Communication for Personal Relationships: A Qualitative Study on Taylor Swift's Music

Videos and Message-Design Logics Theory

by

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Abstract

This dissertation focuses on Barbara O'Keefe's message-design logics theory and Taylor Swift's music videos on YouTube. The first chapter provides background information and study elements for the project, focusing on the scholarly area of communication, the problem statement, the purpose statement, research questions, and definitions. The second chapter reviews the relevant literature associated with message-design logics theory and music videos on YouTube. The third chapter discusses the dissertation's methodology, focusing on the study's approach, framework, setting, instruments, procedures, analyses, and trustworthiness. The fourth chapter features the results of the research questions about Swift's music videos and message-design logics theory. The fifth chapter includes the discussion, implications, delimitations and limitations, and future research of the project.

Keywords: message-design logics theory, Taylor Swift, music videos, YouTube

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Dedication

I would like to dedicate this dissertation to my late maternal grandmother, Mary Lyda Magliocca, for loving me unconditionally, cheering me on with my academics, and teaching me to be kind to everyone. Although I lost her when I was 16, she instilled values in me that will last forever. I hope that she is dancing in Heaven and is proud of me.

I would also like to dedicate this work to the Swifties who have inspired me to complete this communication research on Taylor Swift's music videos, especially Sam Baker.

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I would also like to acknowledge my parents, James and Arlene Magliocca. Without your love and guidance, I would not have become the valedictorian of NCHS, graduated with my BA and MA from SRU, or completed a PhD program.

Additionally, I would like to acknowledge my sister and brother-in-law, Melissa and Shawn, who are two of my best friends.

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Chapter One: Introduction

Chapter Overview

Taylor Swift has released hundreds of songs and dozens of music videos that have been streamed billions of times, has survived a cancellation campaign sparked by Kanye West, and has won countless awards, which is why the artist is relevant and essential to be examined in the communication discipline. This chapter will provide background information and study elements for the project on message-design logics theory and Taylor Swift's music videos. First, this chapter will discuss the dissertation's scholarly area of communication with a focus on messaging. Second, this section will include background information on Swift's career, music, communication history, and personal life. Third, this chapter will address background information on Barbara O'Keefe's message-design logics theory, focusing on expressive, conventional, and rhetorical logics. Then, this section will address the problem statement, purpose statement, and research questions about Swift's videos and O'Keefe's theory. Last, this chapter will include definitions related to Swift and communication that are relevant to the study. Collectively, this section will introduce readers to the topic if they are unaware of Swift and message-design logics theory and will illustrate why individuals should care about this topic centered in mass communication about personal relationships.

Scholarly Area of Communication

The scholarly area of interest for this study was mass communication. According to Deuze (2020), mass communication focuses on how and why messages are crafted for, disseminated to, and examined by large audiences through different mediums. This area of communication was relevant for the proposed project because it centers on a musician's music videos that have been viewed by millions of people through different platforms, such as

YouTube, and the different logics utilized within the lyrics and visualizations. Alvarez-Mon et al. (2018) conducted a study on mass communication and Tweets to identify how many different uploads exist for different topics, proving that the scholarly area is appropriate for projects that seek to identify individual subject matters in larger spaces, which was done with Swift's music videos.

<div align="center">**Background on Taylor Swift**</div>

This section will provide background information on Swift to help readers better understand the analysis of lyrics, visualizations, and logics. First, a general overview of Swift's career will be provided, focusing on the singer's progression, awards, communication history, and social media accounts to showcase why she is relevant to study in the communication discipline. Second, a detailed description of Swift's albums will be provided, focusing on *Taylor Swift, Fearless, Speak Now, Red, 1989, reputation, Lover, folklore, evermore,* and *Midnights.* Last, Swift's personal life will be discussed, focusing on the musician's faith, family, friendships, relationships, and real-life song inspirations.

Swift's Career

Throughout the 21st century, Swift has had a successful and dynamic career, creating songs and corresponding visualizations. According to Ray (2022), Swift sang The Star-Spangled Banner live for the first time in 2000 at a Philadelphia 76ers game and moved from Pennsylvania to Tennessee to pursue a music career in 2002. The researcher also explains that Swift began her songwriting career in 2004 with Sony/ATV and her professional singing career in 2006 with Big Machine. Since 2006, Swift (n.d.) has released 10 studio albums of different genres, which will be discussed in depth in the next section. Grammy Awards (n.d.) explains that Swift has won 11 of 46 nominations, being "the first and only woman solo artist to win the Grammy for Album Of

The Year thrice for her solo recordings," including *Fearless, 1989, and folklore* (para. 3).

Additionally, Grein (2022) mentions that Swift has won 14 Video Music Awards, being the only

artist ever to win three for video of the year, and Trust (2022) reveals that Swift is the only artist

in history to hold the top 10 spots on the Billboard charts at the same time. According to Concert

Archives (2023), Swift has held almost 1,000 concerts and has had five main album tours for

Fearless, Speak Now, Red, 1989, and *reputation,* but there were no tours for *Lover, folklore,* and

evermore partly because of the COVID-19 pandemic.

According to New York University [NYU] (2022), Swift received an honorary doctorate

in fine arts because of her massive success in the music industry, selling over 100 million albums

by bridging together different genres, demographics, and age groups. Moreover, Swift was

NYU's commencement speaker in 2022 because of her ability to communicate messages

forcefully, eloquently, and effectively to large groups of people. In this speech, Swift discussed

how the graduates were influenced by the stories told to them, why it is important to hold good

things and release bad things, why people should not hide their enthusiasm, how everyone is a

writer in different voices, and why certain mistakes cause individuals to lose or gain things

(NYU, 2022). Likewise, Swift has given numerous speeches at award shows, such as the

Grammys, Video Music Awards, and American Music Awards. Having said that, Swift has

earned various accolades in her teens, 20s, and now 30s because of her access to fans, consistent

usage of messaging and images, and strong publicity on social media, including Instagram,

Twitter, Facebook, YouTube, TikTok, and Snapchat (see Figure 1).

Figure 1

Taylor Swift's Social Media Accounts as of July 2023
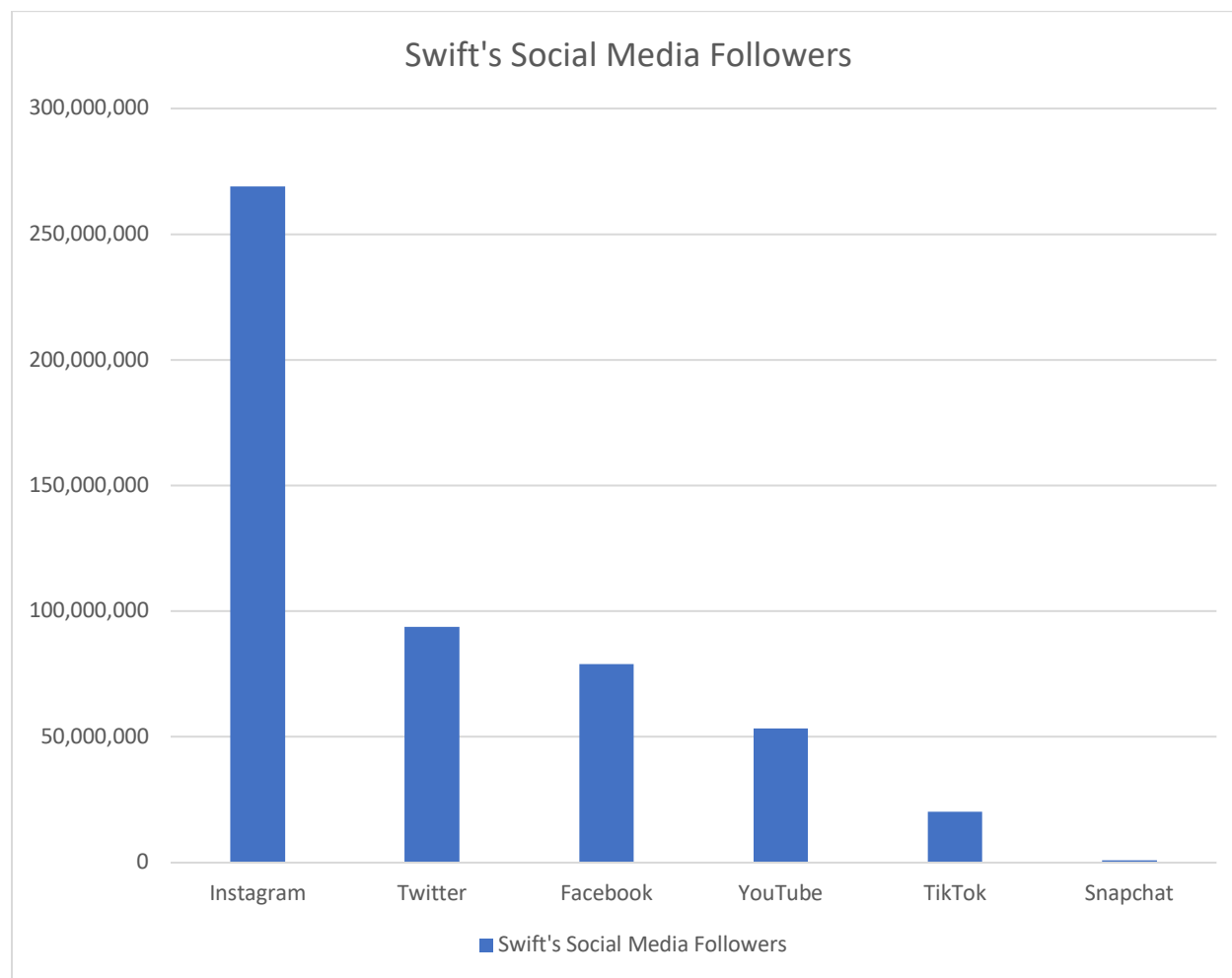
Swift's Music

Since 2006, Swift has released music in different genres, including country, pop, adult

contemporary, and alternative, and has written or co-written every single song that she has

published (Madani, 2022). Starting in 2021, Swift has started to re-record her first six albums for

ownership purposes, referring to those works as "Taylor's Version" (Espada, 2023, para. 1).

Ditum (2022) explains that *The Times* newspaper has declared Swift to be the Bob Dylan of her

generation because of her timeless lyrics and cultural significance. Also, Swift's success with

music matters for this project because it validates how the artist is a popular communicator with personal relationships and justifies why the artist's works are relevant to be studied in communication academia. Swift (2023) argues that her albums have been "excruciatingly autobiographical" and that some of her songs explain "step-by-step" how to communicate, such as for apologies (0:46-2:17). This section will discuss the different genres and subject matter of the 10 albums, the corresponding music videos for the albums, and any awards or recognitions for the albums.

Taylor Swift

Since 2006, Swift (n.d.) has released music that is relatable to people's life experiences. According to Pignetti (2020), Swift's debut album explores themes of self-discovery, love, heartbreak, and teenage experiences. *Taylor Swift* was the singer's first album in the country genre, capturing "the dreams and desires of a girl on the cusp of womanhood with candor, intelligence, and sweetness" and keeping "things real and true to her own experience on her winning premiere effort" (Apple Music, 2006, para. 1). This album captures the highs and lows of romantic crushes and relationships and has five corresponding music videos, including Tim McGraw, Teardrops On My Guitar, Our Song, I'm Only Me When I'm With You, and Picture To Burn (Swift, n.d.). Swift was only 16 when the album was released, but the lyrics and visualizations connected with millions of people, helping place the musician in the Top 40 on Billboard (Grammy Awards, 2022).

Fearless

Fearless was Swift's second album in the country genre, which helped the musician "shift from teen sensation to a mature artist," especially since the songs "ring out with angst and delight in equal measure" (Apple Music, 2008, para. 1). According to Sloan (2021), Swift's

Fearless is about taking risks, embracing love, being vulnerable, and gaining empowerment.

This album was categorized as country, but it integrated elements from the pop genre to appeal

to younger audience members. Like the debut album, this work captures the highs and lows of

romantic crushes and relationships but has seven corresponding music videos, including Change,

Love Story, White Horse, You Belong With Me, The Best Day, Fifteen, and Fearless (Swift,

n.d.). Swift was only 18 when the album was released, but *Fearless* managed to rank number one

on the Top 200 Billboard chart longer than any other album in the 2000s (Ray, 2022).

Speak Now

Speak Now was Swift's third album in the country genre, which showcased the singer's

"growth and assertiveness" through songs drawn from "personal experience," "unpredictable

relationships," and "vulnerability," highlighting "creative and personal metamorphosis" (Apple

Music, 2010, para. 1). According to Franssen (2021), Swift did not have any collaborators on

Speak Now, enabling her to reveal her thoughts, feelings, and observations directly. This album

was different from the previous two because some of the songs were publicly known to be about

Swift's previous lovers. This work has almost as many music videos as *Fearless,* including

Mine, Back to December, Mean, The Story of Us, Sparks Fly, and Ours (Swift, n.d.). While

Speak Now was nominated for best country album at the Grammys, it did not win like the

previous work (Grammy Awards, n.d.).

Red

Red was Swift's fourth and final album in the country genre, which represented "her taste

for vengeance, her hot-blooded romantic streak, and the neon-lit pulse of a dance floor" (Apple

Music, 2012, para. 1). According to Pignetti (2020), Swift's *Red* explores the theme of growth,

explaining experiences with clear beginnings, middles, and ends. This album also appealed to a

broader audience because of songs that could connect with men and women's romantic

relationships. This work has as many music videos as *Fearless,* including We Are Never Ever

Getting Back Together, Begin Again, I Knew You Were Trouble, 22, Everything Has Changed,

Red, and The Last Time (Swift, n.d.). In addition, Ray (2022) explains that *Red* "sold 1.2 million

copies—the highest one-week total in 10 years" and that We Are Never Ever Getting Back

Together was her "first number-one hit on the Billboard pop singles chart," even though the

majority of the album was comprised of country works (para. 8).

1989

 1989 was Swift's fifth album but the first one in the pop genre, which was named after

the singer's birth year because the music was inspired by elements from the 1980s (Apple Music,

2014). According to Dubrofsky (2016), Swift's *1989* is about developing independence, having

fun, and building connections with others. This work of art was different from anything Swift

had done before because there were no songs with country components. This album has as many

music videos as *Fearless* and *Red,* including Shake It Off, Blank Space, Style, Bad Blood,

Wildest Dreams, Out of the Woods, and New Romantics (Swift, n.d.). The first and second

released videos of *1989* have remained Swift's most viewed visual works, being watched billions

of times on YouTube. Similar to the success of *Fearless,* this album sold "more than five million

copies in the United States and earned Swift her second Grammy for album of the year" (Ray,

2022, para. 9).

reputation

 reputation was Swift's sixth album and second one in the pop genre, which illustrated the

singer's "full-scale artistic transformation" with "dark," "meaningful," "catchy," "lived-in,"

"pointed," and "provocative" songs (Apple Music, 2017, para. 1). According to McCamley

(2020), Swift's *reputation* explores themes of fame, perception, media, and growth. This work was released after Kayne West lied about getting authorization from Swift to call her a misogynistic term in a song, causing people to get upset and not believe Swift; however, the singer was validated four years later after audio leaked from their phone call (Chiu, 2022). This album has fewer music videos than the previous projects, including Look What You Made Me Do, Ready For It?, End Game, and Delicate, potentially because the singer was still recovering from the cancellation movement sparked by West (Swift, n.d.). The tour connected with *reputation* became the highest-grossing 2018 tour in North America, even with West stirring up trouble and seeking to ruin Swift's reputation (Ray, 2022).

Lover

    Lover was Swift's seventh album and third one in the pop genre, which focused on love, politics, and equality (Apple Music, 2019). This album was monumental for Swift because it was the first time the musician sang about politics, which was discussed in *Miss Americana* on Netflix. Swift is a lifelong Christian and felt the need to enter the political space after politicians like former President Trump and Senator Marsha Blackburn were not upholding "Tennessee Christian values" (Swift, 2020). According to McCamley (2020), Swift's *Lover* is about love in different forms, highlighting effective ways to communicate with someone romantically. This album has as many music videos as *reputation,* including ME!, You Need To Calm Down, Lover, and The Man (Swift, n.d.). The album won many awards, such as best pop album at the American Music Awards and iHeartRadio Music Awards, but it did not get nominated for a Grammy, even though it was the best-selling work of 2019 (Ray, 2022).

folklore

folklore was Swift's eighth album and the first one in the alternative genre, which was inspired by isolation during the COVID-19 pandemic when the singer was 30 years old (Apple Music, 2020b). This album marked a third transition for Swift, proving that the musician could be successful not only with country and pop but also with alternative indie. According to Sloan (2021), Swift's *folklore* explores themes of loss, love, and self-reflection through vivid storytelling techniques. This work was the first time Swift released only one music video, which was titled cardigan, likely because of the limited resources due to the pandemic (Swift, n.d.). Unlike with *Lover,* Swift won a Grammy for the album of the year that included songs with alternative storytelling and named characters (Grammy Awards, n.d.).

evermore

evermore was Swift's ninth album and second one in the alternative genre, being coined as a sister album to *folklore* because of similar storytelling (Apple Music, 2020a). This work was released about five months after *folklore*, being the shortest length of time between albums. According to Franssen (2021), Swift's *evermore* is about introspection, love, and longing in healthy and unhealthy manners. Like the previous album, *evermore* only had one music video, which was titled willow, likely because of the limited resources due to the pandemic (Swift, n.d.). Unlike the previous album, *evermore* did not win a Grammy during the next ceremony (Grammy Awards, n.d.).

Midnights

Midnights was Swift's 10th album and return to the pop genre, which illustrated "the stories of 13 sleepless nights," integrating "slower tempos, hushed atmosphere, and negative space like night sky" (Apple Music, 2022, para. 3). Similar to Swift's entrance into the pop genre with *1989,* this album broke records because of people's excitement to hear the musician

perform pop pieces. There have only been two music videos released as of October 2022, including Anti-Hero and Bejeweled, but there are expected to be more because it has been categorized as a visual album (Swift, n.d.). This album has been connected with Swift's The Eras Tour, which sold millions of tickets on the first day of sales and broke the record for most single-day ticket sales on Ticketmaster (Irvin, 2022).

Links to Swift's Music Videos

Appendix A focuses on Swift's music videos for 10 albums, including *Taylor Swift, Fearless, Speak Now, Red, 1989, reputation, Lover, folklore, evermore, and Midnights.* This appendix contains a chart of the 45 music videos with their corresponding album titles and URL links for YouTube. The purpose of this appendix is to help one conceptualize and access Swift's various works that are examined in this study.

Swift's Personal Life and Music Connections

Swift is a lifelong Christian and consistently communicates with her parents and brother (Rizzo, 2021). Throughout the last few decades, Swift has been in relatively public relationships and friendships with fellow celebrities, writing songs that are based on her real life (Today, 2010). On Swift's debut album, the song Tim McGraw was written for the musician's ex-boyfriend from high school who went away to college. The song was named after the couple's favorite singer, was created to remind them of their happy memories together, and illustrated how to amicably communicate with a high school sweetheart who moves away (Mamo, 2021). From Swift's second album, the song Love Story was written about her ex, Joe Jonas, was inspired by Shakespeare's *Romeo and Juliet,* and illustrated how to communicate with someone in secrecy when parents do not approve (Dresdale, 2021). Dear John, from Swift's third country album, was written about her ex John Mayer who is significantly older than the musician,

exemplified the toxic components of their relationship, and illustrated how to publicly call out someone's poor, manipulative behavior (Rolling Stone, 2012). On Swift's final country album, the song Begin Again was written about Conor Kennedy who helped the musician move on from a previous relationship, exemplified how people can hold back or support others, and illustrated how to respectfully communicate with a new romantic partner (Billboard Staff, 2017).

From Swift's first pop album, the song Bad Blood was written about a fellow artist who was accused of trying to sabotage the musician's tour by recruiting already hired staff members, exemplified how friendships can be destroyed, and illustrated how to firmly defend one's self in a verbal or nonverbal argument (Lang, 2019). The Man, from the album *Lover,* was written about Swift's ex-manager who purchased the rights to all of the musician's songs, exemplified sexism in the music industry, and illustrated how to firmly communicate and defend one's self in favor of basic rights, respect, and power imbalances (Hodak, 2019). On Swift's first alternative album, the song cardigan was written about Joe Alwyn whom the musician dated for approximately six years, exemplified how someone can make another person see their worth, and illustrated how to communicate appreciation and gratitude toward loved ones (Bailey, 2020a). From Swift's second alternative album, the song willow was also written about Joe Alwyn, exemplified the power of falling in love, and illustrated how to communicate with others about the potential of entering a long-term romantic relationship (Bailey, 2020b). On Swift's 10th album, the song Bejeweled was written about an experience at the Met Gala, exemplified the importance of understanding one's self-worth and beauty, and illustrated how to communicate positively about one's self to others (Ahlgrim, 2022).

Background on Message-Design Logics Theory

This dissertation utilized message-design logics theory, which will be discussed in depth in the literature review section, because it lays the groundwork for the methodology and design of what was analyzed, including the expressive, conventional, and rhetorical logics used within Swift's videos and the correlations related to the works' popularity (O'Keefe, 1988). Without the use of theory, these different logics for the analysis of the lyrics and visualizations would not exist because they are derived from message-design logics theory. In addition, theory must have been utilized in the dissertation project because "different theories are different ways of thinking about communication, and each theory looks at the process of communication from a different angle" (Littlejohn et al., 2021, p. 6). Hence, using theory allowed the project to focus on a specific subject matter consistently throughout the different data points examined within the various videos.

According to O'Keefe (1988), expressive logic allows people to share their thoughts and feelings, conventional logic enables communication to operate around the rules and norms of society, and rhetorical logic helps produce messages that focus on goals for individuals and groups. For example, a message with expressive logic could focus on anger or happiness, a message with conventional logic could express societal viewpoints about teenage love, and a message with rhetorical logic could highlight a plan to fix a friendship or relationship. O'Keefe (1988) also argues that messages with expressive logic are often reactions to prior events, messages with conventional logic are typically responses established by present contexts, and messages with rhetorical logic are movements toward preferred contexts generated by the communication process itself.

Additionally, message-design logics theory illustrates how people progress as communicators and grow to be the most effective speakers (O'Keefe, 1988). Individuals must

master the first level focused on expressive logic, being able to vocalize their own emotions about past situations, before moving to the next levels of the theory. After communicators successfully use expressive logic, they then can learn about conventional logic, being able to consider social norms within present contexts that are not necessarily only about themselves. After people correctly utilize conventional logic, they then can learn about rhetorical logic, being able to create their own contexts with others that lead to goal accomplishments. All in all, the three logics are sequential for communicators and move from basic to complex.

Moreover, O'Keefe (1988) acknowledges how Delia's views of constructivism have influenced message-design logics theory because they focus on researchers analyzing multiple meanings that lead them to identify dynamic views instead of meanings from a limited spectrum. Constructivism is also relevant for message-design logics theory because it justifies how individuals can craft their meanings or messages and reconstruct their environments as opposed to just engaging with others or situations (Delia, 1977). Swift (n.d.) supports this concept because the musician not only engages with others in her communication via lyrics, but she also creates her own meanings, contexts, and environments.

Message-design logics theory was selected for this research on Swift because a preliminary evaluation of her works illustrated that her lyrics align with the three classifications of the theory, including emotions, social norms, and goals. Since the dissertation focuses mainly on Swift's music videos from a lyrical standpoint, the core aspects of the logics from the theory were relevant to integrate because they helped differentiate Swift's messages and rationales. Having said that, this theory helped reveal what types of messages are the most popular by correlating the uses of logics to Swift's YouTube metrics for individual music videos from 2006

to 2022. Collectively, message-design logics theory was utilized in this research because it fully helped to accomplish the project's purpose, which will be discussed shortly.

Problem Statement

The problem is that there has been a limited and inconsistent record of scholars declaring which logics are used the most frequently and appropriately within messages about personal relationships compared to the majority of scholarship about professional relationships. Hullman and Behbehani (2018) conducted a study on requests made by significant others within the context of message-design logics theory, finding that the majority of participants' statements were rooted and preferred to be in the conventional logic because of societal expectations that enable comfort to be established in personal relationships. On the other hand, Scott et al. (2013) used the same theory to conduct a study on sharing personal matters with friends, particularly about depression, finding that statements with rhetorical logic were viewed as the most effective because of their focus on goals. Additionally, White and Malkowski (2014) conducted a study on correctional conversations related to intimate behavior and drinking within college settings, finding inconsistent preferences for the logics despite having the same contexts. Collectively, these studies are centered on topics and goals related to personal relationships, but none of them align to illustrate a cohesive pattern about the uses of logics like in projects about professional relationships, such as by O'Keefe (1988), Stephens et al. (2005), and Barton and Stein (2017). Since there have been no studies conducted on Swift's works in the context of message-design logics theory, this study has examined the phenomenon of Swift's music videos and uses of logics, which have provided more understanding for the limited and inconsistent scholarship on this integration with the theory, especially since the musician has proven to be one of the most popular artists in the 2000s and writes about personal relationships (Grammy Awards, n.d.).

Purpose Statement

The purpose of this qualitative study on Swift's music videos was to comprehend content that influences people's real-life communication strategies and to understand which use of logic makes works about personal relationships the most popular. This purpose was relevant because it helped discover structures of messages that are popular and pertain to different situations within personal relationships by an award-winning artist and music video director. Swift's music videos were generally defined as works that incorporate aligning lyrics and visualizations about personal relationships rooted in different logics. The scholarship guiding this dissertation was O'Keefe's message-design logics theory because it focuses on how messages are designed with expressive, conventional, and rhetorical logics.

Significance of the Study

One significance of the study was that it would provide more understanding of the limited and inconsistent scholarship on personal relationships with message-design logics theory, which is important because the data can help communication scholars recognize which logics make content about personal relationships the most popular. In the majority of scholarship on message-design logics theory, researchers have utilized hypothetical statements or have made participants generate their own statements to assess different components related to the uses of logics. However, this study examined the uses of logics in Swift's lyrics, which are comparable to the statements analyzed in previous studies, because they are written from different points of view and reflect real-life situations that involve communication.

Another significance of the study involved the influence of Swift's music on people's real-life experiences that pertain to communication. According to Ceres (2023), Swift's fandom "speaks a language all their own" by weaving the musician's "lyrics into conversation" and by

understanding the contexts of the words (p. 3). In addition, Atkinson (2022) analyzed some of Swift's songs, including Back to December, providing examples of how people in real life could use or apply the musician's lyrics in their communication, particularly when dealing with communication crises. Collectively, Swift's song lyrics were significant to examine because they help individuals develop "confidence and coordination" and craft verbal and non-verbal messages to express their feelings and accomplish goals about personal relationships (Garrido & Schubert, 2011, p. 220; Ransom, 2015). This study will appeal to communication scholars interested in the mass dissemination of content that has been viewed billions of times and to Zoomers and Millennials who are being influenced consciously or unconsciously by Swift's music in their real-life conversations.

Research Questions

The study has examined Swift's 45 music videos to understand content that influences people's real-life communication strategies and to comprehend which use of logic makes content about personal relationships the most popular.

Q1: What is the subject matter of the lyrics and visualizations in Taylor Swift's music videos on YouTube?

> **1.1:** What general topic is the most prominent in Swift's music videos?

> **1.2:** What specific theme is the most prominent in Swift's music videos?

> **1.3:** What words are used the most frequently in Swift's music videos?

Q2: How are the three facets of message-design logics theory used within Taylor Swift's music videos on YouTube?

> **2.1:** What logic is used the most frequently within Swift's music videos?

