"Songs of Guilt": When Generosity is to Blame

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ABSTRACT

The present research project aimed at delivering an update on networked journalism practices within hybrid media systems' theorisations. It approached such a theoretical framework, completed by the notions of framing and (inter-media) agenda setting, through the consideration of the case study of tech giant Apple and Irish rock group U2's promotional deal directed at the giveaway of the band's latest album "Songs of Innocence" on iTunes, which was notably accompanied by widespread disapproval and a questioning of its means. The study set out to appraise and analyse the reactions of the mainstream and social media to the promotional stunt as hybridised phenomena. A quantitative content analysis of 145 English-speaking press articles (further subdivided into general-interest and specialised music press clusters), as well as of over 1200 tweets, published during the course of the operation, allowed the researcher to assess the narratives of the two dimensions in relation to their interactive development.

The research concluded that the mainstream and social media shared various patterns of content development, such as the predominance of negative tone over positive tone and the reliance on framings relating to both the top-down imposition of "Songs of Innocence" and issues of privacy. The study also found that the two media dimensions employed significant cross-referencing, with social media relying relatively more on the mainstream than vice versa. However, key events in light of the overall public discourse concerning the operation were found originating on social media first and being later taken up by the mainstream. Thus, in general the research could further contribute to the conceptual acceptance of a fluid hybrid media system in which traditional and online media ought not be seen so much as replacing each other, but rather as complementing themselves in a fast-paced supportive symbiosis.

INTRODUCTION: U2 AND APPLE'S "SONGS OF INNOCENCE" PROMOTIONAL DEAL

On 9th September 2014, as part of Apple's annual keynote conference in Cupertino when the iPhone 6 was launched, iconic Irish rock band U2 surprised their fans as well as the music industry at large by announcing the giveaway of their latest full-length album "Songs of Innocence" (SOI) on the tech firm's media player iTunes. The promotional operation, which Apple labelled as the 'biggest album release ever in history' (2014: para. 1) and which represented a novelty within the industry's practices, particularly given the scale of total reach, consisted of the gift of U2's first album in five years to over half a billion iTunes Store account holders spanning a total of 119 countries. The LP had an exclusive availability on Apple's iTunes, iTunes Radio, and Beats Music that lasted a little more than a month, a period during which all account holders, who suddenly saw the album automatically appear on their devices, were allowed to actively download the 11-track album and store it permanently on their music libraries. Speaking of the partnership, U2 lead singer Bono declared how '[f]rom the beginning U2 have always wanted our music to reach as many people as possible, the clue is in our name I suppose – so today is kind of mind-blowing to us', adding also that '[i]t's exciting and humbling to think that people who don't know U2 or listen to rock music for that matter might check us out. Working with Apple is always a blast' (Apple, 2014: para. 2).

The exclusive marketing deal officially ended on the following 13th October as the band released the expanded physical form of SOI (which saw the addition of ten extra songs as well as an elaborated album cover). According to Apple, at the end of the promotional giveaway period only 5% (i.e. 26 million) of all iTunes customers had chosen to actually download the album in its entirety, yet pointing out later how 'a total of 81 million people have "experienced" Songs of Innocence, by either downloading some of its songs or streaming them' (Earls, 2014: para. 1–3). The free album distribution, despite not having been necessarily successful as such according to the aforementioned figures, nonetheless contributed to ranking U2's LP at 32nd place on the Michael Jackson's "Thriller"-led Top 40 best-selling albums of all time chart (Stubbs, 2014b). Furthermore, the SOI deal did not represent the first partnership between U2 and Apple, with the legacy originally dating back to 2003 when, according to the US firm, 'U2 was an important partner for the opening of the iTunes Store' (Apple, 2014: para. 6). Moreover, in addition to U2 being one of the most played bands on the iTunes Store, the Irish band and Apple also share a rich history of music-related collaboration with regard to the iPod U2 Special Edition and the (RED)-product line raising awareness against AIDS (Apple, 2014).

Besides the actual figures of the SOI commercial performance that can obviously have substantial interpretative differences, the marketing operation between the tech giant and U2 came across to the wider public as a controversial one to say the least. Less than a week after the official free release Apple was forced to announce an ad-hoc tool that allowed dissatisfied customers to permanently remove SOI from their devices, following the acknowledgement that 'some users had complained about the album being automatically downloaded onto their Apple products without their permission' and that 'many account holders were not aware of how to delete the tracks' (Stevens, 2014: para. 2). An Apple spokesperson told the BBC that '[s]ome customers asked for the ability to delete "Songs of Innocence" from their library, so we set up itunes.com/soi-remove to let them easily do so' (Kelion, 2014: para. 5), with the actual one-click removal support website reading the following:

> If you would like U2's *Songs of Innocence* removed from your iTunes music library and iTunes purchases, you can choose to have it removed. Once the album has been removed from your account, it will no longer be available for you to re-download as a previous purchase. If you later decide you want the album, you will need to get it again (Apple, 2015).

Yet the firm's side was not the only one involved in some sort of reparation work following the album giveaway. That is, as part of SOI's physical release promotion, on 15th October, the four band members[1] took part in a Facebook Q&A Session[2] which saw U2 frontman Bono admitting a 'drop of megalomania' in their partnership with Apple, hence *de facto* issuing a public apology for the way in which the operation was carried out (Stubbs, 2014b; Grow, 2014; Crane, 2014). More specifically, answering a fan question: 'can you please never release an album on iTunes that automatically downloads to people's playlists ever again? It's really rude.', the singer replied:

> Oops. I'm sorry about that. I had this beautiful idea and we got carried away with ourselves. Artists are prone to that kind of thing. Drop of megalomania, touch of generosity, dash of self-promotion, and deep fear that these songs that we poured our life into over the last few years mightn't be heard. There's a lot of noise out there. I guess we got a little noisy ourselves to get through it (Stubbs, 2014b: para. 3).

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[1] U2 consists of singer Paul David Hewson a.k.a. "Bono", guitarist David Howell Evans a.k.a. "The Edge", bassist Adam Clayton, and drummer Larry Mullen, Jr.
[2] Q&A Session retrievable here: http://on.fb.me/1CBDzru

As it might be expected, the mass media did not fail to report about the deal's backlash, with both general-interest as well as specialised music outlets devoting much attention to the partnership and the promotional deal, presumably also because of the significant newsworthiness of the two actors involved. However, it was not only the traditional mainstream media that considered the operation worth a mention. Given the affordances and potentials of present-day new media and collective digital platforms, many users around the world also took to social media to express their opinion concerning the SOI deal. It is thus plausible to think that some of the reactive outrage that eventually led to the aforementioned repairing actions from Apple and U2 was being formulated and spread through social networking platforms, not least because of their current establishment in contemporary saturated media environments. As a matter of fact, it was not only ordinary citizens who felt the urge to communicate their feelings about the generous promotional deal, for even prominent figures as well as fellow musicians themselves had their say about SOI on Twitter following the album release (Stubbs, 2014a; Strecker, 2014; NME Blog, 2014; Joyce, 2014).

Unsurprisingly, a portion of the social media reactions to the publicity stunt was then taken up and reported by the more traditional media, in a dynamic mechanism that could allude to a reinforcement of a so-called "hybrid media system" framing journalistic practices and media landscapes more in general (Chadwick, 2011; 2013; Beckett, 2008). It is with such a conceptual prerogative in mind, encompassing both traditional mainstream journalistic practices as well as social media bottom-up opinion propagation, that this research aims at exploring the relationship between the two media dimensions and their generated narratives shaping the discourse surrounding the commercial deal between U2 and Apple. More specifically, the research undertaken here deals with the investigation of both how the two dimensions constructed their messages and in what ways they influenced each other in their interactive narrative construction over the course of a defined period of time. Thus, employing the SOI promotional deal as reference case study object and additionally drawing upon theoretical fields of news framing and agenda-setting, the main goal of the research is to determine how this specific case can contribute to the conviction of an establishment of hybrid media systems involving networked, interacting, and multilateral modes of news production within newer incarnations of journalism. At the same time, given the specificity of the case study and its temporal relevance resulting in a current lack of body of research, a partial interest also lies in trying to elaborate a number of claims regarding the SOI operation as just one of the latest tactics of the mainstream music industry, bearing in mind how it is still trying to cope with present disruptive structural developments such as digitization, free downloading as well as changes in production and consumption.

The present work is subdivided into four main parts, all of which conceptually relate to each other and build upon the claims made in the preceding ones. After a lengthy, background-focused theoretical section, illustrating a number of notions about the current music industry and an updated literature review about selected theories on news production that will lead to the outline of the relevant conceptual framework and the relating research questions, a more methodological part will follow. Such a methodology section will entail the description of the chosen research strategy, including the research design, the justification of the rationale behind the method and the developed tools, the reporting of the pilot studies, as well as procedural decisions about sampling and data collection. A following third, leading section will then present the empirical results obtained from the data analysis, which will be theoretically contextualised and discussed alongside their sequential introduction with the help of tables and figures. Finally, the main findings will be summarised and put into perspective with regard to the wider research field as well as emerging empirical implications, while at the same time referring to the relevant literature introduced in the previous theoretical section. An outlook for further research within similar theoretical and empirical frameworks will bring the present work to its end.

THEORETICAL BACKGROUND AND RESEARCH QUESTIONS

Given the nature of the case study and the topicality of the components involved, there are undoubtedly multiple possible theoretical perspectives that could be employed when approaching the SOI promotional deal. Of the many theoretical lenses that could be adopted in order to gain some analytical value from the SOI promotional deal, as one could potentially opt for economical, artistic or social perspectives, the present research focuses mainly on two of them. On the one hand, there is obviously a music-related interest that encompasses both a reinvigorated attention to the more business side of the mainstream music market as well as a distinctive focus on the public's perception of the music industry's tactics. On the other hand, as has been already hinted, there is an explicit emphasis on contemporary journalistic practices, both in the forms of a more mainstream general-interest tradition and as specialised practice in the realm of music journalism.

