"The globalization of pop music in 2019: An analysis of the Anglo-American, Spanish, and South Korean music markets."

Student Name: George Poulitsidis
Student Number: 512897

Supervisor: Dr. Marc Verboord

Media & Creative Industries
Erasmus School of History, Culture and Communication
Erasmus University Rotterdam

Master Thesis
June 25th, 2020

ABSTRACT

The aim of this thesis is twofold. First, is to expand on the current literature by examining the implications that streaming services have brought in the globalization of pop music. Second, is to examine the applicability of the explanatory determinants in this growing digital market, as it is believed that technological advancements could potentially diminish the importance of certain explanatory determinants, such as cultural centrality, cultural proximity, and physical distance. Since streaming consumption accounts for more than half of the overall music consumption worldwide, this is done by analyzing the annual top 100 pop music charts that incorporate both online and offline consumption for the markets of the U.S., the U.K., Spain and South Korea for 2019. Notably, during the analysis further attention is given to the prominence of language and record labels. Overall, the results show that there are substantial differences between the Western markets and the market of South Korea. Generally, South Korea was had most domestically oriented chart in the sample, while U.S. was the most successful origin country. Surprisingly, the international success of K-pop seems to be limited, while Latin music songs and artists were found in all four countries. Furthermore, while the analysis shows that the explanatory determinants, and especially the destination effects, have become less important, the charts still seem to reflect the pre-existing offline power relationships of the industry. Particularly, the presence of majors was significant in all Western markets, while South Korean charts mostly consisted of domestic labels. All things considered, the findings of this thesis contradict the notion of one global market and instead suggest the conceptualization of multiple centralities in similar future studies.

KEYWORDS: *Pop music, Latin music, K-pop, record labels, streaming services, globalization*

Content Table

1. Introduction

The last few years, an increasing amount of authors seems to agree that in the contemporary world successful music hits can literally come from everywhere (Crane, Kawashima & Kawasaki, 2016; Kist & Verboord, 2018). Particularly, it has been suggested that local cultures significantly influence the global, resulting in hybridization rather than a uniform global culture (Crane et al., 2016). Moreover, technological advancements are said to be a central force in such developments (Kist & Verboord, 2018; Verboord & Brandellero, 2018). While several studies have focused on the implications of globalization in the pop music industry worldwide (Achterberg, Heilbron, Houtman, & Aupers, 2011; Baek, 2015; Moon, Barnett & Lim, 2010; Verboord & Brandellero, 2018), only a few incorporate the contemporary prominence of new technologies, such as social media and streaming services, in the music industry. Moreover, till now studies on digital consumption tend to focus on individual digital platforms, such as Twitter and YouTube (Baek, 2015; Kist & Verboord, 2018). Therefore, the aim of this paper is twofold. First, is to expand on the current literature by examining the implications that streaming services have produced in four major music markets. Second, is to examine the applicability of the explanatory determinants in this growing digital market. This will be done by analyzing annual top 100 pop music charts that incorporate both online and offline consumption for the markets of the U.S., the U.K., Spain and South Korea for 2019.

There is a large corpus of literature on the globalization of cultural flows, ranging from music to TV formats and films (Achterberg et al., 2011; Crane, 2014; Van Keulen & Krijnen, 2014; Verboord & Brandellero, 2018). Often such studies argue the increasing nature of such cultural trades (Moon et al., 2010), especially in the digital age (Baek, 2015; Kist & Verboord, 2018) and some have suggested predictive factors in their efforts to map this global marketplace (Kumb, Kunz & Siegert, 2017; Verboord & Brandellero, 2018). However, while such studies often utilize similar concepts and theories, their conclusions are not always in harmony. That is especially the case when technologies are added to the equation. For instance, studies on the globalization of music tend to differ when online consumption is being compared to offline (Achterberg et al., 2011; Moon et al., 2010). According to Crane et al. (2014), globalization is a multidimensional and dynamic concept that constantly evolves. That process produces implications on the precision and applicability of previously established theories and indicators. Furthermore, the pop music market is a dynamic space where trends and changes are visible over time (Achterberg et al., 2011; Verboord & Brandellero, 2018). However, it is also a widespread culture that reflects

the local preferences and it is relatively free from elitist bias. Consequently, while several papers have used similar concepts and theories before, the contribution of this one, lays on the examination of their applicability in the contemporary, mostly digital, music industry.

One of the contributions of this thesis is that it studies the effects of the contemporary diffusion of streaming services in the pop music industry. On the one hand, this is done by looking at four music markets from various parts of the world and analyzing their pop music charts. Here the focus stands on identifying the flows of music and how democratized these are. Notably, digital technologies and specifically on-demand streaming services are said to increase the presence of international artists worldwide (Kist & Verboord, 2018). While the literature seems to support this argument, this paper provides further evidence on whether markets are becoming more international. On the other hand, the influence of streaming services is examined on traditional concepts of cultural trade and on the music markets. It is a fact that there are certain concepts that have been repeatedly used in previous studies regarding the movement of pop music (Achterberg et al., 2011; Moon et al., 2010; Verboord & Brandellero, 2018). However, only a few of those studies examine them on digital consumption (Baek, 2015; Kist & Verboord, 2018) and all of them focus on individual digital platforms. Therefore, while previous literature has already presented a few of these implications, the accumulated effects of steaming services on these concepts are still unclear, thus making its empirical examination essential.

This is achieved by focusing on music charts that incorporate both online and offline consumption, and this is another contribution of this paper to the literature. Till now, previous studies on the globalization of popular music mostly gathered data from the traditionally formulated charts (Achterberg et al., 2011; Verboord & Brandellero, 2018). While during the pre-internet era studying such charts was arguably sufficient, that is not the case in the contemporary market as such charts often neglect the widespread diffusion of streaming services. Additionally, as already mentioned, studies on digital consumption tend to focus on specific online charts, such as charts from YouTube (Baek, 2015; Messerlin & Shin, 2017). Even though YouTube is the most prominent platform for music consumption globally (Kist & Verboord, 2018), when considering the fact that there are now several streaming platforms that operate in the music industry simultaneously (Kim, Nam & Ryu, 2017), the charts that were described above, actually neglect a significant amount of data (Moon et al., 2010). Since the focus here is on the country level, studying charts that incorporate both online and offline consumption arguably provides a more complete and thus accurate reflection of the markets.

This thesis also expands on the literature by incorporating some of the future suggestions made by authors in the relevant literature. Namely, these refer to the influences of hybridization and language. Regarding the hybridization, as it was mentioned in the beginning of this paper, intercultural interactions are believed to lead to hybridization (Crane et al., 2016). Furthermore, a few authors have suggested taking into consideration the hybridization processes in the pop music literature (Kist & Verboord, 2018; Verboord & Brandellero, 2018). When it comes to the language, this study provides empirical evidence on the prominence of monolingual and bilingual pop songs. Furthermore, it shows the prominence of language combinations that were found in the four markets. Arguably, this latter operationalization of language provides an additional measure of hybridization processes in the markets.

Another contribution lies in the fact that this study provides information about the less examined, but fast growing markets of Spain and South Korea. While South Korea has been frequently discussed in the recent literature, such studies mostly focus on the success of K-pop and its international exportation rather than the market itself (Baek, 2015; Oh, 2013; Oh & Park, 2012). For instance, Baek (2015) studied the global diffusion of K-pop in different markets. However, recent findings show that South Korea is becoming one of the fastest growing music markets worldwide (IFPI, 2019; Kist & Verboord, 2018; Messerlin & Shin, 2017). Similarly, Latin markets have been the fastest growing markets worldwide for 5 consecutive years (IFPI, 2020). However, there is little literature on Spanish speaking countries (Mar-Molinero, 2006; Meza & Park, 2014), and even lesser on the market of Spain (Aoyama, 2007). Regardless, the recent growth of Latin music has resulted in the presence of Spanish speaking artists even in the biggest markets in the industry (Leight, 2018; Pryor, 2019). Finally, there are only a couple of studies that have incorporated these markets together. For instance, Meza and Park (2014) studied the diffusion of K-pop in Spanish speaking countries through Twitter. Their findings showed a small yet successful circulation.

While these countries might seem completely different at first, there are actually a few more reasons that constitute them good cases. Firstly, their markets share certain characteristics that make them directly comparable. Particularly, they share similarities in terms of their market's size and proficiency of English language. Secondly, both languages, Korean and Spanish, are getting global attention due to the contemporary popularity of certain musical genres that utilize these languages. Specifically, K-pop and Latin music and artists are becoming global, something that has been often attributed to the influence of on-demand streaming services (Baek, 2015; Leight, 2018; Millman, 2020). Considering the

above, this paper contributes to the literature by examining the predictability of several indicators between these non Anglo-American growing markets.

Traditionally, the Anglo-American markets dominated the music industry worldwide, by utilizing the size of their markets and the prominence of their language (Achterberg et al., 2011; Crane et al., 2016; Moon et al. 2010). Specifically, the U.S. has been successfully exporting popular music for many years, but it is also considered to be the least globalized market in terms of importing music (Verboord & Brandellero, 2018). Similarly, the U.K. has also been reported to have a strong position in the music industry for many years. However, it differs with the U.S. as the last years the country's market is increasingly becoming more international (Verboord & Brandellero, 2018). Even though the last years the music industry went through many changes, the influence of the Anglo-American markets is still significant in the industry (Kist & Verboord, 2018). Undeniably, these countries constitute interesting cases as they have been the most successful and consistent exporters of popular music for many years.

To sum up, this paper advances from previous studies in a few different ways. Firstly, it utilizes national charts that incorporate digital consumption. Particularly, the charts used in this research are compiled with accumulated data from various streaming platforms together with radio airplays and sales. Secondly, further attention is given to certain characteristics of the songs. Specifically, these refer to language and labels and their overall prominence. Thirdly, it investigates the lesser examined markets of Spain and South Korea. Finally, this study shows how traditional concepts and indicators, such as proximity and centrality, operate in this digital market.

Undeniably, the contemporary music industry mostly operates online (Kim et al., 2017; Naveed, Watanabe, & Neittaanmäki, 2017; Watson, 2018), and digital music has been experiencing a significant growth in all three regions of Asia, Europe, and America the last few years (IFPI, 2019). Digital consumption has become the norm for music listening and more importantly recent findings show that digital music has taken the biggest share of global revenue (IFPI, 2019; Watson, 2018). Consequently, focusing on these latest developments could potentially benefit a variety of groups and individuals across the music industry as the findings offer empirical evidence relevant to several popular topics of discussion within the music industry.

Such discussions often focus on the implications of on-demand streaming platforms and whether these have actually democratized the distribution of music (Kist & Verboord, 2018; Verboord & Van Noord, 2016). If they did, that would essentially mean that there are

now more opportunities to achieve national and even international success. Many argue that the online prominence of Latin music and K-pop are evidence of this notion (Baek, 2015; Kist & Verboord, 2018; Millman, 2020). Within the Anglo-American markets, this led many English speaking artists are to actively look for collaborations with Spanish speaking artists in order to take advantage of the Latin trend and increase their online presence (Leight, 2018; Pryor, 2019). While these statements might stand true to a certain extent, the lack of empirical evidence makes it difficult to draw conclusions. Furthermore, previous research has also suggested that so far the digital world seem to reflect the already existed power relationships of the industry (Kist & Verboord, 2018; Verboord & Van Noord, 2016). For instance, the influences of certain labels are still noticeable within certain digital platforms however such findings cannot be generalized (Kist & Verboord, 2018). While these topics concern a significant part of the industry, the societal relevance does not stop there. In fact, many artists, producers, business owners, and consumers across different regions and markets can benefit. That is because this study incorporates and analyzes some of the most influential music markets of Asia, Europe, and America (Crane et al., 2016; Kist & Verboord, 2018, Oh & Park, 2012).

Concretely, this study contributes to society by exploring the topics discussed above in the three following ways. Firstly, it provides a map of the cultural flows amongst these markets for 2019. Secondly, it shows the influence of on-demand streaming services and their implications in the globalization of each market individually. Lastly, this study provides evidence for the significance of language and majors in this digital space by measuring their prominence.

The aim of this research is to identify the influences of globalization at the pop music charts of the U.S., the U.K., Spain and South Korea in 2019. Concretely it poses the three following research questions:

i) How international are the popular music charts in the USA, UK, Spain and South Korea in 2019?

ii) To what extent do the more substantial explanatory determinants predict chart success in the contemporary pop music industry?

iii) Which record labels were the most prominent in these music charts?

In order to answer the research questions it is necessary to focus on both the country and individual level, when by examining their annual charts for 2019. Regarding the country level, the attention goes to the charts and a few other characteristics of their markets, such as centrality, economic prosperity, size and streaming usage. Furthermore, the study

incorporates certain country ties characteristics, such as cultural proximity and physical distance. Regarding the individual level, the attention stands on the songs and their characteristics, such as origin, language, labels and performers.

2. Theoretical Framework

2.1. Perspectives on Globalization

In the last few decades, the developments of globalization have attracted a lot of scholarly attention, creating a large corpus of perspectives and approaches in the relevant literature. In the field of media studies, authors usually conceptualize cultural globalization according to two perspectives. The first refers to the exchange and availability of various forms of culture, such as films, books and music, among different nations (Crane et al., 2016; Kist & Verboord, 2018). The second focuses on the influences these produce and the rise of new multilayered identities, which refer to both individuals and products (Gray, 2014; Verboord & Brandellero, 2018). This study explores both definitions. However, even though there is cultural availability and exchange between markets, nor the access or the prominence is equally distributed. Examples of such implications are often mentioned to as the {euphoric and dystopian} dimensions of globalization (Calhoun, 2007).

Cultural globalization is a multidimensional and dynamic concept, thus using a single theory to explain it is insufficient (Appadurai 1990; Crane et al., 2016). Through the years, several theories and models have been proposed to explain the global markets of cultural goods. Interestingly, they all provide different but useful frameworks that explain certain dimensions of cultural globalization. In fact, their combination provides an even richer understanding of this multidimensional and complex concept (Kist & Verboord, 2018). For that reason, this study incorporates several different propositions when it comes to explaining the ways these cultural trades operate (Crane et al., 2016).

Traditionally, scholars used the cultural imperialism thesis to discuss the globalization of cultural exchange. That model refers to a forceful and purposive imposition of culture and values that travel from the core countries towards the peripheral countries (Crane et al., 2016). Studies from this perspective have suggested that economic and organizational forces, rather than cultural, develop such markets. Specifically, factors that operate at the country level, such as the size and development of the market and population, have been presented as explanations to these inequalities (Kist & Verboord, 2018). In the music industry, the imperialism thesis was used to explain the prominence of certain Western cultures, particularly the Anglo-American markets, in the global

marketplace. This produced a significant wave of literature arguing that such one-way flows would lead to homogenization and basically result in a uniform global culture, mainly forged by the core countries (Verboord & Brandellero, 2018). In the recent years, the cultural imperialism model has been criticized for its enforcing nature and simplicity (Biltereyst & Meers, 2000, Crane et al., 2016). Furthermore, the recent prominence of non Anglo-American markets, such as South Korea, has raised discussions of contra media flows (Meza & Park, 2014). Inspired from such findings, authors started incorporating several different perspectives that have inspired a corpus of empirical studies, further explaining the position of nations in the global cultural market (Baek, 2015; Messerlin & Shin, 2017; Moon et al., 2010; O'Connor, 2004).

In the last years, the networks flow model is getting more prominence which suggests that instead of homogeneity, globalization enhances diversity (Appadurai, 1990; Crane et al., 2016). According to Appadurai (1990), these cultural flows which he refers to as *scapes*, include people, money, media, technology, and ideas (Rantanen, 2006). In contrast to the imperialism thesis, this model views the market as a less clearly defined and rather complex network where cultures travel in different directions (Kist & Verboord, 2018; Verboord & Brandellero, 2016). Therefore, countries that were once considered regional can now operate both nationally and internationally, ultimately competing on a global level (Crane et al., 2016). Naturally, this alternative model brought new theoretical perspectives to cultural globalization (Kist & Verboord, 2018). In essence, it looks into two important relationships. The first refers to the relationship between cultures, and particularly in terms of their ties and networks. Previous studies have incorporated this by examining the cultural proximities between countries (Biltereyst & Meers, 2000; La Pastina & Straubhaar, 2005; Verboord & Brandellero, 2016). The second relationship is that between global and local cultures and the ways they influence each other (Hogarth, 2013; Oh, 2013). Notably, these influences are more likely to result in culture hybridization rather than homogenization (Appadurai, 1990).