> **2.2:** What logic is used the least within Swift's music videos?

2.3: What logic is used in Swift's 10 most-liked music videos?

Q3: How do the topics about personal relationships align with the three different types of logics within Taylor Swift's music videos on YouTube?

3.1: What logic is most frequently used in Swift's videos about happy romantic relationships?

3.2: What logic is most frequently used in Swift's videos about sad romantic relationships?

3.3: What logic is most frequently used in Swift's videos about revenge?

Definitions

Below are the definitions for words and abbreviations pertinent to the study:

1. *YouTube*—A popular Web 2.0 platform that has over one billion videos and that enables anyone to upload videos to be watched, liked, disliked, commented on, and shared (Courtois et al., 2013).

2. *Music Video*—A work of art that is typically uploaded to YouTube or Vimeo and that blends lyrics and visualizations to complete or strengthen the storytelling of a song (Jackson, 2022).

3. *Lyrics*—The words of a song or poem that are separated into stanzas to convey direct and implied meaning (Beasley & Chuang, 2006).

4. *Visualizations*—Pictures, images, or videos that are generated to better understand works, including music pieces (Lima et al., 2022).

5. *Expressive Logic*—Has the view that "language is a medium for expressing thoughts and feelings" (O'Keefe, 1988, p. 85).

6. *Conventional Logic*—Has the view that "communication is a game played cooperatively by social rules" (O'Keefe, 1988, p. 85).

7. *Rhetorical Logic*—Has the view that "communication is the creation and negotiation of social selves and situations" (O'Keefe, 1988, p. 85).

Summary

The purpose of this qualitative study on Swift's music videos was to comprehend content that influences people's real-life communication strategies and to understand which use of logic makes works about personal relationships the most popular. This purpose was relevant because it helped discover structures of messages that are popular and pertain to different situations within personal relationships by an award-winning artist and director. The problem is that there has been a limited and inconsistent record of scholars declaring which logics are used the most frequently and appropriately within messages about personal relationships compared to the majority of scholarship about professional relationships. While Swift's works do not have issues in the context of message-design logics theory, this study examined the phenomenon of Swift's music videos and uses of logics, which have provided more understanding of the limited and inconsistent scholarship on this integration with the theory, especially since the musician has proven to be one of the most popular artists in the 21st century who writes about personal relationships. Chapter One included information regarding the overview, scholarly area of communication, background on Swift and message-design logics theory, problem statement, purpose statement, significance of the study, research questions, definition of terms, and summary.

Chapter Two: Literature Review

Chapter Overview

This chapter will review the relevant literature associated with message-design logics theory and music videos on YouTube. First, this section will review how the study is situated in some of Craig's seven traditions and O'Keefe's message-design logics theory. Second, this chapter will examine literature about message-design logics, focusing on the main concepts, historical elements, current uses, and central problems. The chosen articles about this theory will have studied various topics in connection to the three logics and will be from the theory's origination year to the present day. Third, this section will analyze literature about music videos on YouTube, focusing on messaging and audience members. The chosen articles will only pertain to academic studies and be from 2005 to 2022 because this range encompasses the duration of YouTube's existence. Collectively, this chapter will further readers' knowledge about message-design logics theory and music videos solely through research projects.

Situation to Communication Tradition and Existing Scholarship on Swift

This section will discuss how some of Craig's seven traditions are connected to this dissertation project on Swift's music videos and O'Keefe's message-design logics theory. First, one will learn about the differences between theories and traditions. Second, the rhetorical tradition, phenomenological tradition, semiotic tradition, sociopsychological tradition, and sociocultural tradition will be explained in general, including how they connect to this specific project. Third, existing scholarship on Swift will be examined to connect seminal research to the current research of the dissertation.

Craig's Seven Traditions

In this section, one will examine the differences between a theory and a tradition. Craig (1999) explains that communication theories are consequential and significant because they connect with the seven traditions, including "semiotic," "cybernetic," "phenomenological," "rhetorical," "critical," "sociocultural," and "sociopsychological" (p. 133). Likewise, the scholar argues that the seven traditions are crucial for communication scholars to understand because they aid one's expansive understanding of theories and their significance. One difference between a theory and tradition pertains to the quantity associated with each. For instance, there are thousands of communication theories that help explain behavior, whereas there are only seven traditions that help justify how communication is theorized and how collaborative social acts take place (Craig, 1999).

Another difference between a theory and tradition involves the structures of each. For example, the traditions offer unique tasks and descriptions for communication, allowing theories to be categorized into them. On the other hand, traditions would not be categorized into theories because they are a part of a higher classification. A third difference between a theory and tradition involves the ability and inability to integrate change. Folbre (2023) explains how feminist theory has shifted throughout time depending on the historical contexts of particular eras. Hence, theories are flexible and can be modified throughout time when new studies are conducted that invalidate past ways of thinking. Unlike theories, traditions would have a more difficult time evolving because they are categories that illustrate how communication is theorized (Craig, 1999).

This dissertation is situated in several of Craig's seven traditions for various reasons. Craig (1999) explains that the rhetorical tradition views communication as "the practical art of discourse," is focused on words and arguments, and requires people to consider goals carefully

(p. 133). The tradition's elements have been significant for centuries because they allow individuals to engage in productive conversations and persuade others within different contexts. By meticulously choosing, organizing, and reciting relevant words, people can generate messages to impact beliefs, behaviors, and attitudes. In addition, this tradition has many anchors, including invention to establish meaning from symbols, arrangement to organize different symbols, style to present words, delivery to disseminate messaging, and memory to retain information (Craig, 1999). These anchors are critical for communication researchers because they justify why certain messages are adequate and inadequate in a persuasive context.

The rhetorical tradition also can assist musicians with creating and delivering content to audiences that is meant to persuade people's opinions or feelings. Having said that, this tradition has situated the dissertation on Swift because it has centered on the rhetorical shifts, persuasive techniques, and message logics throughout the 45 videos. Hence, the five anchors mentioned previously have been considered in the project to characterize the uses of rhetoric and discourse throughout the progression of Swift's work. Considering past analyses, the rhetorical tradition has adequately situated contemporary topics related to entertainment and media, such as in a project on Tyler Perry's portrayal of Madea and the actor's rhetorical choices, which has supported its use in this study's investigation (Whitfield & Johnson, 2019).

Additionally, the phenomenological tradition argues that communication is theorized as the "experience of otherness," that signs, symbols, and dialogue could be interpreted dissimilarly by people in various cultures, and that relational bonds can be improved by embracing and acknowledging the unique elements and experiences of others (Craig, 1999, p. 133). This tradition is becoming more relevant because of the growing diversity within societies and because of its ability to bring people together in the divided world. For example, this tradition

could help elected politicians understand their differences and not view members from the

opposing political party through the lens of otherness, especially since the members have

different races, ideologies, genders, and religious beliefs. Likewise, this tradition could help

people from different countries, such as Canada and Ukraine, understand their differences within

contemporary and cultural contexts. This tradition aligns with message-design logics theory

because the scholarship focuses on contextualization, appropriateness, and dynamic

interpretations of behaviors. It also aligns because the research addresses different contexts that

often involve dissimilar people and how respect can be formed through appropriate exchanges of

dialogue.

According to Maguire (2006), the semiotic tradition argues that "communication is

theorized as intersubjective mediation by signs and symbols" and that individuals create realities

and meanings via language usages (p. 89). This tradition is significant for communication

scholars because language created via action, image, or word is how people communicate and

understand one another. Message-design logics theory connects with the semiotic tradition

because using conventional and rhetorical logics requires intersubjectivity. From the distinct

symbols and signs from Swift's music videos, people can develop understood and shared

meanings.

Moreover, according to Craig (1999), the sociopsychological tradition argues that

communication is theorized as "expression, interaction, and influence," that people engage in

manners based on their biases, feelings, and personalities, that relationships can be analyzed

through observations, and that manipulation is sometimes necessary to accomplish goals (p.

133). This tradition is relevant for communication researchers, especially for digital applications,

because observations typically take place in digital spaces that reveal how others engage as a

result of their own social beliefs and identities. This tradition connects with message-design

logics theory because the different logics enable people to observe behaviors, justify

occurrences, and accomplish goals.

Furthermore, Craig (1999) explains that the sociocultural tradition affirms that

communication is theorized as "reproduction of social order," that issues can occur if a lack of

communication coordination exists, that societies have personal cultures, and that individuals are

unconsciously or consciously influenced by their societies. This tradition is significant for

communication scholars because it explains how individuals are influenced by the components

of their respective societies. This tradition connects with message-design logics theory and Swift

because the musician's works are a part of the mainstream culture and contribute to

communicative expectations for a broad-based, international audience.

Existing Communication Scholarship on Swift

There is a plethora of seminal research on Swift, ranging from various topics that connect

to communication in some capacity. Driessen (2022) completed a study on Swift's endorsement

of political candidates in 2018, finding that a significant majority of Instagram commenters

argued that it was strategic and appropriate for the singer because public figures are expected to

discuss their political leanings. This research connects to the current dissertation because some of

the analyzed songs are political in nature, which impacts the uses of logics. Likewise, Nisbett

and Schartel (2021) researched individuals' reactions to Swift's political engagements, finding

that narrative involvement alters perceptions and behaviors. This research aligns with the current

dissertation because narrative involvement is associated with the most-liked works by Swift on

YouTube. Considering feminism in conjunction with politics, Isaksen and Eltantawy (2021)

conducted a study on people's perceptions on Swift in 2015 and found that people approved and

disapproved the artist's feminism stances via Tweets. Similarly, Pignetti (2020) completed a

study on Tumblr about Swift and found that people misinterpreted the musician's work about a

past relationship. These studies illustrates the importance of the dissertation's focus on

examining the topics and themes of Swift's works academically. In addition, Prins (2020)

completed an analysis on digital content by extremists about Swift, finding that the internet

enables individuals to disseminate falsehoods and defamatory statements on the musician's

brand. This research highlights the challenges facing people, such as Swift and other public

figures, to disseminate their communication and truths to mass groups when fringe extremist

groups convent the artists' messaging into harmful misinformation.

To compare celebrities with differing political views, Krebs (2022) completed research

on Kanye West and Swift and found that artists use different strategies in their creative works to

influence the political landscape. Similar to the previous researcher, Cullen (2016) conducted a

study on West and Swift, arguing that the conflicts at the MTV Video Music Awards in 2009 led

to the beginning of the indirect political associations for the celebrities. Centering on evolution,

Sloan (2021) examined Swift's acceptance speech at the 2016 Grammys and found that the

musician has evolved lyrically since 2006 but has maintained a coherent musical identity. This

research connects to the current dissertation because the analyzed music falls within different

genres and because Swift's communication styles have shifted throughout time. Likewise,

Fogarty and Arnold (2021) conducted a study on Swift's career, providing evidence through

surveys that justifies how the singer's fans have remained loyal throughout the different musical

eras. Similar to the previous scholars, Franssen (2022) investigated Swift's evolutions over the

last two decades, arguing that the singer is crucial to study to comprehend celebrity politics. In

addition, Dubrofsky (2016) completed an analysis on Swift's "Shake It Off," highlighting the

singer's transition to explore topics, such as race, feminism, and otherness. This project aligns

with the current research because "Shake It Off" has been analyzed extensively in this

dissertation. Speaking of social issues, Arriaza (2019) conducted an analysis on social networks,

finding that Swift's vocalization about the #MeToo Movement has shifted perspectives. Also,

Canavan and McCamley (2020) conducted a literary analysis on Swift's evolutions and found

that reputation, romance, and revenge are significant themes that have enabled the singer to

transition. This study connects with the current research because it has focused on themes of

communication that have allowed Swift to shift her communication techniques.

Theoretical and Biblical Framework

Message-design logics theory has been crucial for the dissertation's theoretical

framework for various reasons. First, this theory has been integrated with a relatively low

number of studies, as is evident because of searches on EBSCOhost and JSTOR. Second, this

theory has been utilized because it categorized the three logics that help people compose

messages. According to O'Keefe (1988), expressive logic allows people to share their thoughts

and feelings, conventional logic enables communication to operate around the rules and norms of

society, and rhetorical logic helps produce messages that focus on goals for individuals and

groups. Since the study focuses on Swift's music videos from a visual and lyrical standpoint, this

aspect of the theory was relevant to integrate because it helped differentiate Swift's messages

and rationales. Having said that, this theory helped reveal what types of messages are the most

popular by correlating the uses of logics to Swift's YouTube metrics for the individual music

videos from 2006 to 2022.

The theory was also utilized in the project because of its successful integration into other

contemporary projects. For example, Edwards et al. (2020) completed a study on how robotic

messages are viewed by humans, using message-design logics theory as a frame for the project.

The scholars concluded that messages with rhetorical logic were perceived to be the most

effective, especially because of "predicted communication success, goal-relevant attributes,

competence, credibility, and attractiveness" (p. 945). Similarly, Hullman and Behbehani (2018)

completed a study on requests within romantic relationships, using message-design logics theory

as a frame for the project. The researchers found that messages with conventional logic were

used the most frequently and effectively. The findings from these studies are consequential for

the communication discipline because they conclude different results about the popularity and

effectiveness of the logics within different contexts. Therefore, message-design logics theory has

been utilized in connection with the project because there are no studies that have integrated

Swift's music videos with the theory, per searches on EBSCOhost and JSTOR.

Moreover, Littlejohn et al. (2017) explain that "social construction investigates how

human knowledge is constructed through social interaction" by involving "language" and "social

reality" (p. 117). This subject matter is significant because it highlights how meaning is

established and how individuals are influenced by others in their own communication. Likewise,

the scholars explain that "constructivism" highlights how individuals "interpret and act

according to" their minds' conceptual categories or knowledge structures (p. 119). This theory

has influenced message-design logics theory and has established how individuals develop their

own meanings of content.

Furthermore, concepts from Mark 4:33-34 and Ephesians 5:19, which highlight music

and storytelling, align with this research (*New King James Version Bible,* 1982). Mark 4:33-34

proclaims, "And with many such parables He spoke the word to them as they were able to hear

it. But without a parable He did not speak to them. And when they were alone, He explained all

things to his disciples" (*New King James Version Bible,* 1982). Hence, Jesus frequently

communicated through stories with morals because they critically helped disseminate Biblical

principles and values. Also, Ephesians 5:19 proclaims, "Speaking to one another in psalms and

hymns and spiritual songs, singing and making melody in your heart to the Lord" (*New King*

James Version Bible, 1982). Thus, music and lyrics are significant to life because they help

individuals know the Lord and communicate effectively.

Related Literature on Message-Design Logics Theory

This section will focus on literature related to message-design logics theory, centering on

studies that address different subject matters. First, this part will examine early studies conducted

by the theory's founder to gain a contextual understanding of the scholarship and by others about

storytelling and memories. Second, this section will review studies within the discipline of health

communication, focusing on works about patients' preferences with logics, disclosing health

issues with family or friends, nurses, and miscellaneous topics. Third, this portion will analyze

studies about personal relationships, focusing on requests in romantic relationships and drinking

interventions. Next, this part will examine studies about business contexts, focusing on

organizational change, insufficient work partners, and work leaders. Last, this section will review

studies on politics and digital tools, focusing on climate change, social robots, social capital,

prosocial behavior, and social media.

Early Studies by O'Keefe and Others

This subsection will focus on scholarship from the founder of message-design logics

theory and other scholars who researched the topic in the 20th century. First, O'Keefe's original

study from 1988 and a joint project with Lambert from 1989 will be analyzed to provide context

for the scholarship. Second, early studies about storytelling and memories will be examined

because they confirm and counter the original ideas from O'Keefe about expressive, conventional, and rhetorical logics.

Studies on the Founding of Message-Design Logics Theory

O'Keefe is a communication scholar known for her work on message-design logics theory, for her contribution to scholarship on rhetoric and argumentation, for her professorial duties, and for her miscellaneous published articles and books. O'Keefe (1988) created message-design logics theory to focus on "the systematic individual differences in the premises used to generate messages through ends to means reasoning," on "principles of coherence," and on "goal integration" (p. 80). According to O'Keefe (1988), expressive logic allows people to share their thoughts and feelings, conventional logic enables communication to operate around the rules and norms of society, and rhetorical logic helps produce messages that focus on goals for individuals and groups. For example, a message with expressive logic could focus on bitterness or sadness, a message with conventional logic could express societal viewpoints about marriage, and a message with rhetorical logic could highlight a plan to repair a broken friendship or relationship. O'Keefe (1988) also argues that messages with expressive logic are often reactions to prior events, messages with conventional logic are typically responses established by present contexts, and messages with rhetorical logic are movements toward preferred contexts generated by the communication process itself.

O'Keefe (1988) acknowledges how Delia's views of constructivism have influenced message-design logics theory because they focus on researchers analyzing multiple meanings that lead them to identify dynamic views instead of meanings from a limited spectrum. Constructivism is also relevant for message-design logics theory because it justifies how individuals can craft their meanings or messages and reconstruct their environments as opposed

to just engaging with others or situations (Delia, 1977). The creator conducted a qualitative study on communication students, using message-design logics theory as the foundation for the project to determine which logics were used the most frequently and effectively by a specific group of individuals.

In the study, O'Keefe (1988) collected data from almost 100 participants in introductory communication courses, gathering written statements on how students described peers they liked and disliked and how students would craft a hypothetical message toward someone who has contributed little to a group project. The researcher found that women utilized rhetorical logic more than men and that people who utilized expressive and conventional logics were low in construct differentiation compared to those who used rhetorical logic. This study was significant because it launched the interest of studying messages with expressive, conventional, and rhetorical logics to determine the strengths and weaknesses of strategies in professional communication contexts that could alter the outcomes of messaging, conversations, and dissemination.

In Figure 2, readers can examine different aspects of the logics that O'Keefe used as evaluative criteria for the 1988 study. O'Keefe (1988) argues that the primary purpose of expressive logic is to ensure that one's honest feelings are vocalized about a past occurrence, without considering much context or requiring intersubjective minds to engage in conversations. In other words, expressive logic is the least sophisticated and requires the least amount of planning or engagement. Additionally, expressive logic does not require considerations of social rules, present contexts, intersubjective thinking, negotiations, or goals.

Likewise, O'Keefe (1988) explains that the primary purpose of conventional logic is to create conversation about present contexts in alignment with social expectations in particular

cultures, requiring intersubjective minds to engage in conversations. In other words,

conventional logic is more sophisticated than expressive logic and requires foundational

knowledge of societies to be utilized correctly. Moreover, conventional logic does not primarily

focus on personal feelings, prior events, or desired contexts.

Along with expressive logic and conventional logic, O'Keefe (1988) argues that the

primary purpose of rhetorical logic is to create context to push toward accomplishing a goal via

communication, requiring intersubjective minds to engage in dialogue with one another. In other

words, rhetorical logic is the most sophisticated logic and requires exceptional communication

skills for creation of contexts and persuasion of minds. Also, rhetorical logic does not focus on

personal feelings, social rules, or immediate present contexts. Ultimately, the main goal of a

communicator is to develop the skills necessary to progress from expressive logic to

conventional logic to rhetorical logic because the different levels are required in different

communication situations (see Figure 2). Considering the evaluative criteria, message-design

logics theory was the best scholarship to examine Swift's communication practices because the

artist focuses on personal feelings, social norms, and goals in many of her works (n.d.).

Figure 2

O'Keefe's Evaluative Criteria for Message-Design Logics Theory

Expressive Logic

"Language is a medium for expressing thoughts and feelings" (O'Keefe, 1988, p. 85).
"Clarity of expression; openness and honesty; unimpeded signaling" (O'Keefe, 1988, p. 85).
"Reaction to prior event" (O'Keefe, 1988, p. 85).
"Little attention to context" (O'Keefe, 1988, p. 85).
"Subjective and associative" (O'Keefe, 1988, p. 85).

Conventional Logic

"Communication is a game played cooperatively by social rules" (O'Keefe, 1988, p. 85).
"Appropriateness; control of resources; cooperativeness" (O'Keefe, 1988, p. 85).
"Response specified by present context" (O'Keefe, 1988, p. 85).

"Action and meaning context-determined" (O'Keefe, 1988, p. 85).
"Intersubjective and rule-focused" (O'Keefe, 1988, p. 85).

↓

Rhetorical Logic

↓

"Communication is the creation and negotiation of social selves and situations" (O'Keefe, 1988, p. 85)
"Flexibility, symbolic sophistication; depth of interpretation" (O'Keefe, 1988, p. 85).
"Initiate movement toward desired context" (O'Keefe, 1988, p. 85).
"Communication process creates context" (O'Keefe, 1988, p. 85).
"Intersubjective and style-centered" (O'Keefe, 1988, p. 85).

Collectively, message-design logics theory was monumental because it established three different ways of viewing how people communicate (O'Keefe, 1988). The different logics to the theory represent different mindsets of how individuals develop and recite messages about different topics and contexts. With message-design logics theory, scholars can comprehend why individuals communicate the way they do, and individuals in real-life situations can adjust their own communication methods upon recognizing the techniques that someone else is using in

conversations. Having said that, O'Keefe (1988) illustrates through this theory how people can acquire empathy, enhance their personal and professional relationships, reduce misunderstanding, adjust messaging to resonate with various audiences, and implement effective communication.

Additionally, O'Keefe and Lambert (1989) conducted a qualitative study on messages by producers and receivers, using message-design logics theory to investigate why people construct different statements in different contexts. The scholars collected data from over 500 participants, finding that people utilize different logics based on their systematically unique beliefs about communication situations and that individuals' communication intentions are illustrated through the attribution of messages to producers by respondents. This study was significant because it established the framework that individuals generate messages differently with expressive, conventional, and rhetorical logics based on their current situations and viewpoints related to communication. Comparing the two studies from 1988 and 1989, rhetorical logic has been argued to be the most sophisticated and effective for communicators in professional settings because it considers the goals of people who send and receive messages. However, there are studies on O'Keefe's message-design logics theory that highlight some controversy with the scholarship, such as by Hample and Dallinger (1991), Herold et al. (1996), Stephens et al. (2005), Ocaña and Busling (2018), and Hullman and Behbehani (2018), which will be discussed in their respective sections about their individual focuses.

Studies about Logics with Storytelling and Memories.

Hample and Dallinger (1991) conducted a mixed methods study on messaging about liked and disliked people, using message-design logics theory as a foundation for the project to validate or invalidate O'Keefe's findings. The researchers collected quantitative data through

surveys and qualitative data through messaging responses from almost 200 participants, finding

that expressive, conventional, and rhetorical logics were utilized relatively evenly. This study

was significant because it was one of the first projects to publish different findings from

O'Keefe, making it necessary for other scholars to integrate topics with message-design logics

theory to validate or invalidate the argument that rhetorical logic is the most sophisticated and

effective strategy to consider. Similarly, Herold et al. (1996) conducted a mixed methods study

on mood and message construction about positive and negative memories, using message-design

logics theory as the foundation for the project to identify any correlations. The scholars collected

qualitative data from almost 50 participants through open-ended storytelling responses and

quantitative data through surveys about the participants' current moods. The study concluded

that people in positive moods utilized expressive and conventional logics more, whereas people

in negative moods utilized rhetorical logic more. This study was significant because it

established how people's states of mind could alter from day to day, enabling them to utilize

expressive, conventional, and rhetorical logics based on internal motivations as opposed to

external motivations. The results from the 1991 and 1996 studies illustrate that people utilize

different logics for different reasons, and that rhetorical logic is not always the most effective as

originally argued in the 1988 and 1989 studies.

Studies Related to Health

This section will focus on scholarship that connected health-related topics with message-

design logics theory. First, studies about patients' preferences with logics will be examined to

illustrate frequent and favorable strategies from doctors. Second, studies about disclosing health

issues with friends or family members will be analyzed to provide personal perspectives. Third,

studies about nurses in different contexts will be reviewed to identify the effectiveness of logics.

Last, miscellaneous topics that have not been examined extensively with message-design logics theory will be considered.

Studies about Patients' Preferences with Logics

Various studies have investigated patients' preferences of logics in messages from medical doctors. Lambert and Gillespie (1994) conducted a mixed methods study on how patients would perceive messages about hypertension from pharmacy students, using message-design logics theory as the foundation for the project to determine which logics were used the most frequently and perceived favorably. The scholars collected qualitative data from almost 100 pharmacy students through open-ended answers and quantitative data from almost 100 patients through surveys conducted in interviews. The researchers found that expressive logic was used the least, that conventional logic was used the most, and that rhetorical logic was the preferred approach by patients because it helped produce messages that showed empathy, discussed treatment plans, and encouraged open dialogue with physicians. Similarly, Barton and Stein (2017) conducted a qualitative study on how patients perceive messages about diabetes from pharmacy students, using message-design logics theory as the project's guide to determine which logics were perceived favorably. The scholars collected qualitative data from patients through semi-structured interviews about different messages with expressive, conventional, and rhetorical logics, finding that rhetorical messages are most preferred because patients feel that their humanity, worth, and health are considered and valued. This study was significant because it argued not only why patients objectively prefer messages with rhetorical logic but also how this strategy made them feel in a vulnerable medical setting. Comparing the two studies from 1994 and 2017, a majority of patients prefer messages with rhetorical logic because they help

them understand the objectives that must be taken to correct health problems or accomplish

goals.

Studies about Disclosing Health Issues with Friends or Family

Several studies have investigated the logics utilized in messages about health disclosures

with friends or family members. Scott et al. (2013) conducted a mixed methods study on

messaging about depression disclosure with friends, using message-design logics theory as the

foundation for the project to determine if expressive, conventional, or rhetorical logics were used

and favored most frequently. The researchers collected qualitative data from over 500

participants to identify how they would approach a friend about depression and quantitative data

from over 300 participants who suffer from depression to identify which messages were

perceived favorably. The scholars found that over 70% of the generated messages utilized

conventional logic in the study's first part and that rhetorical logic was preferred the most in

messages in the study's second part. This study was significant because it illustrated that a

majority of messages in a personal context with loved ones are constructed with a type of logic

that depressed individuals do not prefer or favor. Likewise, Caughlin et al. (2008) conducted a

study on messaging responses to siblings who disclose their status with HIV, using message-

design logics theory to determine the uses of logics and which messaging is viewed the most

favorably by people with HIV. The scholars collected qualitative data from over 500 participants

to identify the logics utilized, finding that people used conventional logic the most and rhetorical

logic the least. Also, the researchers collected quantitative data from over 400 participants with

HIV, finding that rhetorical logic messages were preferred the most and expressive logic

messages were preferred the least. Comparing the two studies from 2008 and 2013, a majority of

people in the established contexts prefer when their friends or family members respond with

rhetorical logic messages because they are focused on goals; however, a majority of these individuals are receiving messages with logics they do not prefer.

Studies about Nurses and Logics

There are a few studies that have investigated the uses of logics in contexts related to nurses. Peterson and Albrecht (1996) conducted a quantitative study on nurse managers and staff nurses, using message-design logics theory as the project's foundation to determine if the logics created different levels of trust between people in different positions. The scholars collected data from almost 100 participants at a hospital, acquiring quantitative data through surveys from staff nurses and nurse managers to correlate the relationships. The researchers concluded that nurse managers who utilize rhetorical logic with staff nurses who do not use rhetorical logic receive the best results from their employees. This study was significant because it established that employees in work environments prefer to utilize different logics in messages from their leaders, managers, or bosses because it helps create a structured hierarchy of expectations.