The present theoretical section deals precisely with such a dichotomous focus, initially dedicating some space to current debates on the health and future of the music industry as well as to a previous analogous case of unconventional album release. What follows, on a more abstract level, is an in-depth confrontation with the theoretical notions of news framing, both generally with regard to mainstream journalistic practices and music-related media representations, as well as of (inter-media) agenda setting. The two concepts are used

principally in order to understand assumptions concerning news content selection and production as well as the relationship between the media and their expected journalistic outcome. Their analytical function will then be placed within a media environment labelled "hybrid media system" (Chadwick, 2013), which will be presented in a following dedicated section as an appropriate conceptual framework so as to highlight recent changes in the process of digitized content creation flows, stressing particularly an enhanced users' agency in collaboration with established professionals in the journalistic realm. Finally, this central section concludes with the exposure of the research questions formulated on the basis of the chosen theoretical framework, which, for the purposes of this project, should thus function as empirical object of analysis enabling a precisely bounded approach, eventually aspiring at generalising the kinds of outcomes produced with reference to the preselected theoretical framework (Yin, 2014; Stake, 1995; Ragin & Becker, 1992).

Restructuration of the Music Industry

The music industry at large has arguably been experiencing some of its most tumultuous times during the past two decades, having had to deal with a disruptive momentum largely brought about by the advent of digital technologies and the spread of the Internet (Duckworth, 2005; Kusek & Leonhard, 2005; Morris, 2010). Besides more obvious, but certainly not more harmless, changes in terms of music sales and structures of revenues, some claim that because of recent developments in the realms of music production and consumption, it could be even argued that music and its monetising industry are undergoing fundamental, at times even ontological, transformations (Been, 2008; Magaudda, 2011; Belk, 2014; Guerzoni & Nuccio, 2014). Drastic structural paradigm changes led by relatively new phenomena such as new digital reproduction formats, free downloading, the establishment of digital-only markets, DIY productions, and music sharing, accompanied by parallel negative developments such as piracy practices or the gradual disappearance of traditional record labels, have all forced the stakeholders in the music industry to think of new strategies in order to keep up with such a systemic restructuring (Frasogna & Hetherington, 2004; Söderberg, 2007; Hesmondhalgh, 2009; Sterne, 2012). While over time some new earning reference points seem to have emerged, such as music streaming technologies or even a bigger emphasis on live shows and performances of various kinds, for many actors operating within the mainstream industry there seems to be little certainty about what ought to be done in order to tackle shrinking revenues and the decay of traditional income streams. It is thus no wonder that, every once and a while, artists and their managements try to innovate by pushing the boundaries of commercial business choices far beyond classic strategic models (Burrell, 2007; Cowen, 2008; Goodman, 2010; Rogers, 2013).

Bearing in mind U2 and Apple's partnership surrounding the distribution of SOI as only one of the most recent examples of unconventional marketing operations, a preceding, similar initiative was undertaken in 2007 by British rock band Radiohead in the occasion of the release of their seventh album "In Rainbows". What Radiohead did at the time was to offer "In Rainbows" as a digital download for which consumers were allow to choose their own price of purchase, beginning at nothing (Morrow, 2009; Bourreau, Doğan & Hong, 2014). After approximately a two-month period, similarly to the SOI-deal, the 'digital release was followed by the release [...] of a "disc box" with a second CD, two vinyl records, artwork and lyric booklets' (Morrow, 2009: 161). Probably quite surprisingly, a spokesperson for Radiohead later declared with reference to consumers' reaction, how 'most people are deciding on a normal retail price with very few trying to buy it for a penny' (BBC Open News Archive, 2007), as well as that most fans actually pre-ordered the complete disc box (Morrow, 2009).

Nonetheless, according to one of the many sources reporting on the marketing operation at that time, one third of all consumers who downloaded the album paid nothing, while the average price paid was about £4 (Sherwin, 2007), which represented a significantly cheaper price to pay than for comparable full-length albums at the same period. While some scholars explored the issue of whether the "In Rainbows" case inaugurated a model for other musicians to bypass record labels (Morrow, 2009), a rather recent study by Bourreau, Doğan and Hong (2014) examined the impact of Radiohead's "pick-your-own-price" (PYOP) album distribution strategy on the band's overall album sales, finding how the unconventional marketing strategy 'had no effect on the subsequent CD sales', although 'it yielded higher digital album sales compared to a traditional release' (2014: 1). However, the authors also demonstrated how Radiohead's relatively successful formula could not be replicated by other artists, revealing for instance how US rock band Nine Inch Nail's free provision of "The Slip" 'resulted in lower revenues from the album's digital sales' (Bourreau, Doğan & Hong, 2014: 2).

Radiohead's promotional strategy, although not fully commercially comparable, could thus be considered as a related precedent of U2 and Apple's SOI deal and certainly led the way for eccentric and counterintuitive marketing moves, denoting how something was, and still is, indeed changing within the production and distribution tactics of mainstream culture. Even though, strictly speaking, U2's deal with Apple could be treated as a premiere in the industry, especially because of the scale and scope involved, the above examples show, on the one hand, how the music sector has been trying to keep up with socio-technological changes through managerial creativity for many years, and on the other hand, how in the end it is a

matter of the public's reactions whether the operation and its generous character are to be considered successful or not, which is precisely one of the reasons why the present research focuses mainly on the receptive side of the SOI giver-taker dynamic. Moreover, acknowledging in the SOI case study the strategies of big business units such as Apple and U2, while at the same time scrutinising the dynamic dependencies between the industry's manoeuvres and their media amplification (Gorman, 2001; Nunes, 2004; Fürsich, 2012), could further shed light on the importance of the audience's role within both the music industry and mainstream journalism.

Selected Theories about Journalistic News Production

One of the biggest and most discussed topics of the last decade within the field of media and communication studies has arguably been the expansion and establishment of new media formats led by the spread of the Internet (Bakardjieva, 2005; Benkler, 2006). While the implied fundamental reshaping of communication flows driven by the collectively empowering affordances of online media has obviously had an impact on a number of societal and professional domains, it goes without saying, since the change itself has been generated through new digitized media opportunities, that media systems around the world have been transformed in an almost unprecedented way (Webster, 2006; Mansell, 2012). One of the professions most closely linked with the media system that has allegedly been impacted the most by such a paradigm change is possibly journalism (Rantanen, 2009; Curran & Seaton, 2010; Donsbach, 2010; Beckett & Ball, 2012). Professional news producers and all other stakeholders in journalism more in general have had to adapt both themselves and their practices to the new disruptive affordances and collaborative potentials of new and social media.

While such a phenomenological context is rather linked to the present specific temporal status quo and as such more closely considered in the next section, there are some notions about the realm of journalistic news production that seem to have resisted the tests of technological innovations and passing of time. In this regard, for a long time journalistic practices have been understood and approached with the help of, among others, the notions of framing (Luhmann, 1970; Goffman, 1974; Entman, 1993; Dahinden, 2006) and of agenda setting (McCombs & Shaw, 1972; Dearing & Rogers, 1996; Schulz, 2011). Both concepts, primarily aiming at examining and justifying different editorial decisions, biases in reporting, as well as influences concerning newsworthiness among different media, appear to be properly suited in order to describe the shape and direction of the two-dimensional public media discourse about the SOI deal. For such analytical constructs can in many ways still be

helpful to assess and detect structures of narratives and, particularly, how single media narratives interact with and influence each other not only within the same media environment, but also across formats and platforms.

The idea of framing, broadly speaking, encompasses '[t]he formats, categories, and criteria acting as selective filters, formal contexts, and modes of informal organisation in the reporting of current events' (Chandler & Munday, 2011: 294). Thus, it essentially describes the qualitative nature of a published content, as its function is to 'select some aspects of a perceived reality and make them more salient in a communicating text, in such a way as to promote a particular problem definition, causal interpretation, moral evaluation, and/or treatment recommendation' (Entman, 1993: 52). In this sense, given its functionalistic transmissive approach and the highlighting of 'effects of alternative news frames on the public's attributions of responsibility for issues and events' (Iyengar & Simon, 1993: 369), the concept is closely linked with the effects tradition of the media and communications field (Scheufele, 1999; Bonfadelli & Friemel, 2011), although it has also gone through major reinterpretations and developments over the years (D'Angelo, 2002; Aday, 2006), thus allowing for a relatively eclectic theoretical employment. However, for the purposes of this work, framing is considered as specific thematic editorial orientation associated with a given media outlet (or media category as a whole, in this case), insofar as the '[c]ommunicators make conscious or unconscious framing judgements in deciding what to say, guided by frames (often called schemata) that organize their belief systems' in the sense that they 'highlight some bits of information about an item that is the subject of a communication, thereby elevating them in salience' (Entman, 1993: 52–3). Hence, the notion of framing could turn out to be useful in order to thematically scrutinise the empirical outcome generated by the present research, as it can refer to both mainstream general-interest news production and to music-related coverage alike, as contributions from Binder (1993), Jones (2002), Berkers and Eeckelaer (2014), Guzman and Jones (2014), as well as James (2015) seem to testify. The same is essentially true for the second major construct being scrutinised here: agenda setting.