Cultures are dynamic entities that continuously evolve, and this process is significantly impacted by imported media that carry culture (Gray, 2014). Therefore, cultures not only trade but also influence each other, leading to their hybridization (Gray, 2014; Oh, 2013). The notion of hybridization suggests that the contemporary transnational reach of cultures inspires the emergence of cultural mixtures between local and global (Kist & Verboord, 2018). Importantly, these cultural mixtures can be found in both audiences and products. According to Straubhaar (2014), individuals, and therefore products, are getting

influenced by these international cultural developments and this significantly modifies their identities and responses. Another way that markets diffuse global cultures is through the process of localization. This concept refers to the idea of adjusting foreign products to fit the domestic culture in order to be easier accepted (Keulen & Krijnen, 2014). These perspectives draw ideas from reception theory which argues that audiences are active and therefore focus on their distinct traits and cultural preferences (Crane et al., 2016; Kist & Verboord, 2018; La Pastina & Straubhaar, 2005; Straubhaar, 2014). Overall, the network flows model and reception theories incorporate the complexities and agency of the audiences. That way they provide a more appropriate framework for studying the contemporary multidimensional landscape of cultural exchange.

2.2. Explanations of Cultural Exchange

Based on the theoretical models that were presented above, this section introduces the relevant explanatory factors that are going to be examined in this paper. These indicators were inspired by previous empirical literature and adjusted to fit the scope of this study. Concretely, some indicators focus on the country level while others focus more on the individual level. Regarding the country level, this study distinguishes between destination effects, origin effects, and country ties effects. Overall, the country level characteristics are introduced first and then the focus goes to certain characteristics of each individual song.

2.2.1. Country Level Characteristics

Many authors have highlighted the significance of economic forces on cultural globalization (Crane et al., 2016; Moon et al., 2010; Verboord & Brandellero, 2016). Taking from the media economists' literature, the size and economic power of the domestic market of a country has been said to significantly influence cultural exchange. Countries with large domestic markets and population often have an equally large local cultural production, like the U.S., and enjoy the home market effect (Kumb et al., 2017). The home market effect refers to the idea that a large domestic market benefits local producers as they can invest and grow in scale (Crane et al., 2016). Consequently, producers in such countries will find it easier to produce higher quantity and quality products, which then puts them in a more competitive position in the global cultural market as well. In fact, empirical studies have repeatedly verified the prominence of developed countries with larger markets in the cultural trade and thus incorporating relevant measures is essential (Achterberg et al., 2011; Moon et al., 2010; Verboord & Brandellero, 2018). The relevant information about market

and population size is available online and will provide an initial comparative standpoint. Notably, not all large markets are necessarily globalized (Verboord & Brandellero, 2016). For instance, even though smaller in size compared to its counterparts, the market of South Korea has achieved central position in the Asian region when it comes to the exportation of cultural products, such as music. Furthermore, Moon et al. (2010) argued that internet usage was better at predicting international flows of music than the size of the market. Such findings suggest the necessity for including indicators of technological diffusion. Importantly, this study advances the literature by utilizing streaming usage. Arguably, such measure is more relevant considering the focus on the influence of streaming services.

Cultural Centrality

The concept of cultural centrality suggests that some markets are more central than others and therefore more successful when it comes to cultural exchanges (Kist & Verboord, 2018). This has created a space where some countries have a stronger presence in the global market than others. Furthermore, the concept of cultural centrality implies that some countries are more successful because their cultural products receive higher demands (Verboord & Brandellero, 2016). A good example is the U.S., as for many years products from that market have been enjoying international recognition. According to De Swaan (1999), such imbalances are much attributed to language. For instance, the prominence of the English language worldwide has definitely benefited the value and exportation of Anglo-American products. Furthermore, according to Park (2015) and Kumb et al. (2017), the international spread of a country's cultural products becomes easier with time and repeated exposure. That is because such processes favor cultural exchanges as individuals increasingly become more accustomed to foreign cultures, especially when there are not any domestic alternatives (La Pastina & Straubhaar, 2005). Consequently, countries with strong exportation practices usually enjoy high levels of symbolic capital and are often accompanied with a long history of strong presence in the market. Examples of countries that fit this model in the music industry are the US and the UK. According to Janssen, Kuipers, and Verboord (2008) countries that are central, tend to stay domestically oriented when it comes to cultural consumption. Furthermore, previous literature has shown that the centrality of a destination country does not influence the exchange of music, meaning that all foreign songs have equal potential of entering the destination market (Kist & Verboord, 2018; Verboord & Brandallero, 2018). Interestingly, that was found to be the case for both online and offline consumption. On the contrary, findings on the centrality regarding the origin countries show a strong influence with musical exchange. Countries that have central

position are much more likely to enter the charts of other countries. All things considered, the findings in this study are expected to be similar to the ones discussed above.

Cultural Proximity

The concept of cultural proximity/distance has attracted a great deal of interest in recent years and it accounts for both time and space. According to La Pastina and Straubhaar (2005), cultural proximity explains why audiences prefer local content over imported. Moreover, when this content is not available locally, it provides a framework that predicts possible substitutes produced by other cultural markets. Generally, people tend to prefer products close to their culture because they are easier to identify with (Kist & Verboord, 2018; Straubhaar, 2014). That is called cultural discount (Crane et al., 2016). However, when it comes to imported products it gets more complex. According to Straubhaar (2014), both the cultural and geographical distance amongst the countries matters. Countries with smaller proximities are more likely to exchange from each other. On the other hand, a large physical and cultural distance can have negative effects (Fu, 2013; Verboord & Brandellero, 2016). For instance, a performer from Canada is much more likely to chart in the U.S. than a performer from a European or Asian country. Nevertheless, other than physical distance, the language also has major implications on cultural products. Empirical research has shown that countries that share linguistic ties are more likely to trade products (La Pastina & Straubhaar, 2005). The historical context between countries also produces implications. As the relationships between countries and cultures change over time, so does their cultural proximity (La Pastina & Straubhaar, 2005; Straubhaar, 2014). These factors may vary, they can be technological or political, but they can transform the cultural marketplace. Therefore, dynamic tendencies are constantly challenging the predictability of cultural proximity.

While cultural proximity has been widely accepted as an important predictor since the pre-internet era, recent empirical studies have addressed some of the contemporary limitations of the concept. The technological advancements have been argued to produce implications on the predictability of cultural proximity, but only to a limited extend. According to Kist and Verboord (2018), in the digital world proximity measures become less important. Particularly, the diffusion of streaming services, such as Youtube, in the industry has shortened the cultural proximities among cultures (Kist & Verboord, 2018). In fact, several studies have shown cases where cultural discount fails to predict the consumers' behaviors (Baek, 2015; La Pastina & Straubhaar, 2005; Oh & Park, 2012; Kist & Verboord, 2018). On the country level, this means that certain markets are more open and globalized

than others, while on the individual level it means that audiences sometimes choose foreign content over domestic.

Searching for an explanation, some authors have suggested the *cultural exotism hypothesis*. This refers to the idea that while cultural consumptions drops after a certain distance, it increases again after a certain point (Baek, 2015). Essentially that means that the highest number of cultural trades is spotted amongst the cultures that are either very different and/or very similar to each other. This framework builds upon the notion that consumers find familiar products enjoyable but foreign products interesting. Therefore, under the right circumstances, audiences would consume both types of cultural products. Baek (2015) names this a U-shaped relationship, because the letter U visually reflected the bend of cultural consumption across distance. Essentially, this model provides a more elaborate version of cultural discount. In his paper on the globalization of K-pop music videos the findings revealed a U-shaped relationship, partially confirming the *cultural exotism hypothesis* (Baek, 2015).

Another important limitation is that the concept of cultural proximity does not account for cases of cultural hybridization and localization. From definition this model looks at the cultural ties on the country level and therefore it does not distinguish any differences between the characteristics of individual products. However, practices of localization and hybridization are likely to increase as markets and resources become widely accessible. Consequently, it is difficult to accurately measure the cultural proximities and their influence within the contemporary digital music market. On the one hand, marketers utilize different techniques to better integrate products into global markets. These can be for example the use of the English language on their communication and in music videos, while the product remains in the original language. On the other hand, products are getting tailored to enter certain markets. For instance, Oh (2013) argued that K-pop was much inspired by popular global genres, mainly from Europe, which were then localized to Korean culture and resend to the global market. That way these products were already closer and more familiar to the Western cultures, which made their diffusion much smoother. All things considered, when it comes to cultural proximity, it is expected that both cultural distance and physical distance measures would be less important in predicting the contemporary digital consumption of pop music (Kist & Verboord, 2018). That is because, on the one hand, Hofstede's indicators for cultural proximity might not be very reliable when it comes to aesthetic evaluation and pop music. On the other hand, due to its reach and connectivity, the internet is likely to have lessened the influences of geographical proximities.

2.2.2. Individual Characteristics

To get a deeper understanding of the contemporary media flows, it is essential to incorporate indicators that operate at the individual level. As mentioned earlier, country level indicators neglect the characteristics of individual cultural entities. Moreover, empirical research has shown that individual level factors can be determinants for success (Verboord & Brandellero, 2016). Namely, the focus here is on the language and labels.

The hybridization of cultures has resulted in new products and markets. Interestingly, these cultural cocktails have an international recipe, and their cultural ingredients can practically originate from anywhere. Often times this concept has been suggested as an extension to cultural proximity. Particularly, it has been used to explain the global resonance of certain music genres that originate from non Anglo-American cultures. For instance, cultural proximity fails to explain the global reach of K-pop, thus many scholars argue that it is the hybridization of Western and Asian cultures that constitute K-pop relevant and desirable to both regions (Oh, 2013; Oh & Park, 2012). Notably, while there are many studies suggesting such findings on K-pop, less prominent is the literature regarding other markets. Previous studies have considered the language of the performers and songs as indicators for success (Achterberg et al., 2011; Verboord & Brandellero, 2016). Their findings suggest that, generally, those that utilize the English language have higher chances to attain chart success. In this paper, the focus is on the languages used in the songs that charted. While undeniably, the English language is still the most dominant worldwide, it is also expected that cases were more than one language to have increased in prominence.

Another individual factor concerns the resources that artists have via their record company. Upcoming artists and producers can now place their music next to established celebrities and in the same platforms, where most of the audiences search and listen to music. While this is true, there are also certain limitations regarding this statement. In fact majors, such as Sony Entertainment and Universal Music Group, have still found ways to have a significant impact in the consumption of digital music. A great example of these efforts is their company Vevo, which operates on Youtube, and gathers around 26 billion views monthly. In their study Kist and Verboord (2018) show the prominence of Vevo, and particularly in Western countries. It is very likely that similar deals exist within other streaming platforms. Accumulatively, such deals would mean that majors would still control a substantial part of the music industry. Due to the nature of the charts it is not possible to make distinctions between streaming services, therefore the prominence of majors is measured by looking at the labels. Specifically, for each song that charted information about

the label/-s, such as location and name, is collected from online sources. All in all, it is expected that that the influence of the majors to be noticeable, at least in the charts of the US, the UK, and maybe Spain.

2.3. Contemporary Music Landscape
2.3.1. The Significance of Technology

Undoubtedly, discussions in the current music market should incorporate the influence of technology (Baek, 2015; Cunningham & Craig, 2016; Kist & Verboord, 2018; Moon et al., 2010). As technologies develop, so does the complexity and multidimensionality of globalization (Crane et al., 2016). Recent studies on globalization have shown some of the implications that technological advancements have produced on the traditional explanatory factors of cultural flows. According to Kist and Verboord (2018) both concepts of cultural centrality and proximity have been affected. In terms of cultural centrality, whilst traditionally the size of the market was considered as a determined factor of success, due to the technological advancements, the level of diffusion of these technologies in the markets is becoming a strong indicator as well. Specifically, music markets that can successfully adjust and financially exploit the opportunities that digital media offer can become very competitive and reach strong positions within global markets. According to Kist and Verboord (2018), the market of South Korea is a great example that managed to adjust by implementing a social media depended business-to-business model. In fact, their findings show that South Korea, which has a smaller market compared to other Asian markets, is actually the most prominent in the digital music charts and specifically on YouTube. Regarding the proximities, while cultural differences are still meaningful, the physical distance has become less important in predicting cultural flows online. However, the impact of technology does not stop there. That is especially the case for the music industry, where disruptive technologies are known to reshape its structure (Christensen, 2013).

Through the years, most markets are becoming more international in the music industry (Kist & Verboord, 2018; Moon et al., 2010; Verboord & Brandellero, 2016). In fact, when looking at the history of the industry, there are certain times and periods where such trends were even more noticeable. Interestingly, these were always associated with the introduction of new technologies into the markets. Historically, the popularity of music videos, and particularly through MTV, led to an increase of international music flows in most European markets in the 1980s (Verboord & Brandellero, 2016). Some years later, the rise of the mp3 format also had a great impact in the industry (Christensen, 2013). Now, the

diffusion of social media and streaming services, all seem to be producing similar effects (Kist & Verboord, 2018). While technological developments have resulted in markets becoming more international, their implications do not stop there. In fact, they have reshaped the structure of the industry many times through the years.

These changes refer to the production, distribution, and consumption of music. Regarding the production, the development of accessible equipment has led to the contemporary increase of music production worldwide. Specifically, the rapid technological advancements have decentralized music production from traditional studios by providing accessible alternatives that can even fit into a laptop (Walzer, 2017). In terms of distribution, digital platforms have provided access to foreign cultural markets and products. Particularly, social media have become an essential tool for marketing in the current industry. Previous studies have focus on social media highlighting their importance in the distribution and promotion of music. For instance studies on K-pop have shown the importance of preplanned marketing and word-of-mouth on social media (Baek, 2015; Meza & Park, 2014; Oh, 2013; Oh & Park, 2012). When it comes to consumption, nowadays, instead of purchasing physical albums, consumers utilize streaming services and mostly focus on singles. This is because many music streaming companies have changes their business models according to the *long tail* concept. This concept refers to the notion that larger amounts of music are more profitable since they capture a variety of niche markets and genres (Smith & Telang, 2016). In fact while K-pop and Latin music were initially considered niche genres, however due to these new ways of consuming music these genres and markets managed to become more mainstream. All in all, these changes have led to an increase of production and cultures represented within the global pop culture.

Technological advancements are also said to have increase the cases of hybridization as successful sounds can now come from virtually anywhere (Crane et al., 2016). Due to the widespread access to music, production equipment, and even international markets, music production have experienced growth in the recent years. Whether this inspiration arises from the accessibility to the markets or the sounds or both, it is inevitable that such practices increase cultural hybrid products, in this case songs. Such techniques give rise to new opportunities, markets and even musical genres. Therefore it is expected that in the contemporary music industry, cases of hybridization will have increased and charts will have become more international.

2.3.2. The Music Markets

In the music industry, the increasing spread of cultural production and exchange in different regions of the world, alongside with the contemporary technological developments, are resulting in a diversified global culture (Kist & Verboord, 2018; Walzer, 2017). On the one hand, regional cultures are now becoming more independent by producing local content for their own markets. On the other hand, technology has made production cheaper and international markets more accessible than ever (Baek, 2015). Consequently, while the numbers of cultural products that travel worldwide increase, new hybridized identities also emerge. Many have attributed the development and hence the international success of K-pop to such practices (Oh, 2013; Oh & Park, 2012). Furthermore, recent discussions also suggest the increasing amount of intentional collaborations between English and Spanish speaking artists as a way to enter new markets (Leight, 2018; Millman, 2020). Nevertheless, whether the flows are becoming more equal or charts more culturally plural in this digitalized industry has not been fully examined yet.