Unlike the previous analysis, Strekalova et al. (2017) conducted a qualitative study on how nurses generate empathy to patients, using message-design logics theory to identify their strategies. The researchers collected data from over 300 nurses, finding that rhetorical logic helps produce high-quality responses about personal health records. This study was significant because it argued for the most effective strategy that nurses could utilize to help their present and future patients in conversations about their health. Comparing the two studies from 1996 and 2017, they focus on different subject matter about nurses but conclude the same effectiveness of rhetorical logic.

Miscellaneous Studies on Health and Logics

There are various studies on unique topics that have not been examined extensively with message-design logics theory. Xu et al. (2021) conducted a quantitative study on the impact of messaging for people who hesitate to vaccinate their children, using message-design logics theory to determine if different approaches shift individuals' perceptions with health-related topics. The scholars collected data from over 800 participants, acquiring quantitative data to determine people's pre-existing beliefs and to highlight any shifts in positions about vaccines after being presented with new information. The researchers concluded that none of the messages with expressive, conventional, or rhetorical logics significantly shifted the beliefs of hesitant parents about vaccinations. This study was consequential because it illustrated that using messages with different logics is insignificant if the people receiving the messaging have already established a viewpoint that they are unwilling to change, especially after one or two conversations, even if it is harmful for themselves and others. Also, Edwards et al. (2008) conducted a quantitative study on loneliness and social well-being, using message-design logics theory as the foundation for the project to identify any correlations. The scholars collected quantitative data from over 100 participants through surveys to correlate their social support with the message logics. The researchers found that messages with expressive logic were associated with poor support from friends and that messages with rhetorical logic were associated with exceptional support from friends. This study was significant because it illustrated how people feel safe and supported by individuals who use messages with rhetorical logic because of the higher effort normally associated with them, compared to messages with expressive or conventional logic because of the minimal effort typically associated with them. The studies from 2008 and 2021 are different but help illustrate crucial findings, including that certain

populations cannot be persuaded regardless of logics and that messages with expressive logic can make individuals believe they lack social support from their friends and family members.

Studies Related to Personal Conversations

Various studies have investigated how logics are utilized in messaging about personal matters. Hullman (2004) conducted a quantitative study on the effectiveness of messaging in personal conversations, using message-design logics theory as the foundation for the project to determine if expressive, conventional, or rhetorical logics were the most favored. The researcher collected data from over 100 participants, acquiring quantitative data from surveys about conversations they had in pairs of two and about messages from a hypothetical conversation. The scholar concluded that messages with conventional logic were viewed as more effective most frequently. This study was significant because it was one of the first studies to apply message-design logics theory to a non-professional context and because it contributed to the list of projects that published opposing findings that were inconsistent with O'Keefe's original study. Re-focusing on the previous work, Hullman and Behbehani (2018) conducted a mixed methods study on request messages in romantic relationships, using message-design logics theory as the foundation for the project to determine if expressive, conventional, or rhetorical logics were utilized the most within conversations. The scholars collected data from over 100 participants, acquiring quantitative and qualitative answers from hypothetical situations, and found that conventional logic was utilized most frequently in first and second requests made by romantic partners. This study was significant because it used the same theory and genre as the 2004 study but centralized the focus to be on individuals in romantic relationships as opposed to loosely investigating personal relationships. Comparing Hullman's studies from 2004 and 2018,

conventional logic within personal messages has been perceived to be the most effective because of the established context by the individuals in conversations.

Moreover, White et al. (2014) conducted a mixed methods study on intervening with drinking experiences with college friends, using message-design logics theory as the foundation for the project to determine if expressive, conventional, or rhetorical logics were the most effective strategy in this context. The researchers collected qualitative and quantitative data from over 200 participants to identify how they would approach a friend about a drinking situation, collecting numerical and open-ended answers about message responses. The scholars found that having more specific goals led to "messages better aligned with achieving those goals" and that "more sophisticated design logic was related to a higher sense of efficacy" (p. 93). This study was significant because it connected the theory to a situation that many people must deal with throughout time, not only during college years but also over the entire course of one's life, as a result of addiction and abuse. Unlike the previous studies, this 2014 study aligns with the original findings from O'Keefe because it explored the sophistication and effectiveness of rhetorical logic.

Studies Related to Business and School

Many studies have investigated how logics are utilized in messages about business activities. Barbour et al. (2013) conducted a mixed methods study on organizational change, using message-design logics theory as the foundation for the project to determine if expressive, conventional, or rhetorical logics were utilized the most within response messages to alterations. The researchers collected data from over 1000 college participants in communication courses, acquiring quantitative and qualitative data about hypothetical situations, and found that over 65% of responses about organizational change used conventional logic. This study was significant

because it illustrated effects on message sophistication and that not everyone in professional

settings prefers to utilize rhetorical logics, even though it is perceived to be the most effective by

an array of scholars. Further, Stephens et al. (2005) conducted a study on messaging about

organizational crises and stakeholders, loosely using message-design logics theory to identify the

content of over 150 messages about 10 different kinds of problems. The researchers found that

"different crisis-message strategies are used to communicate to different stakeholders" and that

organizations rarely "state the technical facts with little or no explanation provided to

stakeholders" (p. 390). These studies do not correlate with O'Keefe's original findings because

they illustrate the flexibility of logics within professional messaging that must consider different

contexts and values.

Unlike the previous work, Cortes et al. (2005) conducted a mixed methods study on

messaging about a friend slacking off with schoolwork, using message-design logics theory to

determine if gender or cultural background influences dialogue in conversations. The scholars

collected quantitative data about demographics and qualitative data about message responses

from almost 200 participants, having an almost even amount of Mexican and American students

of different genders. The researchers found that Mexican participants used rhetorical logic more

than American participants, proving that culture impacts interpersonal construct differentiation

and the use of logics, and that there was not a significant correlation between message-design

logics and gender. This project was significant because it was one of the first projects to consider

how someone's culture could impact their preferences and uses of logics in messaging. Aligning

partially with the previous studies, Ocaña and Busling (2018) conducted a quantitative study on

messages by group leaders, using message-design logics theory to determine how employees

respond. The researchers collected data from over 200 participants through surveys after they

reviewed different statements by group leaders. The scholars concluded that expressive messages

"elicit sufficient perceptions of threat or seriousness to induce compliance," that rhetorical

messages "offer enough face-saving and understanding to elicit a reciprocal response," and that

conventional messages do not "elicit sufficient urgency or threat to motivate behavioral change"

(p. 52). This study is one of the only projects to conclude that messages with expressive logic

can be as effective as messages with rhetorical logic in business settings.

Studies Related to Politics and Digital Tools

Various studies have connected message-design logics theory to politics and digital tools.

The first two studies focus on political messaging, centering on climate change communication

and other topics. The third and fourth studies focus on social capital, prosocial behavior, and

digital platforms. The final study in this section focuses on humans and their perceptions of

messaging from social robots.

Political Messaging with Logics

Merzdorf et al. (2019) conducted a study on climate change communication, using

message-design logics theory as the foundation for the project to identify what strategies

influence the uses of logics in messaging. The scholars completed their analysis, finding that

demographics and beliefs of misinformation are important facets to consider before engaging in

conversations meant to persuade others about climate change issues. The researchers concluded

that "evidence-based strategies are critical in giving science communicators the tools they need

to bridge the gap between the scientific community and the at-risk public" (p. 1). This study was

significant because it illustrated why individuals must have the necessary subject knowledge on

polarizing topics to ensure that appropriate logics are utilized in persuading messages. Likewise,

Kampf and David (2019) conducted an analysis-based study on political messages meant to

change people's beliefs, loosely using message-design logics theory to identify how people shift their viewpoints on peace. The scholars examined different literature to correlate patterns of behaviors that employ different logic strategies. The researchers found that hawkish people are driven farther away from a peace compromise when they receive conciliatory messages, which is why peace discourse scholars should be cautious. Comparing the studies from 2019, readers can recognize the importance of not falsely expecting a result to occur based on previous occurrences with logics.

The Influence of Logics on Social Capital, Prosocial Behavior, and Digital Platforms

Like the previous project about community, Edwards and Shepherd (2007) conducted a mixed methods study on individuals' social capital and prosocial behavior, using message-design logics theory to identify any correlations between people's behaviors and statements. The researchers collected data from over 100 participants through a survey with qualitative and quantitative questions, finding that people who use rhetorical logic had higher levels of social capital and prosocial behavior compared to those who use expressive and conventional logics. This study was significant because it illustrated that people who are focused on helping others or engaging with communities most frequently utilize rhetorical logic because of a focus on goals and trust. Using a similar facet of the previous project, Oh and LaRose (2016) conducted a quantitative study on individuals who seek support on digital networks, using message-design logics theory to determine how time, effort, publicity, and logics influence messaging. The researchers collected data from almost 200 participants to correlate the main facets of the project, finding that "the more effort people put into message composition, the more likely they are to produce a sophisticated support-seeking message that serves an additional goal of impression management" (p. 38). This study was significant because it concluded that messages with

rhetorical logic often take more time and effort to craft compared to expressive and conventional

messages.

Social Robots and Logics

Unlike the previous works on messaging by humans, Edwards et al. (2020) conducted a

mixed methods study on humans and their perceptions of messaging from social robots, using

message-design logics theory as the foundation for the project to determine if expressive,

conventional, or rhetorical logics were viewed as the most effective. The scholars collected data

virtually from over 500 participants, acquiring quantitative and qualitative data about the robots'

messages. They found that "rhetorical message designs led to the most positive impressions of

the robot in terms of predicted communication success, goal-relevant attributes, competence,

credibility, and attractiveness" (p. 945). The researchers concluded that participants had a better

understanding of messages that utilized more sophisticated designs compared to those that used

less sophisticated designs. While the studies from 2019 did not validate O'Keefe's findings, this

study on social robots has validated them because of its arguments on sophisticated designs and

rhetorical logic for messages. In the next section, readers can examine a holistic overview of

studies on message-design logics theory (see Figure 3).

Synthesis of the Factors of Message-Design Logics Theory

While the factors of message-design logics theory have been synthesized individually

throughout the different categories, this section will synthesize the components into one

discussion from the early studies, the studies related to heath, the studies related to personal

conversations, the studies related to business and school, and the studies related to politics and

digital tools (see Figure 3 & Figure 4).

Factors about the Most Effective Logics

Considering the dozens of studies examined, 54 percent of the scholarship argues that rhetorical logic is the most effective to utilize in conversations about miscellaneous topics (Barbour et al., 2013; Barton & Stein, 2017; Caughlin et al., 2008; Edwards et al., 2008; Edwards et al., 2020; Edwards & Shepherd, 2007; Lambert & Gillespie, 1994; O'Keefe, 1988; O'Keefe & Lambert, 1989; Peterson & Albrecht, 1996; Scott et al., 2013; Strekalova et al., 2017; White et al., 2014). These studies have been conducted in academic, health, business, political, digital, and personal settings. Given the settings, these are spaces mostly where communication is required for official reasons and where goals are a top concern. Hence, it is logical that the participants in these studies have overwhelmingly agreed that rhetorical logic is most effective for conversations that involve multiple people and that are about critical issues.

Less than nine percent of the scholarship argues that conventional logic is the most effective to use in conversations about various topics (Hullman, 2004; Hullman & Behbehani, 2018). These studies were carried out in personal settings and were not conducted in academic, health, business, political, or digital spaces. Given the settings, these are spaces mostly where communication occurs leisurely and not on the clock. Thus, it is rational that the participants in these studies have overwhelmingly agreed that conventional logic is the most effective for conversations because social norms are frequently considered in households and among friend groups and because goals are not considered frequently in established relationships.

Continuing on, less than nine percent of the scholarship argues that expressive, conventional, and rhetorical logics are the most effective in an even capacity (Hample & Dallinger, 1991; Stephens et al., 2005). These studies were completed in business or business-like settings, and they were not conducted in academic, health, political, or digital spaces. Given the settings, these are spaces where communication is essential for organizations or businesses to

thrive, fix issues, and satisfy customers. Since these studies were mainly about organizations and people, it is justifiable that the participants of the studies were split on which logic was the most effective because the focuses of the spaces differ hourly and because individuals have different perspectives on products.

Moreover, 25 percent of the studies examined did not ask participants about their perceptions on the most effective logics (Cortes et al., 2005; Herold et al., 1996; Kampf & David, 2019; Merzdorf et al., 2019; Oh & LaRose, 2016; Xu et al., 2021). The studies on politics and digital tools loosely used message-design logics theory to explain the importance of the different types of logics, whereas some of the other studies were only focused on identifying which logics were used the most frequently in different spaces.

Figure 3

Holistic Data on the Factors about the Most Effective Logics

The Most Effective Logics

- Rhetorical Logic
- Conventional Logic
- Expressive, Conventional, and Rhetorical Logics
- Not Applicable
- Other
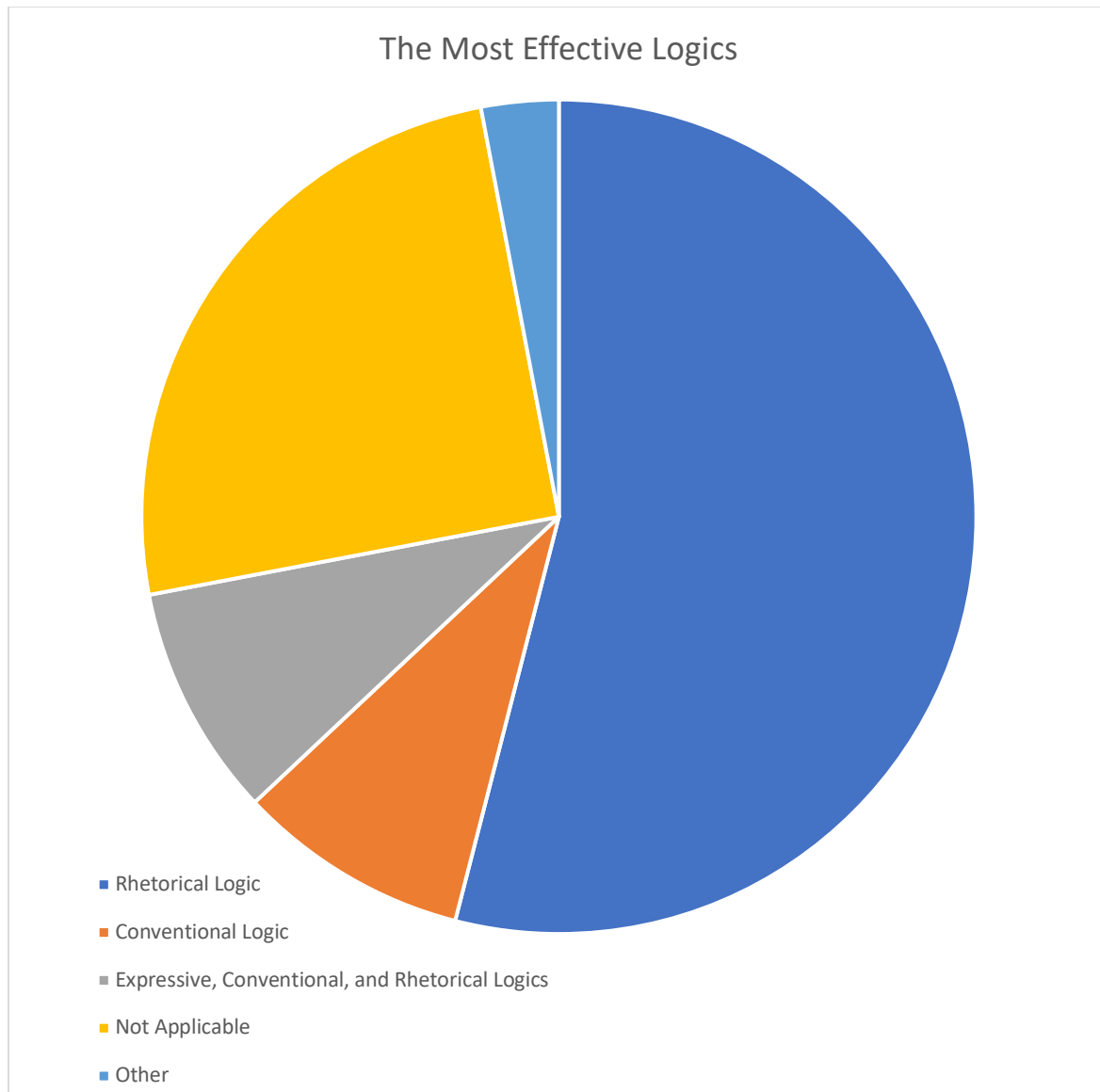
Factors about the Most Used Logics

Considering the dozens of studies examined, over 40 percent of the scholarship did not

focus on examining the most used logics within different spaces (Barton & Stein, 2017; Edwards

et al., 2008; Kampf & David, 2019; Merzdorf et al., 2019; Ocaña & Busling, 2018; Oh &

LaRose, 2016; Peterson & Albrecht, 1996; Strekalova et al., 2017; Xu et al., 2021; Edwards et

al., 2020). These studies were completed primarily on health, business, politics, and digital tools.

Given these settings, it is logical that these studies mainly gave participants hypothetical

situations to gauge their perceptions of effectiveness, as opposed to making the participants

create their own statements to assess frequency. Further, almost 13 percent of the studies argue

that expressive, conventional, and rhetorical logics are utilized evenly in different spaces

(Hample & Dallinger, 1991; Herold et al., 1996; Stephens et al., 2005). These projects pertained

to business, perception of peers, and memories. Given the focuses of these studies, it is rational

that the participants of the studies did not create statements in alignment with one another

because everyone has their own experiences with each category.

In addition, over 15 percent of the studies argue that rhetorical logic is used the most

frequently in different spaces (Edwards & Shepherd, 2007; O'Keefe, 1988; O'Keefe & Lambert,

1989; White et al., 2014). These studies were conducted in academic, personal, and political

settings. Given the spaces, it is rational that rhetorical logic is used the most frequently because

the primary purpose of communication in these settings is typically related to goals and

accomplishments.

Also, 25 percent of the studies argue that conventional logic is used the most frequently

in different settings (Barbour et al., 2013; Caughlin et al., 2008; Hullman, 2004; Lambert &

Gillespie, 1994; Scott et al., 2013; Hullman & Behbehani, 2018). These projects have taken

place in health, business, and personal spaces. Since several of these studies have taken place in

health settings, this occurrence illustrates a problem of communication being utilized that is not

preferred by patients. On the other hand, it is logical for conventional logic to be utilized

frequently in business and personal spaces because social rules are of high importance for

individuals.

Figure 4

Holistic Data on the Factors about the Most Used Logics
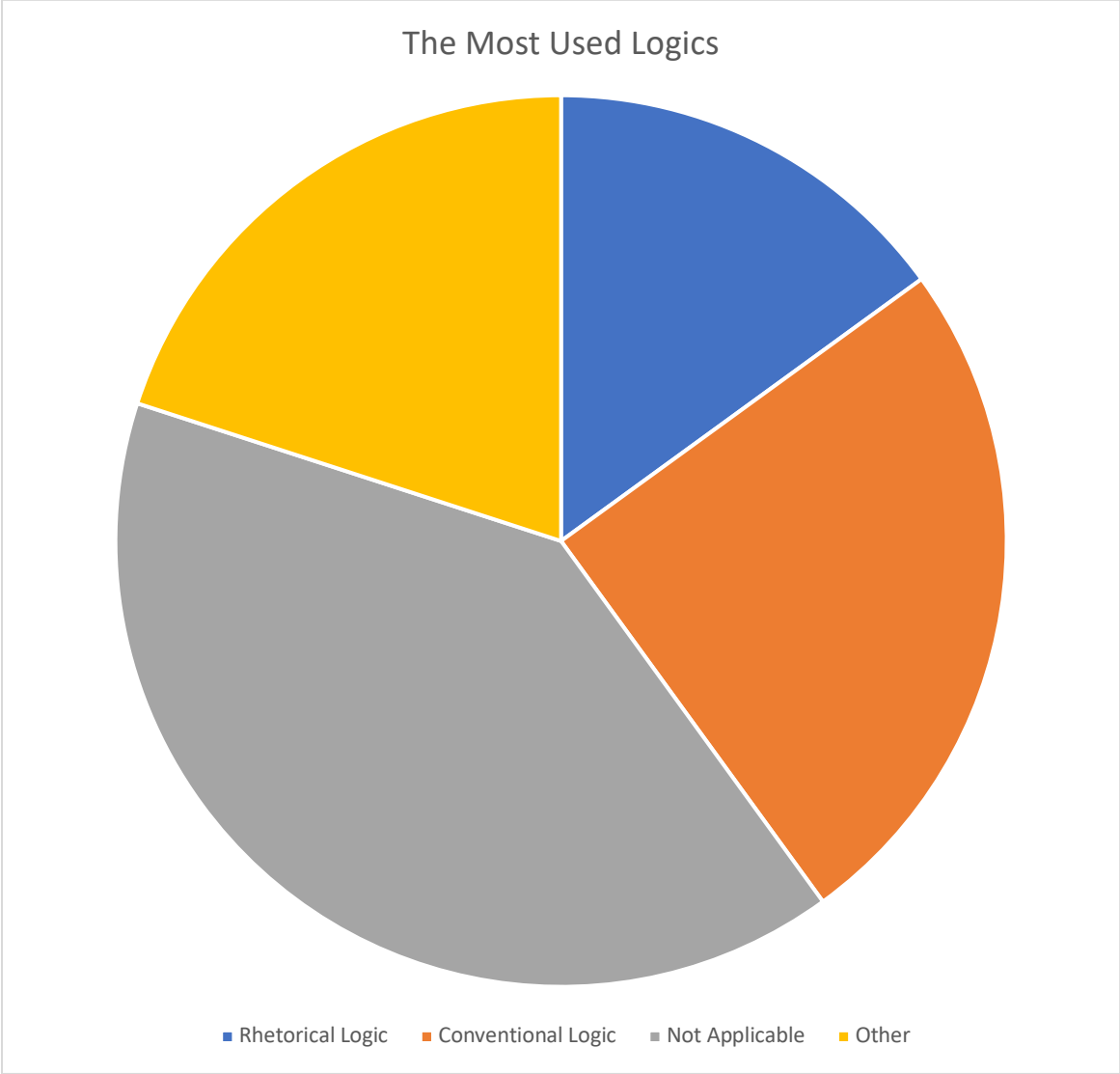
General Factors about Message-Design Logics Theory

There are various factors of message-design logics theory that are discussed within the individual studies on the scholarship. First, the theory is founded on the concepts that individuals interpret communication differently, that communication can be utilized to explain and complete tasks, that people have different goals and priority levels with communication, and that obstacles or conflicts can provide the framework for goals and messages (Caughlin et al., 2008; Hample & Dallinger, 1991; Hullman & Behbehani, 2018; O'Keefe, 1988;). These factors are significant to the communication discipline because they provide context that people should consider when engaging with different audiences. Second, the theory also discusses that different logics capture and convey different meanings to individuals within a conversation, that mental states of communicators could impact how they develop messages, and that uncontrollable conditions can influence how individuals respond in conversations, especially when conventional and rhetorical logics are being utilized (Barton & Stein, 2017; Kampf & David, 2019; Scott et al., 2013; Stephens et al., 2005). These factors are significant to the communication discipline because they illustrate the uniqueness of messaging, the influence on people's mental states with communication, and the impact of unexpected elements with responses.

Third, the theory highlights how individuals typically will never design or execute the exact same messages because everyone has different backgrounds, goals, and communication skills (Edwards et al., 2008; Herold et al., 1996; Ocaña & Busling, 2018; O'Keefe, 1988). These factors are significant to the communication discipline because they emphasize the complexity and personalization of message design and message dissemination. In addition, the theory showcases how rhetorical messaging can shift the viewpoints of others, how rhetorical messaging can bring people together to accomplish similar objectives, and how rhetorical

messaging can demonstrate the perceived sophistication of communication (Barbour et al., 2013;

Barton & Stein, 2017; Lambert & Gillespie, 1994; Peterson & Albrecht, 1996; O'Keefe, 1988;

Strekalova et al., 2017; White et al., 2014). These factors are significant to the communication

discipline because they illustrate the importance of using advanced messaging skills to complete

goals and shape people's mindsets on different topics. Likewise, the theory emphasizes the

importance of construct differentiation, focusing on the connection between message production

and relevant communication skills (Edwards et al., 2020; Merzdorf et al., 2019; O'Keefe, 1988;

Xu et al., 2021). These factors are significant because they highlight the importance of diversity,

thorough message development, and appropriate verbal and written skills. To examine a holistic

overview of the studies on message-design logics theory, readers can view Figures 5 and 6.

Figure 5

Holistic Overview of Studies on Message-Design Logics Theory

Early Studies on Message-Design Logics Theory

Authors and Years	Topic	Most Used Logic	Most Effective Logic
(O'Keefe, 1988)	Perceptions of Peers	Rhetorical	Rhetorical
(O'Keefe & Lambert, 1989)	Producers and Receivers	Rhetorical	Rhetorical
(Hample & Dallinger, 1991)	Perceptions of Peers	Even	Even
(Herold et al., 1996)	Memories	Even	N/A

Studies Related to Health on Message-Design Logics Theory

Authors and Years	Topic	Most Used Logic	Most Effective Logic
(Lambert & Gillespie, 1994)	Conversations about Hypertension	Conventional	Rhetorical
(Barton & Stein, 2017)	Conversations about Diabetes	N/A	Rhetorical
(Scott et al., 2013)	Conversations about Depression	Conventional	Rhetorical
(Caughlin et al., 2008)	HIV Disclosure	Conventional	Rhetorical
(Peterson & Albrecht, 1996)	Relationships among Nurses	N/A	Rhetorical
(Strekalova et al., 2017)	Nurses and Patients	N/A	Rhetorical
(Xu et al., 2021)	Vaccinations	N/A	None
(Edwards et al., 2008)	Loneliness	N/A	Rhetorical

Studies Related to Personal Conversations on Message-Design Logics Theory

Authors and Years	Topic	Most Used Logic	Most Effective Logic
(Hullman, 2004)	Personal Conversations	Conventional	Conventional
(Hullman & Behbehani, 2018)	Requests by Romantic Partners	Conventional	Conventional
(White et al., 2014)	Drinking Interventions	Rhetorical	Rhetorical

Studies Related to Business and School on Message-Design Logics Theory

Authors and Years	Topic	Most Used Logic	Most Effective Logic
(Barbour et al., 2013)	Organizational Change	Conventional	Rhetorical
(Stephens et al., 2005)	Organizational Crises	Even	Even
(Cortes et al., 2005)	Group Work in School	Conventional and Rhetorical	N/A
(Ocaña & Busling, 2018)	Group Leaders	N/A	Expressive and Rhetorical

Studies Related to Politics and Digital Tools on Message-Design Logics Theory

Authors and Years	Topic	Most Used Logic	Most Effective Logic
(Merzdorf et al., 2019)	Climate Change	N/A	N/A
(Kampf & David, 2019)	Political Messages	N/A	N/A
(Edwards & Shepherd, 2007)	Social Capital	Rhetorical	Rhetorical
(Oh & LaRose, 2016)	Digital Networks	N/A	N/A
(Edwards et al., 2020)	Robots	N/A	Rhetorical

Figure 6

Holistic Overview of the Main Factors and Findings on Message-Design Logics Theory

*The colors of the left column illustrate which studies align with one another on a topic level.

**The findings of the right column highlighted in green illustrate research that aligns with

O'Keefe's original data and factors in some capacity.