Agenda setting, a strand within communication science historically linked with the seminal, political campaigning-focused study by McCombs and Shaw (1972), generally describes 'the role that the news media play in influencing the perceived importance of issues held by the public' or, taken from another perspective, implies that 'the amount of press coverage that issues receive gives individuals salience cues with which they learn the relative importance of these issues' (Wanta & Ghanem, 2007: 37). Postulating the fundamental idea that '[r]eaders learn not only about a given issue, but also how much importance to attach to that issue from the amount of information in a news story and its position' (McCombs & Shaw, 1972: 176), a

classic understanding of agenda setting foresees a relationship of thematic dependency between the public and the media, with the latter detaining the power to shape public awareness about reality and more critical views affirming that its 'primary concern is that those in power […] call attention to issues that suit their agendas and distract attention from those that undermine them' (Chandler & Munday, 2011: 10). Moreover, even though there have been attempts to merge the two concepts (Aday, 2006), agenda setting differs from framing insofar as it primarily deals with *what* topics are thematised in a public media narrative, rather than *how* those very topics are approached on a more qualitative basis.

Even more relevant for the present research, given the type of data analysed, is further a specific sub-connotation of agenda setting, labelled inter-media agenda setting. The reason why is that this latter concept allows for manifestations of cross-media influence on the nature of different outlets' content agendas (Dearing & Rogers, 1996; Lopez-Escobar et al., 1998; Rössler, 2008; Bonfadelli, Friemel & Wirth, 2010). In fact, this last notion is of vital analytical importance for the assessment of a potential relationship between the mainstream and social media when reporting and commenting on the SOI deal. For the significant social media takeover on the part of users reacting to the SOI distribution, alongside its alleged subsequent public acknowledgement by mainstream outlets, if confirmed, would eventually not only demonstrate the actual manifestation of such a process within journalism, but also feed the conviction of the existence of a media environment where enhanced users' agency effectively acts in dialectical collaboration with professionals (cf. next section).

The appearance of inter-media agenda setting phenomena has already been demonstrated empirically in the past, with for example Reese and Danielian (1989) assessing mutual influence between newspapers and television channels, Protess and McCombs (1991) finding how elite newspapers had inter-media agenda setting effects on the local ones, or even Lee (2004) appraising the effect taking place among traditional and online newspapers. More recently, Golan (2006) found 'significant correlations between the international news agenda of the morning *New York Times* and the international news agendas of three evening television programs' (p. 323), thus confirming even further how the process also takes place across formats and not only within similar media ecologies. In this regard, considering latest developments in the media systems, it could even be argued that the notion could conceptually be expanded into a relating idea of "inter-format" agenda setting, precisely in order to additionally cover empirically all the appearances of cross-format content influence.

Conceptual Framework: The Hybrid Media System

While theoretical constructs like news framing and (inter-media) agenda setting primarily focus on individual media outlets and their developed outcome, present-day media organisations obviously do not operate in a vacuum and when analysed need to be placed within an adequately accurate lens that, both theoretically and practically, is capable of representing their thriving environment. It is precisely at this point of the research that the conceptual framework takes shape, allowing for an inclusion of the aforementioned journalistic practices as well as of their theoretical formulations within an appropriate understanding of the ecology at the heart of which they manifest themselves. Both the concepts of "networked journalism" (Beckett, 2008; Beckett & Mansell, 2008; Van der Haak et al., 2012) and of "hybrid media system" (Chadwick, 2013), in other words, the agency and the structure respectively of a same organic media system, constitute the selected theoretical framework which defines the boundaries of both the field of observation as well as the analysed phenomena for the present research.

The former construct, which acquired prominent academic and practical significance over the course of the past decade (Beckett, 2008; Van der Haak et al., 2012; Kolodzy, 2013; Peters & Broersma, 2013; Viner, 2013), aims at depicting the result of what emerged from 'a massive threat to the current business model for journalism' where 'the audience is changing in its nature and its behavior' and 'production costs are falling but competition is increasing and so profits are threatened' (Beckett, 2008: 40), which essentially translates into a merging of 'citizen journalism and mainstream "professional" journalism' that 'allows the journalist to engage more fully with both the audience and the subject' (2008: 86). The economical, social, as well as professional crisis that traditional journalism has been facing in recent times (Merritt, 1999; Donsbach, 2010; Curran & Seaton, 2010), in addition to the fast-paced rise of participative user-generated possibilities enabled by the web 2.0 (Castells, 2013), slowly converted the profession into a 'more open, shared process' (Beckett, 2008: 86) of content creation that exploits the affordances of new media and the Internet, while at the same time replacing 'hierarchical and linear modes of production and consumption with multi-dimensional interaction' (2008: 86) between citizens and sector's professionals. As suggested earlier, networked journalism could hence be seen as the agency-dimension driving the functioning and feeding of current journalistic systems, in turn macroscopically represented by Andrew Chadwick's relatively recent formulation of the hybrid media system (2013).

What Chadwick (2013) argues, harvesting and applying his construct within the field of political communication, is that for too long analysis of media systems, and especially news

production environments, have been shaped by an unsustainable rigid dichotomy separating traditional mass media from newer online-based formats. Throughout his book, the author insists instead on the recognition that newer online media are not somehow replacing established legacy ones, but rather complementing and encountering them in a multilateral and tangled scenario where newer and older media forms catalyse and form a "systemic hybridity", which in turn characterises contemporary saturated media environments:

> Hybrid thinking rejects simple dichotomies, nudging us away from "either/or" patterns of thought and toward "not only, but also" patterns of thought. It draws attention to flux, in-betweenness, the interstitial, and the liminal (Chadwick, 2013: 4).

While the conceptual meaning of the two constructs of networked journalism and of hybrid media systems could be at times somehow overlapping, for the purposes of this project they are being considered as two reciprocal elements of a same media logic within which phenomena of framing and agenda-setting are analysed. Essentially, with reference to conventional analytical levels within the social sciences (Bonfadelli, Jarren & Siegert, 2010), the relevant theoretical framework is thus comprised of the macro-level lens of the hybrid media system, the meso-level agency flow of content creation within media outlets represented by networked journalism, as well as the particular focus on the various types of narratives shaping the public discourse about the SOI deal, in turn synthesised by the previously contextualised concepts of framing and agenda setting:

> Actors in this system are articulated by complex and ever-evolving relationships based upon adaptation and interdependence and simultaneous concentrations and diffusions of power. Actors create, tap, or steer information flows in ways that suit their goals and in ways that modify, enable, or disable other's agency, across and between a range of older and newer media settings (Chadwick, 2013: 4).

Central Research Question and Sub-questions

Grounding on both the specificity of the case study, offering media system-specific characteristics alongside two-dimensional media reactions, as well as the previously outlined theoretical background on news production and citizens' engagement on social media platforms, the following central research question was formulated:

> **Central Research Question (CRQ):** *How did the narratives of both mainstream and social media shape the public discourse surrounding U2 and Apple's SOI promotional deal?*

The CRQ aims at depicting and reproducing overviewing central patterns of content development and framing on the part of the two analysed media dimensions over the course of the SOI promotional operation. While the CRQ explicitly keeps the analytical focus abundantly broad, primarily in order to allow some degree of interpretative flexibility and so as to derive from it more specific conclusions, two further sub-questions adopting a more precise research angle, were constructed:

Sub-question 1 (SQ1): *Are there relevant differences or similarities to be found in the two media dimensions' narratives over the course of the SOI operation's duration?*

Sub-question 2 (SQ2): *Are there any phenomena of extraction-integration of specific content to be observed across the two media dimensions over the course of the SOI operation's duration?*

As directly deducible, SQ1's research intention is to compare the mainstream and the social media narratives as chronological entities focussing on potential relevant differences and/or similarities between the two categories with regard to their content agendas as they happened and developed over time. Thus, it is closely linked to the aspect of the scrutinised time frame, in the sense that it is trying to assess what kind of impact the temporal vicinity or distance to the actual SOI announcement on 9th September had on the various topics emerging over time. Furthermore, SQ1 also begins to address the aforementioned idea of (inter-media) agenda setting, as it tries to highlight the extent to which the two media dimensions focussed on shared topics in their narratives and whether there were instances where either one reported about a given topic following its establishment in the counter-posed dimension's agenda, eventually suggesting the sorts of organic relational mechanisms implied in the acknowledgement of a hybrid media system. SQ2, in turn, narrows the analytical focus even more by looking at exactly what topics or issues were mutually exchanged, if any, across media formats through content extraction and integration resulting in inter-media agenda settings, e.g. through the embedding of tweets into newspaper articles or specific links on social media redirecting to press titles articles. With the help of ad-hoc constructed thematic variables and their appraisal, a process described in detail in the following methodology section, it should be thus possible to filter out a series of concrete central topics that were mutually borrowed through cross-referencing during the SOI operation, which in turn would deliver a certain degree of tangibility to this alleged specific case of networked journalism within a hybridised media environment.

RESEARCH DESIGN AND METHODOLOGY

The present project positions itself within a rather positivist-quantitative methodological framework, approaching both the research interest and the instrumental access to knowledge primarily through the numerical connotations and implications associated with such an epistemological background (Chandler & Munday, 2011; Wirth & Fretwurst, 2010). Both the chosen method and the data analysis, undertaken with the help of both descriptive and inferential statistics, were selected because of their technical affordances on the basis of the nature of the pre-formulated research questions. This section, which is further subdivided into two leading chapters, outlines the research design and its driving strategy in detail, further justifying the appropriateness of quantitative content analysis for this typology of project and describing the development of the two coding frames used in order to measure and quantify the collected data. The next chapter will then present and discuss the main results obtained with the help of statistical analysis techniques such as comparisons of frequencies and means, z-tests of proportions, as well as the construction of subordinated time frames throughout the period of analysis.

