If the nationality is unclear or the artist has two nationalities, write down the country of birth. If the country is not in the list, add the country to the list and code it as the last number in line.

0. Unknown	16. The United States
1. Japan	17. Canada
2. South Korea	18. China
3. Taiwan	19. Sweden
4. Hong Kong	20. Belgium
5. Philippines	21. Australia
6. Malaysia	22. New Zealand
7. Singapore	23. Dominican Republic
8. Indonesia	24. Barbados
9. Norway	25. Russia
10. The United Kingdom	26. India
11. Germany	27. Lithuania
12. The Netherlands	28. Brazil
13. France	29. Poland
14. Austria	30. Romania
15. Italy	31. Chili

Variable 8: **Name collaboration artist**
This variable indicates the name of the collaboration artist. If there is no collaboration artist, write down: no.

Variable 9: **Nationality collaboration artist**

This variable indicates nationality of the collaboration artist in the video. If the nationality is unclear or the artist has two nationalities, write down the country of birth. If the country is not in the list, add the country to the list and code it as the last number in line.

0. Unknown	17. Canada
1. Japan	18. China
2. South Korea	19. Sweden
3. Taiwan	20. Belgium
4. Hong Kong	21. Australia
5. Philippines	22. New Zealand
6. Malaysia	23. Dominican Republic
7. Singapore	24. Barbados

8. Indonesia	25. Congo-Kinshasa
9. Norway	26. Russia
10. The United Kingdom	27. India
11. Germany	28. Lithuania
12. The Netherlands	29. Brazil
13. France	30. Poland
14. Austria	31. Romania
15. Italy	32. Chili
16. The United States	

Variable 10: **Name uploader** this variable indicates the name of the uploader. This can be a YouTube user or a media company**. Write down the name of the uploader of the video. This can be found below the left bottom of the video screen.

Variable 11: **Language of the song** This variable indicates the language of the video. When there's a difficulty finding out a videos language, a part of the lyrics or the song title will be inserted in Google's search engine, which will automatically display the detected language of the text.

0. No language	11. Dutch
1. Japanese	12. French
2. Korean	13. Italian
3. Mandarin	14. Spanish
4. Cantonese	15. Russian
5. Filipino	16 Hindi
6. Malay	17. Lithuanian
7. Indonesian	18. Portuguese
8. Norwegian	19. Polish
9. English	20. Romanian
10. German	

Variable 12: **TV talent show participation**
This variable indicates whether the artist has participated in a TV talent show or not. If one of the artists or collaboration artists appeared in a TV talent show completion, mark it yes.

0. No   1. Yes

Variable 13: **Remarks**

This variable is used to indicate findings, that can't be included in the other variables or when there is something striking about the video.

Appendix 2:

Table 1: Variables and definitions regression analysis

Variables	Definitions	Cases
Dependant variable	Number of songs from an origin country, within the charts of destination country	450
Independent variables	Centrality of destination country	15
	Centrality of origin country	31
	Population size of destination country	15
	Population size of origin country	31
	GDP per capita of destination country	15
	GDP per capita of origin country	31
	GDP of destination country	15
	GDP of origin country	31
	Cultural distance	450
	Geographical distance	450
	Language tie	450

Appendix 3:

Table 2: centrality measured as % of global trade revenues

World ranking 2009 (% global trade revenues)		
Country	Digital rank	% of global
USA	1	47%
Japan	2	23%
UK	3	7%
Germany	4	4%
France	5	3%
Canada	6	2%
South Korea	7	2%
Italy	12	1%
Indonesia	14	1%
Netherlands	21	<1%
Norway	22	<1%
Austria	23	<1%
Malaysia	26	<1%
Hong Kong	27	<1%
Taiwan	28	<1%
Singapore	39	<1%
Philippines	40	<1%

Source: International Federation of the Phonographic Industry (IFPI), 2010.