Scholars	Main Finding
O'Keefe	The researcher found that women utilized rhetorical logic more than men and that people who utilized expressive and conventional logics were low in construct differentiation compared to those who used rhetorical logic (O'Keefe, 1988).
O'Keefe and Lambert	The scholars found that people utilize different logics based on their systematically unique beliefs about communication situations and that people's communication intentions are illustrated through the attribution of messages to producers by respondents (O'Keefe, 1989).
Hample and Dallinger	The researchers found that expressive, conventional, and rhetorical logics were utilized relatively evenly (Hample & Dallinger, 1991).
Herold et al.	The scholars found that people in positive moods utilized expressive and conventional logics more, whereas people in negative moods utilized rhetorical logic more (Herold et al., 1996).
Lambert and Gillespie	The researchers found that expressive logic was used the least, that conventional logic was used the most, and that rhetorical logic was the preferred approach by patients because it helped produce messages that showed empathy, discussed treatment plans, and encouraged open dialogue with physicians (Lambert & Gillespie, 1994).
Barton and Stein	The scholars found that rhetorical messages are most preferred because patients feel their humanity, worth, and health are considered and valued (Barton & Stein, 2017).
Scott et al.	The scholars found that over 70 percent of the generated messages utilized conventional logic

	in the study's first part and that rhetorical logic was preferred the most in messages in the study's second part about disclosing health issues with family (Scott et al., 2013).
Caughlin et al.	The researchers found that people used conventional logic the most and rhetorical logic the least when disclosing HIV status (Caughlin et al., 2008).
Peterson and Albrecht	The scholars found that nurse managers who utilize rhetorical logic with staff nurses who do not use rhetorical logic receive the best results from their employees (Peterson & Albrecht, 1996).
Strekalova et al.	The researchers found that rhetorical logic helps produce high-quality responses about personal health records (Strekalova et al., 2017).
Xu et al.	The scholars found that none of the messages with expressive, conventional, or rhetorical logics significantly shifted the beliefs of hesitant parents about vaccinations (Xu et al., 2021).
Edwards et al.	The researchers found that messages with expressive logic were associated with poor support from friends and that messages with rhetorical logic were associated with exceptional support from friends (Edwards et al., 2008).
Hullman	The scholar found that hypothetical, personal messages with conventional logic were viewed as more effective most frequently (Hullman, 2004).
Hullman and Behbehani	The researchers found that conventional logic was utilized most frequently in first and second requests made by romantic partners (Hullman & Behbehani, 2018).
White et al.	The scholars found that having more specific goals led to "messages better aligned with achieving those goals" and that "more sophisticated design logic was related to a higher sense of efficacy" (White et al., 2014, p. 93).
Barbour et al.	The researchers found that over 65 percent of responses about organizational change used conventional logic (Barbour et al., 2013).
Stephens et al.	The scholars found that "different crisis-message strategies are used to communicate to different stakeholders" and that organizations rarely "state the technical facts with little or no explanation

	provided to stakeholders" (Stephens et al., 2005, p. 390).
Cortes et al.	The researchers found that Mexican participants used rhetorical logic more than American participants, proving that culture impacts interpersonal construct differentiation and the use of logics, and that there was not a significant correlation between message-design logics and gender (Cortes et al., 2005).
Ocaña and Busling	The scholars concluded that expressive messages "elicit sufficient perceptions of threat or seriousness to induce compliance," that rhetorical messages "offer enough face-saving and understanding to elicit a reciprocal response," and that conventional messages do not "elicit sufficient urgency or threat to motivate behavioral change" (Ocaña and Busling, 2018, p. 52).
Merzdorf et al.	The researchers found that demographics and beliefs of misinformation are important facets to consider before engaging in conversations meant to persuade others about climate change issues (Merzdorf et al., 2019).
Kampf and David	The scholars found that hawkish people are driven farther away from a peace compromise when they receive conciliatory messages, which is why peace discourse scholars should be cautious (Kampf & David, 2019).
Edwards and Shepherd	The researchers found that people who use rhetorical logic had higher levels of social capital and prosocial behavior compared to those who use expressive and conventional logics (Edwards & Shepherd, 2007).
Oh and LaRose	The scholars found that "the more effort people put into message composition, the more likely they are to produce a sophisticated support-seeking message that serves an additional goal of impression management" (Oh & LaRose, 2016, p. 38).
Edwards et al.	The researchers found that participants had a better understanding of robotic messages that utilized more sophisticated designs compared to those that used less sophisticated designs (Edwards et al., 2020).

Related Literature on Music Videos

Multiple studies across different disciplines have investigated music videos on YouTube in different contexts. First, this section will examine studies about the elements of music videos, what motivates young people to watch creative works, and how music videos are effective in educational spaces. Second, this part will review studies about how music videos integrate alcohol, tobacco, and luxurious items into the visualizations and lyrics. Third, this portion will analyze studies about cultural contexts, focusing on the similarities and differences among music videos published on YouTube from around the world. Last, this section will examine studies about how user-generated content contributes to the success of music videos, focusing on memes, comments, and sharing on digital platforms.

Elements of Music Videos

Oh and Choeh (2022) conducted a study on music videos on YouTube, focusing on engagement strategies that lead to the success of artists and their works. The scholars examined almost 3,000 music videos by hundreds of artists across a span of four years, evaluating social media engagement data. The researchers found that music videos with stories, visuals, and performance generated higher engagement numbers from audience members and that works with only audio generated lower engagement numbers from audience members. These results were significant because they illustrated the importance of visualizations for engagement in the communication discipline. These findings are relevant to consider for future projects because a singer's traditional music videos are the central component of any other studies, such as ones that involve lyrical videos.

Music Videos and the Youth

Rucsanda and Belibou (2018) conducted a study on music videos on YouTube, focusing on whether the number of views on videos influences people under the age of 18 to watch or not watch a pop music video. The scholars collected quantitative data from over 100 participants to identify their musical preferences, considering the top five songs on international charts throughout five years. The scholars could not prove that the number of views on music videos has any influence on whether young people choose to watch or not watch a music video. These findings are relevant to consider for future projects because a musician's fanbase is typically composed of different groups of people and generations, including children.

Music Videos and Education

Several studies have examined the implications of music videos on education in learning spaces for students. Allgaier (2013) conducted a mixed methods study on music videos on YouTube, focusing on science communication and education. The researchers examined a limited number of data to identify how the music videos about science could be categorized and situated. The scholars found that music videos could benefit science communication and education because of their ubiquitous appeal and that individuals who do not believe in scientific results have utilized music videos to circulate their dangerous views. These results were significant because they illustrated how different academic communities could utilize the entertainment aspect of music videos on YouTube to help disseminate their content. Like the previous study on education, Jaramillo and Solano (2019) conducted a study on music videos on YouTube, focusing on their uses as educational resources to learn English. The researchers collected qualitative and quantitative data from over 400 participants, including teachers and students, to examine the effectiveness of the learning strategy. The scholars found that music videos on YouTube help English learners with their listening and speaking because the videos

strengthen people's vocabulary for different contexts verbally and visually and increase students'

motivation as a result of the entertainment. These findings are relevant to consider for future

projects because a singer's uses of logics could serve as a model for others to effectively

communicate about personal relationships, which is often a neglected area in academia.

Comparing the studies from 2013 and 2019, readers can acknowledge the growth of the

applicability of music videos in educational spaces, especially within the fields of English and

science, because of the proven effectiveness of mixing entertainment and learning content.

Music Videos and Substance Depictions

Cranwell et al. (2015) conducted a mixed methods study on music videos on YouTube,

focusing on how the depictions of tobacco and alcohol influence children. The scholars

integrated the 40 best-performing music videos on YouTube during 12 weeks into their study,

finding that almost 50 percent of the videos included alcohol and that over 20 percent of the

videos included tobacco (see Figure 7). The researchers collected data from over 2,000 children,

finding that over 80 percent of them have viewed music videos that depict alcohol or tobacco.

These findings are relevant to consider for future projects because a musician's content could

shift as they grow, which might expose children to mature content that cannot be found in earlier

works. As a continuation of the work from the previous study, Cranwell et al. (2017) conducted a

content analysis of music videos on YouTube, focusing on 49 of the best-performing videos in

the United Kingdom. The scholars coded the lyrics and visualizations about alcohol, establishing

three different results. The researchers concluded that alcohol was connected with sexual lyrics

and visualizations about women, was associated with social interactions, and was excessively

consumed with no consequences. These findings are relevant to consider for future projects

because there is an array of topics in music videos that could cause harm to viewers. Considering

the studies from 2015 and 2017, Lando et al. (2010) argued that there is direct data that proves a

significant correlation between children viewing content with harmful substances and then

subsequently using dangerous substances.

Figure 7

A Holistic Summary of Substances in Music Videos Across Genres
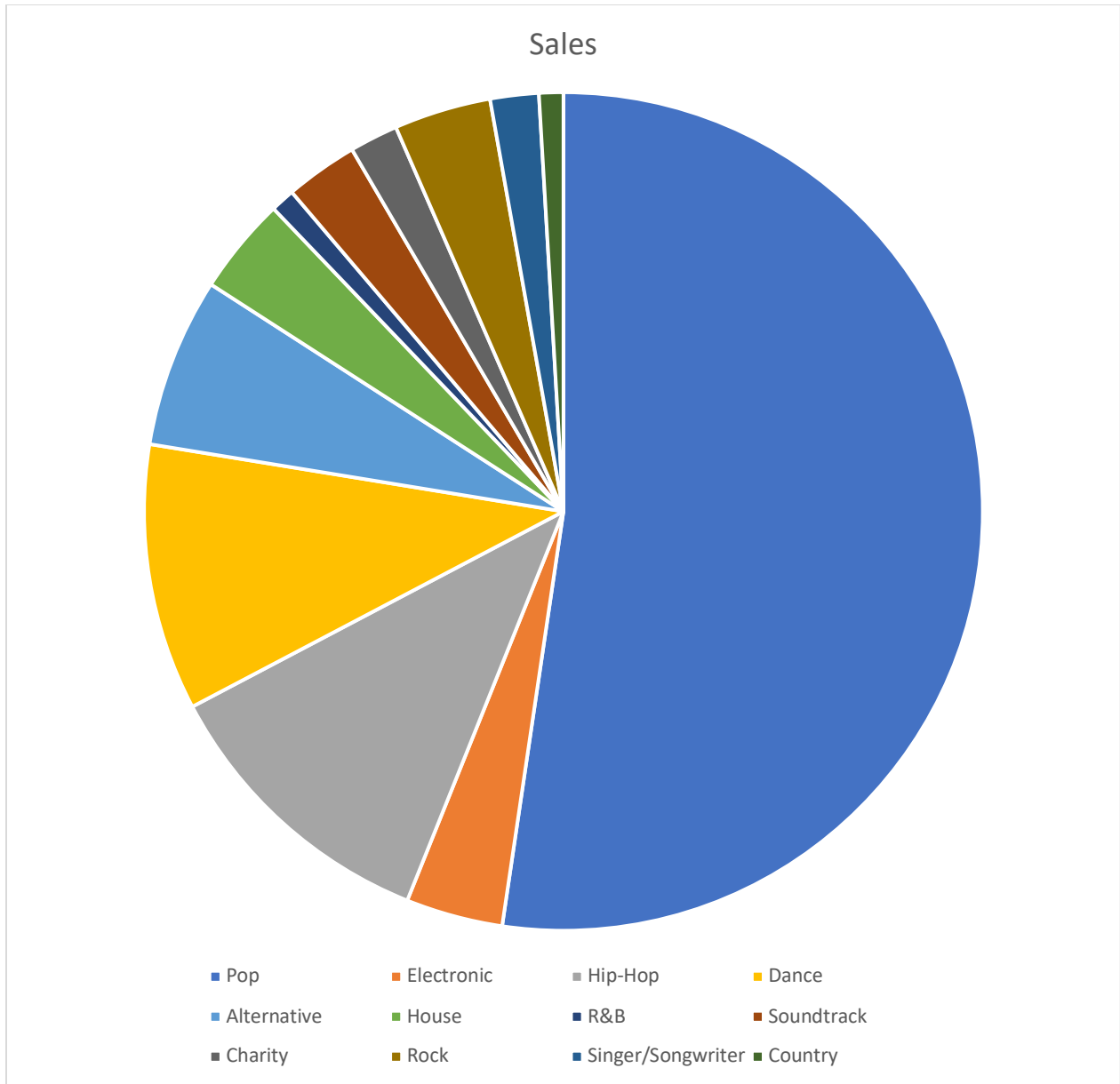
This chart was created in Microsoft Word with data from Cranwell et al. (2015).

Music Videos and Product Placements

Similar to the studies on substance integrations, Sedeño-Valdellós and Schubert (2020) conducted a qualitative study on music videos on YouTube, focusing on product placement of luxurious items. The researchers examined 125 of the most viewed works on the platform, considering the types of products and their locations. The scholars concluded that there have been periods where product placement has not been prioritized in music videos, but that in recent years, creators have focused on location profiles for luxurious items, such as clothing brands and cars, and on integration profiles. These results were significant because they illustrated how product placement in music videos has steadily increased over time and what brands are the most prominent in the works, such as Gucci. These findings are relevant to consider for future projects because the subject matter of visualizations is a crucial aspect to examine in connection with the uses of expressive, conventional, and rhetorical logics in the lyrics.

Music Videos and Cultural Contexts

Various studies have analyzed cultural contexts and music videos published throughout the world. Warner (2013) conducted a content analysis of Tibetan music videos on YouTube, focusing on religious piety, civil disobedience, and protests. The scholars founded their project in consideration of protests that occurred in Tibet in 2008, which triggered the need to interpret political messaging within lyrics and imagery. The researchers found a significance between online and offline connections between Tibetans in China and their supporters. These results were important because they illustrated the power of music videos within politics and legality, countering the narrative that works on YouTube are solely for entertainment. These findings are relevant to consider for future projects because of the growing polarization around the world, which is a direct threat to democracies or peaceful societies, as depicted in the study from a

decade ago. Like the previous study on a cultural matter, Baek (2015) conducted a quantitative

study on music videos on YouTube, focusing on different countries that listen to K-pop music.

The scholars examined data from YouTube and statistics from the World Bank to test their

"cultural proximity hypothesis," which emphasized "cultural similarity as a main motive for

cross-cultural consumption," and their "cultural exoticism hypothesis," which highlighted

"cultural difference driving cross-cultural consumption" (p. 730). The researchers concluded that

people watch K-pop music videos the highest in countries that are similar and different to

Korean culture, validating both hypotheses. These results were significant because they

illustrated that individuals listened to music they liked, even if it did not align with their cultural

norms or expectations.

Similarly, Dlaske (2017) conducted a qualitative study on music videos on YouTube,

focusing on works in Irish and Sámi. The researchers examined the participants' affective

investments, considering their digital platforms, ethical backgrounds, banal nationalism, and

volume speakers. The scholars found that social media applications enable effective investments

in languages and speakers, especially considering globalization and nationalism. These findings

are relevant to consider for future projects because audience members in the United States could

have similar circumstances to the participants in this study which should be investigated to help

them improve their strategies. Likewise, Kozman et al. (2021) conducted a content analysis of

music videos on YouTube, focusing on how gender plays a role in Arabic works. The scholars

examined 150 music videos by female artists to identify the elements or roles utilized, finding

that "they posed and danced sexually, used facial expressions to seduce, and exposed their skin"

(p. 1742). The researchers also concluded that "Lebanese artists were six times more likely to

display sexuality than Egyptian artists, and four times more than all other nationalities

combined" (p. 1742). These results were significant because they illustrated how females are typically portrayed in music videos and how different cultures can influence the performances and promiscuity in works. These findings are relevant to consider for future projects because many musicians integrate sexual components in their music videos to grab the attention of audience members, especially heterosexual men. Comparing the studies from 2013, 2015, 2017, and 2021, readers can recognize the importance of analyzing music videos from a cultural communication perspective because it enables scholars to recognize why similarities and differences exist in different music videos produced around the world.

Music Videos and Engagements from Fans

Many studies have investigated how fans and their user-generated content influence the success or failure of music videos in digital spaces. Schneider (2016) conducted a qualitative study on user engagement with music videos on YouTube, focusing on the comments sections of popular works. The researcher examined the most viewed music videos on the platform, coding different comments and conversations about the works. The scholar found that nostalgia was a consistent component in user-generated comments because people are interested in reflecting on elements that remind them of sentimental moments from the past. These findings are relevant to consider for future projects because people could re-watch music videos at different moments in their lives and have different feelings or associations, especially if the works apply to different eras.

Similarly, Sanchez-Olmos and Vinuela (2017) conducted a study on memes that arise from music videos on YouTube, focusing on the metrics between the mediums. The scholars examined 22 of the most viewed video memes on YouTube, finding that the memes have significantly lower numbers of likes, dislikes, and comments compared to the official music

videos. These results were significant because they illustrated how people could reinterpret

works or highlight a particularly funny aspect of a music video, even though their memes were

not viewed as frequently as the main works. These findings are relevant to consider for future

projects because audience members could take the intended meanings of lyrics and visualizations

out of context by uploading edits of a singer's music videos on YouTube or other platforms. Like

the previous project, Park (2018) conducted a study on how user-generated content and sharing

by people and companies of music videos on YouTube influences the success of works. The

scholar examined over 1,000 songs from South Korea, considering YouTube metrics and music

sales. The researchers found "that user engagement of UGC and CGC positively

influence music sales" and that "the effects are not static, but rather change in the initial, middle,

and final periods after a song is released" (p. 1880). These results were significant because they

illustrated that music videos would not be as successful without audience members circulating

the content for free on digital platforms. These findings are relevant to consider for future

projects, especially in an era where musicians rely on digital sales of music as opposed to

traditional methods, such as cassettes or compact discs. Comparing the studies from 2016 to

2018, readers can recognize that fans are a critical factor in the success of music videos,

especially because of their free user-generated content that involves memes, comments, and

sharing on digital platforms, such as Facebook or YouTube. In the next part, readers can examine

a holistic overview of studies on music videos on YouTube (see Figure 8).

Figure 8

Holistic Overview of Studies on Music Videos within YouTube

Authors and Years	Main Findings
(Oh & Choeh, 2022)	The researchers found that music videos with stories, visuals, and performance generated higher engagement numbers from audience members and that works with only audio generated lower engagement numbers from audience members.
(Rucsanda & Belibou, 2018)	The scholars could not prove that the number of views on music videos has any influence on whether young people choose to watch or not watch a work.
(Allgaier, 2013)	The scholars found that music videos could benefit science communication and education because of their ubiquitous appeal and that individuals who do not believe in scientific results have utilized music videos to circulate their dangerous views.
(Jaramillo & Solano, 2019)	The scholars found that music videos on YouTube help English learners with their listening and speaking because they strengthen people's vocabulary and increase students' motivation as a result of the entertainment.
(Cranwell et al., 2015)	The researchers collected data from over 2,000 children, finding that over 80 percent of them have viewed music videos that depict alcohol or tobacco.
(Cranwell et al., 2017)	The researchers concluded that alcohol was connected with sexual lyrics and visualizations about women, was associated with social interactions, and was excessively consumed with no consequences.
(Sedeño-Valdellós & Schubert, 2020)	The scholars concluded that there have been periods where product placement has not been prioritized in music videos, but that in recent years, creators have focused on location profiles for luxurious items.
(Warner, 2013)	The researchers found a significance between online and offline connections between Tibetans in China and their supporters.
(Baek, 2015)	The researchers concluded that people watch K-pop music videos the highest in countries that are similar and different to Korean culture
(Dlaske, 2017)	The scholars found that social media applications enable effective investments in languages and speakers, especially considering globalization and nationalism.
(Kozman et al., 2021)	The scholars examined 150 music videos by female artists to identify the elements or roles utilized, finding that "they posed and danced sexually, used facial expressions to seduce, and exposed their skin" (p. 1742).
(Schneider, 2016)	The scholar found that nostalgia was a consistent component in user-generated comments because people are interested in reflecting on elements that remind them of sentimental moments from the past.
(Sanchez-Olmos & Vinuela, 2017)	The scholars examined 22 of the most viewed video memes on YouTube, finding that the memes have significantly lower numbers of likes, dislikes, and comments compared to the official music videos.
(Park, 2018)	The researchers found "that user engagement of UGC and CGC positively influence music sales" and that "the effects are not static, but rather change in the initial, middle, and final periods after a song is released" (p. 1880).

Social Media and Visualization Content

There are various studies that have examined social media, such as TikTok and YouTube, and visualization content developed by public figures. Haenlein et al. (2020) completed an analysis on the requirements to become a successful influencer on digital platforms, primarily addressing content on TikTok. The researchers argued that the content creators who produce content about topics "they are genuinely and authentically passionate about" are the individuals who gain the most growth on social media applications (p. 19). Also, the scholars explained the importance of uploading materials that align with social media algorithms because such content statistically has better chances of disseminating successfully on digital platforms. In addition, Johnson (2021) conducted a study on issues that develop on video applications connected to copyrighted materials, such as with dances and songs. The researcher argued that musicians have made substantial amounts of money via TikTok and YouTube because of the affordances to "add and save sounds" and that dancers have not received financial compensation because they typically do not receive the proper credit (p. 1232). In addition, the scholar discusses the significance of creators using "copyright law as a way to vindicate their rights and ensure ownership" (p. 1235).

Also, Kennedy (2020) completed a project on teenage girls and their influence on TikTok. The researcher found that the younger female demographic has the most significant impact on the application because of their dance videos with catchy captions and trending music. The scholar also found that individuals, such as Charli D'Amelio, have enabled the harm of social applications to be hidden because of financial and global success. This study is relevant for the communication field because it could provide necessary context as to why artists' works have been used in TikTok videos and why individuals have featured captions in their uploads.

Like the previous project on influencers, Stratton (2021) conducted an analysis on musical works that have inspired parodies, showcasing COVID-19 and TikTok. The scholar argued that various parodies are developed by "semi-professional singers" and "amateurs" and that these works are typically "commentaries on significant public or political events" (p. 412). This study is relevant for the communication field because it highlights individuals who adjust the narrative of a work's original meaning or purpose.

Moreover, Jakubowska and Bogdanowska (2021) completed a project on literary works across different eras, finding that literary texts are viewed differently and take on exclusive meanings within different contexts and times. Additionally, the scholars found that trending patterns of a "discursive change" occur because of "contacts with different cultures and ideologies" (p. 301). This study is significant because it illustrates foundational knowledge as to why social media content creators align certain texts to unintended topics. Similar to the previous study on literary texts, Özkent (2022) conducted a study on social media platforms, communication journals, and article citations. The researcher argued that digital applications, such as YouTube, have influenced how individuals communicate with others and circulate information. The scholar found "a positive correlation between exposure to social media and article citations," especially with the impact of global influence (p. 1). This analysis is relevant for the communication field because it focuses on the potential effects of communicative, visual works that have reimagined Swift's intended meanings.

Summary

This chapter has reviewed the relevant literature associated with message-design logics theory and Swift's music videos. First, this section has reviewed how the study is situated in some of Craig's seven traditions and O'Keefe's message-design logics theory. Second, this part

has examined literature about message-design logics, focusing on the main concepts, historical

elements, current uses, and central problems. The chosen articles about this theory have studied

various topics in connection to the three logics and are from the theory's origination year to the

present day. Third, this portion has analyzed literature about music videos on YouTube, focusing

on messaging and audience members. The chosen articles have only pertained to academic

studies and are from 2005 to 2022 because this range encompasses the duration of YouTube's

existence. Collectively, this section has furthered readers' knowledge about message-design

logics theory and music videos through an examination of research projects.

Chapter Three: Methodology

Chapter Overview

This chapter will provide the methodology and active components of the study on

message-design logics theory and Swift's music videos. First, this section will identify why a

qualitative approach and content analysis framework were the most appropriate for the project on

messaging, logics, lyrics, and visualizations. Second, this part will address that there were no

human participants involved in the project and that Swift's music videos were the primary

instruments utilized. Third, this portion will examine the procedures for collecting, categorizing,

and analyzing the topics and logics of Swift's works. Then, this section will review the data

analysis process and information about the coding software that ensured strong validity and

reliability for the study. Last, this chapter will analyze the Biblical and ethical considerations that

were considered for the dissertation and a short summary of the chapter.

Research Method and Design

This dissertation has collected qualitative data and operated as a content analysis because

it has examined "recorded communication" to identify "the manifest and the latent" meaning of

Swift's music videos and to analyze themes about the logics within the works (Terrell, 2016, p.

161). Sedeño-Valdellós and Schubert (2020) completed a qualitative study on product placement

within music videos on YouTube, finding that the inclusion of luxury items has steadily

increased over the years. These results are relevant to acknowledge because they validate why a

qualitative method was appropriate for the project on Swift's music videos and illustrate how

data could be efficiently identified. Likewise, Barton and Stein (2017) and Strekalova et al.

(2017) conducted qualitative studies on doctors, nurses, and patients with message-design logics

theory as an established framework to collect specific data, illustrating how a qualitative research

method could be successful when beginning with a theory, as opposed to traditionally aligning

research with a theory at the end. Additionally, Warner (2013) conducted a content analysis of

Tibetan music videos on YouTube to address religious piety, civil disobedience, and protests.

This study illustrates why a content analysis was appropriate for the project on Swift's music

videos because the approach allowed scholars to examine specific facets or topics holistically,

which occurred in the dissertation due to the themes and logics utilized in the singer's works.

Overall, conducting a qualitative content analysis was logical because it allowed non-numerical

data, including visualizations and lyrics, to be examined in connection with the logics in

O'Keefe's theory.

Research Questions

The study has examined Swift's 45 music videos to understand content that influences

people's real-life communication strategies and to comprehend which use of logic makes content

about personal relationships the most popular.

Q1: What is the subject matter of the lyrics and visualizations in Taylor Swift's music

videos on YouTube?

1.1: What general topic is the most prominent in Swift's music videos?

1.2: What specific theme is the most prominent in Swift's music videos?

1.3: What words are used the most frequently in Swift's music videos?

Q2: How are the three facets of message-design logics theory used within Taylor Swift's

music videos on YouTube?

2.1: What logic is used the most frequently within Swift's music videos?

2.2: What logic is used the least within Swift's music videos?

2.3: What logic is used in Swift's 10 most-liked music videos?

Q3: How do the topics about personal relationships align with the three different types of

logics within Taylor Swift's music videos on YouTube?

> **3.1:** What logic is most frequently used in Swift's videos about happy romantic
>
> relationships?
>
> **3.2:** What logic is most frequently used in Swift's videos about sad romantic
>
> relationships?
>
> **3.3:** What logic is most frequently used in Swift's videos about revenge?

Setting

One setting for the content analysis was Taylor Swift's YouTube page, specifically under

the video tab on the platform. This online setting enabled all of Swift's music videos, which have

been placed on a list in the third figure of the first chapter, to be identified and analyzed. Another

setting for the content analysis was AZLyrics because this platform separates the lyrics to Swift's

music videos into stanzas.

Instruments

There were no human participants involved in the study, but there were 45 music videos

from Swift's YouTube account examined. Based on release dates chronologically, those videos

by Swift (n.d.) include:

- Tim McGraw

- Teardrops On My Guitar

- Our Song

- I'm Only Me When I'm With You

- Picture To Burn

- Change

- Love Story

- White Horse

- You Belong With Me

- The Best Day

- Fifteen

- Fearless

- Mine

- Back to December

- Mean

- The Story of Us

- Sparks Fly

- Ours

- We Are Never Ever Getting Back Together

- Begin Again

- I Knew You Were Trouble

- 22

- Everything Has Changed

- Red

- The Last Time

- Shake It Off

- Blank Space

- Style

- Bad Blood

- Wildest Dreams

- Out of the Woods

- New Romantics

- Look What You Made Me Do

- Ready For It?

- End Game

- Delicate

- ME!