Research Strategy: Appraisal of the Press and Social Media Dimensions through *Quantitative Content Analysis*

Since the field of observation of the present research is constituted by the traditional mainstream media coverage, on the one hand, as well as by social media content, on the other, there are two concrete macro media dimensions of interest for this project, namely the English-speaking news reporting and social media posts. In order to deliver tangibility to both conceptual populations, the two dimensions have been operationalised as press titles with some degree of global circulation and readership, for the mainstream media category, and as tweets sent globally in the English language, for the social media dimension. The population of mainstream media coverage has been further subdivided in two separate but aggregative clusters identified as "general-interest press" and "specialised music press", primarily for refinement purposes and so as to allow more analytical strength in the statements made about the category as a whole. The choice of press titles, and not broadcasting outlets or other formats, as tangible representatives for the mainstream media category is largely based on the lack of truly globally reaching broadcasting channels, the arguably still essential role played by the press in various English-speaking countries, as well as selected evidence drawn from research about economical-political coverage emphasising the press' leading role in shaping not only public opinion, but also other formats' agendas (Cohen, 1963; Patterson & McClure, 1976; Dursun-Ozkanca, 2011; Larcinese, Puglisi &

Snyder, 2011). Moreover, given that the choice of the methodological instrument used for analysing the data has fallen on quantitative content analysis, press titles articles as coding units seem to represent a useful and convenient choice in order to exploit content analysis, which is as a widely used method for appraising and filtering content patterns in large quantities of texts across various sources (Wilke & Reinemann, 2001; Haddon & Stald, 2009; Cammaerts, 2013), according to both its analytical and inferential potential.

With regard to the social media dimension, the decision to consider Twitter as exhaustively representative for the category as a whole, undoubtedly an ambitious aspiration and certainly linked with certain reservations, was mainly grounded on its constantly growing worldwide usage figures (Twitter, 2015a; Statista, 2015) as well as the general public availability of its content.[3] Moreover, the data collection from other social networking platforms such as Facebook, instant messaging apps, or even personal blogs would have implied a confrontation with significant controversial privacy issues with regard to the analysis of their content, and therefore, for the purposes of this research, were put aside. In this regard, given the rather innocuous nature of both the data collection and the analytical techniques employed, the overall research project obtained full ethical approval from its supervisor and was thus authorised to a full-scale realisation.

With the help of applied quantitative content analysis and the development of two distinct codebooks entailing the operationalisation of the measurements of interest to be found in the various types of text, outlined in more detail in the next section, the aim is to extrapolate useful variables and constructs in order to assess the assumed interaction between the mainstream press and the social media narratives over the period of a given time frame. Therefore, the choice made in this instance concerning the method of analysis is fundamentally grounded on quantitative content analysis' ability to systematically quantify certain characteristics in large amounts of texts, having further the possibility to compare and generalise them across both longitudinal time sequences and different media formats alike (Bauer, 2000; Krippendorff, 2004). Moreover, considering the two-dimensional comparative nature of the pre-formulated research questions, referring to specific occurrences of trends in content within different media sources, quantitative content analysis and its implied methodological processual functioning allow the researcher to predetermine content variables of interest and to appraise their concrete appearance over time within the coded units (Leiss, Kline & Jhally, 1990). Thanks to its replicability, the chosen method also

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[3] Unless a profile explicitly locks its content (only a negligible minority). Public availability of content obviously linked to the strict precondition of keeping names and personas confidential.

enables the delivery of sufficiently satisfactory degrees of reliability and validity to the methodological process as a whole, for it involves the development of standardised coding frames as reference, the employment of multiple coders as well as concrete measurement values of reliability through ICR-scores (Weber, 1990; Lombard, Snyder-Duch & Bracken, 2002). Eventually, if embraced with an adequate operationalisation, quantitative content analysis will thus allow the researcher to inferentially assess whether there are any relationships such as cross-referencing and mutual extrapolation of content between the mainstream and the social media dimensions. At the same time, it will be possible to outline thematic patterns and framing settings along the temporal development of the public media narrative about the SOI deal, hence in turn contributing to an attempt to answer the pre-formulated research questions. For these reasons, the use of content analysis as a data analysis method might indeed be very appropriate to investigate the types of research interests that this project is willing to address.

Nonetheless, the researcher is aware of the inevitable epistemological issues implied in every methodological application of quantitative content analysis, such as the impossibility of assessing phenomena of causation among variables or the identification of specific media effects of the content under consideration (Thompson, 1990; Hall, 1982). Because of these acknowledgements, claims about causality, audience reception or specific elaboration of the coding units analysed were explicitly avoided, not least also in order not to fall into the danger of trying to evaluate relationships of causation in the social sciences in the broadest sense (Hansen, 1998). Furthermore, every time content analysis is used, contrary to its name, there is a big risk of approaching the data collected in a rather descriptive manner, instead of employing properly refined analytical techniques, thus adding no real substantial value to the analysis as such. Hence, all such limitations were borne in mind when formulating both the research questions as well as the concrete operationalisation.

Methods and Procedures: Sampling and Research Tools

The collection of the press titles articles was performed with the assistance of the Nexis online digitised newspaper database for the general-interest cluster and through internal website databases of selected music magazines for the specialised press (since they were not listed on Nexis' database). The chosen time frame of both data collection and analysis corresponds to the period equivalent to the duration of the SOI promotional deal, namely the time interval from its release on 9th September 2014 until its termination on the 13th October,

which, as mentioned earlier in the text, represented the physical extended release of the album and commercially ended the operation as a whole.[4]

The choice of covering approximately a month's time allows not only to break down the temporal interval into smaller units (e.g. weeks, sequences of days or even single days), but also to make *de facto* exhaustive statements about the media reactions during the SOI operation. That is, especially with regard to the mainstream media category, given a reasonably representative selection of globally oriented press titles, the claims made about the mainstream media based on the collected data could be treated as exhaustive for that period of time (i.e. the sample of articles is also the population of interest, in this instance), precisely because all the published articles on that topic during such a relatively contained amount of time can reasonably be collected through Nexis.

The actual final exhaustive sample of press titles was composed of N = 145 single articles, further subdivided into n_G = 82 coding units from ten general-interest newspapers and n_M = 63 articles from five specialised music magazines. All the articles collected appeared as search results after employing the keywords "U2" and "Apple" (with the condition of the two being found together in the same article so as to exclude non-SOI related texts) on Nexis and single outlets' internal archives for the general-interest press and the music magazines, respectively. The specific English-speaking press titles included in the general-interest category, chosen according to their average global circulation, the breadth of their general-interest editorial orientation and the presence of an international readership (IFABC, 2015), are, in alphabetical order, the *Daily Mail* (incl. *The Mail on Sunday*), the *Daily Mirror* (incl. the *Sunday Mirror*), the *Daily Telegraph*, *The Guardian*, *The New York Times* (incl. *International New York Times*), *The Sun* and *USA Today*. Bearing in mind that it is not so much the single press titles that are of analytical interest, but rather the category they ought to represent combined, the above ten newspapers were complemented by the following five titles among the biggest music magazines worldwide: *Alternative Press*, *Billboard*, *NME*, *Rolling Stone* and *Spin*. All coding units originating from the mainstream press dimension (N = 145) were analysed using the attached codebook #A as coding frame (cf. Appendix A).

The research tool, besides its more intuitive formal variables, was developed and formulated inductively from a prior scrutiny of a subsample of articles and tweets, which enabled the individuation of key issues related to the SOI deal (such as privacy, imposition and taste), a

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[4] Even though in fact the data was collected until 17th October so as to include a portion of the reactions to U2's Q&A apology that happened on 15th October.

number of characteristics specific to the SOI deal's development (free giveaway and deletion option), as well as drawing from central ideas surrounding the hybrid media system, i.e. extraction of content and mutual referencing across formats. Both the data typology and the codebook were piloted independently by two different coders with a subsample of N_{PPT} = 30 articles, a testing that initially highlighted different flaws in relation to mutual exclusivity of variables and the achievement of a minimum ICR-score of 75% for all variables. Following the insights deriving from the pilot study, the codebook was modified with a stronger refinement of selected coding instructions, especially those relating to abstract and potentially subjectively biased variables (such as tone of content and thematic frame), as well as with the merging of multiple overlapping variables, so as to ensure enough validity within the instrument of measurement. The modifications undertaken showed substantial improvements and allowed the study to obtain satisfactory ICR-scores (> 75% of agreed/total coding decisions, cf. Appendix B) for all 25 final variables (with the obvious exclusion of the coder's identifier variable).

The sampling of tweets occurred over the same period of time as for the mainstream press and was undertaken through Twitter's Advanced Search option with an untailored access in order not to bias the search results according to the researcher's profile (Schreiber, 2014). The searched tweets had to contain both "U2" and "Apple" either as a proper single word in a sentence or as hashtag and had to be written in the English language, while no specific geographic location was set as prerogative (Twitter, 2015b). A overall total amount of 11,872 tweets was collected over the course of little more than one month, which was then further broken down into single days as aggregated coding units, which in turn meant that every variable was eventually expressed as its proportion of occurrence for each day among the total amount of analysed tweets for that same day.

Unsurprisingly, a significant fluctuation of counts of tweets was found, mainly depending on each single day's vicinity to key events of the SOI giveaway. The actual final sample of N_T = 1,203 tweets was obtained through randomly sampling a representative 10% of each day's total body of tweets, considered to be the whole population for that day, bearing in mind the technical reservations associated with issues of exhaustiveness in relation to Twitter's search results (Anstead & O'Loughlin, 2011). The data for the social media dimension was coded employing codebook #B (cf. Appendix C) and, unlike the press dimension's case, reached satisfactory ICR-scores after the first and only pilot study conducted by two different people with a subsample of N_{PSM} = 220 tweets spanning a three-week time period (cf. Appendix D). For analytical purposes, codebook #B obviously entails a number of overlapping content variables with codebook #A, precisely in order to draw comparisons between the two media

categories as well as to potentially highlight common trends with regard to specific topics and issues over the period of time. Additionally, some variables were appropriately modified so as to adjust the coding procedure to the type of media format analysed, with single arrangements made especially for each tweet's identifiers and the types of external media linked with it.