The contemporary music market is more international than ever and it operates mostly online. Streaming services are becoming central in music consumption worldwide. Specifically, recent studies suggest that in 2019 about 60% of the revenues in the industry came from digital music. Particularly, these refer to the overall number of digital downloads and streams (IFPI, 2019). This new digital market is said to have increased opportunities, but also produce limitations to the control and distribution of music. While the opportunities mostly refer to listeners and artists, as they can now freely stream music and upload their music both from everywhere and for free, the limitations refer to traditional institutionalized mediators, as they now have less control in this digital market. Nevertheless, their prominence should not be underestimated (Kist & Verboord, 2018).

While these digital developments are said to democratize the distribution and consumption of music, recent studies suggest the rise of new digital gatekeepers (Kist & Verboord, 2018). Even though virtually music travels freely around different regions, the increasing amounts of productions have resulted in huge online libraries where the majority of the works goes unnoticed. As a result, the online presence of labels and other organizations have been developed to distribute their works and become sustainable. While the control of such bodies might seem less significant in the global distribution of music than traditional gate keeping practices, they still produce meaningful implications. For instance, Kist and Verboord (2018) in their study on YouTube realized that Vevo, an online distribution organization that is connected to Sony and Universal, has a strong influence in the European

market. Such findings suggest that majors still hold a strong position in music industry. Whether similar exist within other streaming platforms has not been scientifically examined yet. Additionally, due to the distinct business models that these services utilize conclusions cannot be generalized. Regardless, it is most likely that such relationships operate amongst platforms. While this study will not directly identify these, the findings will provide a measurement of their accumulated efforts to control the music market. Since such organizations are often connected with major labels mostly from the U.S, their influence could potentially revive notions of imperialism in the industry.

The Anglo-American markets

Undeniably, the Anglo-American market has been central in the music industry for many years. Regarding the American market, its large size and global success have attracted the attention of numerous stakeholders. In the literature, U.S. has always been discussed regarding its influence on the rest of the world, while findings show a steady increase of its prominence in other Western markets (Achterberg et al., 2011). Its domestic market is also unique, as it has one of the least international markets compared to other Western countries (Verboord & Brandellero, 2016). Notably, the global appeal of regional cultures have produced several implications in the U.S. market. Particularly the success of K-pop, but also Latin music in the last few years (Meza & Park, 2015; Nielsen, 2019). Its market, similarly to other markets, it is becoming more international. While this trend is not new, still the vast majority of pop songs that chart are domestic.

The U.K. is also known for its strong presence in the music industry, however it differs to the U.S. as its market has changed a lot the last decades. Similarly to other European countries, its market has become more international (Verboord & Brandellero, 2016). Furthermore, while in the past it was comparable to the U.S., now it is more similar to other European markets regarding its cultural centrality (Verboord & Brandellero, 2016).

The market of Spain

Spanish is the second most used language in the world and it is a maternal language in 21 nations within Europe, America, and Africa. Meza and Park (2014) argue that these cultures tend to have a diverse and open taste in music. Traditionally, Latin music was mostly enjoyed by Spanish speaking countries while it was slowly gaining popularity in other regions as well. In 2017 however, a Latin song named Despacito, by Luis Fonsi and Daddy Yankee, became one of the biggest hits of that year. Now the music video is the most viewed video on YouTube. Since then, Latin markets have experienced a huge growth and

prominence in the global music industry, and particularly in America (IFPI, 2019). Therefore, Latin music could be conceptualized as another example of the implications that social media have produced in the industry (Nielsen, 2019). This trend has also brought cases of hybridization where Latin artists feature English-language pop stars (Nielsen, 2019). Nevertheless, relevant literature on Latin music still very limited. In addition, while authors have considered Latin American countries in globalization studies, such research on Spain's market is relatively scarce. Previous studies on Spain have shown the acceptance of K-pop in the market, but only through twitter. Overall, the implications these trends have produced to the market are yet to be examined.

The market of South Korea

Undoubtedly, South Korea has attracted a lot of attention worldwide the last decade. That is mainly due to the success of K-pop, which was ranked the seventh most favorite genre in the global market and first in its local market in 2019 (IFPI, 2019; Messerlin & Shin, 2017). Consequently, several authors have studied K-pop and for the most part these papers tend to focus on specific social media and streaming services (Baek, 2015; Kist & Verboord, 2018; Meza & Park, 2015). Indeed, many attribute its global reach to the prominence of social media and their exploitation (Oh, 2013; Oh & Park, 2012). A very popular example is *Gangnam Style* by PSY (Park Jae-Sang), a music video that went viral and now is the seventh most viewed video on YouTube. Furthermore, scholars have argued the cultural hybridization concept to explain the genre's success (Messerlin & Shin, 2017; Oh & Park, 2012). Meaning that K-pop consists of the right mix between Asian and Western cultures, which constitutes it enjoyable to both cultures (Oh, 2013). Additionally, while cultural proximity only predicts its regional success, Baek (2015) introduced the cultural exoticism hypothesis which suggests that long-distant cultures will also report positive responses. Naturally other explanations have also been given, for instance online marketing, their (B2B) business model, and e-WOM (Messerlin & Shin, 2017; Meza & Park, 2015; Oh & Park, 2012), however the reasons that made K-pop a global success are not directly relevant in this study. On the other hand, it is relevant to examine its current prominence on the other markets and the market of origin in the streaming era. Previous studies have already provided measures of the diffusion of K-pop in different cultural regions (Baek, 2015; Meza & Park, 2015). However, these studies provide a limited understanding of the influence of digital media and streaming services as they focus on specific platforms. This paper expands on these by exploiting accumulated data that measures the digital consumption of music. Overall, while a lot of focus has been given to the products, specifically K-pop, less attention has been given to the market itself (Fuhr, 2015).

3. Methodology

To answer the research questions I use data from the top 100 pop music charts in four different countries for the year 2019. Namely, the countries are the United States, the United Kingdom, Spain and South Korea. The selection of these countries was based on several reasons. First of all, these markets are considered central in three major regions of the pop music industry. Namely, these are Europe, Asia, and America (Achterberg et al., 2011; Baek, 2015; Kist & Verboord, 2018; Meza & Park, 2015; Verboord & Brandellero, 2016). Therefore, their markets reflect a large part of the cultural trades. Having that in mind, studying them would also reveal the prominence of labels and majors in the contemporary pop music industry. Secondly, these markets produce a significant amount of the contemporary trends in the pop music industry. While the Anglo-American markets were always centric (Achterberg et al., 2011; Moon et al. 2010; Verboord & Brandellero, 2016), the last years other markets are also getting prominence (Baek, 2015; Kist & Verboord, 2018; Messerlin & Shin, 2017). Especially the Spanish-speaking markets and the market of South Korea (IFPI, 2019; Neilsen, 2019). This is mainly due to the worldwide popularity of genres that originate or utilize the language of these countries, like Latin music and K-pop. Furthermore, due to the fact that these are fast-growing, yet very different markets, they make a miscellaneous sample that could support deeper interpretations regarding the complicated influences of globalization on music markets. Thirdly, they provide diversity which is essential when it comes to the examining specific indicators. For instance, these countries differ in terms of the scale of music production, market size, audio streaming usage, and language. For instance, even though they share the same language, the market of the U.S. is considered significantly less international than the music market of the U.K. (Verboord & Brandellero, 2016). Fourthly, they also provide several similarities and thus allowing for comparisons. Particularly, these refer to the language and market size. Regarding the language, while Spain and South Korea use different languages, the English proficiency levels of both markets are almost identical (https://www.ef.com). Similarly, when it comes to the population and market size, their differences are not that significant compared to the other countries in the sample (https://www.data.worldbank.org). Finally, limitations in time and availability of information confine the sample to four countries.

Another determinant factor regarding the selection of the markets was the availability of relevant charts. Specifically, while for the larger markets, like the U.S. and the U.K., there were multiple charts available for the year of focus, such information was harder to find for the market of Spain. Nevertheless, the selection was based on one main criterion.

All charts had to incorporate streaming data. That was established by reading the background information about how each chart was compiled. All the charts used in this research are compiled with accumulated data from various streaming platforms together with digital downloads, radio airplays, and sales. Notably, neither of the charts incorporated video consumption, for example music video streams from platforms like YouTube. All four charts for 2019 were readily available online (billboard.com, offiicialcharts.com, euro200.net, gaonchart.co.kr). All things considered, this sample was carefully selected in order to produce findings that would sufficiently answer the research question.

One of the aims of this research was to identify the degree of globalization at the pop music charts of the U.S., the U.K., Spain and South Korea. In this context, globalization refers to the degree and diversity of international pop singles within the national charts of the countries under study. The second aim was to examine the applicability and predictability of explanatory determinants in the digital music market. The third was to measure the prominence of labels in the pop charts. Therefore, in order to answer these research questions the method of quantitative content analysis was employed, similarly to previous studies on globalization (Achterberg et. al., 2011; Bekhuis et. al., 2013; Kist & Verboord, 2018; Verboord & Brandellero, 2016; Moon et al., 2010). Content analysis provides a set of tools that disclose implicit meanings within a large corpus of scattered data (Neuendorf, 2017; Neuman, 2011). That is done by precisely quantifying the information, allowing the examination of relationships among variables (Babbie, 2011; Neuendorf, 2017). In this paper, the majority of the data was gathered from online sources. Concretely, this was done by utilized available sources and collecting information relevant to the concepts drawn from previous literature. Generally, the information mainly consisted of numbers and text. After the data was collected, it was then imported to SPSS for statistical analysis (Neuendorf, 2017; Neuman, 201).

Research Units. While the units of analysis in this study are the annual charts in the four selected countries, the units of observation are the songs found in these charts. After collecting the data the sample consisted of 335 songs and 317 artists. As expected some songs and artists charted multiple times.

3.1. Units of Measurement

Country level. Relevant information about the countries was also collected in order to answer the research questions and study the predictability of the explanatory determinants.

Particularly, the focus here was on origin characteristics, destination characteristics and country tie characteristics. For the two first categories the information was the same. Concretely, the collected data measured cultural centrality, economic prosperity, market size, and audio streaming usage. Finally, regarding the ties between the countries, the focus was on their cultural proximities and physical distance.

While the indicators for measuring cultural centrality were inspired by previous literature (Kist & Verboord, 2018; Verboord & Brandellero, 2016), some were slightly adjusted to fit better the scope of this study. First of all, the centrality of the markets was interpreted using the digital global revenues of music per country. That information was gathered from IFPI global music market report for the year of 2019 and the "Digital Media Report 2019" (Statista, 2019). Initially, that table only showed the top 10 markets and Spain was not in the list. Consequently, Spain was added later however its placement as the eleventh country was not actually realistic but rather practical as it shows the size of its market compared to the others that were studied (see Appendix A*)*. This table offers a representation of centrality as it utilizes the ranking and percentages of the markets in terms of global digital music revenue. Arguably, that was a sufficient measure as it is directly related to music streaming, but more importantly, recent studies show that in 2019 digital music accounted for about 60% of the total revenues of the industry (IFPI, 2019).

The economic strength of a country's market has been repeatedly suggested as a predictor of international media trade (Moon et. al., 2010). In this paper, similarly to previous studies that was measured with the GDP indicator (in US dollars) in 2019 (Kist & Verboord, 2018). That information was collected for all the countries for the year 2019 (https://tradingeconomics.com). Since this indicator also measures wealth it is likely to affect cultural centrality. Thus, these variables were controlled in the regression analysis.

Cultural centrality could also be affected by other characteristics, such as the size of the population. That is because markets with large populations can lead to economies of scales. That is especially the case for music markets due to the high entry and low distribution costs (Moon et. al., 2010). Information on the size of the population (in millions) was available for all markets for 2019 (https://data.worldbank.org).

Another commonly used measure in globalization studies refers to the Internet usage (Kist & Verboord, 2018; Meza & Park, 2014). That is because including communication technologies are considered essential for understanding the complexities of international cultural trade (Moon et. al., 2010). Additionally, technological developments are thought to diminish the importance of cultural centrality (Kist & Verboord, 2018). Previously, scholars

used to utilize measures of Internet usage however this study utilizes streaming usage. Arguably, streaming usage is a more relevant and representative measure considering the focus of this study which is on streaming services. The data for streaming usage per country was gathered from (https://www.statista.com). All in all, these indicators were chosen and adjusted due to two main reasons. The first reason was to make them more relevant as the focus is on digital consumption and streaming services. The second was that there were certain limitations regarding the availability of information on certain previously used indicators, such as recent data about the focus on domestic repertoire.

Regarding the relationships among the countries, several studies on international trades have utilized Hofstede's (2001) indicators to quantify and measure cultural distance (Fu & Sim, 2010; Verboord & Brandellero, 2016). Essentially, these are five indicators that represent the core cultural values of a country. Namely, these are power distance, individualism, masculinity, uncertainty avoidance and long term orientation. While recent papers on digital music consumption have started to challenge the accuracy of some these dimensions when it comes to aesthetic preferences (Baek, 2015), these still "offer a measurement of how countries differ in a cultural sense that is otherwise hard to obtain" (Kist & Verboord, 2018, p. 205). That being said, the calculation of cultural distance using Hofstede's (2001) dimensions required a few steps. Firstly, the index scores of each dimension were subtracted separately for each origin and destination country combination using Hofstede's index (https://www.clearlycultural.com, https://www.hofstede-insights.com). Secondly, their mean difference was calculated for each combination and this number was used as the measure of cultural distance. Concretely, that means that the bigger the mean the larger the cultural proximity between two countries. Since there were 33 distinct combinations in the sample, 33 unique means were produced. Another commonly used factor in such studies is the physical distance between the countries. Interestingly, recent findings suggest that in the digital world, the impact of geographical distance is now more prevalent than that of cultural distance (Kist & Verboord, 2018). Consequently, the geographical distances among the countries were calculated by measuring the physical distances between their capitals in kilometers (https://www.timeanddate.org). Finally, while various measures have been suggested, the influence of language ties has been considered be an important predictor of cultural exchange (Verboord & Brandellero, 2016; Bekhuis et. al., 2013; Moon et. el., 2010). In this paper, due to the fact that English is the most dominant language in the sample and that the Anglo-American markets are major exporters of pop

music, measuring the English proficiency level is sufficient. Information about the English proficiency for Spain and South Korea was available for 2019 (https://www.ef.com).

Individual level. For each individual hit, additional information was collected regarding the performers, the language, and the labels. All the relevant information was readily available online in pop encyclopedias and other sources (artists and labels websites, Wikipedia.com, Allmusic.com etc, Amazon.com, etc.), in addition, cross-checking through different sources when necessary increased reliability (Verboord & Brandellero, 2016). Regarding the labels, the information that was collected was about the name and physical location. For the cases of songs that were released under more than one label, that information was collected for all of them. That was necessary as the focus was on measuring the overall prominence of labels and majors. Regarding the language, the focus was on those that were used within the songs. For cases of multilingual songs, all languages were noted. Regarding the artists, the information collected was about their nationalities. Importantly, nationality was defined as the nation that the artist is a legal part of. In case of groups, the dominant nationality was utilized. While using the nationality of the performers as an indicator of origin may produce certain limitations, since musicians often travel and record from different locations, the lack of information about specific locations seems to constitute nationality the best possible measure (Bekhuis, Lubbers, & Utlee, 2014; Kist & Verboord, 2018; Verboord & Van Noord, 2016). Finally, every song was labeled as either "domestic" or "foreign" or "hybrid", depending on the chart that it was found. In essence, when the performers of the song that charted were local then it was tagged as domestic. On the other hand, if the song was imported from abroad then it was labeled as foreign. Lastly, the term hybrid was given to the songs that had both domestic and foreign characteristics. That is because when there are multiple performers in one song, even if only one of them is native consumers consider the song partially domestic (Bekhuis et. al., 2014). That was done mainly for two reasons. One was to provide a reflection of the consumption habits of the markets. The second reason was to measure the prevalence of cultural mixtures in the contemporary industry. In most cases, the categorization was determined by comparing the nationalities of the performer/s and the country they charted. However, in the rare cases where information about the nationality could not be found, the language in combination with the location of the label was used instead.