Appendix 4: Additional statistical analysis

Table 8.1: Correlation matrix explanatory determinants

Correlations

		number of videos from foreign origin countries	Centrality destination	centrality origin	Size population destination	size population origin	GDP per capita destination	GDP per capita origin	GDP destination	GDP origin	dif_tot_Hofstede	geographical distance between capitals	language tie (shared language)
Pearson Correlation	number of videos from foreign origin countries	1,000	-,046	,598	-,035	,051	,033	,082	-,039	,541	-,158	-,070	,121
	Centrality destination	-,046	1,000	-,021	,322	-,002	,112	-,004	,900	-,015	,063	,012	-,070
	centrality origin	,598	-,021	1,000	-,007	,090	-,002	,209	-,019	,876	-,009	,071	,066
	Size population destination	-,035	,322	-,007	1,000	-,007	-,488	,017	,361	-,006	-,094	,102	-,091
	size population origin	,051	-,002	,090	-,007	1,000	,003	-,340	-,002	,441	-,016	-,106	,045
	GDP per capita destination	,033	,112	-,002	-,488	,003	1,000	-,034	,110	-,002	,165	-,144	-,047
	GDP per capita origin	,082	-,004	,209	,017	-,340	-,034	1,000	-,004	,105	,026	-,018	,065
	GDP destination	-,039	,900	-,019	,361	-,002	,110	-,004	1,000	-,016	-,007	-,043	-,131
	GDP origin	,541	-,015	,876	-,006	,441	-,002	,105	-,016	1,000	-,045	,026	,061
	dif_tot_Hofstede	-,158	,063	-,009	-,094	-,016	,165	,026	-,007	-,045	1,000	,163	-,202
	geographical distance between capitals	-,070	,012	,071	,102	-,106	-,144	-,018	-,043	,026	,163	1,000	-,033
	language tie (shared language)	,121	-,070	,066	-,091	,045	-,047	,065	-,131	,061	-,202	-,033	1,000
Sig. (1-tailed)	number of videos from foreign origin countries		,164	,000	,233	,140	,240	,041	,203	,000	,000	,068	,005
	Centrality destination	,164		,330	,000	,482	,009	,467	,000	,377	,093	,401	,070
	centrality origin	,000	,330		,444	,028	,480	,000	,346	,000	,428	,066	,080
	Size population destination	,233	,000	,444		,444	,000	,361	,000	,450	,023	,016	,027
	size population origin	,140	,482	,028	,444		,473	,000	,480	,000	,371	,012	,171
	GDP per capita destination	,240	,009	,480	,000	,473		,233	,010	,485	,000	,001	,159
	GDP per capita origin	,041	,467	,000	,361	,000	,233		,468	,013	,294	,352	,085
	GDP destination	,203	,000	,346	,000	,480	,010	,468		,364	,442	,181	,003
	GDP origin	,000	,377	,000	,450	,000	,485	,013	,364		,171	,290	,097
	dif_tot_Hofstede	,000	,093	,428	,023	,371	,000	,294	,442	,171		,000	,000
	geographical distance between capitals	,068	,401	,066	,016	,012	,001	,352	,181	,290	,000		,242
	language tie (shared language)	,005	,070	,080	,027	,171	,159	,085	,003	,097	,000	,242	
N	number of videos from foreign origin countries	450	450	450	450	450	450	450	450	450	450	450	450
	Centrality destination	450	450	450	450	450	450	450	450	450	450	450	450
	centrality origin	450	450	450	450	450	450	450	450	450	450	450	450
	Size population destination	450	450	450	450	450	450	450	450	450	450	450	450
	size population origin	450	450	450	450	450	450	450	450	450	450	450	450
	GDP per capita destination	450	450	450	450	450	450	450	450	450	450	450	450
	GDP per capita origin	450	450	450	450	450	450	450	450	450	450	450	450
	GDP destination	450	450	450	450	450	450	450	450	450	450	450	450
	GDP origin	450	450	450	450	450	450	450	450	450	450	450	450
	dif_tot_Hofstede	450	450	450	450	450	450	450	450	450	450	450	450
	geographical distance between capitals	450	450	450	450	450	450	450	450	450	450	450	450
	language tie (shared language)	450	450	450	450	450	450	450	450	450	450	450	450

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Table 8.2: Coefficients regression analysis explanatory determinants (N=450)

	Model 1*		Model 2**		Model 3***		Model 4****		Model 5	
	Beta	Sig.	Beta	Sig.	Beta	Sig	Beta	Sig.	Beta	Sig.
(Constant)		,001		,056		,000		,000		,000
Centrality destination	,005	,957	-,042	,632	-,028	,500	,010	,912	-,026	,485
centrality origin	,456	,000	,416	,000	,615	,000	,471	,000	,608	,000
Size population destination	,011	,817	,016	,737	,006	,903	-,022	,585	X	X
size population origin	-,115	,064	-,139	,025	-,039	,333	-,074	,197	X	X
GDP per capita destination	,052	,261	,032	,493	,050	,271	X	X	,049	,205
GDP per capita origin	-,073	,080	-,085	,044	-,060	,142	X	X	-,045	,234
GDP destination	-,039	,662	,006	,943	X	X	-,027	,761	X	X
GDP origin	,193	,107	,244	,042	X	X	,154	,190	X	X
Cultural distance	-,126	,002	X	X	-,132	,001	-,126	,002	-,134	,001
Geographical distance	-,094	,016	-,116	003	-,089	,022	-,093	,017	-,084	,029
language tie	,058	,135	,087	,024	,057	,140	,050	,202	,054	,157

a. Dependent Variable: number of videos from foreign origin countries.
* Model 1. All factors included in the regression analysis.
** Model 2. Cultural distance excluded from the regression analysis.
*** Model 3. GDP of destination countries and origin countries excluded from the regression analysis.
**** Model 4. GDP per Capita of destination countries and origin countries excluded from the regression analysis.
***** Model 5. Population size of destination and origin countries + GDP of destination and origin countries excluded from the analysis.