RESULTS AND INTERPRETATION

The quantitative content analysis of the samples of press titles articles and tweets enabled the development of the necessary preconditions in order to undertake a thorough exploration of both media dimensions' narratives as well as of their interactions over the course of the analysed period. This last central section of the project deals precisely with the detailed presentation and discussion of the results obtained from the quantitative analyses applied to the coded material, which will be first outlined separately for the press titles and the social media and later exposed for the two dimensions together. The selection of results presented here refer mostly to the previously developed CRQ as well as to SQ1 and SQ2, while at the same time a specific focus on linking the various numerical outputs to the theoretical framework exposed earlier is placed throughout the whole chapter. While in this instance the whole spectrum of different results and interpretations will be exposed, the main findings will be further summarised in the following conclusion.

Traditional Mainstream Press Titles

The distribution of press titles articles along the period of analysis was quite diversified and generally more concentrated towards the beginning of the time interval. While it was not possible to retrieve articles for every single day of the time frame (something that was indeed feasible for the social media dimension instead), as mentioned earlier the amount of data collected falling under the mainstream media dimension is considered to be exhaustive enough in order to allow representative inferences. Beginning with more formal features of the category as a whole (N = 145), it can be outlined how most articles reporting about the SOI deal (60, 41%) were of middle length (having between 200 and 400 words each), while 51 (35%) were long ones (> 400 words) and just 34 (23%) were of short length. However, comparing the two press sub-dimensions (cf. Figures 1 and 2) allows to observe how the general-interest press presented a majority of long articles (41%, compared to only 27% for the specialised music press) and the same amount of short and middle length articles (29%), whereas the specialised music press clearly privileged middle length articles (57%) and did hardly focus on short ones (16%).
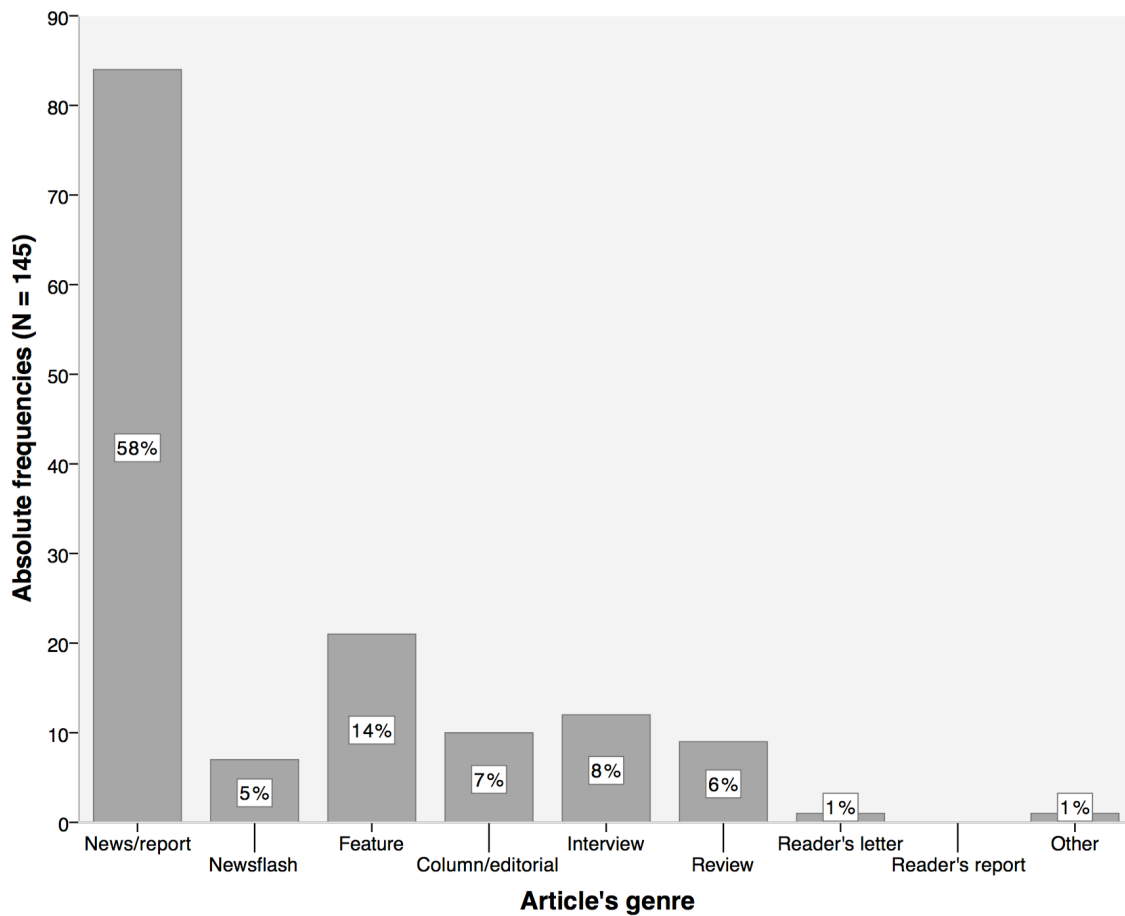
Figure 1: Articles' length in classes (general-interest press, n = 82)
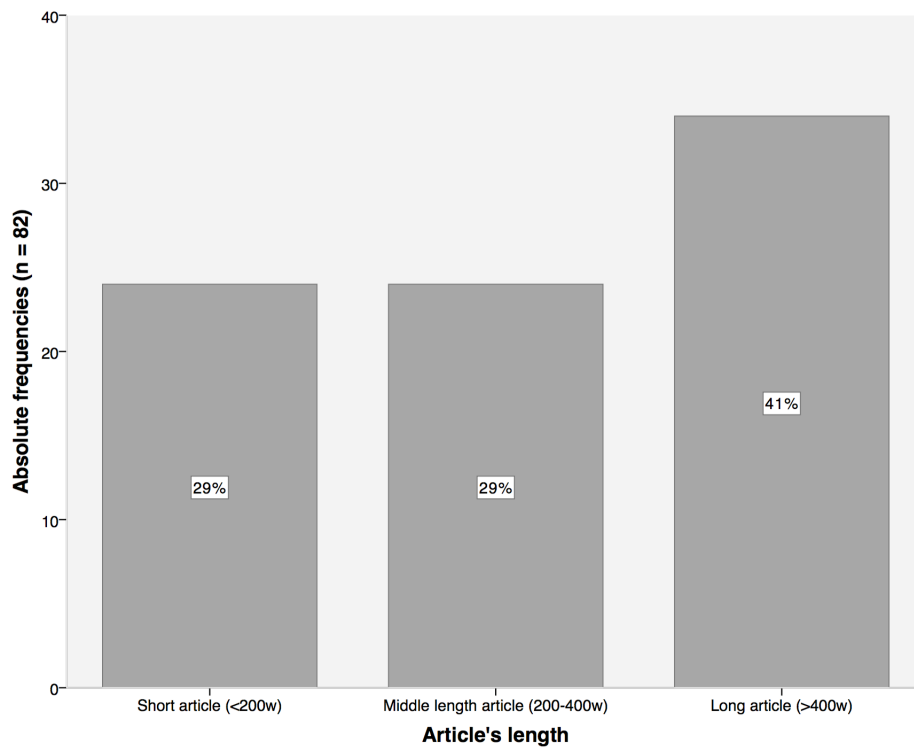
Figure 2: Articles' length in classes (music press, n = 63)
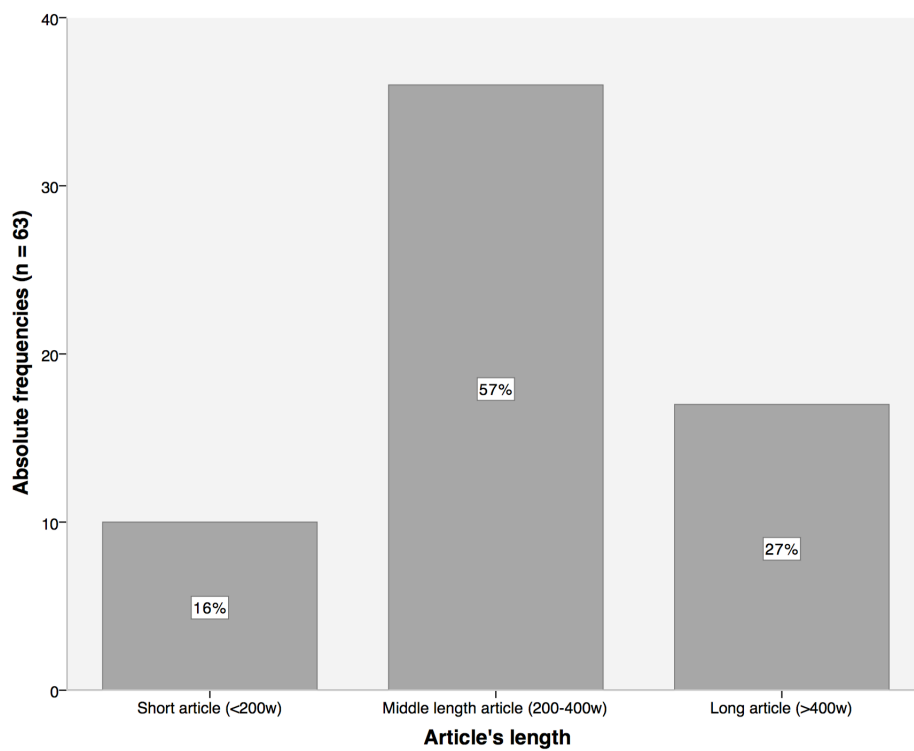
Figure 3: Articles' genres (absolute and relative frequencies, N = 145)

In terms of format, Figure 3 displays the absolute and relative frequencies of each of the coded articles' genres for the two press clusters combined. The data shows how the press still strongly relied on the classic news/report format, with 58% (n = 84) of all articles being of such a genre, followed by 21 (14%) features (mainly deriving from the general-interest cluster), interviews, which accounted for 8% of all articles, columns (7%), and, unsurprisingly given the nature of the case study, musical reviews (6%).