3.2. Validity & Reliability

In order to ensure validity the operationalization of the concepts was developed in line with previous literature. Several papers on cultural globalization were incorporated during this process, mostly music related but also from other fields, such as the film industry (Achterberg et. al., 2011; Bekhuis et. al., 2013; Verboord & Brandellero, 2016; Moon et al., 2010). That was essential as it revealed a number of alternative measures regarding the operationalization of the theoretical concepts. Furthermore, looking at the findings of these papers provided further validation on the consistency and accuracy of specific measures. In most cases these were chosen for this study as well. Notably, previous literature has addressed a few weak points of certain measures used in this thesis, mainly concerning Hofstede's indicators and performer's nationality, nevertheless these are still considered to be the best possible conceptualizations. Moreover, the limitations that these measures bring to this study are clarified in the conclusion section. Finally, while a few studies exist and were very inspired (Baek, 2015; Kist & Verboord, 2018), there was a couple of case where the operationalization of the concepts was slightly adjusted.

In order to be relevant, globalization studies have to adapt to the societal developments that take place in the industry. That notion is also visible in the literature as recent studies tend to focus mostly on charts that incorporate digital consumption. However, it is important to mention that literature on the globalization of music with a focus on streaming services is relatively scarce. Nevertheless, by using the same frame of thought and in order to accurately answer the research questions the charts collected are compiled using both online and offline digital consumption. The second concept that was also adjusted referred to the diffusion of technology, where streaming usage was used instead of Internet usage. Nevertheless, streaming usage is arguably a better measure as the focus is on streaming services but also most of the people consumed music through such platforms in 2019 (IFPI, 2019).

Reliability was insured by utilizing official and trustworthy websites and sources and by cross-checking through them when necessary. Furthermore, through operationalization the measures used were fairly simple and straightforward as they essentially captured a set of standardized characteristics. Notably, these refer to both country level and individual level characteristics. In this context standardized means that the information consisted of specific names, titles, and numbers that referred to a particular point in time and thus have remained unchanged since then.

3.3. Data Analysis

In the process of answering the first and last research questions, about the globalization of the charts and the prominence of labels, a SPSS data file was created. In this data set, 8 variables were created. The first variable indicated the origin country of the chart in which the song was found. Then variables were created regarding (1) the nationality of the performer, (2) the nationality of the collaboration performer, (3) the main language that was used in the song, (4) the second language that was used in the song, (5) the name of the label that the song was released from, (6) the name of the second label that released the song, and (7) the repertoire variable that labeled songs as either domestic, foreign, or hybrid. After all the videos were coded, these variables were analyzed using the frequencies and crosstabs tests in SPSS.

For the second research question, which examined the predictability of explanatory determinants in the current market, multiple tests were utilized. The majority of them were tested using the multiple linear regression analysis and correlation tests with SPSS. As it has been discussed earlier, the explanatory indicators are categorized intro three groups. Those are destination countries, origin countries, and country ties.

Regarding the destination countries, the four following determinants were transformed to independent variables: centrality, economic prosperity, population size, and streaming usage. Notably the sample consisted of four destination markets. Regarding the origin countries, the following indicators were transformed into independent variables: centrality, economic prosperity, population size, and streaming usage. Notably, the sample consisted of 23 origin countries. Finally, regarding the country ties the following indicators transformed into independent variables: cultural proximity and cultural centrality. Notably the sample consisted of 33 distinct cultural trades.

4. Results: Internationalization

The collection and coding of the data generated 100 pop songs for each country. Namely these countries were the U.S., the U.K., Spain, and South Korea, thus resulting in (N=400) chart placements.

The Songs

The sample consisted of 335 unique pop songs within all four markets. That was because some songs charted in more than one market. Of these 335 songs, there were 50

pop songs that charted in more than one country. *Table 1* shows some of the most prominent songs in the sample.

Table 1. The most prominent songs in the pop charts

Song	Artist	Nationality	Charts Frequency
7 Rings	Ariana Grande	U.S.	4
Señorita	Shawn Mendes ft. Camila Cabello	Canada, Cuba-America	4
Bad Guy	Billie Eilish	U.S.	3
Beautiful People	Ed Sheeran ft. Khalid	U.K., U.S.	3
Girls Like You	Maroon 5 ft. Cardi B	U.S.	3
High Hopes	Panic! At The Disco	U.S.	3
I Don't Care	Ed Sheeran ft. Justin Bieber	U.K., U.S.	3
Shallow	Lady Gaga ft. Bradley Cooper	U.S.	3
Someone You Loved	Lewis Capaldi	Scotland	3
Speechless	Dan + Shay	U.S.	3
Sucker	Jonas Brothers	U.S.	3
Sweet But Psycho	Ava Max	U.S.	3
Thank U, Next	Ariana Grande	U.S.	3
2002	Anne Marie	U.K.	2
Baby Shark	Pinkfong	South Korea	2
Break Up With Your Girlfriend, I'm Bored	Ariana Grande	U.S.	2
Bury A Friend	Billie Eilish	U.S.	2
Circles	Post Malone	U.S.	2
Con Calma	Daddy Yankee ft. Snow	Puerto Rico, Canada	2
Dance Monkey	Tones & I	Australia	2
Dancing With A Stranger	Sam Smith ft. Normani	U.K., U.S.	2
Don't Call Me Up	Mabel	U.K.	2
Eastside	Benny Blanco ft. Halsey, Khalid	U.S.	2

The Artists

The sample gave 317 different performers. Notably, this number is smaller than the number of songs. That is because certain artists appeared multiple times both within and across the countries' charts (see *Table 2)*. Of these, 52 appeared in more than one country. *Table 2* shows the overall prominence of performers for 2019.

Table 2. Top 10 most prominent artists in the pop charts.

Artist	Nationality	Charts Frequency
Anuel AA	Puerto Rico	11
Ariana Grande	U.S.	11
Ed Sheeran	U.K.	11
J. Balvin	Colombia	11
Cardi B	U.S.	10
Ozuna	Puerto Rico	10
Bad Bunny	Puerto Rico	9
Khalid	U.S.	9
Post Malone	U.S.	9
Billie Eilish	U.S.	7

Internationalization

As it can be seen from *Table 3* the majority of the songs that charted were domestic (56,8%). Indeed, that was mostly the case due for the highly domestic charts of South Korea (91%) and the U.S. (78%). Such findings correspond with the previous literature as these two markets are known for their highly domestic orientation (Kist & Verboord, 2018; Verboord & Brandellero, 2016). However, when looking at the markets individually, it becomes apparent that there are significant differences between them when it comes to how international

these charts are. That can be identified from the column "Foreign". Specifically, the markets of Spain (70%) and U.K. (47%) were considerably more international that the U.S. (9%) and South Korea (8%). Overall, there was a relatively small amount of hybrid songs (9,8%). Hybrid songs were those that included at least one foreign and one domestic artist. Interestingly, South Korea (1%) had only one such case. That essentially means that collaborations between Korean and international performers were not very successful in the country's pop charts.

Table 3. The degree of internationalization of the pop charts per country

Internationalization of pop music charts (% of total amount of songs)			
Country	**Domestic**	**Foreign**	**Hybrid**
U.S.	78%	9%	13%
U.K.	38%	47%	15%
Spain	20%	70%	10%
South Korea	91%	8%	1%
Mean	56.8%	33.5%	9.7%

Nationality of Artists

The analysis revealed that there were 23 different nationalities of main performers in the sample, which is visually represented in the *Figure 1*. Due to the great amount of local acts in the sample, some nationalities were more prominent, for instance U.S. (141 times), South Korea (94 times), and U.K. (55 times), while others only appeared once, such as Denmark, Dominican Republic, Ireland, Italy, Netherlands, Jamaica, Kosovo, and Mexico. Interestingly, the most prominent origin market that did not belong to the sample was Puerto Rico (27 times) which had the same number as Spain (27 times).
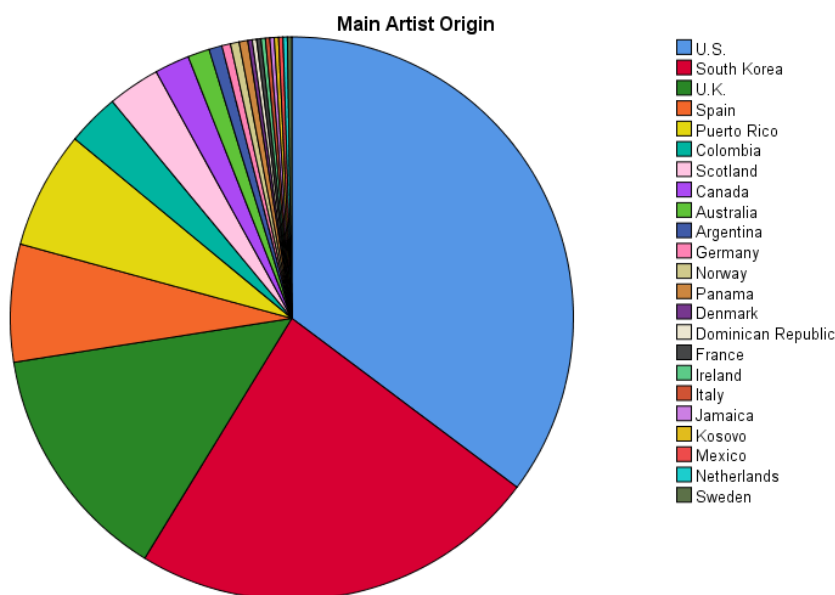
Figure 1. Nationality of the main artists in the pop charts of the destination countries.

The percentages of origin nationalities for each destination market and their overall success are shown in *Table 4*. Starting from the latter, when it comes to charting abroad, the U.S. (19%) was the most prominent country, while the U.K. (7,2%) was in the second place. While such results were relatively anticipated, a more unexpected finding was regarding the third country, which was Puerto Rico (6,8%). Interestingly, that percentage was mostly attributed to the presence of Puerto Rican artists mainly in Spain. A possible explanation would be the language ties, as most Puerto Ricans in the sample sung sorely in Spanish. However another explanation could also be that, even though Puerto Rico is not a central market, the country is considered to be an unincorporated territory of the U.S. which means that its citizens also have American citizenship. That allows the country's artists to utilize resources from the market of the U.S. which is the most central player in the industry (Verboord & Brandellero, 2016). Unexpectedly, even though the market of South Korea has been repeatedly discussed about its international reach, the findings show a small number of successes abroad. Furthermore, while Spanish speaking performers were found in every market (see *Table 5*), neither of them originated from Spain. However, such findings only represent the destination countries in the sample and thus might not be representative on a global scale.

Table 4. Percentage of origin nationalities, within the charts of destination countries.

Origin of foreign music per destination country					
Destination Country					
		U.S.	**U.K.**	**Spain**	**South Korea**	**Success Abroad***
Origin Country	**U.S.**	84%	37%	15%	5%	19%
	U.K.	6%	42%	5%	2%	7.3%
	Spain	0%	0%	27%%	0%	0%
	South Korea	1%	1%	0%	92%	<1%
	Puerto Rico	2%	0%	25%	0%	6.75%
	Colombia	0%	0%	12%	0	3%

*For the "Success Abroad" column, the songs by artists that appeared in charts of their own countries were excluded. For instance, U.S. performers that appeared in the U.S. (N=84) chart were excluded.

Nationality of Collaboration Artists

From the overall sample, a total of 155 songs had collaboration artists (38,8%). Of these, 83 were with international performers (21,3%), and the rest were domestic collaborations (17,5%). Throughout the sample, the two most prominent collaborator artists were J. Balvin from Colombia and Ozuna from Puerto Rico (both appeared 9 times). These findings correspond with the notion that artists engage in collaborations with Spanish speaking artists to increase exposure on streaming services. Nevertheless, in terms of nationalities, U.S. artists were the most prominent collaborators in the sample, also shown in *Figure 2*. While this was relatively expected, a more interesting finding was regarding the prominence of Puerto Rican collaborators, even though their prominence was mostly attributed to the Spanish charts. In fact, Spain was the only destination country that the majority of the songs that charted had a collaborator performer (52%). Moreover, it was the market with the most international collaborators. On the contrary, South Korea was the market with the least collaboration artists (10%). All things considered, the findings suggest

that more than the language, the origin and the performer seem to be important when it comes to collaboration artists.
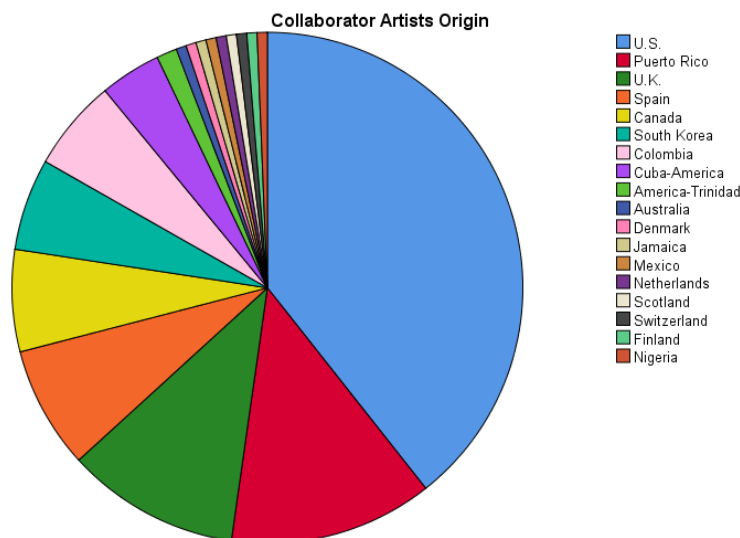
Figure 2. Distribution of origin countries of the collaboration artists in the pop music charts.

Language

All the 335 unique pop songs found in the charts had vocals. That shows the importance of lyrics in today's' pop music in streaming platforms. Out of all the songs that charted, most of them were monolingual (84,3%), meaning that there was only one language in each song, while the rest were bilingual. More than half of the of the songs that charted were monolingual and utilized the English language (54,8%). Regarding the bilingual pop hits (15,8%), the most prominent combination was Korean and English (10,5%). Notably, the market of South Korea was pretty much single-handedly responsible for that percentage, which was not unexpected as many Korean artists often use English words and/or phrases in their songs. Even though not as prominent, the second combination, which was Spanish and English (5,3%), was much more international as it was found in every single destination country.

Looking at *Table 5*, it becomes clear that in every chart, the domestic official language was the most prominent language. Interestingly, South Korea (51%) had the least amount of monolingual songs that sorely utilize the domestic language, while the U.K. (99%) had the most. In comparison to recent literature, these findings provide a somewhat different image of these markets. The most noticeable difference refers to the market of the U.K., which compared to Kist and Verboord (2018) seems to be less international in terms of language. In fact, the findings are more similar to the ones found by Verboord and Brandellero (2016) which suggest than English speaking countries mostly consume English

songs. In terms of South Korea, the main difference was that compared to Kist and Verboord (2018) the amount of songs that use both English and Korean seem to be decreasing. Another interesting finding was regarding the market of Spain, which had the smallest percentage of English language in its chart. Even though the market of Spain is relatively unexamined in similar studies, the findings show similarities with the market of France, which according to Kist and Verboord (2018) was the only European country that has resisted then dominance of English language in its pop charts. However, while the market of France has experiences strong fluctuations through the years, such trends cannot be yet examined for Spain.

Table 5. Percentage of monolingual and bilingual songs in the charts.

Language in chart per country					
Destination Country	**English**	**Spanish**	**Korean**	**English-Spanish**	**English-Korean**
U.S.	94%	1%	0%	5%	0%
U.K.	99%	0%	0%	1%	0%
Spain	19%	66%	0%	14%	1%
South Korea	7%	0%	51%	1%	41%

5. Results: Explanatory Determinants

This section addresses the outcomes of the explanatory determinants of pop music through streaming services. Appendix *Table* presents correlation matrix and Table shows the results of the regression analysis.

Centrality

As already discussed earlier in this paper, the concept of centrality refers to the country's position and presence in the global market. While the previous section already discussed some indicators of centrality, such as the digital ranking of countries and their prevalence in the pop charts of 2019, here the focus is on examining the predictability of the concept. Therefore, the determinants centrality, population size, economic prosperity and

streaming usage were measured for both origin and destination countries in the sample. Their influence was tested using linear regression analysis.