- You Need To Calm Down

- Lover

- The Man

- cardigan

- willow

- I Bet You Think About Me

- Anti-Hero

- Bejeweled

The visualizations were examined from Swift's YouTube page, and the lyrics were analyzed from AZLyrics. Both sources have been reviewed to establish the uses and rationales of expressive, conventional, and rhetorical logics. Considering credibility, YouTube was founded in 2005 and has been a primary outlet for musicians to release their creative works, while AZLyrics was founded in 2000 and has the lyrics of thousands of songs separated into appropriate stanzas.

Swift's music videos were utilized for the project because those works have all been radio singles, meaning that they have been chosen by the musician to be the most popular and

circulated. The visual content was identified to provide readers with more background context of the communication, but it was not fully examined through a semiotic analysis because the focus of the study was on wording via message-design logics theory as opposed to visualizations.

Procedures

According to Creswell and Creswell (2018), qualitative research must occur in a "natural setting," consider "multiple sources of data," use the "researcher as a key instrument," utilize an "emergent design," involve "inductive and deductive analysis," and provide a "holistic account" (p. 182). Reflecting on this information, this research has exemplified these characteristics and has centered on subjective, open-ended data. Also, this project has used a qualitative research strategy to investigate Swift's evolution and message-design logics theory because it has relied on "text and image data," has incorporated "unique steps in data analysis," and has drawn "on diverse designs" (Creswell & Creswell, 2018, p. 179).

The first step was to place the URL links of Swift's works into a document, including from YouTube and AZLyrics. The second step was to individually identify the main subject matter of the songs by placing them into general topic categories and by crafting specific themes with textual evidence (see Figure 9). The topics and themes were selected based on the frequency of uses in the works, meaning that a majority of lines in a work must have exemplified the topic and theme. The third step was to import the lyrics from every song into Browserling Word Frequency Counter, a software to code which words are used the most frequently. The fourth step was to individually identify the most used visualizations of the videos by crafting five descriptions for every song (see Figure 10). The fifth step was to examine how often expressive, conventional, and rhetorical logics are utilized within the songs' different stanzas, utilizing the criteria established in O'Keefe's 1988 study (see Figures 11 & 12). While most of the stanzas

exemplified entire columns of standards for the logics, the ones that did not were categorized

based on the majority of criteria that they did meet. The sixth step was to justify the rationales of

the uses of logics in consideration of the lyrics and visualizations, which will be discussed more

specifically in the data analysis section. These steps were completed individually for the videos,

meaning all of the data for the first video was collected and analyzed before proceeding to the

second video and so forth.

Figure 9

Example of Procedure for Step Two

Title of Music Video	General Topic	Specific Theme
1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		
9.		
10.		
11.		
12.		
13.		
14.		
15.		

Figure 10

Example of Procedure for Step Four

Title of Music Video	The Main Visualizations
1.	• A: • B: • C:
2.	• A: • B: • C:

Figure 11

Example of Procedure for Step Five

Title of Music Video	Type of Logic
Stanza 1	
Stanza 2	
Stanza 3	
Stanza 4	
Stanza 5	
Stanza 6	
Stanza 7	
Stanza 8	
Stanza 9	
Stanza 10	

Figure 12

O'Keefe's Evaluative Criteria for Message-Design Logics Theory

Expressive Logic	Conventional Logic	Rhetorical Logic
"Language is a medium for expressing thoughts and feelings" (O'Keefe, 1988, p. 85).	"Communication is a game played cooperatively by social rules" (O'Keefe, 1988, p. 85).	"Communication is the creation and negotiation of social selves and situations" (O'Keefe, 1988, p. 85)
"Clarity of expression; openness and honesty; unimpeded signaling" (O'Keefe, 1988, p. 85).	"Appropriateness; control of resources; cooperativeness" (O'Keefe, 1988, p. 85).	"Flexibility, symbolic sophistication; depth of interpretation" (O'Keefe, 1988, p. 85).
"Reaction to prior event" (O'Keefe, 1988, p. 85).	"Response specified by present context" (O'Keefe, 1988, p. 85).	"Initiate movement toward desired context" (O'Keefe, 1988, p. 85).
"Little attention to context" (O'Keefe, 1988, p. 85).	"Action and meaning context-determined" (O'Keefe, 1988, p. 85).	"Communication process creates context" (O'Keefe, 1988, p. 85).
"Subjective and associative" (O'Keefe, 1988, p. 85).	"Intersubjective and rule-focused" (O'Keefe, 1988, p. 85).	"Intersubjective and style-centered" (O'Keefe, 1988, p. 85).

Data Analysis

Regarding the first research question, the chart with the general topics and specific

themes of Swift's works was categorized and examined to identify which subject matters and

themes are the most and least prominent in the music videos. To ensure accuracy and trustworthiness, an application was utilized to situate the information and keep the data organized. In addition, the imported lyrics into Browserling Word Frequency Counter were examined to identify what words, for subject matter purposes, are featured the most in Swift's music videos. Since this software was utilized, readers can ensure that the validity and reliability of the project were strong and accurate. Likewise, the chart about the main aspects of the visualizations was categorized and examined to identify which images are the most and least prominent in the music videos.

Regarding the second research question, the individual stanzas of the songs from AZLyrics were analyzed, being deemed as using expressive logic if the content is about feelings or thoughts, conventional logic if the content addresses societal norms or expectations, and rhetorical logic if the content is rooted in individual or group goals. For each song, the uses of logics were determined and stored into a chart by an application to ensure accuracy and trustworthiness. The most and least frequently used logics were identified by combining all of the stanzas' uses into one data point. For instance, if 10 stanzas used rhetorical logic and three stanzas used conventional logic within one work, then the work was classified in the rhetorical logic column because of the clear supermajority. Additionally, Swift's 10 most-liked music videos were identified to determine which use of logic helps create the most popular songs.

Regarding the third research question, the data from the charts about general topics, specific themes, main visualizations, and types of logics were correlated to examine how the topics about personal relationships align with the three different types of logics within Swift's music videos on YouTube. For example, the most used logics in songs about happy

relationships, breakups, and revenge were determined by the data established in the previous parts of the study.

Biblical Considerations

The Biblical perspective has impacted and guided this project, especially regarding its methodology. 1 Corinthians 14:40 proclaims, "Let all things be done decently and in order" (*New King James Version Bible,* 1982). This verse illustrates why the study has structured the data collected into master lists about the topics, themes, visualizations, and logics utilized in Swift's music videos, which has allowed readers to see a clear progression of the results. From this action, the study has ensured that it was conducted orderly and that no errors were made with the transcriptions and calculations of the results.

Moreover, Proverbs 21:5 proclaims, "The plans of the diligent lead surely to plenty, but those of everyone who is hasty, surely to poverty" (*New King James Version Bible,* 1982). This verse illustrates why the study has examined Swift's music videos, partially because she has designed her works calculatedly and diligently and has been rewarded for her excellence. Also, this verse aligns with message-design logics theory because a facet of the scholarship pertains to considering individual and group objectives or goals.

Ethical Considerations

There were several ethical considerations to review in this project on Swift's music videos and their connections to message-design logics theory. Examining data from Swift's YouTube channel was ethical because the singer's music videos are available to the public and have been viewed billions of times by audience members. Having said that, Swift has the comments sections activated on the music videos, which suggests that the musician expects and encourages people to publish statements about the works. Through a consideration of precedent,

there are hundreds of studies that have examined music videos on an array of topics, such as those by Oh and Choeh (2022), Sanchez-Olmos and Vinuela (2017), and Allgaier (2013). Hence, it has been deemed by scholars that analyzing public music videos on YouTube does not require approval from the creators of the works. Since no human participants were involved in the study, there was no requirement or need to receive approval from Liberty University's IRB. Therefore, no evident or known harm could occur to individuals by conducting this qualitative content analysis. Moreover, since the primary researcher has listened to Swift's music for many years, potential confirmation bias is important to acknowledge and will be avoided by following the strict criteria and guidelines established in this methodology chapter.

Summary

This chapter has provided the methodology and active components of the study on message-design logics theory and Swift's music videos. First, this section has illustrated why a qualitative approach and content analysis framework were the most appropriate for the project on messaging, logics, lyrics, and visualizations. Second, this part has addressed that there were no human participants involved in the project and that Swift's music videos were the primary instruments utilized. Third, this portion has examined the procedures for collecting, categorizing, and analyzing the topics and logics of Swift's works. Fourth, this section has reviewed the data analysis process and information about the coding software that ensured strong validity and reliability for the study. Last, this chapter has analyzed the Biblical and ethical considerations that were considered for the dissertation and a short summary of the chapter.

Chapter Four: Results

Chapter Overview

This chapter will provide an analysis of the collected data in order to fully answer the

research questions posed in the previous chapter of this dissertation. First, the chapter begins

with a presentation of the project's research questions, participants, and instruments. Second, the

chapter includes the results with explanations and figures for the questions about topics, themes,

visualizations, and logics related to Swift's music videos. Last, the chapter concludes with a

specific summary.

Research Questions

The study has examined Swift's 45 music videos to understand content that influences

people's real-life communication strategies and to comprehend which use of logic makes content

about personal relationships the most popular.

Q1: What is the subject matter of the lyrics and visualizations in Taylor Swift's music

videos on YouTube?

1.1: What general topic is the most prominent in Swift's music videos?

1.2: What specific theme is the most prominent in Swift's music videos?

1.3: What words are used the most frequently in Swift's music videos?

Q2: How are the three facets of message-design logics theory used within Taylor Swift's

music videos on YouTube?

2.1: What logic is used the most frequently within Swift's music videos?

2.2: What logic is used the least within Swift's music videos?

2.3: What logic is used in Swift's 10 most-liked music videos?

Q3: How do the topics about personal relationships align with the three different types of

logics within Taylor Swift's music videos on YouTube?

> **3.1:** What logic is most frequently used in Swift's videos about happy romantic
>
> relationships?
>
> **3.2:** What logic is most frequently used in Swift's videos about sad romantic
>
> relationships?
>
> **3.3:** What logic is most frequently used in Swift's videos about revenge?

Participants and Instruments

There were no human participants involved in the study, but there were 45 music videos

from Swift's YouTube account examined. Based on release dates chronologically, those videos

by Swift (n.d.) include:

- Tim McGraw

- Teardrops On My Guitar

- Our Song

- I'm Only Me When I'm With You

- Picture To Burn

- Change

- Love Story

- White Horse

- You Belong With Me

- The Best Day

- Fifteen

- Fearless

- Mine

- Back to December

- Mean

- The Story of Us

- Sparks Fly

- Ours

- We Are Never Ever Getting Back Together

- Begin Again

- I Knew You Were Trouble

- 22

- Everything Has Changed

- Red

- The Last Time

- Shake It Off

- Blank Space

- Style

- Bad Blood

- Wildest Dreams

- Out of the Woods

- New Romantics

- Look What You Made Me Do

- Ready For It?

- End Game

- Delicate

- ME!

- You Need To Calm Down

- Lover

- The Man

- cardigan

- willow

- I Bet You Think About Me

- Anti-Hero

- Bejeweled

The visualizations were examined from Swift's YouTube page, and the lyrics were analyzed from AZLyrics. Both sources have been reviewed to establish the uses and rationales of expressive, conventional, and rhetorical logics. Considering credibility, YouTube was founded in 2005 and has been a primary outlet for musicians to release their audiovisual works, while AZLyrics was founded in 2000 and has the lyrics of thousands of songs separated into stanzas.

Swift's music videos were utilized for the project because those works have all been radio singles, meaning that they have been chosen by the musician to be the most popular and circulated. The visual content was identified to provide readers with more background context of the communication, but it was not fully examined through a semiotic analysis because the focus of the study was on wording via message-design logics theory as opposed to visualizations.

Results of Research Questions

This section will provide answers to the posed questions about Swift's music videos. First, readers will learn about the subject matter of the lyrics and visualizations in Swift's music

videos, focusing on the general topics, specific themes, and words included in the musician's works. Second, readers will learn about the most and least used logics in Swift's works and about the logic that is used the most frequently in the singer's 10 most-liked YouTube videos. Lastly, readers will learn how topics about personal relationships align with the three different types of logics within Taylor Swift's music videos on YouTube, focusing on happy romantic relationships, sad romantic relationships, and revenge.

Research Question One

The general topic that is most prominent in Swift's music videos is happy romance, as is evident in 19 songs: Tim McGraw, Our Song, Change, Love Story, You Belong With Me, Fearless, Mine, Sparks Fly, Ours, Begin Again, Everything Has Changed, Style, Ready For It?, End Game, Delicate, ME!, Lover, cardigan, and willow. For example, Swift (2019a) sings, "Can I go where you go? / Can we always be this close forever and ever? / And ah, take me out and take me home [Forever and ever] / You're my, my, my, my Lover" (lines 14-18). These lyrics exemplify communication about happy romance because Swift asks about staying with her lover forever and addresses love in a traditionally positive manner. In addition, the general topic that is the second most prominent in Swift's music videos is sad romance, as is apparent in 13 songs: Teardrops On My Guitar, White Horse, Fifteen, Back to December, The Story of Us, I Knew You Were Trouble, Red, The Last Time, Blank Space, Wildest Dreams, Out of the Woods, New Romantics, and I Bet You Think About Me. For instance, Swift (2012d) sings, "And the saddest fear comes creeping in / That you never loved me or her, or anyone, or anything, yeah" (lines 37-38). These lyrics exemplify communication about sad romance because Swift explicitly talks about a sad fear and addresses a past lover who was never actually in love.

Other topics that are featured but not as prominent in Swift's works include revenge [five songs], empowerment [five songs], bonds with family or friends [two songs], and mental health struggles [1 song]. To examine the general topics of all 45 music videos, readers can examine Figures 13 and 14, which matter because they visually highlight the drastic differences for the frequencies of the subject matters.

Figure 13

Data on the Topics Present in Swift's Music Videos
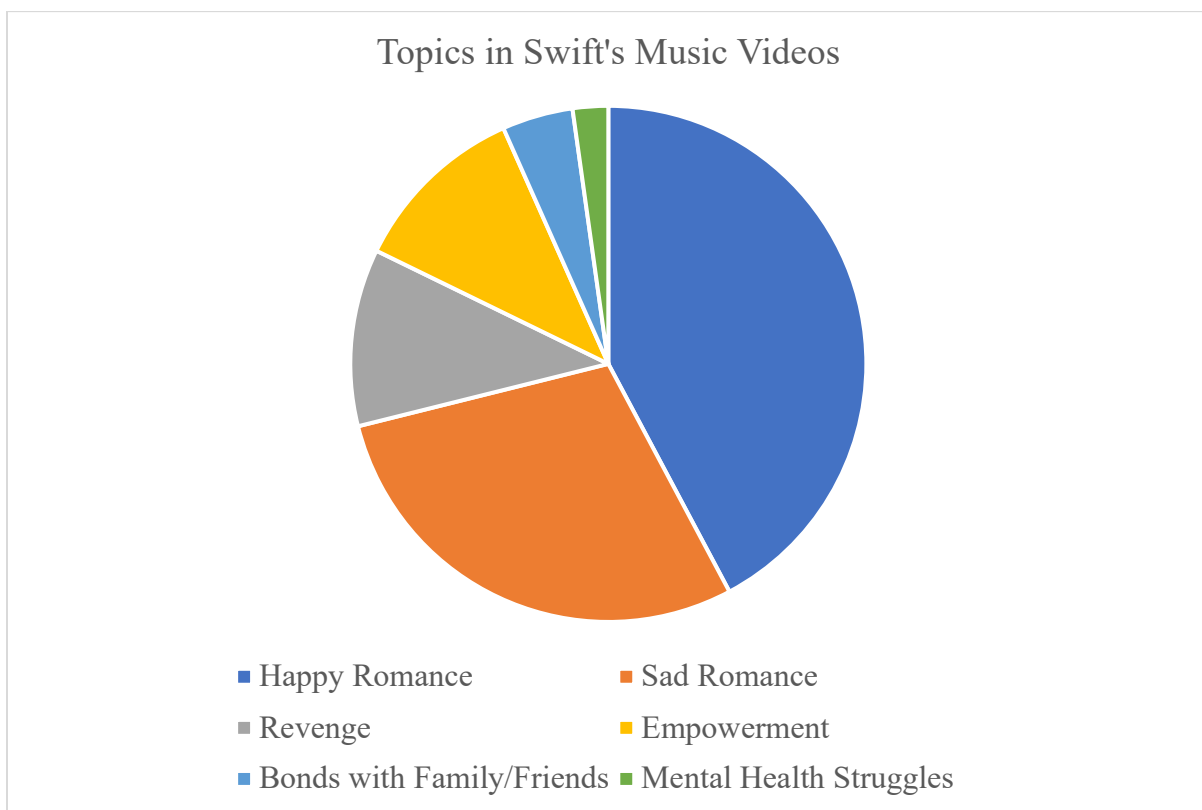
The most prominent theme in Swift's music videos is that people's lives transform positively when they start dating the right respectful partners who align with their values. For example, in Everything Has Changed, Swift (2012c) sings, "All I know is a simple name / Everything has changed / All I know is you held the door / You'll be mine and I'll be yours / All I know since yesterday is everything has changed" (lines 12-16). These lyrics exemplify the theme

because the musician addresses her lover directly, implies monogamy, and communicates how

her life has shifted for the better. Additionally, in Change, Swift (2008a) sings, "These walls that

they put up to hold us back fell down / It's a revolution, throw your hands up / 'Cause we never

gave in / And we'll sing hallelujah, we sang hallelujah" (lines 38-42). These lyrics exemplify the

theme because the singer reveals how people can have their happy endings with romance if they

persist and never give up. To examine the specific themes with textual evidence examples of all

45 music videos, readers can view Figure 14.

Figure 14

Data on the Prominent Themes in Swift's Lyrics

Music Video	General Topic	Specific Theme	Textual Evidence
Tim McGraw	Happy Romance	People can think of happy memories even when a relationship is over.	"When you think Tim McGraw / I hope you think of me" (Swift, 2006e, lines 17-18).
Teardrops On My Guitar	Sad Romance	People can feel controlled by their partners and become consumed by their existence.	"He's the reason for the teardrops on my guitar / The only thing that keeps me wishing on a wishing star / He's the song in the car I keep singing. Don't know why I do" (Swift, 2006d, lines 13-15).
Our Song	Happy Romance	People's love stories are determined by their actions.	"Our song is the way you laugh / The first date: 'Man, I didn't kiss her, and I should have.' / And when I got home ... 'fore I said, 'Amen' / Asking God if he could play it again" (Swift, 2006b, lines 17-20).
I'm Only Me When I'm With You	Bonds with Family and Friends	People's values and actions are influenced by their family and friends.	"The other half I'm only tryna let you know that what I feel is true / And I'm only me when I'm with you" (Swift, 2006a, lines 13-14).
Picture To Burn	Revenge	People seek revenge when they feel wronged.	"There's no time for tears / I'm just sitting here planning my revenge / There's nothing stopping me / From going out with all of your best friends / And if you come around saying sorry to me / My daddy's gonna show you how sorry you'll be" (Swift, 2006c, lines 14-19).

Change	Happy Romance	People can have happy endings with romance if they persist and never give up.	"These walls that they put up to hold us back fell down / It's a revolution, throw your hands up / 'Cause we never gave in / And we'll sing hallelujah, we sang hallelujah" (Swift, 2008a, lines 38-42).
Love Story	Happy Romance	People sneak around sometimes because their loved ones do not approve of their partners.	"So, I sneak out to the garden to see you / We keep quiet 'cause we're dead if they knew / So, close your eyes / Escape this town for a little while" (Swift, 2008d, lines 18-21).
White Horse	Sad Romance	People do not always get their happy endings with romance as depicted in fictional works.	"That I'm not a princess, this ain't a fairy tale / I'm not the one you'll sweep off her feet / Lead her up the stairwell / This ain't Hollywood, this is a small town" (Swift, 2008f, lines 10-13).
You Belong With Me	Happy Romance	People are destined to be with each other, even if they cannot see it.	"You belong with me / You belong with me" (Swift, 2008g, lines 18-19).
The Best Day	Bonds with Family and Friends	People are influenced positively if they grow up with good parents and siblings.	"I have an excellent father, his strength is making me stronger / God smiles on my little brother, inside and out / He's better than I am / I grew up in a pretty house and I had space to run / And I had the best days with you" (Swift, 2008e, lines 19-23).
Fifteen	Sad Romance	People are enticed by the idea of love when they are young and might believe in facades.	"You're gonna believe them / When you're fifteen / And your first kiss makes your head spin 'round / But in your life you'll do things greater than / dating the boy on the football team / But I didn't know it at fifteen" (Swift, 2008c, lines 26-30).
Fearless	Happy Romance	People can find true love and feel powerful with their soulmates.	"And I don't know how it gets better than this / You take my hand and drag me head first / Fearless / And I don't know why but with you I'd dance in a storm in my best dress / Fearless" (Swift, 2008b, lines 15-19).
Mine	Happy Romance	People can be positively impacted by the people they fall in love with.	"Do you remember, we were sitting there by the water? / You put your arm around me for the first time / You made a rebel of a careless man's careful daughter / You are the best thing that's ever been mine" (Swift, 2010c, lines 9-12).
Back to December	Sad Romance	People can regret their past mistakes and long to restore a	"It turns out freedom ain't nothing but missing you / Wishing I'd realized what I had when you were mine / I'd go back to

		relationship with a past lover.	December, turn around and change my own mind / I go back to December all the time" (Swift, 2010a, lines 27-30).
Mean	Revenge	People can harm others by being mean, lying, and spreading rumors.	"But all you are is mean / All you are is mean / And a liar, and pathetic, and alone in life / And mean, and mean, and mean, and mean" (Swift, 2010b, lines 39-42).
The Story of Us	Sad Romance	People can become consumed and saddened when they do not let go of a bad relationship.	"...and we're not speaking / And I'm dying to know is it killing you like it's killing me, yeah? / I don't know what to say, since the twist of fate 'cause we're going down / And the story of us looks a lot like a tragedy now / The end" (Swift, 2010f, lines 42-46).
Sparks Fly	Happy Romance	People can sense invisible sparks that inform them if they should date someone or not.	"'Cause I see sparks fly whenever you smile / Get me with those green eyes, baby, as the lights go down / Give me something that'll haunt me when you're not around / 'Cause I see sparks fly whenever you smile" (Swift, 2010e, lines 14-17).
Ours	Happy Romance	People are envious of others in happy relationships, especially when they are single and alone.	"So don't you worry your pretty little mind / People throw rocks at things that shine / And life makes love look hard / Don't you worry your pretty little mind / People throw rocks at things that shine / But they can't take what's ours / They can't take what's ours" (Swift, 2010d, lines 34-40).
We Are Never Ever Getting Back Together	Revenge	People cannot restore a relationship with a lover when too much damage or heartbreak has been done.	"We are never ever ever getting back together / We are never ever ever getting back together / You go talk to your friends, talk to my friends, talk to me" (Swift, 2012g, lines 11-13).
Begin Again	Happy Romance	People gain the confidence to start to date again when they least expect it and when they are around someone who feels safe.	"And you throw your head back laughing like a little kid / I think it's strange that you think I'm funny 'cause he never did / I've been spending the last eight months / Thinking all love ever does is break and burn and end / But on a Wednesday in a cafe I watched it begin again" (Swift, 2012b, lines 13-17).
I Knew You Were Trouble	Sad Romance	People recognize the abuse and trauma they have experienced in an ended relationship.	"And the saddest fear comes creeping in / That you never loved me or her, or anyone, or anything, yeah" (Swift, 2012d, lines 37-38).

22	Empowerment	People grow up and start to see progress in their lives.	"I don't know about you / But I'm feeling 22 / Everything will be alright / If you keep me next to you / You don't know about me / But I'll bet you want to" (Swift, 2012a, lines 12-17).
Everything Has Changed	Happy Romance	People's lives can transform positively when they start dating the right respectful person.	"All I know is a simple name / Everything has changed / All I know is you held the door / You'll be mine and I'll be yours / All I know since yesterday is everything has changed" (Swift, 2012c, lines 12-16).
Red	Sad Romance	People can struggle to end a relationship, especially when memories will not let them.	"Remembering him comes in flashbacks and echoes / Tell myself it's time now, gotta let go / But moving on from him is impossible / When I still see it all in my head / In burning red / Burning, it was red" (Swift, 2012e, lines 28-33).
The Last Time	Sad Romance	People can be desperate when they should end a relationship but still seek their partner's attention.	"This is the last time I'm asking you this / Put my name at the top of your list / This is the last time I'm asking you why / You break my heart in the blink of an eye, eye, eye" (Swift, 2012f, lines 13-16).
Shake It Off	Empowerment	People can become empowered when they do not focus on romance and haters and when they focus on themselves.	"'Cause the players gonna play, play, play, play, play / And the haters gonna hate, hate, hate, hate, hate / Baby, I'm just gonna shake, shake, shake, shake, shake / I shake it off, I shake it off" (Swift, 2014e, lines 14-17).
Blank Space	Sad Romance	People can poorly stereotype others when they have consistent issues with dating.	"Boys only want love if it's torture / Don't say I didn't, say I didn't warn ya / Boys only want love if it's torture / Don't say I didn't say, I didn't warn ya" (Swift, 2014b, lines 64-67).
Style	Happy Romance	People's love stories will never fade if they are rooted in authenticity and truth.	"You got that James Dean daydream look in your eye / And I got that red lip classic thing that you like / And when we go crashing down (when we go) / We come back every time / 'Cause we never go out of style / We never go out of style" (Swift, 2014f, lines 41-46).
Bad Blood	Revenge	People seek revenge on people they once respected, valued, or loved because they have been wronged.	"'Cause, baby, now we got bad blood / You know it used to be mad love / So take a look what you've done / 'Cause, baby, now we got bad blood / Hey / Now we got problems / And I don't think we can solve them / You

			made a really deep cut / And, baby, now we got bad blood" (Swift, 2014a, lines 1-9).
Wildest Dreams	Sad Romance	People struggle to let go of relationships and do not want the other person to forget about them.	"Say you'll remember me / Standin' in a nice dress / Starin' at the sunset, babe / Red lips and rosy cheeks / Say you'll see me again / Even if it's just in your / Wildest dreams, ah, ha / Wildest dreams, ah, ha" (Swift, 2014g, lines 10-16).
Out of the Woods	Sad Romance	People can feel trapped in relationships and want out, but they might not know how to get out.	"Are we out of the woods yet? / Are we out of the woods yet? / Are we out of the woods yet? / Are we out of the woods?" (Swift, 2014d, lines 10-13).
New Romantics	Sad Romance	People can feel defeated by romance because they have not found their true soulmates.	"Baby, we're the new romantics / Come on, come along with me / Heartbreak is the national anthem / We sing it proudly / We are too busy dancing / To get knocked off our feet / Baby, we're the new romantics / The best people in life are free" (Swift, 2014c, lines 13-20).
Look What You Made Me Do	Revenge	People can plot revenge specifically on many individuals and harm others shamelessly.	"But I got smarter, I got harder in the nick of time / Honey, I rose up from the dead, I do it all the time / I've got a list of names and yours is in red, underlined / I check it once, then I check it twice, oh" (Swift, 2017c, lines 9-12).
Ready For It?	Happy Romance	People's dreams are a reflection of their desires or potential realities.	"In the middle of the night, in my dreams / You should see the things we do, baby / In the middle of the night, in my dreams / I know I'm gonna be with you, so I take my time / Are you ready for it" (Swift, 2017d, lines 13-17)?
End Game	Happy Romance	People can settle down with a partner and be with them until they die.	"I wanna be your end game / I wanna be your first string / I wanna be your A-Team (Whoa, whoa, whoa) / I wanna be your end game, end game" (Swift, 2017b, lines 1-4).
Delicate	Happy Romance	People neglect to consider false rumors or poor statements about the person they love.	"This ain't for the best / My reputation's never been worse, so / You must like me for me / We can't make / Any promises now, can we, babe? / But you can make me a drink" (Swift, 2017a, lines 1-6).
ME!	Happy Romance	People are unique and cannot be duplicated.	"I'm the only one of me / Let me keep you company-e-e-eh / Ooh-ooh-ooh-ooh / You're the only one of you / Baby, that's the fun of you / And I promise that nobody's

			gonna love you like me-e-e-eh" (Swift, 2019b, lines 34-39).
You Need To Calm Down	Empowerment	People need to mind their business and not bother others who are doing no harm.	"You need to calm down / You're being too loud / And I'm just like / 'Oh-oh, oh-oh, oh-oh, oh-oh, oh-oh! You need to just stop / Like, can you just not step on my gown? / You need to calm down'" (Swift, 2019d, lines 15-21).
Lover	Happy Romance	People can fall in love and want to spend eternity with another person.	"Can I go where you go? / Can we always be this close forever and ever? / And ah, take me out and take me home (Forever and ever) / You're my, my, my, my / Lover" (Swift, 2019a, lines 14-18).
The Man	Empowerment	People might be treated unfairly, especially women, even though they can perform the same or do better than men.	"I'm so sick of running as fast as I can / Wondering if I'd get there quicker if I was a man / And I'm so sick of them coming at me again / 'Cause if I was a man, then I'd be the man" (Swift, 2019c, lines 9-12).
cardigan	Happy Romance	People can feel worthless, but a partner can help someone see their own worth and value.	"And when I felt like I was an old cardigan under someone's bed / You put me on and said I was your favorite / A friend to all is a friend to none / Chase two girls, lose the one / When you are young, they assume you know nothing" (Swift, 2020a, lines 13-17).
willow	Happy Romance	People are proud of their partners and want to follow along with them on their journeys.	"The more that you say, the less I know / Wherever you stray, I follow / I'm begging for you to take my hand / Wreck my plans, that's my man / You know that my train could take you home / Anywhere else is hollow / I'm begging for you to take my hand / Wreck my plans, that's my man" (Swift, 2020b, lines 15-22).
I Bet You Think About Me	Sad Romance	People struggle to store away their memories of past relationships and let them consume them in new relationships.	"But now that we're done and it's over / I bet you couldn't believe / When you realized I'm harder to forget than I was to leave / And I bet you think about me" (Swift, 2021, lines 9-12).
Anti-Hero	Mental Health Struggles	People struggle with depression and feel things that do not match reality.	"I have this thing where I get older, but just never wiser / Midnights become my afternoons / When my depression works the graveyard shift, all of the people I've ghosted stand there in the room" (Swift, 2022a, lines 1-4).

| Bejeweled | Empowerment | People can have positive self-esteem and shine when they allow themselves to. | "Best believe I'm still bejeweled / When I walk in the room / I can still make the whole place shimmer" (Swift, 2022a, lines 7-9). |

Regarding the most used words in Swift's lyrics, there are three main categories to organize the vocabulary, excluding articles, prepositions, and conjunctions. Pronouns such as I, you, we, and me are used the most frequently in Swift's works, which are presented frequently in first and second-person points of view. In various works, the combination of you and I is used frequently because Swift is communicating about her own life and situations. Swift also speaks to her past selves at different ages, as if she could go back in time and give advice to younger versions of herself. Verbs and adjectives also are used, such as think and red, but they rank significantly lower on the most used list. To examine the most and second-most used words in Swift's works, readers can view Figure 15, which matters because it visually showcases vocabulary patterns within the music videos.