Table 1: Articles' tone by publication week (N = 145)

			Article's tone		
			Balanced reporting	Positive reporting	Negative reporting
Article's publication week	1st week	Count	35	9	12
		% within Article's publication week	62.5%	16.1%	21.4%
	2nd week	Count	24	0	12
		% within Article's publication week	66.7%	0.0%	33.3%
	3rd week	Count	9	0	3
		% within Article's publication week	75.0%	0.0%	25.0%
	4th week	Count	9	2	2
		% within Article's publication week	69.2%	15.4%	15.4%
	5th week	Count	19	4	5
		% within Article's publication week	67.9%	14.3%	17.9%
Total		Count	96	15	34
		% within Article's publication week	66.2%	10.3%	23.4%

Table 1 delivers some interesting insights in relation to the articles' tone, presenting a time series broken down by weeks and the corresponding absolute and relative amounts of articles for each tone's category. While the vast majority of the articles (96, i.e. 66%) were found reporting quite constantly in a balanced way, it is worth noting how overall negatively toned articles prevailed over positively toned (23% against 10%). Bearing in mind differences in subsample sizes between each week, one could easily spot how with the passing of time neither have negatively toned articles significantly decreased nor have positive ones increased, hinting at how an apparent critical attitude towards the SOI deal on the part of the mainstream media kept persisting over time.

Table 2: Articles' defences of SOI by publication week (N = 145)

| | | | Defence of commercial operation | | |
			No	Yes	Total
Article's publication week	1st week	Count	50	6	56
		% within Article's publication week	89.3%	10.7%	100.0%
	2nd week	Count	29	7	36
		% within Article's publication week	80.6%	19.4%	100.0%
	3rd week	Count	12	0	12
		% within Article's publication week	100.0%	0.0%	100.0%
	4th week	Count	11	2	13
		% within Article's publication week	84.6%	15.4%	100.0%
	5th week	Count	17	11	28
		% within Article's publication week	60.7%	39.3%	100.0%
Total		Count	119	26	145
		% within Article's publication week	82.1%	17.9%	100.0%

Table 3: Articles' attacks on SOI by publication week (N = 145)

| | | | Attack on commercial operation | | |
			No	Yes	Total
Article's publication week	1st week	Count	43	13	56
		% within Article's publication week	76.8%	23.2%	100.0%
	2nd week	Count	22	14	36
		% within Article's publication week	61.1%	38.9%	100.0%
	3rd week	Count	11	1	12
		% within Article's publication week	91.7%	8.3%	100.0%
	4th week	Count	10	3	13
		% within Article's publication week	76.9%	23.1%	100.0%
	5th week	Count	18	10	28
		% within Article's publication week	64.3%	35.7%	100.0%
Total		Count	104	41	145
		% within Article's publication week	71.7%	28.3%	100.0%

Such an impression seems to be confirmed by the consideration of the variable measuring whether an article was explicitly attacking or defending the SOI operation, displayed in Tables 2 and 3, again with the help of a week-unit time frame, although in this case it is worth highlighting how in the final week roughly 40% of all articles did in fact entail a defence of the operation. In terms of the topics that were most frequently referred to by the mainstream media, a strong focus was placed on the fact that SOI was being distributed for free, with 107 (74%) articles out of the total sample mentioning it. Almost half of all press articles (49%) did also in some way contextualise the structural top-down imposition of the album onto the users, while the third most mentioned topic were musical taste issues, with 65 (45%) coding units containing such a reference in their texts (partly also due to the fact that album reviews were coded in this way). Quite surprisingly, especially if compared to the social media dimension (cf. next section), privacy issues were thematised only by less than one third of all articles (30%), followed by a 25% portion of articles referring to the album deletion, this latter one being strongly catalysed by Apple's announcement of the SOI removal tool on 15th September. With regard to the articles' thematic frames, it is once again worth contrasting the general-interest and the specialised music press.

Figure 4: Articles' thematic frames (absolute and relative frequencies, N = 145)
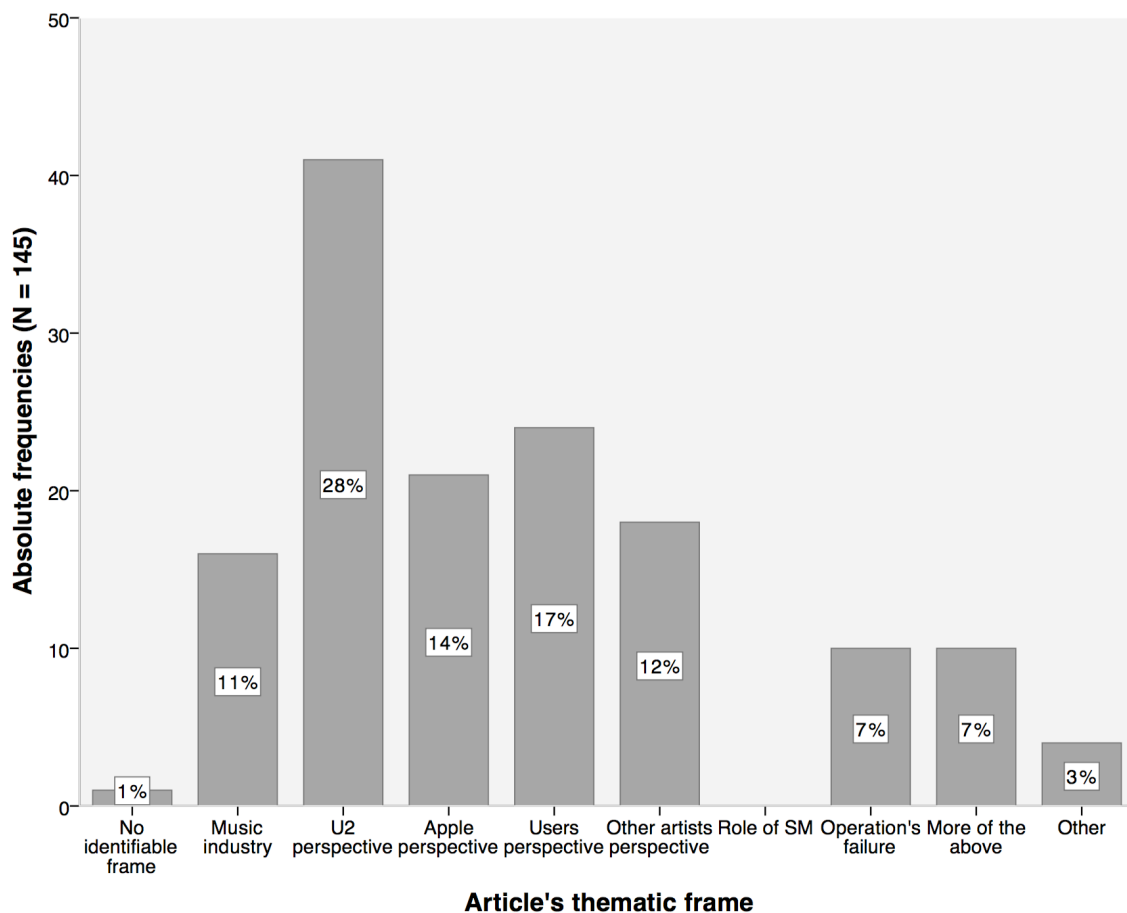
While Figure 4 displays absolute and relative frequencies of all thematic frames coded for the whole mainstream category, led by "U2's perspective" (28% of all articles) and followed by "users'" and "Apple's perspectives" (17% and 14%), Figures 5 and 6 show the same variable separately for the two press clusters. In this case it is interesting to note how, for example, the music press devoted a great portion of its articles to "other artists' perspectives" (21%), while only 6% of all general-interest articles did so. Furthermore, in a quite deducible way, the music press seemed to have placed more focus on the "music industry" than the general-interest category, with 16% of all of its articles framed in that way compared to only 7% for the latter cluster. On the other hand, the general-interest press, albeit having "U2's perspective" as its biggest frame (32%), used the "Apple's perspective" frame abundantly more (23%) than the specialised music press (3%). Also, because of music press' presumable bigger interest in the structural impact of the SOI operation, it delivered twice as much focus on the "operation's failure" than it was the case for the general-interest press (10% against 5% of all articles had it as main thematic frame).