As it is shown in *Figure 3*, the market of South Korea, located in the bottom left corner and was the second smallest in the sample, was more domestically orientated than all the other destination countries. Essentially, that suggests that a more central market is not necessarily more domestically oriented than a less central one. However, it could be also the case that South Korea is an outlier, as the rest of the markets seem to follow a declining trend that starts with Spain, then U.K., and ends with U.S., which is expectably located at the bottom right corner. In any case, while these findings correspond with previous papers (Kist & Verboord, 2018; Verboord & Brandellero, 2016), it is important to mention that the sample size in this study was small and thus generalization should be done with caution.

Figure 3.The degree of internationalization of pop music within the destination countries' charts and the centrality of the destination countries.

The determinant centrality was also examined for the origin markets. Notably, the sample generated 22 different origin countries. When looking at the overall trends, *Figure 4* shows that there seems to be a positive relationship between the centrality of a market and its international success. Particularly, the market of the U.S. which is located on the top right corner and it is the most central market in the sample is also the one with the biggest success abroad. While this trend matches with the previous empirical literature, less excepted were the findings on the market of Puerto Rico. Notably, the market of Puerto Rico utilized the same centrality as the U.S. due to the unique relationship between these

countries. Puerto Rico was the second most successful origin market in the sample and in *Figure 2* it is located underneath the U.S. market. Overall, the findings seem to support the argument that the centrality of the origin country is a significant indicator of cultural exchange of pop music, even in the streaming landscape.
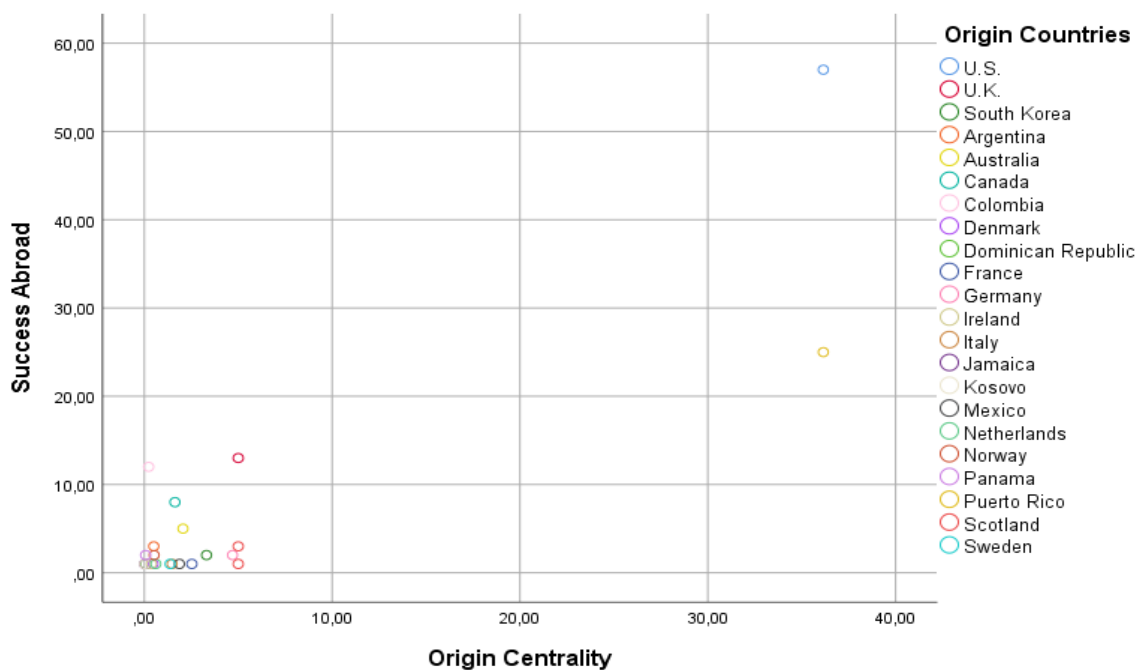
Figure 4. The number of hits abroad from origin countries and the centrality of origin countries.

Population Size

Figure 5 visually represents that the size of the destination country does not influence the degree of internationalization in its chart. For instance, the second smaller market of South Korea, located at the bottom left corner, was less international than the biggest market, the U.S., which is at the bottom right corner. At the same time, the smallest market, Spain, located at the top left corner, was the most international market in the sample. However, South Korea could also be an outlier as overall there seems to be a negative trend across the markets. All in all, while the findings correspond to previous literature (Kist & Verboord, 2018), the small amount of destination countries in the sample produces certain limitations regarding the conclusion on the indicator population size.
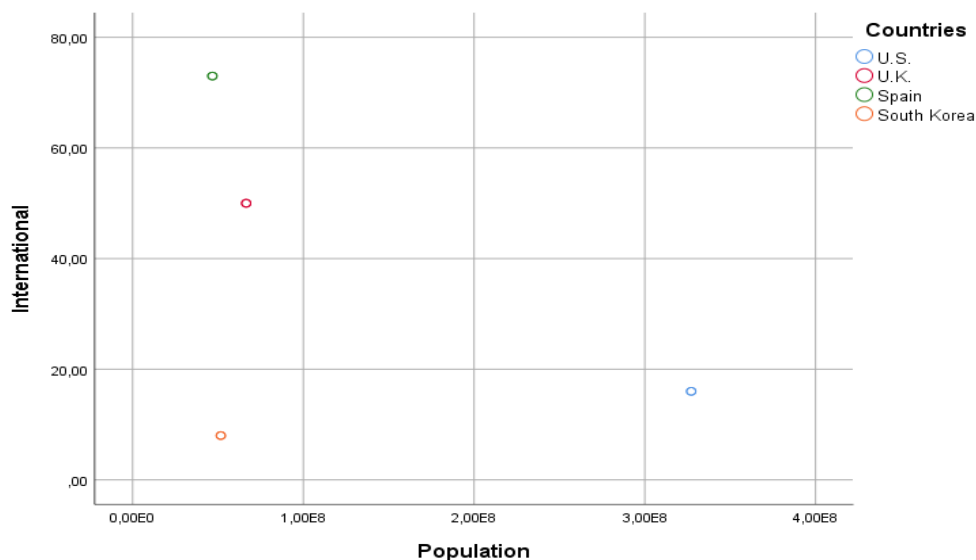
*Figure 5. The degree of internationalization of pop music within the destination countries'
charts and the size of the population of destination countries.*

As it can be seen in *Figure 6*, a small country like Puerto Rico, located at the centre
left, had more hits abroad than a large market like Australia. Furthermore, the large market
of Mexico had the same degree of success as Jamaica. These results also correspond to
previous papers, suggesting that the population size of the origin country does not influence
the degree of international success (Kist & Verboord, 2018; Verboord & Brandellero, 2016).
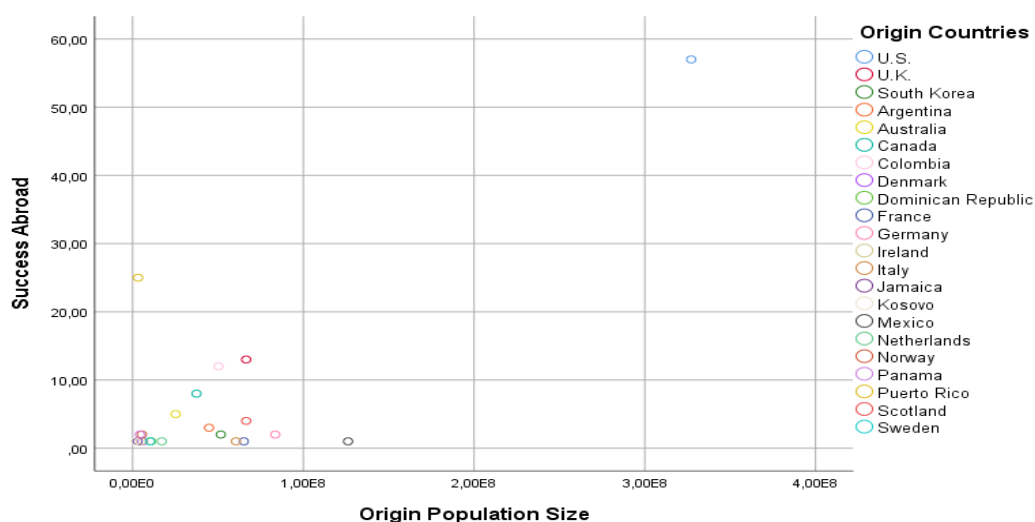
*Figure 6. The number of hits abroad from origin countries and the size of the population of
origin countries.*

Economic Prosperity

As already mentioned, this study utilizes the market's GDP as the measure of economic prosperity. *Figure 7* shows that the market of South Korea, located at the bottom left corner, is more domestically orientated than the wealthier market of the U.S., bottom right corner. However when looking at the positioning of the markets it becomes clearer that South Korea is possibly an outlier. Similarly to the findings on population, there seems to be an overall negative trend amongst the countries. Very similar findings have been also suggested by Kist and Verboord (2018), however in both studies the size of the sample produces certain limitations.
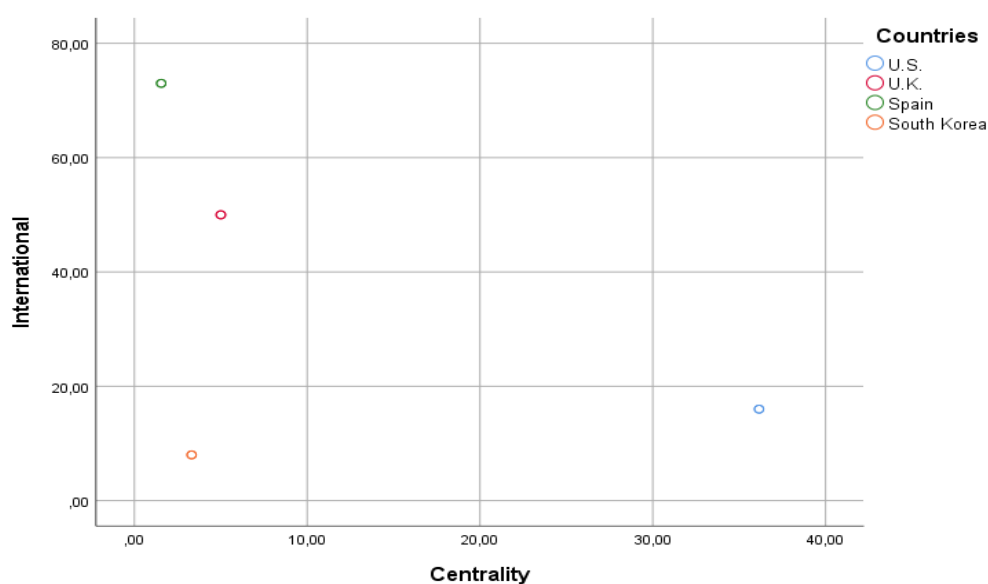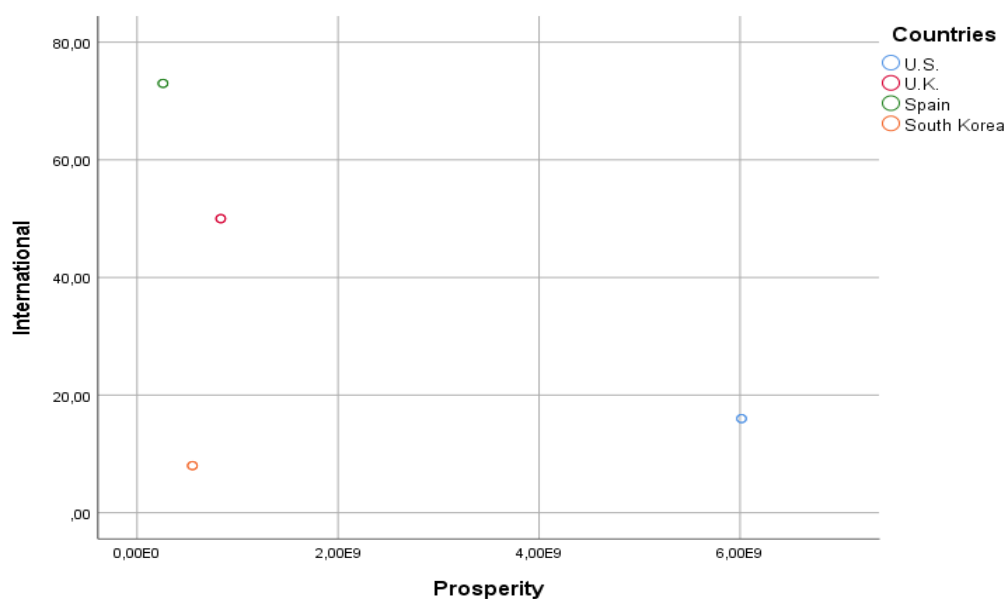

Figure 7. The degree of internationalization of pop music within the destination countries' charts and the economic prosperity of destination markets.

The economic prosperity of the origin countries was also examined. *Figure 8* shows that the less wealthy markets of Puerto Rico and Panama enjoyed higher international success than the markets of the U.K. and South Korea respectively. The fact that the economic prosperity of a country does not predict international success also corresponds with the previous literature (Kist & Verboord, 2018).
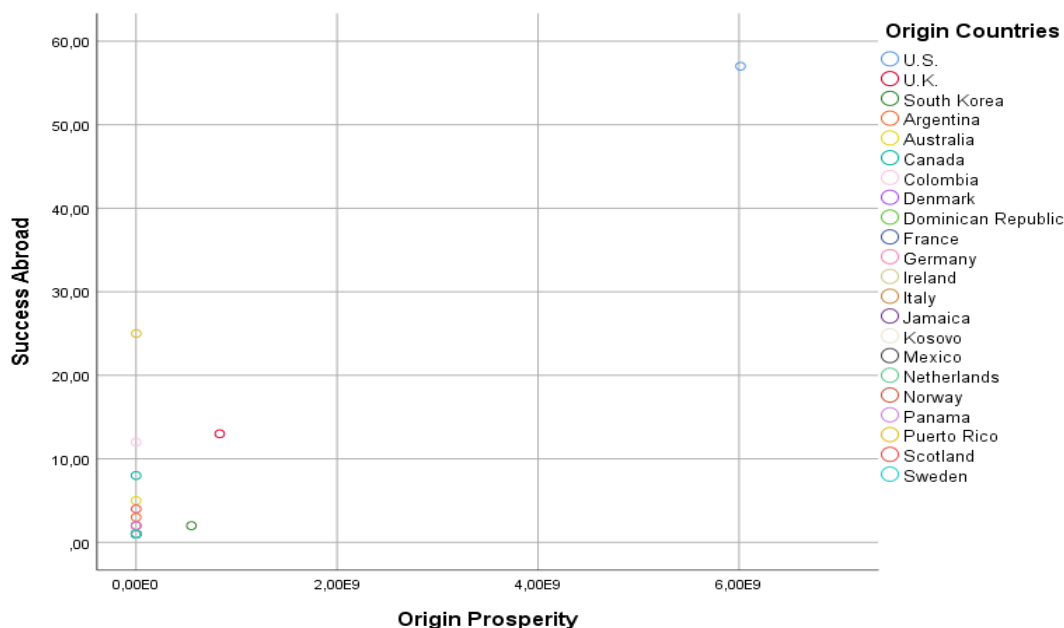
Figure 8. The number of hits abroad from origin countries and the economic prosperity of origin countries.