Figure 15

Data on the Most Used Words in Swift's Lyrics

Pronouns / Verbs / Adjectives

[Articles, Prepositions, and Conjunctions = Excluded]

Music Video	Most Used Word	Second Most Used Word
Tim McGraw	Think	You
Teardrops On My Guitar	I	He's
Our Song	I	Our
I'm Only Me When I'm With You	You	I'm
Picture To Burn	Me	You're
Change	You	Will
Love Story	I	You
White Horse	You	I

You Belong With Me	You	Me
The Best Day	I	Know
Fifteen	You	You're
Fearless	You	I
Mine	You	I
Back to December	I	You
Mean	You	Be
The Story of Us	I	You
Sparks Fly	Me	You
Ours	You	Love
We Are Never Ever Getting Back Together	We	You
Begin Again	I	You
I Knew You Were Trouble	Trouble	You
22	You	22
Everything Has Changed	Know	You
Red	Red	Him
The Last Time	You	Last
Shake It Off	Shake	I
Blank Space	You	I
Style	We	Go
Bad Blood	We	You
Wildest Dreams	Me	You'll
Out of the Woods	We	Are
New Romantics	We	Is
Look What You Made Me Do	Me	You
Ready For It?	I	Begin
End Game	I	Wanna
Delicate	It	Isn't
ME!	I	You
You Need To Calm Down	You	Need
Lover	My	You
The Man	I	Be
cardigan	I	You
willow	My	You
I Bet You Think About Me	You	I
Anti-Hero	It's	Me
Bejeweled	I	You

There are many different visualizations used in Swift's 45 music videos, but there are

some depictions that occur repeatedly. For example, 12 music videos include happy couples, five

music videos include sad couples, various works include vehicles, several works include fire, and

many works take place in school or nature settings. To examine a comprehensive list of the main

visualizations in all of Swift's music videos, readers can view Figure 16, which matters because

it showcases how the musician has progressed from work to work.

Figure 16

Data on the Visualizations in Swift's Music Videos

Music Video	Visualizations
Tim McGraw	Happy couple, music player/radio, nature, truck, handwritten letter
Teardrops On My Guitar	School hallway, school library, guitar, happy couple, envious girl
Our Song	Phone, flowers, sparkly guitar, happy girl
I'm Only Me When I'm With You	Footage of mom and brother, footage of friends, footage of cat, footage of Swift performing, footage of Swift dancing
Picture To Burn	Old picture, new couple, truck, fire, trashed apartment
Change	Cowboy boots, church glass, band members, flashing lights, wooden walls
Love Story	Prince/princess, ordinary students, castle, garden, white dress
White Horse	Rain, happy couple, sad girl, cheating guy, tears
You Belong With Me	Written notes, nerdy girl, popular guy, football game, prom
The Best Day	Childhood home footage, tractor, horse, baby brother, song poster
Fifteen	Sunshine, flowers, happy couple, sad couple, tears/rain
Fearless	Band uniform, stage, fans, wings, homemade signs
Mine	Arguing parents, pictures, beach, new house, engagement ring
Back to December	Sad couple, tears, snow, handwritten page, jackets
Mean	Banjo, farm, girl tied up on train tracks, bullies, Broadway stage
The Story of Us	Chapter separations, school library, awkward lovers, sunshine, thrown papers
Sparks Fly	Fans, gold sparks, confetti, fireworks, priest
Ours	Crowded elevator, rude employees, cubicles, post-it note, happy couple—guy in the military
We Are Never Ever Getting Back Together	Strong girl, weak guy, phones, bar, people in animal costumes
Begin Again	River, bike, happy couple, café, brick road
I Knew You Were Trouble	Trash, complicated couple, car, tattoo of love, cops at a bar
22	Not A Lot Going On Shirt, cake, black hats, confetti, heart glasses

Everything Has Changed	School bus, friends-to-lovers, playground, markers, dance floor in a school gym
Red	Fans, red lights, red equipment, red lipstick, red flags
The Last Time	Fans, sad couple, stools, candles, hearts
Shake It Off	Ballerinas, rappers, snake necklace, hearts, cheerleaders
Blank Space	White cat/horse, mansion, picnic, vandalism, tears
Style	Forest, broken mirror, guy and girl in sync, lightning, beach
Bad Blood	Villains, broken glass, laboratory, weapons, fire explosion
Wildest Dreams	Movie set, sunshine, wild animals, movie premiere red carpet, real-life happy couple
Out of the Woods	Ocean, forest/trees, wolves, snow/rain, fire
New Romantics	Fans, glowsticks, dancers, umbrellas, smoke
Look What You Made Me Do	Graveyard, car wreck, snakes, cages, old versions of Swift
Ready For It?	Graffiti, alley, robot, controller, explosion
End Game	Yacht, city lights, fireworks, motorcycles, alcohol
Delicate	Bodyguards, red carpet, invisible girl, subway, rain
ME!	Snake, arguing couple, happy couple, cat, slime
You Need To Calm Down	I Am A Rich Man sign, trailer on fire, colorful people, tea party, crown
Lover	Snow globe with houses, fish tank, movie projector, happy couple, Christmas room with family
The Man	NYC business office, subway, yacht, tennis court, entitled man
cardigan	Gold magic in piano, forest, waterfall, ocean, girl in a cardigan
willow	Gold magic string, reflection in water, older/younger couples, black capes, happy couple
I Bet You Think About Me	Wedding altar, velvet wedding cake, reflection of old lover in red, married couple, past couple dancing
Anti-Hero	Girl having a psychotic breakdown, alcohol, VOTE sticker, funeral, family fighting about the will
Bejeweled	House wench with evil step-mom and step-sisters, diamonds, glitter, engagement ring, castle with dragons

(Swift, n.d.).

Research Question Two

This section will explain how the three facets of message-design logics theory are used in

Swift's music videos on YouTube (see Figures 17 & 18). First, the uses of logics are established

individually for all of Swift's albums, including *Taylor Swift, Fearless, Speak Now, Red, 1989,*

reputation, Lover, folklore, evermore, and *Midnights.* The most frequently used logic is revealed

for every music video, and there are examples of textual evidence throughout the different

subsections (see Appendix B). Second, data is presented on the most used logics in Swift's most-liked music videos to explain the elements of what makes the musician's communicative works popular.

Taylor Swift

In the *Taylor Swift* music videos, the musician uses rhetorical logic the most frequently in Tim McGraw, I'm Only Me When I'm With You, and Picture To Burn, conventional logic the most frequently in Teardrops On My Guitar, and expressive logic the most frequently in Our Song. First, Swift (2006e) uses rhetorical logic the most frequently in Tim McGraw, such as when the musician sings, "But when you think Tim McGraw / I hope you think my favorite song / The one we danced to all night long" (lines 9-11). These lyrics illustrate rhetorical logic because the singer is creating a desired context about a happy moment, is negotiating a situation, and is focused on the goal of persuading a past lover to remember their romance (O'Keefe, 1988). Second, the singer uses conventional logic the most frequently in Teardrops On My Guitar, such as when the musician sings, "He's the reason for the teardrops on my guitar / The only thing that keeps me wishing on a wishing star / He's the song in the car I keep singing. Don't know why I do" (Swift, 2006d, lines 13-15). These lyrics exemplify conventional logic because the artist's words are generated by the established context of a past relationship and by the social norms of missing someone (Hullman, 2004). Third, the artist uses expressive logic the most frequently in Our Song, such as when the musician sings, "I was walking up / The front porch steps / After everything that day / Had gone all wrong / And been trampled on" (Swift, 2006b, lines 21-25). These lyrics exemplify expressive logic because the singer's words establish little context, exist because of a prior event, and focus on personal feelings (Ocaña & Busling, 2018).

Fearless

In the music videos for *Fearless,* Swift uses conventional logic the most frequently in White Horse, The Best Day, Fifteen, and Fearless, rhetorical logic the most frequently in Change and You Belong With Me, and expressive logic the most frequently in Love Story. First, Swift (2008f) uses conventional logic the most frequently in White Horse, such as when the musician sings, "That I'm not a princess, this ain't a fairy tale / I'm not the one you'll sweep off her feet / Lead her up the stairwell / This ain't Hollywood, this is a small town" (lines 10-13). These lyrics illustrate conventional logic because the artist's words are generated by the established context of a romance in a small town and by the rule-focused norms of social class and dating (Hullman & Behbehani, 2018). In addition, the singer uses rhetorical logic the most frequently in Change, such as when the musician sings, "Tonight we stand, get off our knees / Fight for what we've worked for all these years / And the battle was long, it's the fight of our lives / But we'll stand up champions tonight" (Swift, 2008a, lines 32-35). These lyrics exemplify rhetorical logic because the artist is using intersubjective language, is initiating a movement toward a wanted context, and is focused on the goal of winning a battle for romance (O'Keefe & Lambert, 1989). Utilizing expressive logic the most frequently in Love Story, Swift (2008d) sings, "I got tired of waiting / Wondering if you were ever coming around / My faith in you was fading / When I met you on the outskirts of town" (lines 37-40). These lyrics depict expressive logic because the singer reacts to a prior occurrence, uses subjective language, and focuses on personal thoughts (O'Keefe, 1988).

Speak Now

Throughout the *Speak Now* music videos, Swift uses rhetorical logic the most frequently in Back to December, Mean, Sparks Fly, and Ours and conventional logic the most frequently in Mine and The Story of Us. Using rhetorical logic the most frequently in Back to December,

Swift (2010a) sings, "It turns out freedom ain't nothing but missing you / Wishing I'd realized

what I had when you were mine / I'd go back to December, turn around and make it all right"

(lines 12-14). These lyrics exemplify rhetorical logic because the musician is creating a

hypothetical social self, is generating movement toward the context of restoring a relationship,

and is striving to persuade a past lover to feel the same way (O'Keefe, 1988). Utilizing

conventional logic the most frequently in Mine, Swift (2010c) sings, "Flash forward and we're

taking on the world together / And there's a drawer of my things at your place / You learn my

secrets and you figure out why I'm guarded / You say we'll never make my parents' mistakes"

(lines 13-16). These lyrics illustrate conventional logic because the responses feature

intersubjective language, are specified by the current context of the romance, and are influenced

by social norms of wanting to avoid generational mistakes (Barbour et al., 2013).

Red

In the music videos for *Red,* Swift uses conventional logic the most frequently in Begin

Again, 22, and The Last Time, expressive logic the most frequently in I Knew You Were

Trouble and Red, and rhetorical logic the most frequently in Everything Has Changed. The

musician utilizes expressive logic and rhetorical logic evenly throughout the stanzas in We Are

Never Ever Getting Back Together and I Bet You Think About Me. First, Swift (2012a) uses

conventional logic the most frequently in 22, such as when the artist sings, "I don't know about

you / But I'm feeling 22 / Everything will be alright / If you keep me next to you" (lines 12-15).

These lyrics depict conventional logic because the singer's response is derived from the social

norms and present context of her turning 22 years old (O'Keefe, 1988). Second, the musician

utilizes expressive logic the most frequently in Red, such as when the artist sings, "Touching him

was like realizing all you ever wanted was right there in front of you / Memorizing him was as

easy as knowing all the words to your old favorite song" (Swift, 2012e, lines 14-15). These lyrics exemplify expressive logic because the singer provides little context, is reacting to prior experiences, and focuses on unforgettable feelings about a past lover (O'Keefe, 1988). Third, Swift (2012c) uses rhetorical logic the most frequently in Everything Has Changed, such as when the musician sings, "All I know is a simple name / Everything has changed / All I know is you held the door / You'll be mine and I'll be yours / All I know since yesterday is everything has changed" (lines 12-16). These lyrics illustrate rhetorical logic because the artist uses intersubjective language, creates the context of her love story, establishes the goal of being a priority to her lover, and depicts a new social self because everything in her world has shifted (White et al., 2014).

1989

Throughout the *1989* music videos, Swift uses rhetorical logic the most frequently in Shake It Off, Blank Space, Wildest Dreams, and Out of the Woods and conventional logic the most frequently in Style, Bad Blood, and New Romantics. Utilizing rhetorical logic the most frequently in Out of the Woods, Swift (2014d) sings, "Are we out of the woods yet? / Are we in the clear yet" (lines 10-11)? These lyrics exemplify rhetorical logic because the musician uses intersubjective language, seeks to generate a new context of freedom, and focuses on the goal of escaping a toxic situation (Barton & Stein, 2017). Using conventional logic the most frequently in Bad Blood, Swift (2014a) sings, "'Cause, baby, now we got bad blood / You know it used to be mad love / So take a look what you've done / 'Cause, baby, now we got bad blood" (lines 1-4). These lyrics exemplify conventional logic because they are established by a present context of betrayal and illustrate social norms or rules for disloyalty (O'Keefe, 1988).

reputation

In the *reputation* music videos, Swift uses rhetorical logic the most frequently in Ready

For It?, End Game, and Delicate and expressive logic the most frequently in Look What You

Made Me Do. First, Swift (2017b) uses rhetorical logic the most frequently in End Game, such

as when the musician sings, "I wanna be your end game / I wanna be your first string / I wanna

be your A-Team (Whoa, whoa, whoa) / I wanna be your end game, end game" (lines 1-4). These

lyrics illustrate rhetorical logic because the singer is creating a social self and situation in

connection to a long-term relationship and is initiating a movement toward a desired context with

a potential life-long lover (Scott et al., 2013). Second, Swift (2017c) utilizes expressive logic the

most frequently in Look What You Made Me Do, such as when the artist sings, "Ooh, look what

you made me do / Look what you made me do / Look what you just made me do" (lines 13-15).

These lyrics exemplify expressive logic because the musician shares accusatory thoughts about a

prior event related to crime, provides little context, and uses subjective language (O'Keefe,

1988).

Lover

        Throughout the *Lover* music videos, Swift uses rhetorical logic the most frequently in

ME! and You Need To Calm Down and conventional logic the most frequently in Lover and The

Man. Using rhetorical logic the most frequently in You Need To Calm Down, Swift (2019d)

sings, "And we see you over there on the Internet / Comparing all the girls who are killing it /

But we figured you out / We all know now / We all got crowns / You need to calm down" (lines

44-49). These lyrics exemplify rhetorical logic because the artist seeks to persuade hateful people

to mind their own business, uses intersubjective language, and creates a desired context to stand

up to bullies (Strekalova et al., 2017). Utilizing conventional logic the most frequently in The

Man, Swift (2019c) sings, "I'm so sick of running as fast as I can / Wondering if I'd get there

quicker if I was a man / And I'm so sick of them coming at me again / 'Cause if I was a man, then

I'd be the man" (lines 9-12). These lyrics depict conventional logic because the responses are

rooted in unjust social norms or rules about gender and are specified by the present context of

misogyny (O'Keefe, 1988).

folklore, evermore, and Midnights

In the music video for *folklore* titled cardigan, Swift (2020a) uses conventional logic the

most frequently, such as when the musician sings, "Vintage tee, brand new phone / High heels

on cobblestones / When you are young, they assume you know nothing / Sequin smile, black

lipstick / Sensual politics / When you are young, they assume you know nothing" (lines 1-6).

These lyrics illustrate conventional logic because the statements are rooted in social norms about

youth and are specified by the present context of misogyny (O'Keefe, 1988). Additionally,

throughout the music video for *evermore* titled willow, Swift (2020b) utilizes rhetorical logic the

most frequently, such as when the artist sings, "The more that you say, the less I know /

Wherever you stray, I follow / I'm begging for you to take my hand / Wreck my plans, that's my

man" (lines 6-9). These lyrics exemplify rhetorical logic because the singer uses persuasive

language with a lover and initiates movement toward the desired context of two people being in

love (Hullman & Behbehani, 2018).

Throughout the music videos for *Midnights,* Swift uses conventional logic the most

frequently in Anti-Hero and rhetorical logic the most frequently in Bejeweled. Utilizing

conventional logic the most frequently in Anti-Hero, Swift (2022a) sings, "I have this thing

where I get older, but just never wiser / Midnights become my afternoons / When my depression

works the graveyard shift, all of the people / I've ghosted stand there in the room" (lines 1-4).

These lyrics exemplify conventional logic because the present context of nighttime and

depression is established and the social norms of mental health influence the response (Scott et al., 2013). Using rhetorical logic the most frequently in Bejeweled, Swift (2022b) sings, "Familiarity breeds contempt / Don't put me in the basement / When I want the penthouse of your heart / Diamonds in my eyes / I polish up real / I polish up real nice" (lines 13-18). These lyrics illustrate rhetorical logic because the artist seeks to gain respect from a lover, references a new social self, and initiates movement toward a desired context of a healthy relationship (O'Keefe, 1988).

Figure 17

Concise Summary of the Findings on Message-Design Logics Theory

Album	Findings about Message-Design Logics Theory
	*These findings are discussed more in depth in Chapter Five: Discussion
Taylor Swift	Lyrics from this project illustrate rhetorical logic because the singer is creating a desired context about a happy moment, is negotiating a situation, and is focused on the goal of persuading a past lover to remember their romance (O'Keefe, 1988). Lyrics from this project exemplify conventional logic because the artist's words are generated by the established context of a past relationship and by the social norms of missing someone (Hullman, 2004). Lyrics from this project exemplify expressive logic because the singer's words establish little context, exist because of a prior event, and focus on personal feelings (Ocaña & Busling, 2018).
Fearless	Lyrics from this project illustrate conventional logic because the artist's words are generated by the established context of a romance in a small town and by the rule-focused norms of social class and dating (Hullman & Behbehani, 2018). Lyrics from this project exemplify rhetorical logic because the artist is using intersubjective language, is initiating a movement toward a wanted context, and is focused on the goal of winning a battle for romance (O'Keefe & Lambert, 1989). Lyrics from this project depict expressive logic because the singer reacts to a prior occurrence, uses subjective language, and focuses on personal thoughts (O'Keefe, 1988).

Speak Now	Lyrics from this project exemplify rhetorical logic because the musician is creating a hypothetical social self, is generating movement toward the context of restoring a relationship, and is striving to persuade a past lover to feel the same way (O'Keefe, 1988). Lyrics from this project illustrate conventional logic because the responses feature intersubjective language, are specified by the current context of the romance, and are influenced by social norms of wanting to avoid generational mistakes (Barbour et al., 2013).
Red	Lyrics from this project depict conventional logic because the singer's response is derived from the social norms and present context of her turning 22 years old (O'Keefe, 1988). Lyrics from this project exemplify expressive logic because the singer provides little context, is reacting to prior experiences, and focuses on unforgettable feelings about a past lover (O'Keefe, 1988). Lyrics from this project illustrate rhetorical logic because the artist uses intersubjective language, creates the context of her love story, establishes the goal of being a priority to her lover, and depicts a new social self because everything in her world has shifted (White et al., 2014).
1989	Lyrics from this project exemplify rhetorical logic because the musician uses intersubjective language, seeks to generate a new context of freedom, and focuses on the goal of escaping a toxic situation (Barton & Stein, 2017). Lyrics from this project exemplify conventional logic because they are established by a present context of betrayal and illustrate social norms or rules for disloyalty (O'Keefe, 1988).
reputation	Lyrics from this project illustrate rhetorical logic because the singer is creating a social self and situation in connection to a long-term relationship and is initiating a movement toward a desired context with a potential life-long lover (Scott et al., 2013). Lyrics from this project exemplify expressive logic because the musician shares accusatory thoughts about a prior event related to crime, provides little context, and uses subjective language (O'Keefe, 1988).
Lover	Lyrics from this project exemplify rhetorical logic because the artist seeks to persuade hateful people to mind their own business, uses intersubjective language, and creates a desired context to stand up against bullies (Strekalova et al., 2017). Lyrics from this project depict conventional logic because the responses are rooted in unjust social norms or rules about gender, and are specified by the present context of misogyny (O'Keefe, 1988).

folklore	Lyrics from this project illustrate conventional logic because the statements are rooted in social norms about youth and are specified by the present context of misogyny (O'Keefe, 1988).
evermore	Lyrics from this project exemplify rhetorical logic because the singer uses persuasive language with a lover and initiates movement toward the desired context of two people being in love (Hullman & Behbehani, 2018).
Midnights	Lyrics from this project exemplify conventional logic because the present context of nighttime and depression is established, and the social norms of mental health influence the response (Scott et al., 2013). Lyrics from this project illustrate rhetorical logic because the artist seeks to gain respect from a lover, references a new social self, and initiates movement toward a desired context of a healthy relationship (O'Keefe, 1988).

Figure 18

Data on the Logics Used in Swift's Music Videos

Music Video	Most Used Logics Per Stanzas
Tim McGraw	Rhetorical Logic
Teardrops On My Guitar	Conventional Logic
Our Song	Expressive Logic
I'm Only Me When I'm With You	Rhetorical Logic
Picture To Burn	Rhetorical Logic
Change	Rhetorical Logic
Love Story	Expressive Logic
White Horse	Conventional Logic
You Belong With Me	Rhetorical Logic
The Best Day	Conventional Logic
Fifteen	Conventional Logic
Fearless	Conventional Logic
Mine	Conventional Logic
Back to December	Rhetorical Logic
Mean	Rhetorical Logic
The Story of Us	Conventional Logic
Sparks Fly	Rhetorical Logic
Ours	Rhetorical Logic
We Are Never Ever Getting Back Together	Expressive Logic + Rhetorical Logic
Begin Again	Conventional Logic
I Knew You Were Trouble	Expressive Logic
22	Conventional Logic
Everything Has Changed	Rhetorical Logic
Red	Expressive Logic

The Last Time	Conventional Logic
Shake It Off	Rhetorical Logic
Blank Space	Rhetorical Logic
Style	Conventional Logic
Bad Blood	Conventional Logic
Wildest Dreams	Rhetorical Logic
Out of the Woods	Rhetorical Logic
New Romantics	Conventional Logic
Look What You Made Me Do	Expressive Logic
Ready For It?	Rhetorical Logic
End Game	Rhetorical Logic
Delicate	Rhetorical Logic
ME!	Rhetorical Logic
You Need To Calm Down	Rhetorical Logic
Lover	Conventional Logic
The Man	Conventional Logic
cardigan	Conventional Logic
willow	Rhetorical Logic
I Bet You Think About Me	Expressive Logic + Rhetorical Logic
Anti-Hero	Conventional Logic
Bejeweled	Rhetorical Logic

Uses of Logics in Swift's Music Videos

- Rhetorical Logic
- Conventional Logic
- Expressive Logic
- Rhetorical Logic + Expressive Logic
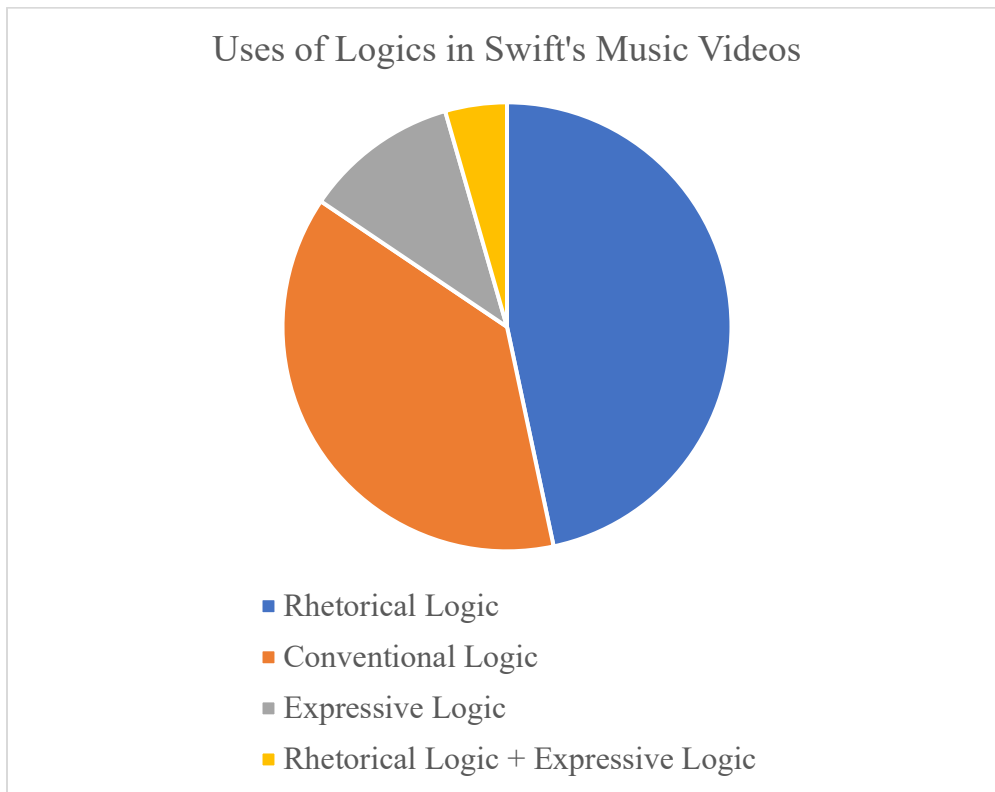
This next section will focus on data that illustrates the most-used logics in Swift's most-liked music videos to explain the elements of what makes the musician's communicative works popular (see Figure 19). Seven of Swift's 10 most-liked works on YouTube use rhetorical logic: You Belong With Me, Shake It Off, Blank Space, Wildest Dreams, Delicate, ME!, and You Need To Calm Down. Two of Swift's 10 most-liked works on YouTube use expressive logic: Love Story and Look What You Made Me Do. One of Swift's 10 most-liked works on YouTube uses conventional logic: Bad Blood. Considering these results, Swift utilizes the most sophisticated, effective logic per the creator of message-design logics theory the most frequently in her top liked works (O'Keefe, 1988). Figure 19 matters because it showcases the most-liked music videos in connection with their genres and the most used logics per stanzas.