Figure 5: Articles' thematic frames (general-interest press, n = 82)
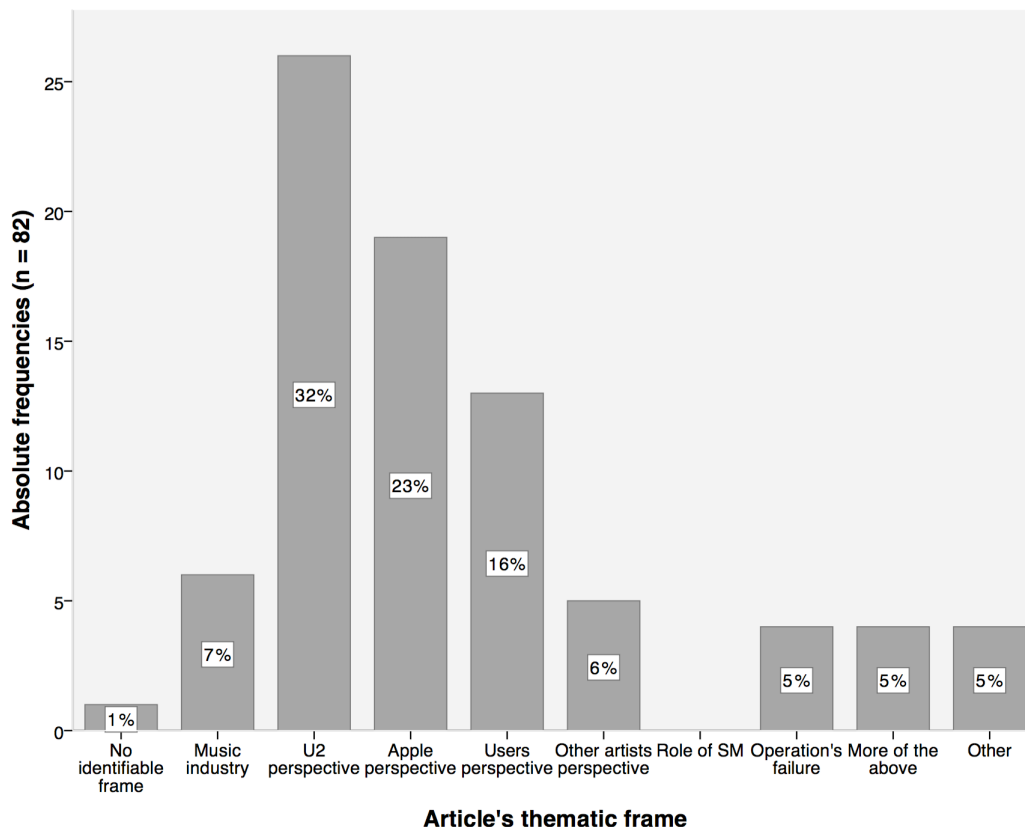
Figure 6: Articles' thematic frames (music press, n = 63)
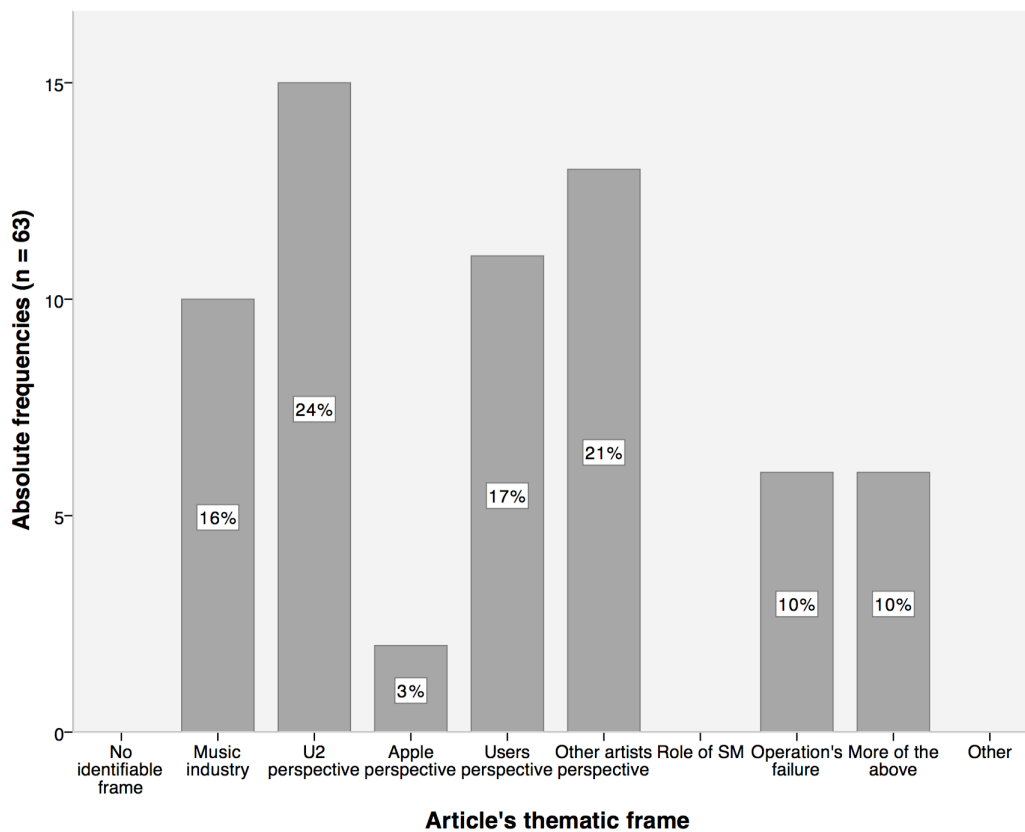
Therefore, referring back to the CRQ it can be concluded that as far as the mainstream media dimension goes, its narrative was built mostly through middle length news reports with slightly bigger emphasis on negative than on positive coverage, even though the vast majority of the articles maintained a balanced tone of reporting across the whole period. The coverage that shaped the overall discourse highlighted particularly the free giveaway-character of the SOI imposition as well as the implied top-down mechanism of delivery from Apple/U2 to the end users. Moreover, the biggest differences between the general-interest and the specialised music press were found in relation to the thematic frames and the agendas employed, where the former cluster showed a stronger focus on Apple's and U2's perspectives, while the music press concentrated relatively more on the users' perspective as well as the implications of the SOI deal for the music industry.
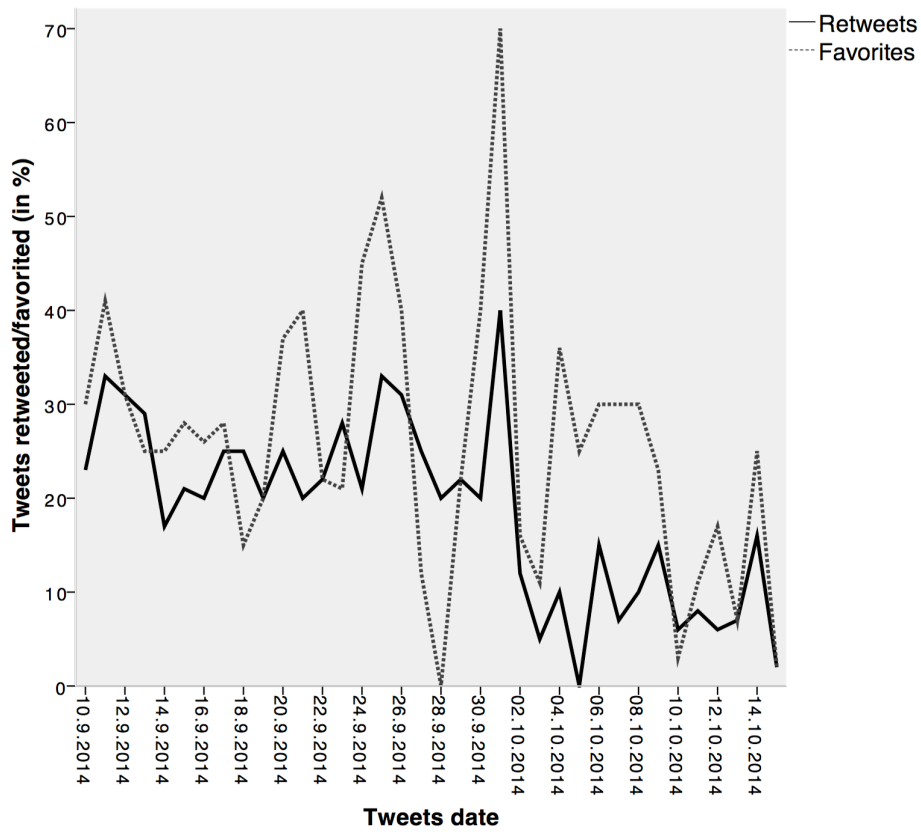
Social Media

Unlike the case of the traditional media dimension, the sample of tweets was large and sufficiently distributed to enable a thorough analysis of content for each day within the scrutinised period, allowing for some variation in terms of amount of tweets per single day. With regard to the formal features, the data generally shows how both the presence of

retweets and favourites (cf. Figure 7), as well as the usage of hashtags (Figure 8), all essentially decreased over time, albeit with different intensities. This indirectly suggests that the overall engagement and interaction with the content published online over the course of the month gradually diminished with the passing of time, which in turn reflects a rather deducible tendency associated with the relative proximity to and distance from a given event. More specifically, Figure 7 indicates how the daily proportion of tweets retweeted reached its maximum on 1st October, with 40% of the daily traffic of tweets being retweeted, while only five days later (5th October) showing no tweets retweeted at all, thus suggesting a quite strong fluctuation in that regard.

Overall, as pointed out before, the daily amount of tweets retweeted slowly decreased over time, presenting rather high proportions towards the beginning of the period (33% on 11th September, 31% on the following day) and low ones at the end (6% on 10th and 12th October, 7% on the following day, 2% on 15th October). Unsurprisingly, a similar tendency can be observed for the daily amount of favourited tweets. While the time series of favourited tweets shows an even greater variation than the retweeted ones, a comparable decreasing trend can be spotted. Incidentally, the same day measuring the highest proportion of retweets also had the largest amount of favourites (70%, 1st October), whereas the minimum is registered only three days earlier, on 28th September, with no favourites at all. The use of hashtags, instead, as shown on Figure 8, did not decrease with the same strength as the retweets and favourites. Notwithstanding strong fluctuations in their daily proportions of usage, the trend is of a slight diminishing of percentages with the elapsing of time from the SOI deal announcement. High percentages are registered particularly during the latter half of September, coinciding with the period following Apple's announcement of the SOI removal tool on 15th September. Contrary to what was found for retweets and favourites, no single day was registered totally lacking the presence of hashtags, with minimum values of 7% of daily tweets with hashtags observed on 6th and 9th October, hence asserting once more their relative popularity within Twitter usage practices.