Cultural Proximity

The determinant cultural proximity was measured using Hofstede's cultural dimensions. Looking at *Figure 9,* it can be seen that there is an overall decline in the amount of music exchange when the cultural proximity gets bigger. While the current sample makes it difficult to make thorough interpretations and address outliers, there are previous studies that support this statement (Kist & Verboord, 2018; Verboord & Brandellero, 2016). Interestingly, pop music exchanges seem to be more prominent between countries that have moderate cultural differences. Such findings show a complete opposite picture of Baek's (2015) paper about the influence of *cultural exotism*, where he suggests a U relationship between countries when it comes to cultural proximity. All in all, while the size of the sample certainly produces limitations on the findings, in this case diversity is also important. In this sample, due to the highly domestic charts of U.S. and South Korea, almost all origin countries, except South Korea and Australia, were located in the European and American regions. This adds certain limitations when it comes to cases with larger cultural proximities.
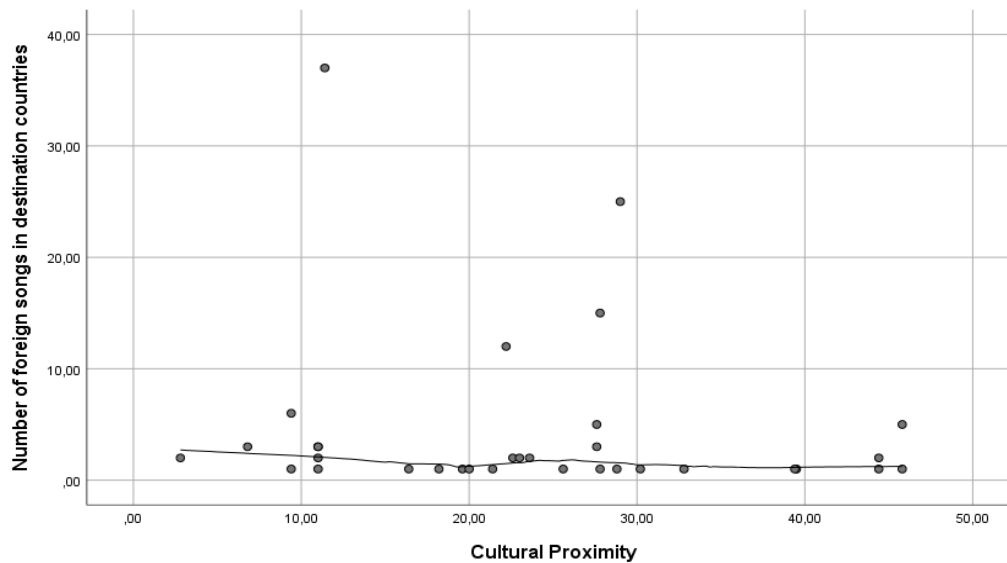
Figure 9. The number of pop music exchanges between markets and the cultural proximity between them.

Geographical Distance

As already mentioned, the determinant geographical distance was measured in kilometers between the capitals of the origin and destination combinations found in the sample. Looking at *Figure 10* it seems that geographical distance does not influence the amount of music exchange between markets. However, *Figure 10* also shows that the number of cultural exchanges was larger between less geographical proximate markets.
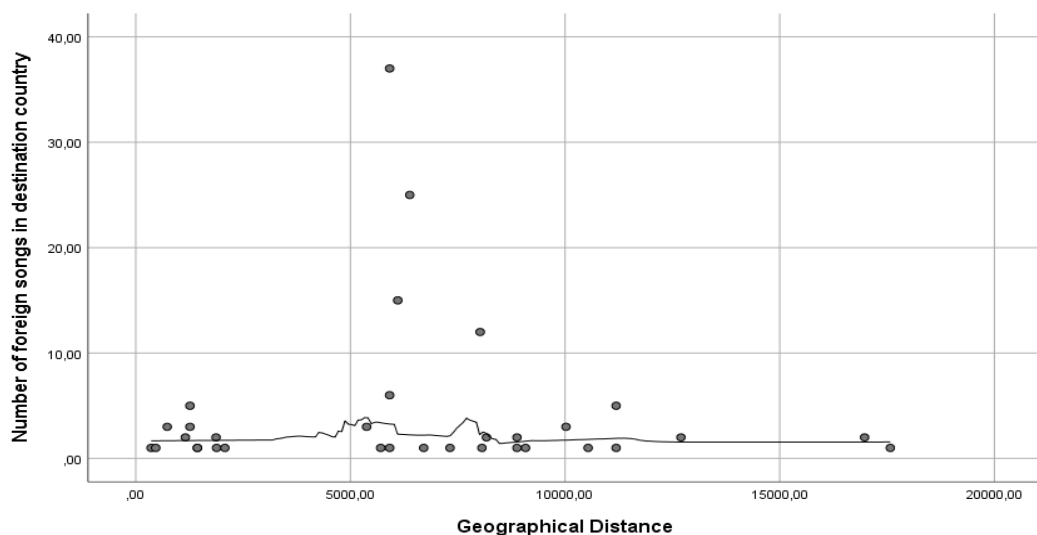
Figure 10. The number of pop music exchanges between markets and the geographical distance between them.

Streaming Usage

        Streaming usage was measured in percentages for each destination market in the sample. From *Figure 11,* it can be argued that higher streaming usage does not lead to more internationally oriented charts. Notably, Spain on the top left had the lowest score in streaming usage yet it was the most international market in the sample. Again the market of South Korea, located at the bottom left, seems to be an outlier, as amongst the other markets there seems to be an overall negative trend. Such findings also seem to correspond with previous literature, where the internet usage of destination countries has a negative yet not significant impact (Kist & Verboord, 2018).
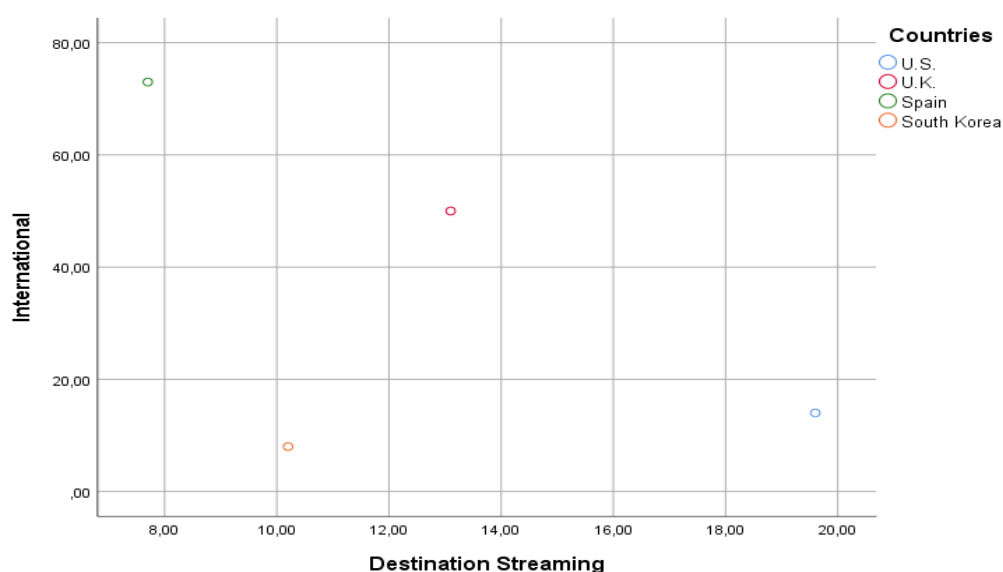
Figure 11. The degree of internationalization of pop music within the destination countries' charts and the streaming percentage of destination countries.

        The streaming usage was also collected for all the origin countries in the sample. Looking at *Figure 12*, it becomes clear that there is not a clear influence of streaming percentage and the degree of success abroad. Even though some markets with higher streaming diffusion achieved higher international success that does not seem to be the norm. For instance, Germany had a relatively high score of streaming usage yet it was less prominent than Colombia in the charts. Nevertheless, due to the small number of destination countries suggest such results might not be completely representative of the market.
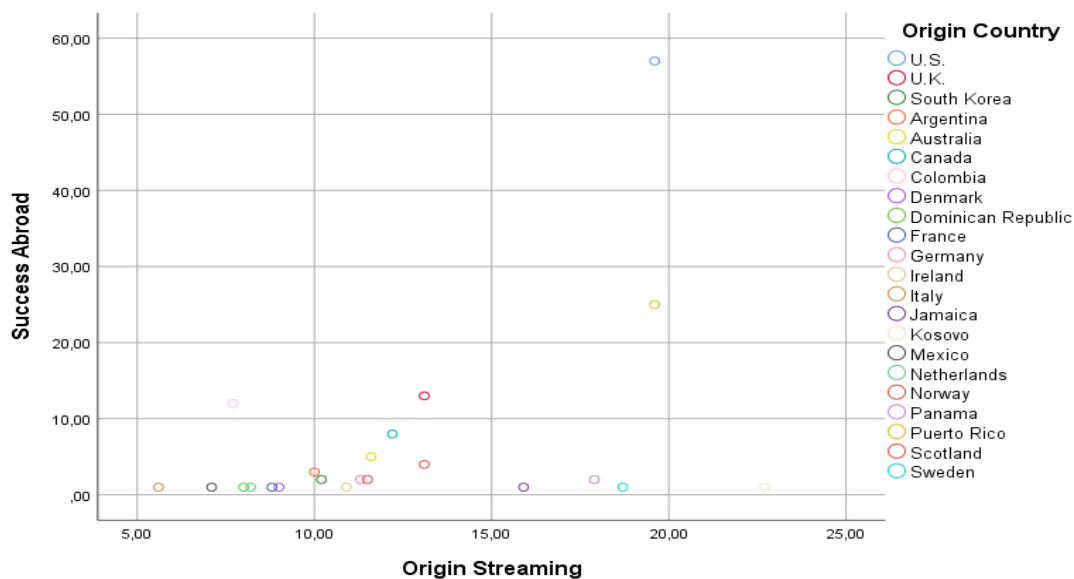
Figure 12. The number of hits abroad from origin countries and the streaming percentage of origin countries.

5.1. Statistical Results of Explanatory Determinants

In order to measure the predictability of the explanatory determinants, a multiple regression analysis was conducted in SPSS. As already mentioned, this study distinguishes on three categories of effects. Namely, destination effects, origin effects, and country ties effects. Appendix B1 shows which variables were used as dependent and independent in the regression analysis and Appendixes B2 and B3 show the SPSS outputs. An important limitation was that the sample only consisted of (N=33) origin-destination combinations which is relatively small for such an analysis.

In terms of destination effects, as it can be seen from the regression model 1, they were found insignificant $R^2 = .02$, $F(3, 29)$, $p = .905$. That was the case the for the independent variables, centrality, prosperity and population size, and even when streaming usage was added (see Model 2), even though improved, the Model was still insignificant $\Delta R^2 = .01$, $F(1, 28)$, $p= .656$. Overall, the correlation matrix showed that destination effects had a negative, yet weak and insignificant correlation with the number of foreign songs in the charts.

Similarly to the previous models, the origin effects were added in Models 3 and 4. When the variables centrality, prosperity and population size were included (see Model 3) the model reached significance, $\Delta R^2 = .67$, $F(3, 25)$, $p= < .001$. The most significant predictor was the centrality of the origin country ($\beta = .95$, $p = < .001$). Furthermore, the correlation matrix revealed a significant, strong and positive correlation between the centrality of the

origin market and the number of songs. When the variable streaming usage of the origin market was introduced (see Model 4) the model was slightly improved, but was insignificant $\Delta R^2 = .00$, $F(1, 24)$, $p = .874$. Regarding the origin effects the correlation matrix revealed an overall moderate and positive correlation, while all origin variables where found significant.

Finally, in the models 5 and 6 the country tie effects were added. Particularly, the variable cultural proximity, which was introduced in model 5, improved the model, however it was still insignificant $\Delta R^2 = .03$, $F(1, 23)$, $p= .149$. When geographical distance was introduced, the Model 6 was not improved at all and was insignificant $\Delta R^2 = .00$, $F(1, 22)$, $p= .986$. For the country tie effects, the correlation matrix showed a negative but insignificant correlation

6. Results: Record Labels

6.1. Labels

While the analysis generated 620 label entries, there were only 201 unique labels in the sample (see Appendix C). That was because several labels appeared multiple times both within and across the four destination countries. *Table 6* shows the most occurring labels of the sample. Of these, only 40 labels appeared in more than one market.
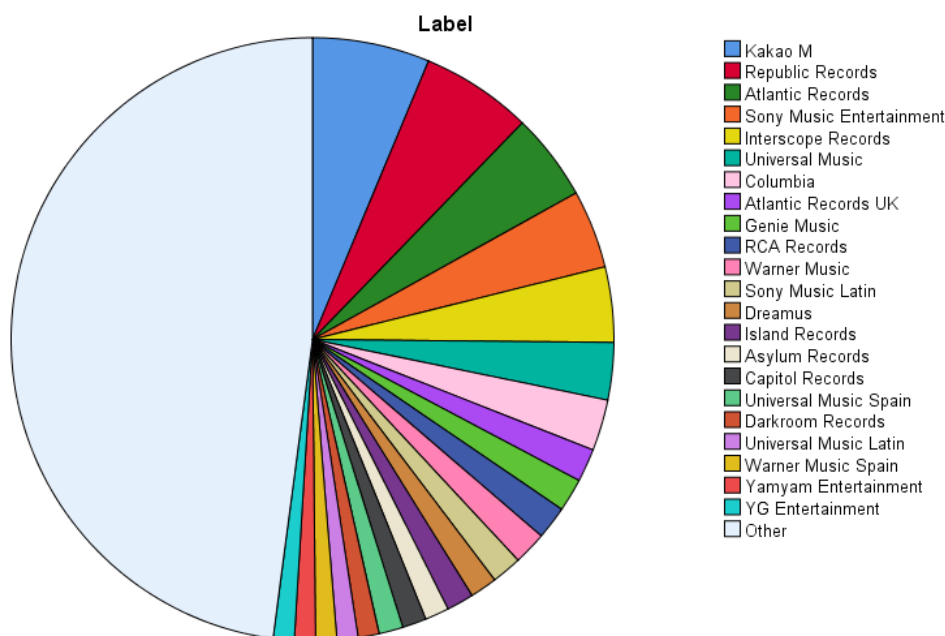
Figure 3. Distribution of labels in the pop music charts.

*Others are all the labels that scored less than 1%.

Table 6. Most prominent labels in charts.

Label	Country	Frequency in charts
Kakao M*	South Korea	39
Republic Records	U.S.	37
Atlantic Records	U.S.	29
Sony Music Entertainment	U.S.	26
Interscope Records	U.S.	25
Universal Music	U.S.	19
Columbia Records	U.S.	17
Atlantic Records UK	U.K.	11
Genie Music	South Korea	11
RCA Records	U.S.	11
Warner Music	U.S.	11
Sony Music Latin	U.S.	10
Dreamus	South Korea	9

*The market of South Korea was single-handedly responsible for the prominence of Kakao M.

     Table 7 shows that the presence of labels depends on the region. In general, the Western countries have much more similar distribution of labels in comparison to the Asian region. The labels from the U.S. were the most international, as such labels were found in all charts. However, it is important to mention that in many cases these labels are actually divisions that belong to an international major, such as Warner Music, Universal Music and Sony Music, with headquarters based in the U.S. ("Record label," n.d.). On the other hand, the labels found from South Korea were the least international and were only present in the domestic pop charts.

     Another finding was that more than half of the songs in the charts had two labels (55%). Interestingly, there were several cases where one of the labels was in fact the performer's own label. Another prominent pattern was label combinations. That means that several songs had the same label combinations, which hints some kind of relationship between certain labels. That could due to the fact that small labels are part of larger corporations or that these have become joint-ventures. Another interpretation could be that a song has a slightly bigger chance of charting when it has two labels behind it.

Table 7. Ranking of labels per region.

Top 5 labels per region		
(South-)Asian Region*	**European Region***	**(North-) American Region***
Kakao M	Sony Music Entertainment	Republic Records
Genie Music	Atlantic Records	Atlantic Records
Dreamus	Republic Records	Interscope Records
Yamyam Entertainment	Columbia Records	RCA Records
YG Entertainment	Universal Music	Universal Music

*The Asian Region is represented by South Korea, the European by Spain and U.K. and the American by U.S.

All in all, while the prominence of individual labels has been addressed, the influence of majors could not be fully explored. Even though *Table 6* shows the prominence of majors (Sony Music, Warner Music, Universal Music) in the charts, this in fact only shows a fraction of the activities that these majors are responsible for. In reality, their presence and influence is much bigger. That is because several of the labels found in the sample share the same parent company. For instance, both Interscope Records and Darkroom Records are owned by Universal Music Group. Furthermore, the results revealed that many large labels prefer to operate locally. For example, Atlantic UK and Atlantic which is located in the U.S., both belong to Warner Music Group. In most cases, the location of the label was the same as the origin of the artist. That being said, it is also important to mention that majors like Warner, Sony, and Universal music, also released songs directly. Therefore, while the presence of the international majors was measured to a certain extent, due to the complex network that labels operate in, it is difficult to assess their real prominence. Nevertheless, the fact that 21 labels, out of the 201, control about 50 percent of the sample is undoubtedly evidence of the influence of majors.