Figure 19

Data on the Most Used Logics in Swift's Most-Liked Music Videos

Music Video	Most Used Logics Per Stanzas	Likes / Views	Album / Genre
Blank Space	Rhetorical Logic	14 million / 3.1 billion	*1989* / Pop
Shake It Off	Rhetorical Logic	12 million / 3.2 billion	*1989* / Pop
Look What You Made Me Do	Expressive Logic	12 million / 1.3 billion	*reputation* / Pop
Bad Blood	Conventional Logic	9.5 million / 1.5 billion	*1989* / Pop
You Belong With Me	Rhetorical Logic	9.2 million / 1.4 billion	*Fearless* / Country
ME!	Rhetorical Logic	6.1 million / 402 million	*Lover* / Pop

Wildest Dreams	Rhetorical Logic	5.2 million / 865 million	*1989* / Pop
Love Story	Expressive Logic	4.7 million / 671 million	*Fearless* / Country
You Need To Calm Down	Rhetorical Logic	4.5 million / 303 million	*Lover* / Pop
Delicate	Rhetorical Logic	4.2 million / 499 million	*reputation* / Pop

Research Question Three

In the happy romance music videos, Swift utilizes rhetorical logic the most frequently in Tim McGraw, Change, You Belong With Me, Sparks Fly, Ours, Everything Has Changed, Ready For It?, End Game, Delicate, ME!, and willow; she uses conventional logic the most frequently in Fearless, Mine, Begin Again, Style, Lover, and cardigan; and she uses expressive logic the most frequently in Our Song and Love Story (see Figure 20). Also, throughout the sad romance music videos, Swift uses conventional logic the most frequently in Teardrops On My Guitar, White Horse, Fifteen, The Story of Us, The Last Time, and New Romantics; she utilizes rhetorical logic the most frequently in Back to December, Blank Space, Wildest Dreams, and Out of the Woods; and she uses expressive logic the most frequently in I Knew You Were Trouble and Red (see Figure 20). Moreover, in revenge the music videos, Swift uses rhetorical logic the most frequently in Picture To Burn and Mean; she utilizes conventional logic the most frequently in Bad Blood; and she uses expressive logic the most frequently in Look What You Made Me Do (see Figure 20).

Considering message-design logics theory, these findings connect with O'Keefe's argument that different forms of knowledge, reasoning, and identities can contribute to different structures in communication, such as with one's uses of expressive, conventional, and rhetorical

logics (1988). Likewise, these findings connect with O'Keefe's beliefs that rhetorical messages

should have patterns and structures established in order to reach their desired effects, that

rhetorical message producers tend to build off of others' contributions in order to persuade or

influence an audience, and that rhetorical language relies on the inflection in which words are

spoken or written (1988).

Figure 20

Data on the Alignment of Topics and Logics for Swift's Music Videos

The Uses of Logics in Swift's Works about Happy Romance

■ Rhetorical Logic   ■ Conventional Logic   ■ Expressive Logic

The Uses of Logics in Swift's Works about Sad Romance

- Rhetorical Logic
- Conventional Logic
- Expressive Logic
- Expressive Logic + Rhetorical Logic

The Uses of Logics in Swift's Works about Revenge

- Rhetorical Logic
- Expressive Logic
- Conventional Logic
- Expressive Logic + Rhetorical Logic
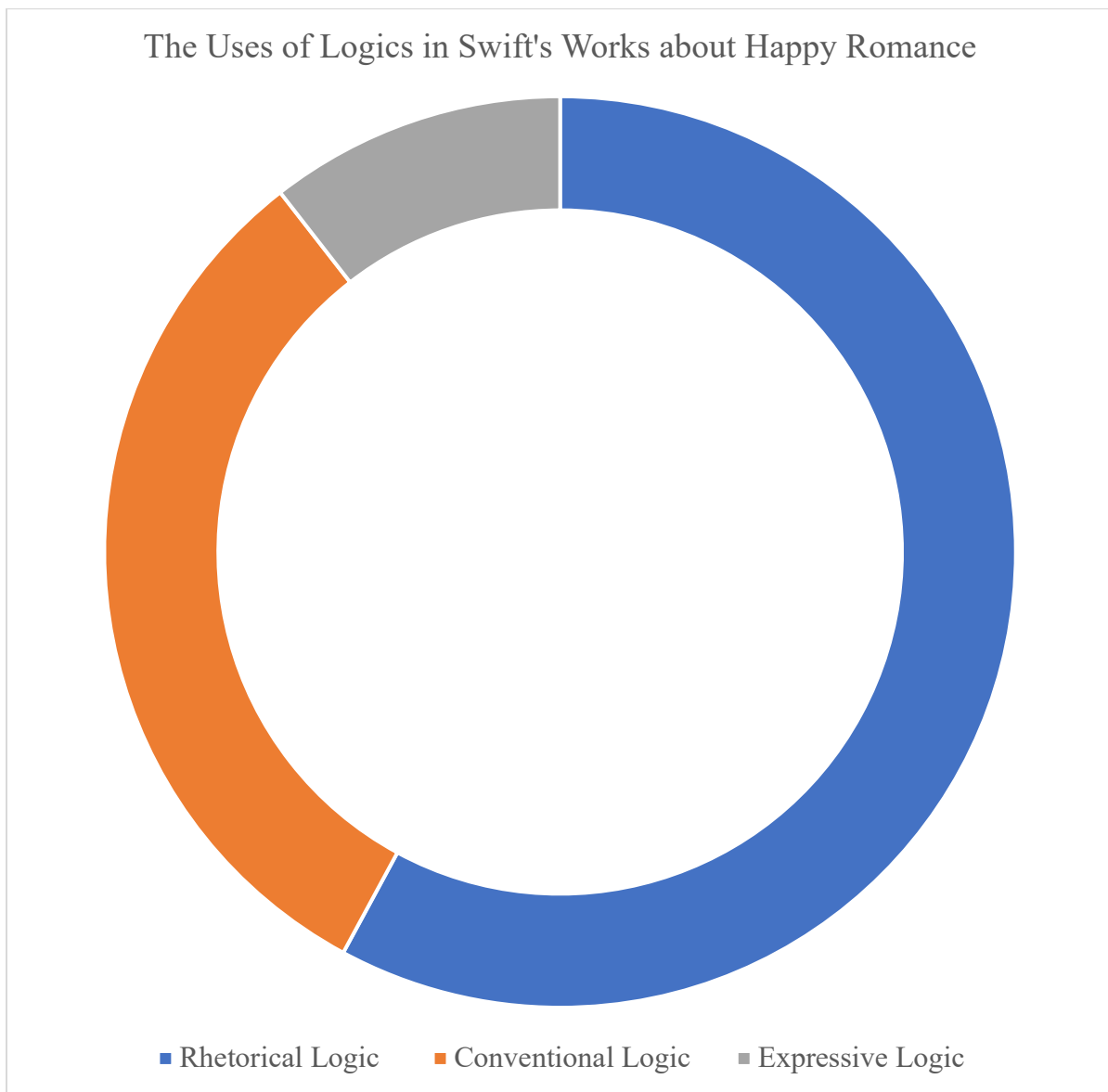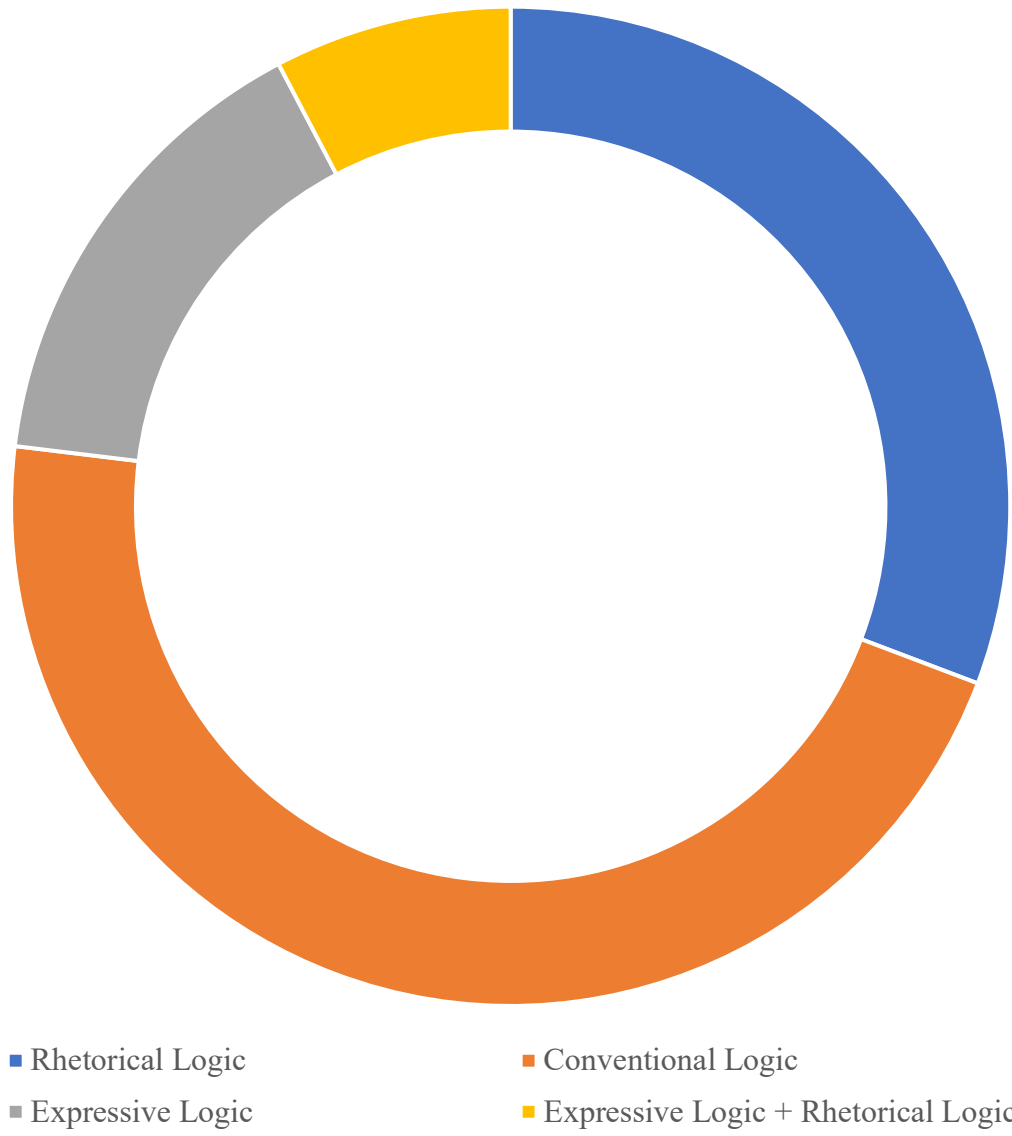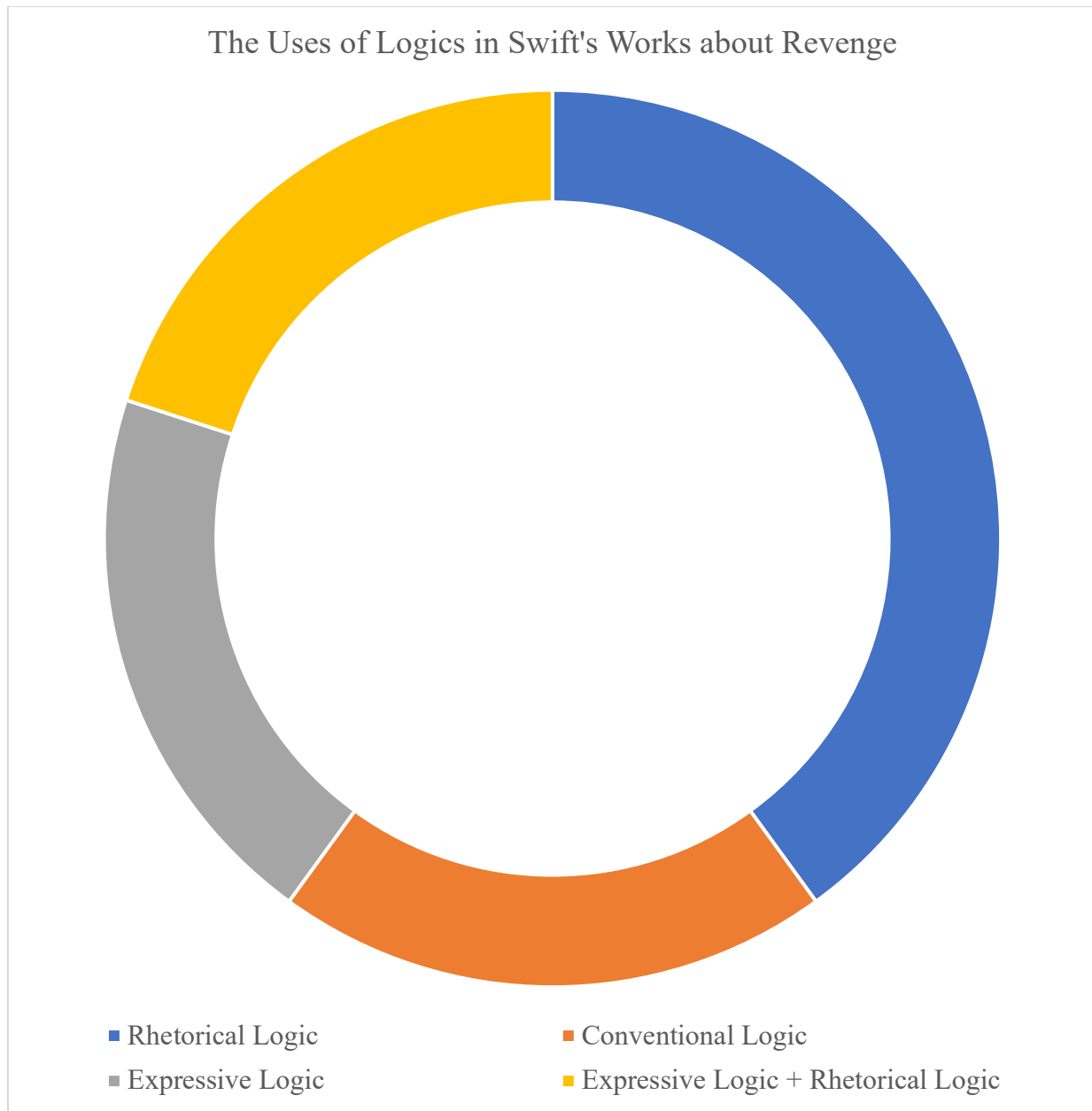
Summary

This chapter has provided an analysis of the collected data with the research questions posed in the previous chapter of this dissertation. First, the chapter has begun with a presentation of the project's research questions, participants, and instruments. Second, the chapter has included the results with explanations and figures for the questions about topics, themes, visualizations, and logics related to Swift's music videos. The general topic that is most

prominent in Swift's music videos is happy romance, as is evident in 19 songs: Tim McGraw,

Our Song, Change, Love Story, You Belong With Me, Fearless, Mine, Sparks Fly, Ours, Begin

Again, Everything Has Changed, Style, Ready For It?, End Game, Delicate, ME!, Lover,

cardigan, and willow. The general topic that is the second most prominent in Swift's music

videos is sad romance, as is apparent in 13 songs: Teardrops On My Guitar, White Horse,

Fifteen, Back to December, The Story of Us, I Knew You Were Trouble, Red, The Last Time,

Blank Space, Wildest Dreams, Out of the Woods, New Romantics, and I Bet You Think About

Me.

Further, the most prominent theme in Swift's music videos is that people's lives

transform positively when they start dating the right respectful partners who align with their

values and make them feel secure. Considering vocabulary, pronouns such as I, you, we, and me

are used the most frequently in Swift's works, which are produced frequently in first and second-

person points of view. Also, there are many different visualizations used in Swift's 45 music

videos, but there are some depictions that occur repeatedly. For example, 12 music videos

include happy couples, five music videos include sad couples, various works include vehicles,

several works include fire, and many works take place in school or nature settings.

In the *Taylor Swift* music videos, the musician uses rhetorical logic the most frequently in

Tim McGraw, I'm Only Me When I'm With You, and Picture To Burn; she utilizes conventional

logic the most frequently in Teardrops On My Guitar; and she uses expressive logic the most

frequently in Our Song. Throughout the music videos for *Fearless,* Swift uses conventional logic

the most frequently in White Horse, The Best Day, Fifteen, and Fearless; she utilizes rhetorical

logic the most frequently in Change and You Belong With Me; and she uses expressive logic the

most frequently in Love Story. In the *Speak Now* music videos, Swift uses rhetorical logic the

most frequently in Back to December, Mean, Sparks Fly, and Ours, and she utilizes conventional logic the most frequently in Mine and The Story of Us. Throughout the music videos for *Red,* Swift uses conventional logic the most frequently in Begin Again, 22, and The Last Time; she utilizes expressive logic the most frequently in I Knew You Were Trouble and Red; she uses and rhetorical logic the most frequently in Everything Has Changed. In the *1989* music videos, Swift uses rhetorical logic the most frequently in Shake It Off, Blank Space, Wildest Dreams, and Out of the Woods, and she utilizes conventional logic the most frequently in Style, Bad Blood, and New Romantics. Throughout the *reputation* music videos, Swift uses rhetorical logic the most frequently in Ready For It?, End Game, and Delicate, and she utilizes expressive logic the most frequently in Look What You Made Me Do. In the *Lover* music videos, Swift uses rhetorical logic the most frequently in ME! and You Need To Calm Down, and she utilizes conventional logic the most frequently in Lover and The Man. Throughout the music video for *folklore* titled cardigan, Swift uses conventional logic the most frequently. In the music video for *evermore* titled willow, Swift utilizes rhetorical logic the most frequently. Throughout the music videos for *Midnights,* Swift uses conventional logic the most frequently in Anti-Hero and rhetorical logic the most frequently in Bejeweled.

Seven of Swift's 10 most-liked works on YouTube use rhetorical logic: You Belong With Me, Shake It Off, Blank Space, Wildest Dreams, Delicate, ME!, and You Need To Calm Down. Two of Swift's 10 most-liked works on YouTube use expressive logic: Love Story and Look What You Made Me Do. One of Swift's 10 most-liked works on YouTube uses conventional logic: Bad Blood. Focusing on the musician's most prominent topic in the music videos, happy romance, Swift utilizes rhetorical logic the most frequently in Tim McGraw, Change, You Belong With Me, Sparks Fly, Ours, Everything Has Changed, Ready For It?, End Game,

Delicate, ME!, and willow; she uses conventional logic the most frequently in Fearless, Mine,

Begin Again, Style, Lover, and cardigan; and she utilizes expressive logic the most frequently in

Our Song and Love Story.

Chapter Five: Discussion

Chapter Overview

The purpose of this qualitative study on Swift's music videos was to comprehend content that influences people's real-life communication strategies and to understand which use of logic makes works about personal relationships the most popular. This purpose was relevant because it helped discover structures of messages that are popular and pertain to different situations within personal relationships by an award-winning artist and director. One significance of the study was that it would provide more understanding of the limited and inconsistent scholarship on personal relationships with message-design logics theory, which is important because the data can help communication scholars recognize which logics make content about personal relationships the most popular. Another significance of the study involved the influence of Swift's music on people's real-life experiences that pertain to communication. According to Ceres (2023), Swift's fandom "speaks a language all their own" by weaving the musician's "lyrics into conversation" and by understanding the contexts of the words (p. 3). Collectively, this project has examined Swift's 45 music videos to accomplish the purpose and to contribute to a specific subject matter that has never been conducted in the communication discipline. This chapter includes the overview, summary of results, discussion, implications, delimitations and limitations, future research, and the summary.

Summary of Results

This section will summarize the results of the research questions about topics, themes, visualizations, and logics related to Swift's music videos. The general topic that is most prominent in Swift's music videos is happy romance, as is apparent in 19 songs: Tim McGraw, Our Song, Change, Love Story, You Belong With Me, Fearless, Mine, Sparks Fly, Ours, Begin

Again, Everything Has Changed, Style, Ready For It?, End Game, Delicate, ME!, Lover,

cardigan, and willow. Next, the general topic that is the second most prominent in Swift's music

videos is sad romance, as is evident in 13 songs: Teardrops On My Guitar, White Horse, Fifteen,

Back to December, The Story of Us, I Knew You Were Trouble, Red, The Last Time, Blank

Space, Wildest Dreams, Out of the Woods, New Romantics, and I Bet You Think About Me. In

addition, the most prominent theme in Swift's music videos is that people's lives transform

positively when they start dating the right respectful partners who align with their values.

Regarding vocabulary, pronouns such as I, you, we, and me are used the most frequently

in Swift's works, which are sung frequently in first and second-person points of view.

Additionally, there are various visualizations used in Swift's 45 music videos, but there are some

depictions that occur repeatedly. For instance, 12 music videos include happy couples, five

music videos include sad couples, various works include vehicles, several works include fire, and

many works take place in school or nature settings.

Throughout the *Taylor Swift* music videos, the musician uses rhetorical logic the most

frequently in Tim McGraw, I'm Only Me When I'm With You, and Picture To Burn; she utilizes

conventional logic the most frequently in Teardrops On My Guitar; and she uses expressive logic

the most frequently in Our Song. In the music videos for *Fearless,* Swift uses conventional logic

the most frequently in White Horse, The Best Day, Fifteen, and Fearless; she utilizes rhetorical

logic the most frequently in Change and You Belong With Me; and she uses expressive logic the

most frequently in Love Story. Throughout the *Speak Now* music videos, Swift uses rhetorical

logic the most frequently in Back to December, Mean, Sparks Fly, and Ours, and she utilizes

conventional logic the most frequently in Mine and The Story of Us. In the music videos for *Red,*

Swift uses conventional logic the most frequently in Begin Again, 22, and The Last Time; she

utilizes expressive logic the most frequently in I Knew You Were Trouble and Red; and she uses

rhetorical logic the most frequently in Everything Has Changed. Throughout the *1989* music

videos, Swift uses rhetorical logic the most frequently in Shake It Off, Blank Space, Wildest

Dreams, and Out of the Woods, and she utilizes conventional logic the most frequently in Style,

Bad Blood, and New Romantics. In the *reputation* music videos, Swift uses rhetorical logic the

most frequently in Ready For It?, End Game, and Delicate, and she utilizes expressive logic the

most frequently in Look What You Made Me Do. Throughout the *Lover* music videos, Swift

uses rhetorical logic the most frequently in ME! and You Need To Calm Down, and she utilizes

conventional logic the most frequently in Lover and The Man. In the music video for *folklore*

titled cardigan, Swift uses conventional logic the most frequently. Throughout the music video

for *evermore* titled willow, Swift utilizes rhetorical logic the most frequently. In the music videos

for *Midnights,* Swift uses conventional logic the most frequently in Anti-Hero, and she utilizes

rhetorical logic the most frequently in Bejeweled.

Seven of Swift's 10 most-liked works on YouTube use rhetorical logic: You Belong With

Me, Shake It Off, Blank Space, Wildest Dreams, Delicate, ME!, and You Need To Calm Down.

Two of Swift's 10 most-liked works on YouTube use expressive logic: Love Story and Look

What You Made Me Do. One of Swift's 10 most-liked works on YouTube uses conventional

logic: Bad Blood. Considering the musician's most prominent topic in the music videos, which is

happy romance, Swift utilizes rhetorical logic the most frequently in Tim McGraw, Change, You

Belong With Me, Sparks Fly, Ours, Everything Has Changed, Ready For It?, End Game,

Delicate, ME!, and willow; she uses conventional logic the most frequently in Fearless, Mine,

Begin Again, Style, Lover, and cardigan; and she utilizes expressive logic the most frequently in

Our Song and Love Story.

Discussion

Swift's music videos have billions of views and have had a direct impact on people's communicative decisions (Atkinson, 2022; Ceres, 2023). Regarding part of the first research question, it is logical that the most prominent topics in Swift's works are about happy and sad romance and that the most prominent theme pertains to a person's positive transformation through dating and entering into romantic relationships. These results are reasonable because Swift has been in relatively public romantic relationships and friendships with fellow celebrities, writing songs that are based on her real life (Today, 2010). According to Swift (2023), the musician's albums have been "excruciatingly autobiographical," and some of her songs explain "step-by-step" how to communicate, such as for apologies (*The Eras Tour,* 0:46-2:17). For example, from Swift's third country album, Dear John was written about her ex-boyfriend John Mayer who is significantly older than the musician, exemplified the toxic components of their relationship, and illustrated how to publicly call out someone's poor, manipulative behavior (Rolling Stone, 2012). In addition, these results are important to acknowledge because they illustrate why Swift's works are directly or indirectly impacting people's communication approaches to their romantic or personal relationships. To visualize the examined communicator, readers can view Figure 21, which includes images owned by the dissertation author who took the photographs during the musician's The Eras Tour concert show in Pittsburgh, Pennsylvania. The show became the city's most attended ticketed event in history (Malinak, 2023).

Figure 21

Personal Photographs of Swift Owned by Dissertation Author, Matthew Magliocca

Swift sang The Story of Us from *Speak Now,* which was a song analyzed in this dissertation.

Swift sang the closing song for The Eras Tour in Pittsburgh, Pennsylvania.

Regarding another aspect of the first question, it is rational that pronouns are the most used words in Swift's works because the artist sings about real personal relationships and experiences through first- and second-person points of view. Through different music videos, such as The Story of Us and I Knew You Were Trouble, Swift (n.d.) illustrates that situations within the same realms require different communication approaches and styles, depending on the relationship and history that one has with other individuals (see Figure 14). Additionally, Swift's works influence people's real-life communication because the musician integrates statements of normal prose that individuals could say in everyday conversations and does not only use metaphors, similes, and other literary devices in her works (see Figure 14).

Regarding part of the second research question, it is justifiable that Swift uses different logics the most frequently in the music videos because they come from 10 albums that illustrate unique journeys across different periods. Throughout the *Taylor Swift* music videos, the musician uses rhetorical logic the most frequently, which is appropriate because the album captures "the dreams and desires of a girl on the cusp of womanhood with candor, intelligence, and sweetness" (Apple Music, 2006, para. 1). In the music videos for *Fearless,* Swift uses conventional logic the most frequently, which is reasonable because the album captured the social rules and norms of romantic crushes and relationships and helped the musician "shift from teen sensation to a mature artist" (Apple Music, 2008, para. 1). Throughout the *Speak Now* music videos, Swift uses rhetorical logic the most frequently, which is understandable because the album showcased the singer's "growth and assertiveness" through songs drawn from "personal experience," "unpredictable relationships," and "vulnerability," highlighting "creative and personal metamorphosis" (Apple Music, 2010, para. 1). In the music videos for *Red,* Swift uses conventional logic the most frequently, which is logical because the album illustrated relatable

social norms, such as the feeling of "vengeance" and "the neon-lit pulse of a dance floor" (Apple

Music, 2012, para. 1). Throughout the *1989* music videos, Swift uses rhetorical logic the most

frequently, which is rational because the album seeks to accomplish goals, such as shaking things

off, getting revenge, escaping, falling in love, and being remembered (Apple Music, 2014).

In the *reputation* music videos, Swift uses rhetorical logic the most frequently, which is

valid because the album was a comeback to restore the musician's reputation after Kanye West

sparked a cancellation campaign against her on social media (Chiu, 2022). Throughout the *Lover*

music videos, Swift uses rhetorical logic and conventional logic evenly, which is appropriate

because the album focuses on topics that pertain to societal rules and objective goals, such as

love, politics, and equality (Apple Music, 2019). In the music video for *folklore* titled cardigan,

Swift uses conventional logic the most frequently, which is reasonable because the album was

inspired by isolation and societal rules during the COVID-19 pandemic when the singer was 30

years old (Apple Music, 2020b). Throughout the music video for *evermore* titled willow, Swift

utilizes rhetorical logic the most frequently, which is understandable because the work is about

building a strong romantic relationship and feeling proud (Apple Music, 2020a). In the music

videos for *Midnights,* Swift uses conventional logic and rhetorical logic evenly, which is logical

because the album illustrated "the stories of 13 sleepless nights" and focused on topics that

pertain to societal rules and objective goals, such as mental health struggles and female

empowerment (Apple Music, 2022, para. 3).

Considering the 10 albums, Swift uses rhetorical logic the most frequently in five albums,

conventional logic the most frequently in three albums, and both rhetorical and conventional

logic evenly in two albums. While Swift uses expressive logic the most frequently in several

songs, the musician does not use it frequently across albums because the works are specific,

socially centered, context-focused, and goal-focused (O'Keefe, 1988). Examining the 10 most-liked music videos on YouTube, Swift uses rhetorical logic the most frequently in seven of them, which is justifiable because the type of logic is considered to be the most sophisticated, effective, and well-received according to Lambert and Gillespie (1994), White et al. (2014), Barton and Stein (2017), and Edwards et al. (2020).

For example, Swift (2017c) utilizes expressive logic the most frequently in her third most-liked work titled Look What You Made Me Do, such as when the artist sings, "Ooh, look what you made me do / Look what you made me do / Look what you just made me do" (lines 13-15). These lyrics exemplify expressive logic because the musician shares accusatory thoughts about a prior event related to crime, provides little context, and uses subjective language (O'Keefe, 1988). Likewise, this communication is self-involved and unsophisticated, which is why only a fifth of the most-liked works utilize expressive logic the most frequently.

Using conventional logic the most frequently in her fourth most-liked work titled Bad Blood, Swift (2014a) sings, "'Cause, baby, now we got bad blood / You know it used to be mad love / So take a look what you've done / 'Cause, baby, now we got bad blood" (lines 1-4). These lyrics exemplify conventional logic because they are established by a present context of betrayal and illustrate social norms or rules for disloyalty (O'Keefe, 1988). Having said that, this communication is more sophisticated than the prior example, but it lacks persuasive elements and rationales that typically engage audiences more effectively.

Using rhetorical logic the most frequently in her ninth most-liked work titled You Need To Calm Down, Swift (2019d) sings, "And we see you over there on the Internet / Comparing all the girls who are killing it / But we figured you out / We all know now / We all got crowns / You need to calm down" (lines 44-49). These lyrics exemplify rhetorical logic because the artist seeks

to persuade hateful people to mind their own business, uses intersubjective language, and creates a desired context to stand up to bullies (Strekalova et al., 2017). This communication is goal-oriented and rooted in persuasion, which is why all but three of Swift's most-liked works exhibit these elements. Reflecting on Look What You Made Me Do, Bad Blood, and You Need To Calm Down, one can understand how Swift's sophistication increases when she respectively utilizes expressive logic, conventional logic, and rhetorical logic. Also, one can comprehend how Swift's ability to utilize all three logics is a communicative strength because the artist can discuss her own personal feelings, consider societal expectations, and focus on objectives and desired contexts.

Regarding the third research question, there are different rationales for why Swift uses different logics about works related to happy romance, sad romance, and revenge. First, Swift uses rhetorical logic the most frequently in works about happy romance because the musician strives to accomplish her romantic goals, whether they are focused on her lovers or herself. Second, Swift uses conventional logic the most frequently in works about sad romance because the singer considers societal norms of breakups in present contexts, understanding that certain relationships are irreparable. Third, Swift uses rhetorical logic the most frequently in works about revenge because the artist attempts to retaliate against people who have wronged her and create desired contexts.

Collectively, the fact that Swift's works primarily feature communication about romantic relationships, using regular prose, some literary devices, and pronouns to address people clearly, means that the artist's fans who integrate her communicative strategies into their real-life conversations can elevate themselves to accomplish their personal or romantic goals with others. Since Swift uses rhetorical logic the most frequently in her music videos, this result means that

listeners who view the works could learn about or be influenced by intersubjective communication, desired contexts, and negotiation. Additionally, the fact that 70 percent of Swift's ten most-liked music videos use rhetorical logic means that people associated with the field of communication, academically or professionally, should consider using this type of logic in communicative works about personal relationships if they also have goals related to successful popularity and audience engagement.

While the dissertation has not focused on Marshall McLuhan's medium theory, the scholarship is significant to consider in this discussion. Medium theory argues that "whatever content is transmitted, media impacts individuals" (Littlejohn et al., 2021, p. 132). This concept explains how individuals acquire knowledge to navigate through communicative exchanges and how mediums unintentionally influence messages and people. McLuhan (2010) argues that medium theory highlights how the medium is synonymous with the message, revealing that songs, movies, and other outlets transform people's beliefs and perceptions regardless of the content associated with them. For example, people who scroll through social media applications are impacted regardless of what they view, read, or watch. This concept illustrates a "model of reality as a whole," highlighting the makeup of the world and how individuals are unconsciously impacted by mediums (Vidal, 2008, p. 4). Through listening to Swift's music, audience members are impacted consciously or unconsciously by an array of topics in the works, such as romance, revenge, empowerment, bonds, and mental health. Having said that, Swift's communicative structures and interpretations of these topics can impact how others communicate about these ideas.

Additionally, Crouch (2007) explains that if people want to create cultural transformation, then they must "get into the midst of the human cultural project and create some

new cultural goods that reshape the way people imagine and experience their world" (p. 1). This statement aligns with Swift (n.d.) because the artist is a meaning maker who has created hundreds of works that provide people with helpful examples of situations that they might experience in their own lives. After Swift releases creative works, audience members extend created meaning, adding their own perceptions and interpretations to works (Crouch, 2007). Having said that, many of Swift's audience members research her songs, understand the original contexts, and integrate the intended meanings into their own communication (Ceres, 2023).

Implications

There are various implications for this research project on Swift's music videos and O'Keefe's message-design logics theory. First, this section will review the theoretical implications, focusing on the validation, suitability, and precedent of the original theory. Second, this section will consider the methodological implications, focusing on the new precedent established by using non-traditional communication as part of the methodology. Then, this section will review the implications on Craig's seven traditions, focusing on the rhetorical, phenomenological, semiotic, sociopsychological, and sociocultural traditions. Last, this section will consider the implications related to theory, methodology, communication traditions, and practicality.

Theoretical

The study has validated O'Keefe's original findings on message-design logics theory from the 1980s because Swift uses this type of logic the most frequently in her most-liked music videos on YouTube, proving that rhetorical logic is the most sophisticated and effective in terms of popularity. Swift's works have also justified the suitability of using O'Keefe's original evaluative criteria for message-design logics theory for communication about personal

relationships because the musician's stanzas align with the different categorizations of logics (1988). Reflecting on all of Swift's music videos, the musician uses rhetorical logic the most frequently, conventional logic the second most frequently, and expressive logic the least frequently. These results suggest that people's communication about personal relationships becomes stronger in terms of context and sophistication as individuals progress from using expressive logic to conventional logic to rhetorical logic. For social norms, some theoretical implication are that communication about happy romance tends to utilize rhetorical logic because the messaging is focused on maintaining the success of relationships and that communication about sad romance tends to use conventional logic because the messaging is focused on social norms and present contexts of separations, as opposed to methods of repairing issues.

Considering the results of this dissertation with studies on personal relationships with message-design logics theory included in the literature review by Hullman (2004), Hullman and Behbehani (2018), and White et al. (2014), there is an even number of projects that have found conventional logic and rhetorical logic to be the most used and most popular. This statistic is significant because it illustrates a lack of consensus about the usages and popularity of the logics within the different contexts of personal relationships. Given this data, there is a need to conduct more research on communication within personal relationships, particularly about the topics and themes discovered in the dissertation through the lens of message-design logics theory, as has been done with topics related to health, business, and politics.

Methodological

Methodologically, this project has provided precedent for using non-traditional methods of communication in scholarly research. As mentioned earlier, this study is the first one to consider song lyrics that are communication centered with the components of message-design

logics theory. Instead of making participants create prose or analyze the effectiveness of prose, this project has examined existing communication from song lyrics that are frequently addressed to specific people. Having said that, this dissertation details how scholars can apply message-design logics theory to lyrics about personal relationships by different artists, to poetry, and to other non-traditional methods of communication. Likewise, this study provides a template for how researchers can analyze topics, themes, logics, and rationales holistically about personal communication. For social norms, a methodological implication is that scholars can utilize social media metrics, such as likes, and lyrics from creative, autobiographical works as their main datapoints to make arguments about the three types of logics, one of which being about societal expectations.

Communication Traditions

There are several implications that this dissertation has on Craig's seven traditions. First, this dissertation has impacted the rhetorical tradition because Swift's works highlight how creative projects can communicate ideas strategically to accomplish goals with well-crafted phrasing and contexts. Second, this project has influenced the phenomenological tradition because Swift's works show how they have created a category all their own that enable people to bond and share commonalities. Third, this dissertation has impacted the semiotic tradition because Swift's works showcase how creative pieces can require intersubjective mediation that takes place at different times. Also, this project has affected the sociopsychological tradition because Swift's works reveal how creative projects are rooted in biases, feelings, and personalities that influence expression and persuasion. Last, this dissertation has altered the sociocultural tradition because Swift's works illustrate how creative projects are rooted in social norms and must maintain communication coordination to be successful.

Practical

Based on the subject matter analyzed for the research questions, Swift's lyrics and uses of logics should be taught in communication courses about personal relationships because they pertain to topics that are often neglected in communication academia, such as the ones analyzed in the project, including happy romance, sad romance, empowerment, and revenge. Also, Swift's music videos should be integrated into curriculums because they are examples of communication situations related to real-life personal matters, have been viewed billions of times, and do not include any vulgarities or inappropriate subject matter. Considering social norms, a practical implication is that Swift's interpretations or beliefs of societal expectations could influence the audience and their real-life communication engagements. Likewise, Swift's visualizations should be taught in communication courses because they seamlessly connect to the words of the works and could educate people on creative strategies that enable ubiquitous content. Since Swift's works influence people's personal communication, such as with romantic relationships (Atkinson, 2022; Ceres, 2023), and people's professional communication, such as with Republicans and Democrats integrating Swift's lyrics into their real-life communication in a U.S. Senate hearing (Quinn, 2023), it is necessary to acknowledge the impact that Swift has had on the communication of millions of people around the world. This influence also justifies the need to integrate Swift's content into the curriculum of interpersonal and intrapersonal communication courses.

Delimitations and Limitations

There were several delimitations for the project, including the communication data points analyzed and the theory used. One boundary for the project was to narrow the scope of Swift's discography, focusing on 45 works that were made into music videos and excluding

approximately 180 works that were not made into visual presentations. This decision was made because it would have been unrealistic to examine over 200 works given the time barriers and because it helped strengthen the analysis of content and results. Having said that, the project only examined Swift's music videos, starting with the musician's first released work in 2006 and ending with the singer's most recent music videos in late 2022, the period when the project was generated. Another boundary for the project was rooting the methodology partially with message-design logics theory. This theory was the most appropriate for the project because Swift's songs focus primarily on personal feelings, societal norms, and objectives, which are core components of the scholarship. Also, this theory helped reveal what types of messages are the most popular by correlating the uses of logics to Swift's YouTube metrics for the individual music videos from 2006 to 2022.

Additionally, several limitations impacted the final draft of the project. One limitation involved the images of the music videos that could not be placed directly into the dissertation as exhibits because of copyright laws and Liberty University rules. This issue was not a major concern because the links to Swift's 45 music videos were included in the dissertation in a chart. Another limitation involved the sample size of the project, including all of Swift's music videos but excluding all of Swift's works that were not made into visual presentations. This decision was made to focus on one aspect of Swift's discography, which heavily influences people's real-life communication decisions. However, the results do not consider the subject matter, themes, and logics of approximately 180 songs by Swift, which could differ from the music videos.

Future Research

The purpose of this qualitative study on Swift's music videos was to comprehend content that influences people's real-life communication strategies and to understand which use of logic

makes works about personal relationships the most popular. The following recommendations

provide insight for future research and the progression of this communication topic.

First, a qualitative study on Swift's communication usages in her documentary would be

beneficial because it could confirm or refute the patterns developed in this dissertation. A

random number generator could be utilized to determine which parts of the documentary to

analyze. For methodological purposes, this future research would contribute to the

communication field because it could add to precedent for analyzing communicative patterns and

logics within informative, creative works. Second, a mixed-methods study on this topic with

human participants would be beneficial because it could illustrate the real-life effects on people's

communication decisions from Swift's music videos or works. A future project could seek to

examine survey responses from Swift's listeners, inquiring about if they integrate the musician's

lyrics directly or indirectly into conversations, if they act on and vocalize their feelings or

opinions to someone because of the singer's encouragement or advice, and if they attribute their

communication styles in certain situations to Swift. For theoretical purposes, this future research

would contribute to the scholarship on message-design logics theory because it could reveal how

influential people impact individuals' communication, especially their uses of expressive,

conventional, and rhetorical logics. Another future project could seek to analyze TikTok videos

of people communicating situations with Swift's music, statements, or nonverbal mannerisms

because there have not been many studies linking reimaginations of works to real-life

communication on social media applications. For practical purposes, this future research would

be beneficial for the communication field because the results of the study could influence how

TikTokers create their content, how scholars examine the influence of the new platform, and how

marketers place music into their videos.

Summary

The purpose of this qualitative study on Swift's music videos was to comprehend content that influences people's real-life communication strategies and to understand which use of logic makes works about personal relationships the most popular. This purpose was relevant because it helped discover structures of messages that are popular and pertain to different situations within personal relationships by an award-winning artist and director. One significance of the study was that it would provide more understanding for the limited and inconsistent scholarship on personal relationships with message-design logics theory, which is important because the data can help communication scholars recognize which logics make content about personal relationships the most popular. Another significance of the study involved the influence of Swift's music on people's real-life experiences that pertain to communication. Collectively, this project has examined Swift's 45 music videos to accomplish the purpose and to contribute to a specific subject matter that has never been conducted in the communication discipline. This chapter has included the overview, summary of results, discussion, implications, delimitations and limitations, future research, and the summary.

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  Records. https://www.azlyrics.com/lyrics/taylorswift/lookwhatyoumademedo.html

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Appendix A

Links to Taylor Swift's Music Videos

Music Video Title	Album Title	URL Link
Tim McGraw	*Taylor Swift*	https://www.youtube.com/watch?v=GkD20ajVxnY
Teardrops On My Guitar	*Taylor Swift*	https://www.youtube.com/watch?v=xKCek6_dB0M
Our Song	*Taylor Swift*	https://www.youtube.com/watch?v=Jb2stN7kH28
I'm Only Me When I'm With You	*Taylor Swift*	https://www.youtube.com/watch?v=AlTfYj7q5gQ
Picture To Burn	*Taylor Swift*	https://www.youtube.com/watch?v=yCMqcFAigRg
Change	*Fearless*	https://www.youtube.com/watch?v=B1jYllE0T-k
Love Story	*Fearless*	https://www.youtube.com/watch?v=8xg3vE8Ie_E
White Horse	*Fearless*	https://www.youtube.com/watch?v=D1Xr-JFLxik
You Belong With Me	*Fearless*	https://www.youtube.com/watch?v=VuNIsY6JdUw
The Best Day	*Fearless*	https://www.youtube.com/watch?v=l4_6eQm7RTQ
Fifteen	*Fearless*	https://www.youtube.com/watch?v=Pb-K2tXWK4w
Fearless	*Fearless*	https://www.youtube.com/watch?v=ptSjNWnzpjg
Mine	*Speak Now*	https://www.youtube.com/watch?v=XPBwXKgDTdE
Back to December	*Speak Now*	https://www.youtube.com/watch?v=QUwxKWT6m7U
Mean	*Speak Now*	https://www.youtube.com/watch?v=jYa1eI1hpDE
The Story of Us	*Speak Now*	https://www.youtube.com/watch?v=nN6VR92V70M
Sparks Fly	*Speak Now*	https://www.youtube.com/watch?v=oKar-tF__ac
Ours	*Speak Now*	https://www.youtube.com/watch?v=LZ34LlaIk88
We Are Never Ever Getting Back Together	*Red*	https://www.youtube.com/watch?v=WA4iX5D9Z64
Begin Again	*Red*	https://www.youtube.com/watch?v=cMPEd8m79Hw
I Knew You Were Trouble	*Red*	https://www.youtube.com/watch?v=vNoKguSdy4Y
22	*Red*	https://www.youtube.com/watch?v=AgFeZr5ptV8
Everything Has Changed	*Red*	https://www.youtube.com/watch?v=w1oM3kQpXRo
Red	*Red*	https://www.youtube.com/watch?v=Zlot0i3Zykw
The Last Time	*Red*	https://www.youtube.com/watch?v=QuijXg8wm28
Shake It Off	*1989*	https://www.youtube.com/watch?v=nfWlot6h_JM
Blank Space	*1989*	https://www.youtube.com/watch?v=e-ORhEE9VVg
Style	*1989*	https://www.youtube.com/watch?v=-CmadmM5cOk
Bad Blood	*1989*	https://www.youtube.com/watch?v=QcIy9NiNbmo
Wildest Dreams	*1989*	https://www.youtube.com/watch?v=IdneKLhsWOQ
Out of the Woods	*1989*	https://www.youtube.com/watch?v=JLf9q36UsBk
New Romantics	*1989*	https://www.youtube.com/watch?v=wyK7YuwUWsU
Look What You Made Me Do	*reputation*	https://www.youtube.com/watch?v=3tmd-ClpJxA

Ready For It?	*reputation*	https://www.youtube.com/watch?v=wIft-t-MQuE
End Game	*reputation*	https://www.youtube.com/watch?v=dfnCAmr569k
Delicate	*reputation*	https://www.youtube.com/watch?v=tCXGJQYZ9JA
ME!	*Lover*	https://www.youtube.com/watch?v=FuXNumBwDOM
You Need To Calm Down	*Lover*	https://www.youtube.com/watch?v=Dkk9gvTmCXY
Lover	*Lover*	https://www.youtube.com/watch?v=-BjZmE2gtdo
The Man	*Lover*	https://www.youtube.com/watch?v=AqAJLh9wuZ0
cardigan	*folklore*	https://www.youtube.com/watch?v=K-a8s8OLBSE
willow	*evermore*	https://www.youtube.com/watch?v=RsEZmictANA
I Bet You Think About Me	*Red (TS)*	https://www.youtube.com/watch?v=5UMCrq-bBCg
Anti-Hero	*Midnights*	https://www.youtube.com/watch?v=b1kbLwvqugk
Bejeweled	*Midnights*	https://www.youtube.com/watch?v=b7QlX3yR2xs

(Swift, n.d.)

Appendix B

Data Collected on Swift's Music Videos about Message-Design Logics Theory

E = Expressive Logic

C = Conventional Logic

R = Rhetorical Logic

Tim McGraw

Stanzas	Majority Use of Logic
1	E
2	R
3	E
4	R
5	R
6	R
7	E

Teardrops On My Guitar

Stanzas	Majority Use of Logic
1	C
2	C
3	C
4	C
5	C
6	C
7	C
8	C
9	R
10	C
11	C

Our Song

Stanzas	Majority Use of Logic
1	E

2	E
3	E
4	E
5	E
6	E
7	R

I'm Only Me When I'm With You

Stanzas	Majority Use of Logic
1	C
2	R
3	R
4	C
5	R
6	R
7	C
8	R

Picture To Burn

Stanzas	Majority Use of Logic
1	C
2	R
3	R
4	R
5	R
6	R
7	R
8	R

Change

Stanzas	Majority Use of Logic
1	C
2	R
3	R
4	E
5	C
6	R
7	R
8	E

9	R

Love Story

Stanzas	Majority Use of Logic
1	E
2	C
3	E
4	R
5	C
6	E
7	R
8	R
9	E
10	C
11	C
12	E

White Horse

Stanzas	Majority Use of Logic
1	C
2	C
3	E
4	C
5	C
6	C
7	C

You Belong With Me

Stanzas	Majority Use of Logic
1	C
2	C
3	R
4	R
5	C
6	C
7	C
8	R
9	R
10	R

11	E
12	R
13	R
14	R

The Best Day

Stanzas	Majority Use of Logic
1	C
2	C
3	C
4	C
5	C
6	C
7	C

Fifteen

Stanzas	Majority Use of Logic
1	C
2	C
3	C
4	C
5	E
6	E
7	C
8	R

Fearless

Stanzas	Majority Use of Logic
1	C
2	C
3	C
4	R
5	C
6	C
7	C
8	C

Mine

Stanzas	Majority Use of Logic
1	E
2	C
3	C
4	C
5	E
6	C
7	C
8	E
9	E
10	R

Back to December

Stanzas	Majority Use of Logic
1	C
2	C
3	E
4	R
5	R
6	C
7	E
8	E
9	R
10	R
11	E
12	R
13	R
14	R
15	R
16	R

Mean

Stanzas	Majority Use of Logic
1	C
2	C
3	R
4	R
5	C
6	R

7	C
8	R
9	R

The Story of Us

Stanzas	Majority Use of Logic
1	E
2	C
3	C
4	C
5	R
6	C
7	C
8	R
9	C
10	C
11	C

Sparks Fly

Stanzas	Majority Use of Logic
1	C
2	R
3	C
4	R
5	C
6	R
7	R

Ours

Stanzas	Majority Use of Logic
1	C
2	C
3	R
4	C
5	R
6	R
7	C
8	R
9	R

We Are Never Ever Getting Back Together

Stanzas	Majority Use of Logic
1	E
2	E
3	R
4	C
5	E
6	R
7	E
8	R
9	R

Begin Again

Stanzas	Majority Use of Logic
1	E
2	C
3	C
4	C
5	C
6	C
7	R
8	C
9	C

I Knew You Were Trouble

Stanzas	Majority Use of Logic
1	E
2	E
3	E
4	C
5	E
6	E
7	C
8	E
9	E

22

Stanzas	Majority Use of Logic
1	C
2	C
3	C
4	C
5	C
6	C
7	C
8	C
9	C

Everything Has Changed

Stanzas	Majority Use of Logic
1	E
2	R
3	R
4	R
5	R
6	C
7	R
8	R
9	C
10	R
11	R
12	R

Red

Stanzas	Majority Use of Logic
1	C
2	E
3	E
4	E
5	E
6	R
7	E
8	E

The Last Time

Stanzas	Majority Use of Logic
1	C
2	C
3	C
4	R
5	C
6	C
7	C
8	R
9	R
10	R

Shake It Off

Stanzas	Majority Use of Logic
1	E
2	E
3	C
4	R
5	C
6	C
7	C
8	R
9	R
10	C
11	C
12	R
13	R
14	R
15	R

Blank Space

Stanzas	Majority Use of Logic
1	R
2	R
3	C
4	R
5	R
6	C
7	C

8	R
9	C
10	C
11	R

Style

Stanzas	Majority Use of Logic
1	C
2	C
3	C
4	C
5	C
6	R
7	C
8	C
9	R
10	C

Bad Blood

Stanzas	Majority Use of Logic
1	C
2	R
3	C
4	R
5	C
6	C
7	C
8	C

Wildest Dreams

Stanzas	Majority Use of Logic
1	C
2	C
3	R
4	C
5	C
6	R
7	R
8	R

9	R

Out of the Woods

Stanzas	Majority Use of Logic
1	E
2	R
3	E
4	R
5	E
6	R
7	R
8	R
9	R

New Romantics

Stanzas	Majority Use of Logic
1	C
2	C
3	C
4	R
5	C
6	C
7	C
8	R
9	R
10	R
11	C
12	C
13	R

Look What You Made Me Do

Stanzas	Majority Use of Logic
1	C
2	R
3	E
4	C
5	R
6	E
7	C
8	E
9	E

10	E

Ready For It?

Stanzas	Majority Use of Logic
1	E
2	R
3	R
4	E
5	R
6	R
7	R
8	R
9	R
10	R

End Game

Stanzas	Majority Use of Logic
1	R
2	C
3	C
4	R
5	R
6	E
7	R
8	R
9	C
10	E
11	R

Delicate

Stanzas	Majority Use of Logic
1	C
2	R
3	C
4	R
5	R
6	C
7	R
8	R

9	R

ME!

Stanzas	Majority Use of Logic
1	R
2	C
3	C
4	R
5	R
6	R
7	C
8	R
9	R
10	R
11	R
12	R
13	R
14	R
15	R

You Need To Calm Down

Stanzas	Majority Use of Logic
1	C
2	C
3	C
4	R
5	R
6	C
7	R
8	R
9	R
10	R

Lover

Stanzas	Majority Use of Logic
1	C
2	R
3	C
4	R

5	C
6	C
7	R

The Man

Stanzas	Majority Use of Logic
1	C
2	C
3	C
4	E
5	C
6	C
7	C
8	C

cardigan

Stanzas	Majority Use of Logic
1	C
2	E
3	C
4	E
5	C
6	E
7	C
8	C
9	C

willow

Stanzas	Majority Use of Logic
1	C
2	R
3	R
4	R
5	C
6	C
7	R
8	R
9	R

I Bet You Think About Me

Stanzas	Majority Use of Logic
1	C
2	C
3	R
4	C
5	C
6	R
7	R
8	C
9	C
10	R
11	R
12	R

Anti-Hero

Stanzas	Majority Use of Logic
1	C
2	C
3	C
4	C
5	C
6	C
7	C
8	C
9	C

Bejeweled

Stanzas	Majority Use of Logic
1	C
2	R
3	R
4	R
5	R
6	R
7	R