7. Conclusion & Limitations

In this study the pop music charts of four music markets were analyzed to answer the research questions. The selection of the markets was based on several considerations, such as diversity and music trends. Namely, these were the U.S., the U.K., Spain, and South Korea. This study was inspired by the notion that digital technologies result in cultural hybridization and diversity of pop music (Kist & Verboord, 2018; Oh, 2013). Consequently, an important and overarching element was the focus on the influences of streaming services. These influences were examined in three different ways and showed (i) the degree of internationalization in the charts, (ii) the predictability of the explanatory determinants, and (iii) the prominence of labels and majors.

The analysis revealed that the degree of internationalization was in fact depended on the market. Specifically, while the markets of Spain and U.K. were mostly internationally oriented with this order, the markets of the South Korea and U.S. were mostly domestic with this order. While the destination country characteristics that were analyzed could not justify these findings, a possible explanation could be the fact that both the U.S. and South Korea are central exporters of pop music online in their regions (Kist & Verboord, 2018). In fact, the former market is central in the American and European regions, while the latter in the Asian region. That could mean that centrality could also be interpreted regionally. When compared to previous research on charts from YouTube (Kist & Verboord, 2018), the findings show similar relationships on the internationalization of the charts amongst the markets. However, since the charts in this study incorporated both online and offline consumption, that could be evidence of the contemporary influence of the streaming services in pop music. Nevertheless, while a clear answer on the extent of internationalization cannot be given due to the sample size and its distribution, the study still provides interesting findings regarding the origins of these international flows.

As expected, the market of the U.S. was found to be the most prominent origin market in the sample. However, there is clear evidence of the prevalence of Spanish speaking artists in the charts of 2019. In fact, there was at least one song in Spanish in every destination chart in the sample. However, the strong presence of foreign Spanish speaking artist in Spain, and especially Puerto Ricans, suggests that language ties are still important predictor in pop music. Interestingly, while several such countries were present in the charts, the prominence of Puerto Rico was a striking finding. Even though Puerto Rico was one of the smallest markets, its prominence was higher than every other, even larger, Spanish speaking market in the sample. Furthermore, Puerto Rican artists were also the second most

prominent as collaborator performers after American performers. As already mentioned, a possible explanation could be the fact that Puerto Rico is an unincorporated territory of the U.S. which means that its citizens are also American citizens. According to Amrani (2018) that relationship allows Puerto Ricans to increase their reach by exporting to the U.S. and from there to the rest of the world. Overall, the findings seem to support both the notions that Spanish speaking performers have a strong presence in streaming platforms and that they are often preferred as collaborator performers (Leight, 2018; Millman, 2020).

Regarding the explanatory determinants, while there was a relatively small sample size, it is essential to address the fact that the indicator centrality had a strong influence when it comes to charting abroad. In fact, cultural centrality, measured in digital revenues, was found to be the strongest predictor of international success. The findings correspond to previous studies that have measured centrality the same way (Kist & Verboord, 2018). With this in mind, this study provides further empirical evidence on the accuracy of the indicator. Furthermore, when also considering the earlier discussions on Puerto Rico, it becomes more evident that centrality does not necessarily also reflects the size of the market (Kist & Verboord, 2018). Furthermore, even though insignificant, the influence of proximities should also be discussed. On the one hand, such findings could support the notion that technological developments, in this case streaming services, diminish the importance of such measures (Kist & Verboord, 2018; Verboord & Brandellero, 2016). On the other hand, previous papers suggest that even though Hofstede's indicators might not be ideal for predicting aesthetic consumption, this determinant is still relevant in predicting music flows (Baek, 2015; Kist & Verboord, 2018). Regardless, the small size of the sample did not allow for accurate interpretations in this study.

The prominence of labels in the charts was also examined. The findings in this paper revealed major differences between the Western charts and the chart of South Korea. Nevertheless, two overarching patterns were identified in all markets. The first was that only a few labels were responsible for most of the hits and the second was that labels and majors tend to operate locally. Importantly, while numerous labels were identified, it was clear that only a few were responsible for the majority of the songs in the charts. Furthermore, many of these more prevalent labels were actually related to the majors. Notably that was mostly the case for the charts in the Western countries, which shared a lot of similarities in terms of labels. Such findings suggest that the big labels and majors have still managed to maintain their prominence in the streaming landscape in the West. This is mostly done by utilizing smaller departments that operate in different regions. That means that in most cases the

labels had the same origin as the performers. Consequently, the degree of diversity in terms of labels in the charts was similar to the internationalization of the main performers. While the charts of South Korea had a very different image, as most labels were domestic, again the findings show that only a few were responsible for most of the pop hits in the charts. The main difference was that for the most part these were distinct entertainment companies, rather than part of the same major. The focus on labels was inspired by recent empirical evidence that has shown, but only to a certain extent, the influence of majors on YouTube through Vevo (Kist & Verboord, 2018). Furthermore, as individual streaming services grow, these tend to form deals with labels and majors (Nicolaou, 2020; Szalai, 2019). For instance, Spotify has a deal with Sony Entertainment, while Apple Music has signed deals with Universal Music, Sony Music, and Warner Music (Ingham, 2019; Nicolaou, 2020). All in all, the prominence of majors is still noticeable but mostly in the Western markets in the sample.

The findings also revealed some overarching implications regarding pop music as a whole. For one thing, the rise of K-pop seems to be limited. That is an interesting finding as there is plenty of academic literature focusing on the international success of K-pop, and especially on the Western markets (Baek, 2015; Messerlin & Shin, 2017; Meza & Park, 2015) while such literature is limited when it comes to Latin music, which was actually found to be substantially more prominent in the examined charts. Future researchers could consider putting more focus on the success of Latin markets and artists in the streaming era. Another observation was that the findings contradict the notion of a shared global market as South Korea, similarly to Japan in Kist and Verboord (2018), was mostly focused on its own music and had no centrality worldwide.

Naturally, this study has certain limitations. First of all, it is important to mention that while this thesis aims to reveal certain influences that the streaming services brought in pop music, it does this by examining charts that incorporate both online and offline consumption. While these charts are indeed influenced from offline trends, they are currently the best possible indicators available, when it comes to incorporating aggregated data from streaming services. Furthermore, it is a fact that the contemporary music consumption takes place mostly online and that is reflected on these charts (IFPI, 2019; IFPI, 2020), which arguably makes them sufficient for the scope of this study. Finally, the findings seem to correspond with previous discussions both on the academic and societal level. That seemed to be the case especially with discussions that focus on digital consumption and trends in streaming services.

One of the main limitations was the size of the sample. A bigger sample would have provided more cases which would make the data and statistical analysis more reliable however that was mostly the case for the second research question. Furthermore, due to its diversity, interpretations were sometimes hard to make as there were often outliers. All in all, even though the current sample produced valuable interpretations, it could have been better to include at least two markets for every region instead just for the European region. Studying regions could also allow for further examination of the indicator cultural centrality on the regional level. A way this can be done is by measuring the prominence of markets in regional pop charts on YouTube.

Talking about the explanatory determinants, another limitation refers to the availability of indicators. While the number of measures that were collected was sufficient to answer the research questions, arguably more measures could have been utilized to provide a more exhaustive examination of the explanatory determinants. However, even though music streaming is rising, relevant data on a country level is still hard to obtain. One reason is because there are quite a few distinct streaming services which differ in size from market to market and thus accumulated data is limited for most music markets. Another reason was that accessibility to detailed statistics related on music streaming on the country level was quite costly and thus not possible to utilize for this master thesis. Future research could incorporate more indicators and focus on suggesting the most relevant when it comes to predicting international music flows in streaming services.

Another limitation stands on the comparison of this paper to previous literature. That is because the charts used contain data from both online and offline consumption while so far previous studies focus only on one of the two. While this produces certain limitations when it comes to interpretations on how the markets are changing, such comparisons were valuable in showing the influence of online consumption in the contemporary national charts. All things consider, this study provides evidence that such national charts are adequate when it comes to studying the influence of streaming services. However, a limitation of these charts is that they neglect the influence of YouTube. Even though there are several streaming platforms and this study focuses on audio streaming, video on-demand streaming, even though decreasing, still accounted for 47% of music listening globally in 2019 (IFPI, 2019). Nevertheless, future longitudinal studies on such charts could provide valuable interpretations on how markets are changing.

The limitations of certain indicators need to be addressed as well. Notably, the nationality of the performers was utilized to determine the origin of the markets. However,

that measure was not always valid as artists frequently travel to record, but also, as it was seen with the case of Puerto Ricans, utilize their resources and exploit the centrality of bigger markets. Furthermore, the dimensions by Hofstede (2001), used to indicate the cultural proximity, did not have index numbers for every country in the sample.

Finally, there are a few topics that future researchers could consider in case of conducting a study on the globalization of music. One such topic refers to the democratization of music and the influence of majors. The findings show evidence of the influence of certain labels and majors in the streaming world, due to the complex network these operate in, their prominence could not be accurately addressed. Future research could offer more detailed results by analyzing the label's network and incorporating more markets. Such findings would also provide further evidence regarding the notion that existing power relations are being reproduced online (Kist & Verboord, 2018; Verboord & Van Noord, 2016). On the same line, future studies could also account for the prevalence of independent records and artists within the charts. Finally, this study shows evidence of the global prevalence of Latin music, often address as urban music, on streaming services (Leight, 2018). Furthermore, according to Kist & Verboord (2018) some musical genres are known to have higher international potential while others are for the most part bound to their home market. With that in mind, future studies could also incorporate genres in their analysis.

References

Achterberg, P., Heilbron, J., Houtman, D., & Aupers, S. (2011). A cultural globalization of popular music? American, Dutch, French, and German popular music charts (1965 to 2006). *American Behavioral Scientist*, *55*(5), 589-608. https://doi.org/10.1177/0002764211398081

Appadurai, A. (1990). Disjuncture and difference in the global cultural economy. *Theory, Culture & Society*, *7*(2–3), 295–310.https://doi.org/10.1177/026327690007002017

Babbie, E. (2011). The basics of social research (5th ed.). Belmont, CA: Wadsworth, Cengage Learning.

Baek, Y. M. (2015). Relationship between cultural distance and cross-cultural music video consumption on YouTube. *Social Science Computer Review*, *33*(6), 730-748. https://doi.org/10.1177/0894439314562184

Biltereyst, D., & Meers, P. (2000). The international telenovela debate and the contraflow argument: A reappraisal. *Media, Culture & Society*, *22*(4), 393-413. https://doi.org/10.1177/016344300022004002

Crane, D. (2014). Cultural globalization and the dominance of the American film industry: cultural policies, national film industries, and transnational film. *International Journal of Cultural Policy*, *20*(4), 365-382. https://doi.org/10.1080/10286632.2013.832233

Crane, D., Kawashima, N., & Kawasaki, K. I. (2016). *Global culture: Media, art, policy, and globalization.* https://doi-org.eur.idm.oclc.org/10.4324/9781315538792

Calhoun, C. (2007). *Nations matter: Culture, history and the cosmopolitan dream*. Routledge.

Christensen, C. M. (2013). *The innovator's dilemma: When new technologies cause great firms to fail*. Harvard Business Review Press.

Cunningham, S., & Craig, D. (2016). Online entertainment: A new wave of media globalization? *International Journal of Communication*, *10*, 5409-5425. Retrieved from http://ijoc.org

De Swaan, A. (1999). Language and culture in transnational society. *European Review*, *7*(4), 507-518. https://doi.org/10.1017/S1062798700004440

Fu, W. W. (2013). National audience tastes in Hollywood film genres: Cultural distance and linguistic affinity. *Communication Research, 40*(6), 789–817. https://doi.org/10.1177/0093650212442085

Fu, W. W., & Sim, C. (2010). Examining international country-to-country flow of theatrical films. *Journal of Communication*, *60*(1), 120-143. https://doi.org/10.1111/j.1460-2466.2009.01455.x

Fuhr, M. (2015). *Globalization and popular music in South Korea: Sounding out K-pop*. Routledge.

Gray, J. (2014). Scales of cultural influence: Malawian consumption of foreign media. *Media, Culture & Society*, *36*(7), 982-997. https://doi.org/10.1177/0163443714536081

Hofstede, G. (2001). *Culture's consequences* (2nd ed.). Thousand Oaks, CA: SAGE

Hogarth, H. K. K. (2013). The Korean wave: An Asian reaction to western-dominated globalization. *Perspectives on Global Development and Technology*, *12*(1-2), 135-151. https://doi.org/10.1163/15691497-12341247

IFPI. (2019). *Global music report 2019.* Retrieved from https://www.ifpi.org/news/IFPI-GLOBAL-MUSIC-REPORT-2019

IFPI. (2020). *Global music report 2020.* Retrieved from https://www.ifpi.org/news/IFPI-issues-annual-Global-Music-Report

Janssen, S., Kuipers, G., & Verboord, M. (2008). Cultural globalization and arts journalism: The international orientation of arts and culture coverage in Dutch, French, German, and US newspapers, 1955 to 2005. *American sociological review*, *73*(5), 719-740. https://doi.org/10.1177/000312240807300502

Keulen, J., & Krijnen, T. (2014). The limitations of localization: A cross-cultural comparative study of Farmer Wants a Wife. *International Journal of Cultural Studies*, *17*(3), 277-292. https://doi.org/10.1177/1367877913496201

Kist, J., & Verboord, M. (2018). The diffusion of music via Youtube: Comparing Asian and European music video charts. *Asian Cultural Flows: Creative Industries, Cultural Policies, and Media Consumers*, 197-214. https://doi.org/10.1007/978-981-10-0147-5_12

Kumb, F., Kunz, R., & Siegert, G. (2017). Research on the motion picture industry: State of the art and new directions off the beaten track away from theatrical release. *Journal of Economic Surveys*, *31*(2), 577-601. https://doi.org/10.1111/joes.12145

La Pastina, A. C., & Straubhaar, J. D. (2005). Multiple proximities between television genres and audiences: The schism between telenovelas' global distribution and local consumption. *Gazette (Leiden, Netherlands)*, *67*(3), 271-288. https://doi.org/10.1177/0016549205052231

Leight, E. (November 15, 2018). Latin music is reaching more listeners than ever. But who is represented? Retrieved from the RollingStone: https://www.rollingstone.com/music/music-latin/latin-pop-urban-reggaeton-trap-755772/

Meza, X. V., & Park, H. W. (2015). Globalization of cultural products: A webometric analysis of
    Kpop in Spanish-speaking countries. *Quality & Quantity*, *49*(4), 1345-1360.
    https://doi.org/10.1007/s11135-014-0047-2

Messerlin, P. A., & Shin, W. (2017). The success of K-pop: How big and why so fast?
    Asian Journal of Social Science, *45*(4-5), 409-439. https://doi.org/10.1163/15685314-
    04504003

Moon, S. I., Barnett, G. A., & Lim, Y. S. (2010). The structure of international music flows
    using network analysis. *New Media & Society*, *12*(3), 379-399.
    https://doi.org/10.1177/1461444809346720

Neuendorf, K. A. (2017). The content analysis guidebook (2nd ed.). London: Sage.

Neuman, W. L. (2011). Nonreactive research and secondary analysis. In Social Science
    Methods: Qualitative and quantitative approaches, pp. 361-365 (7th ed.). Boston:
    Pearson.

O'Connor, A. (2004). Punk and globalization: Spain and Mexico. *International Journal of
    Cultural Studies*, *7*(2), 175-195. https://doi.org/10.1177/1367877904044252

Oh, I. (2013). The globalization of K-pop: Korea's place in the global music
    industry. *Korea Observer*, *44*(3), 389-409. Retrieved from
    https://www.researchgate.net/profile/Ingyu_Oh/publication/296774877_The_Globa
    lization_of_K-
    pop_Korea's_Place_in_the_Global_Music_Industry/links/5827efd908ae950ace6ceb8
    2/The-Globalization-of-K-pop-Koreas-Place-in-the-Global-Music-Industry.pdf

Oh, I., & Park, G. S. (2012). From B2C to B2B: Selling Korean pop music in the age
    of new social media. *Korea Observer*, *43*(3), 365-397. Retrieved from
    http://www.tobiashubinette.se/hallyu_2.pdf

Park, S. (2015). Changing patterns of foreign movie imports, tastes, and consumption in
    Australia. *Journal of Cultural Economics*, *39*(1), 85-98.
    https://doi.org/10.1007/s10824-014-9216-3

Pryor, G. (January 12, 2019). Latin America has the world's fastest growing music market.
    Now it's set to go global. Retrieved from the Wired:
    https://www.wired.co.uk/article/latin-america-music-diy-gregor-pryor

Rantanen, T. (2006). A man behind scapes: An interview with Arjun Appadurai. *Global Media
    & Communication, 2*(1), 7–19. https://doi.org/10.1177/1742766506061814

Record label. (n.d.). In *Wikipedia*. Retrieved June 17, 2020, from
    https://en.wikipedia.org/wiki/Record_label

Smith, M. D., & Telang, R. (2016). *Streaming, sharing, stealing: Big data and the future of entertainment*. The Mit Press.

Straubhaar, J. D. (2014). Mapping "global" in global communication and media studies. In *Global Communication: New Agendas in Communication*, 10–34. London: Routledge.

Verboord, M., & Brandellero, A. (2016). The globalization of popular music, 1960-2010: A multilevel analysis of music flows. *Communication Research*, *45*(4), 603-627. https://doi.org/10.1177/0093650215623834

Walzer, D. A. (2017). Independent music production: How individuality, technology and creative entrepreneurship influence contemporary music industry practices. *Creative Industries Journal*, *10*(1), 21-39. https://doi.org/10.1080/17510694.2016.1247626

Appendix A

Appendix A1: % of global digital trade revenues as centrality

World ranking 2019 (% of global trade revenues)		
Country	Digital rank*	% of global digital revenue**
U.S.	1	36.15%
Japan	2	5.44%
U.K.	3	5%
Germany	4	4.84%
France	5	3.40%
South Korea	6	3.31%
Australia	8	2.06%
Canada	9	1.6%
Spain	11	1.55%

Source*: International Federation of the Phonographic Industry (IFPI), 2019.

Source**: Digital Market Report (Statista), 2019.

Appendix B

Appendix B1: The dependent and independent variables in regression analysis

Type	Variable	N
Dependent Variable	Number of Foreign Songs	33
Independent Variables	Cultural Centrality (Destination-Origin Countries)	33
	Economic Prosperity (Destination-Origin Countries)	33
	Population Size (Destination-Origin Countries)	33
	Streaming Usage (Destination-Origin Countries)	33
	Cultural Proximity	33
	Geographical Distance	33

Appendix B2: The correlation matrix

Correlations

		Number_Foreign_Songs	Destination_Centrality	Destination_Population	Destination_Prosperity	Destination_Streaming	Origin_Centrality	Origin_Population	Origin_Prosperity	Origin_Streaming	Cultural_Proximity	Geographical_Distance
Pearson Correlation	Number_Foreign_Songs	1,000	-,130	-,128	-,101	-,117	,786	,559	,607	,455	-,119	-,010
	Destination_Centrality	-,130	1,000	,999	,878	,906	-,128	-,070	-,110	-,135	-,279	,087
	Destination_Population	-,128	,999	1,000	,877	,891	-,130	-,074	-,116	-,139	-,282	,089
	Destination_Prosperity	-,101	,878	,877	1,000	,800	-,131	-,065	-,074	-,175	-,183	,119
	Destination_Streaming	-,117	,906	,891	,800	1,000	-,139	-,071	-,074	-,091	-,302	-,007
	Origin_Centrality	,786	-,128	-,130	-,131	-,139	1,000	,791	,840	,602	,158	,087
	Origin_Population	,559	-,070	-,074	-,065	-,071	,791	1,000	,953	,368	,110	,115
	Origin_Prosperity	,607	-,110	-,116	-,074	-,074	,840	,953	1,000	,515	,168	,101
	Origin_Streaming	,455	-,135	-,139	-,175	-,091	,602	,368	,515	1,000	,186	-,041
	Cultural_Proximity	-,119	-,279	-,282	-,183	-,302	,158	,110	,168	,186	1,000	,148
	Geographical_Distance	-,010	,087	,089	,119	-,007	,087	,115	,101	-,041	,148	1,000
Sig. (1-tailed)	Number_Foreign_Songs		,236	,239	,288	,258	,000	,000	,000	,004	,255	,479
	Destination_Centrality	,236		,000	,000	,000	,238	,349	,272	,227	,058	,315
	Destination_Population	,239	,000		,000	,000	,236	,342	,260	,219	,056	,310
	Destination_Prosperity	,288	,000	,000		,000	,234	,359	,342	,166	,155	,254
	Destination_Streaming	,258	,000	,000	,000		,220	,347	,342	,307	,044	,484
	Origin_Centrality	,000	,238	,236	,234	,220		,000	,000	,000	,190	,315
	Origin_Population	,000	,349	,342	,359	,347	,000		,000	,017	,271	,261
	Origin_Prosperity	,000	,272	,260	,342	,342	,000	,000		,001	,175	,288
	Origin_Streaming	,004	,227	,219	,166	,307	,000	,017	,001		,150	,411
	Cultural_Proximity	,255	,058	,056	,155	,044	,190	,271	,175	,150		,205
	Geographical_Distance	,479	,315	,310	,254	,484	,315	,261	,288	,411	,205	
N	Number_Foreign_Songs	33	33	33	33	33	33	33	33	33	33	33
	Destination_Centrality	33	33	33	33	33	33	33	33	33	33	33
	Destination_Population	33	33	33	33	33	33	33	33	33	33	33
	Destination_Prosperity	33	33	33	33	33	33	33	33	33	33	33
	Destination_Streaming	33	33	33	33	33	33	33	33	33	33	33
	Origin_Centrality	33	33	33	33	33	33	33	33	33	33	33
	Origin_Population	33	33	33	33	33	33	33	33	33	33	33
	Origin_Prosperity	33	33	33	33	33	33	33	33	33	33	33
	Origin_Streaming	33	33	33	33	33	33	33	33	33	33	33
	Cultural_Proximity	33	33	33	33	33	33	33	33	33	33	33
	Geographical_Distance	33	33	33	33	33	33	33	33	33	33	33

Appendix B3: SPSS output for the regression analysis

Coefficients[a]

Model		Unstandardized Coefficients B	Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	2,945	10,629		,277	,784
	Destination_Centrality	-,688	2,880	-1,170	-,239	,813
	Destination_Population	7,101E-8	,000	,990	,203	,840
	Destination_Prosperity	2,160E-10	,000	,058	,150	,882
2	(Constant)	-15,541	42,394		-,367	,717
	Destination_Centrality	-3,909	7,717	-6,645	-,506	,616
	Destination_Population	4,319E-7	,000	6,023	,493	,626
	Destination_Prosperity	2,209E-10	,000	,059	,151	,881
	Destination_Streaming	,855	1,896	,492	,451	,656
3	(Constant)	-59,409	26,140		-2,273	,032
	Destination_Centrality	-10,891	4,734	-18,516	-2,301	,030
	Destination_Population	1,218E-6	,000	16,990	2,265	,032
	Destination_Prosperity	5,696E-10	,000	,152	,645	,525
	Destination_Streaming	2,653	1,158	1,526	2,291	,031
	Origin_Centrality	,641	,142	,954	4,528	,000
	Origin_Population	4,956E-12	,000	,000	,000	1,000
	Origin_Prosperity	-5,735E-10	,000	-,130	-,291	,774
4	(Constant)	-58,599	27,143		-2,159	,041
	Destination_Centrality	-10,858	4,833	-18,461	-2,247	,034
	Destination_Population	1,215E-6	,000	16,946	2,214	,037
	Destination_Prosperity	5,333E-10	,000	,142	,574	,572
	Destination_Streaming	2,646	1,182	1,522	2,239	,035
	Origin_Centrality	,650	,154	,967	4,217	,000
	Origin_Population	-3,116E-9	,000	-,036	-,080	,937
	Origin_Prosperity	-4,090E-10	,000	-,093	-,181	,858
	Origin_Streaming	-,048	,299	-,026	-,160	,874
5	(Constant)	-31,628	32,048		-,987	,334
	Destination_Centrality	-6,745	5,460	-11,468	-1,235	,229
	Destination_Population	7,465E-7	,000	10,409	1,203	,241
	Destination_Prosperity	7,078E-10	,000	,189	,774	,447
	Destination_Streaming	1,583	1,354	,911	1,169	,254
	Origin_Centrality	,649	,150	,965	4,314	,000
	Origin_Population	-1,129E-8	,000	-,131	-,293	,772
	Origin_Prosperity	-2,829E-11	,000	-,006	-,013	,990
	Origin_Streaming	-,024	,292	-,013	-,082	,935
	Cultural_Proximity	-,131	,088	-,205	-1,493	,149
6	(Constant)	-31,805	34,278		-,928	,364
	Destination_Centrality	-6,770	5,761	-11,510	-1,175	,252
	Destination_Population	7,493E-7	,000	10,448	1,146	,264
	Destination_Prosperity	7,067E-10	,000	,189	,754	,459
	Destination_Streaming	1,591	1,446	,915	1,100	,283
	Origin_Centrality	,648	,154	,965	4,217	,000
	Origin_Population	-1,126E-8	,000	-,130	-,286	,778
	Origin_Prosperity	-3,013E-11	,000	-,007	-,013	,990
	Origin_Streaming	-,024	,300	-,013	-,079	,938
	Cultural_Proximity	-,131	,090	-,205	-1,460	,158
	Geographical_Distance	3,553E-6	,000	,002	,018	,986

a. Dependent Variable: Number_Foreign_Songs

Appendix C

Appendix C1: Ranking of all the labels found in the sample.

	Frequency	Percent
Kakao M	39	4,9
Republic Records	37	4,6
Atlantic Records	29	3,6
Sony Music Entertainment	26	3,3
Interscope Records	25	3,1
Universal Music	19	2,4
Columbia	17	2,1
Atlantic Records UK	11	1,4
Genie Music	11	1,4
RCA Records	11	1,4
Warner Music	11	1,4
Sony Music Latin	10	1,3
Dreamus	9	1,1
Island Records	9	1,1
Asylum Records	8	1,0
Capitol Records	8	1,0
Universal Music Spain	8	1,0
Darkroom Records	7	,9
Universal Music Latin	7	,9
Warner Music Spain	7	,9
Yamyam Entertainment	7	,9
YG Entertainment	7	,9
Epic Records	6	,8
JYP Entertainment	6	,8
Stone Music Entertainment	6	,8
Jonas Brothers Recording	5	,6
Polydor Records	5	,6
Quality Control Music	5	,6
Rich Music	5	,6
Rimas Entertainment	5	,6
Vertigo Berlin	5	,6
Big Hit Entertainment	4	,5
DCD2	4	,5
Fueled by Ramen	4	,5
Virgin EMI Records	4	,5

Cactus Jack	3	,4
DJ Snake Music	3	,4
El Cartel Records	3	,4
Geffen Records	3	,4
Highbridge The Label	3	,4
Joytime Collective	3	,4
Motown Records	3	,4
Neuron Music	3	,4
Nextar Entertainment	3	,4
NHN Bugs	3	,4
Nice Life	3	,4
OVO Sound	3	,4
RBW	3	,4
Right Hand Music	3	,4
Shofar Music	3	,4
SM Entertainment	3	,4
Warner Music Nashville	3	,4
10 Summers	2	,3
300 Entertainment	2	,3
325 E&C	2	,3
Astralwerks	2	,3
Asylum Records UK	2	,3
Bad Batch Records	2	,3
BrandNew Music	2	,3
Broken Bow Records	2	,3
Busker Busker	2	,3
C-JeS Entertainment	2	,3
Casablanca Records	2	,3
Chris Brown Entertainment	2	,3
Columbia Nashville	2	,3
Dingo Music	2	,3
Elektra	2	,3
Friends Keep Secrets	2	,3
Galactic Records	2	,3
Indian Label	2	,3
KSR	2	,3
Maybach Music	2	,3
Ministry of Sound	2	,3
N&E Entertainment	2	,3

Neighbourhood	2	,3
One World Music	2	,3
Plus Media	2	,3
RCA Records Nashville	2	,3
Real Hasta La Muerte	2	,3
Relentless Records	2	,3
River House Artists	2	,3
SmartStudy	2	,3
Star Island	2	,3
Warner Music Latina	2	,3
We The Best	2	,3
YSL	2	,3
12Tone Music	1	,1
222	1	,1
24/7 Management	1	,1
829 Music Mundial	1	,1
AJ Tracey	1	,1
All Around The World	1	,1
Ambition Musik	1	,1
Armada Music	1	,1
Atresmúsica	1	,1
Aura Music Corp.	1	,1
AWAL	1	,1
B1 Recordings	1	,1
Bad Gyal Aftercluv	1	,1
Big Loud Records	1	,1
Black Butter	1	,1
BMG Rights Management	1	,1
BMLG Records	1	,1
Bugs	1	,1
Capitol Records Nashville	1	,1
Cento Entertainment	1	,1
Centricity Music	1	,1
Chopar Music	1	,1
Cinq Recordings	1	,1
Curb Records	1	,1
D-Nation Entertainment	1	,1
Dack Janiels Records	1	,1
DALE PLAY Records	1	,1

DCTOM	1	,1
Def Jam Records	1	,1
Dreamvile	1	,1
Duars Entertainment	1	,1
EMI	1	,1
Empire	1	,1
eOne Music	1	,1
Ertaale	1	,1
Fave Entertainment	1	,1
Fifth Amendment Entertainment	1	,1
FNC Entertainment	1	,1
Gifted Music	1	,1
Glove Entertainment	1	,1
Good Soldier Records	1	,1
Grade A Productions	1	,1
Guwop Enterprises	1	,1
Hear this music	1	,1
House of Haze	1	,1
How Entertainment	1	,1
iamcosmic	1	,1
ICY	1	,1
Indeciso	1	,1
Indigo Music	1	,1
Interpark	1	,1
Island Australia	1	,1
Jellyfish Entertainment	1	,1
KIDinaKORNER	1	,1
Kleenhouse Records	1	,1
Kygo	1	,1
La Industria	1	,1
Label GHS	1	,1
Last Kings Music	1	,1
Latorre Music	1	,1
Lauv	1	,1
Limitless Records	1	,1
MAJOR9	1	,1
MAKTUB Company	1	,1
Merky Records	1	,1

Mint Paper	1	,1
MNH	1	,1
Monday Kiz Company	1	,1
MostWorks	1	,1
Music&New	1	,1
Nastu Music	1	,1
NEON16	1	,1
Neverland Entertainment	1	,1
New Order	1	,1
NH EMG	1	,1
Nilo Compamy	1	,1
No Love Entertainment	1	,1
NSC Company	1	,1
NSG Entertainment	1	,1
OURS Co	1	,1
P2018	1	,1
Parlophone	1	,1
Peony Music	1	,1
Peponi Music	1	,1
Photo Finish Records	1	,1
Play A Entertainment	1	,1
Polo Grounds Music	1	,1
Positiva	1	,1
Purple Pine Entertainment	1	,1
Riggins Recordings	1	,1
Rock Nation	1	,1
Scumgang Records	1	,1
Since 93	1	,1
Slaughter Gang	1	,1
Sony Music Entertainment UK	1	,1
South Coast Music	1	,1
Spinnin' Records	1	,1
SSJ Records	1	,1
Studio O.D.R.	1	,1
Syco Music	1	,1
TableMusic	1	,1
Take Over Inc.	1	,1
Taylor Swift	1	,1
The Nova Management	1	,1

TrailerTrapMusic	1	,1
Underrated Legends	1	,1
Universal Music Astralia	1	,1
Valory Music	1	,1
Virgin Berlin	1	,1
Virgin Records	1	,1
Walt Disney Records	1	,1
Warner Music Germany	1	,1
Warner Music Korea	1	,1
What a Music	1	,1
Total	620	77,5