**Figure 7: Daily retweeted/favorited tweets (in %, N = 1203)**

Figure 8: Daily tweets with hashtag (in %, N = 1203)
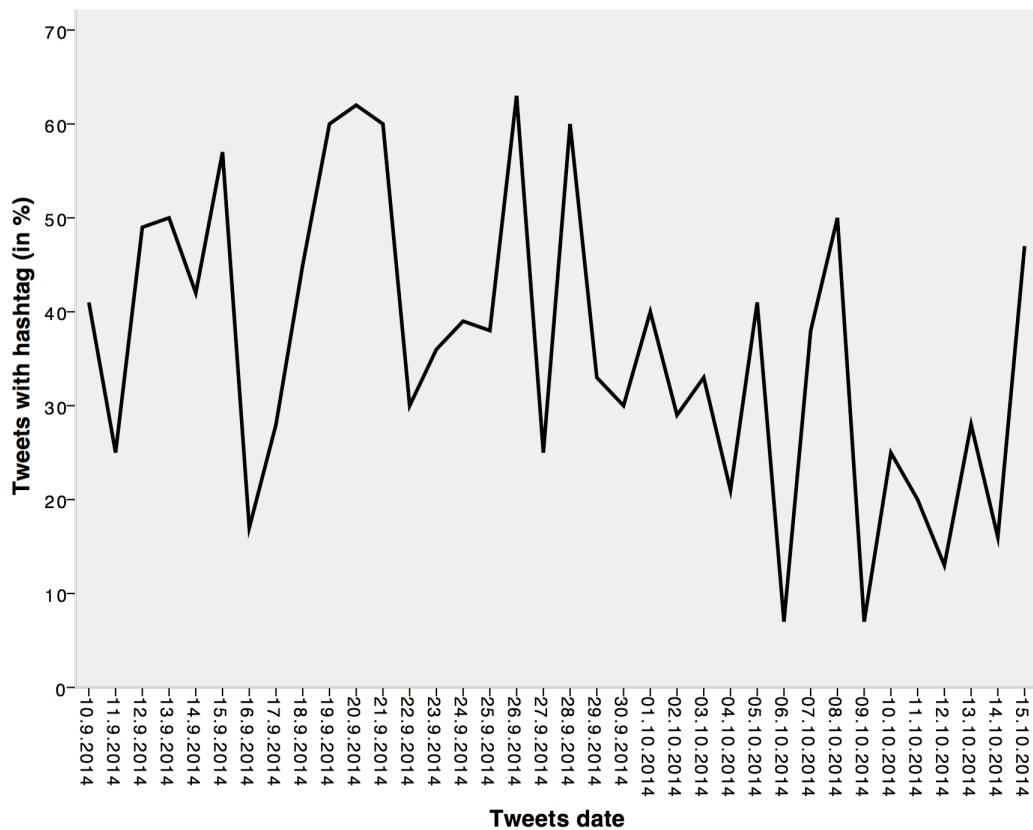
When it comes to the actual content published through the tweets, the results originating from social media appear to suggest a clear predominance of negativity over positivity, even with a greater intensity than was the case with the mainstream press. Figure 9, for instance, shows how, with the exception of three days (9th, 28th September and 11th October), over the whole duration of the period the proportion of tweets with negative tone was higher than the one of tweets with positive tone. The graphic roughly displays an inversely symmetrical behaviour of the proportions of negative and positive tweets per day (i.e. when the amount of negativity increases the amount of positivity decreases), with exceptional peaks of negativity on 16th September, just after the announcement of Apple's SOI removal tool, 3rd, 12th and 15th October, this last day coinciding with U2's apology on Facebook.

Figure 9: Daily tweets with positive/negative tone (in %, N = 1203)
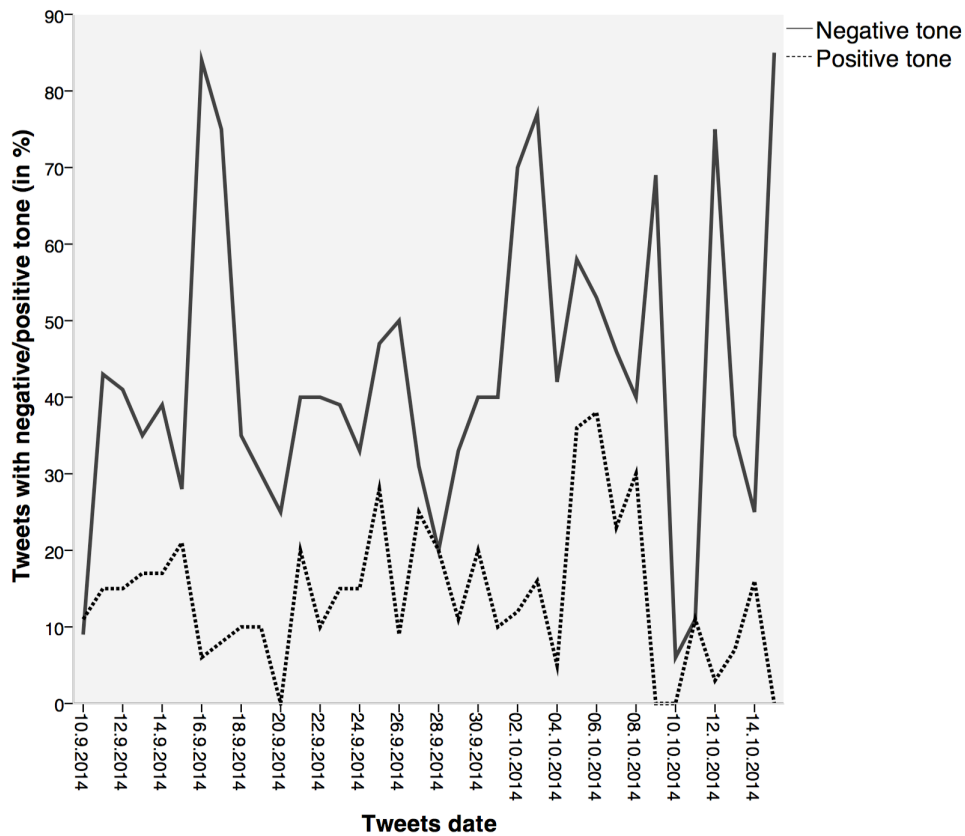
Figure 10: Daily tweets with defence of/attack on SOI (in %, N = 1203)
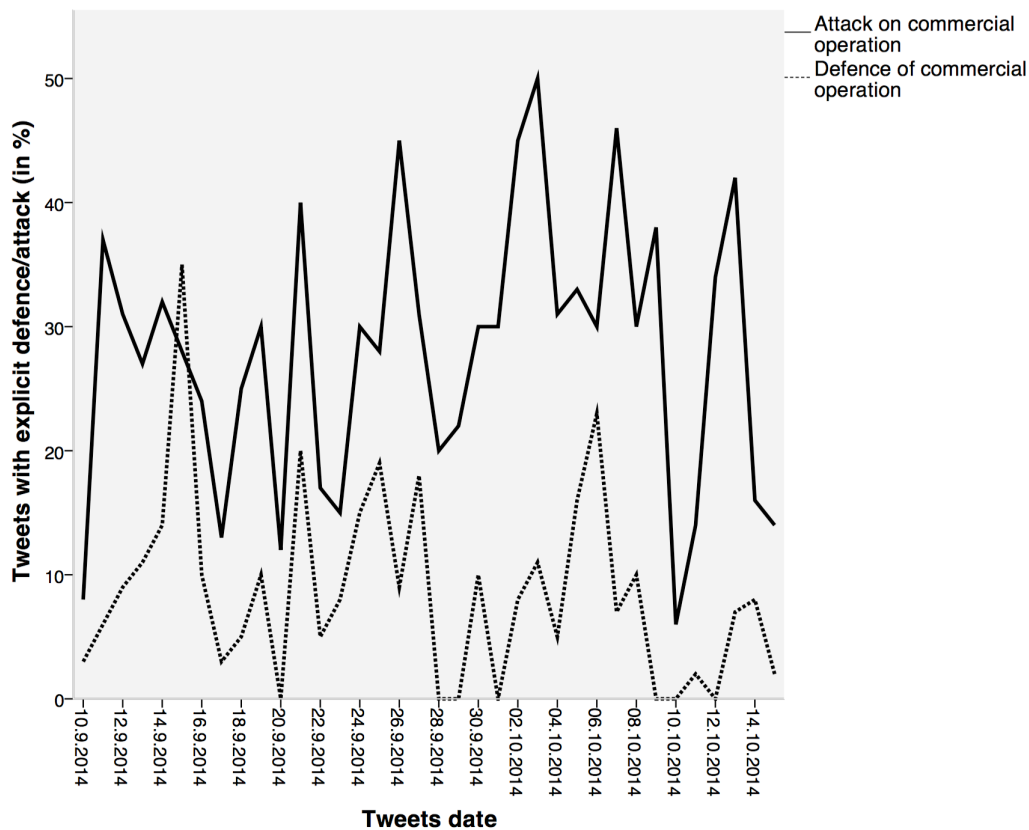
Needless to say, such an acknowledgement feeds the conviction of a predominantly unsuccessful public reaction to the SOI deal, and is further confirmed by the data presented in Figure 10, illustrating daily proportions of tweets with explicit defence of or attack on the deal. While as a whole the percentage values of attack in this case barely achieved the 50%-mark (3rd October), partly because of strictly harsher coding instructions, it is also relevant to note how the amount of tweets attacking U2 and Apple did not decrease with time, on the contrary.

According to the data, the only day registering more defences than attacks was 15th September (35% of defence-tweets against 28% of attack-tweets), only to be disrupted again with the SOI removal tool announcement on that same day. Other than that, minor peaks in terms of defence of the SOI operation were to be found on 21st and 25th September (20% and 19% of all tweets) as well as on 6th October (23%). Furthermore, it is interesting to point out how as much as seven days were registered entailing no defence at all (20th, 28th, 29th September, 1st, 9th, 10th 12th October), while with regard to tweets containing attacks the lowest percentage (6%) was found on 10th October.

Figure 11: Daily tweets with selected topic (in %, N = 1203)
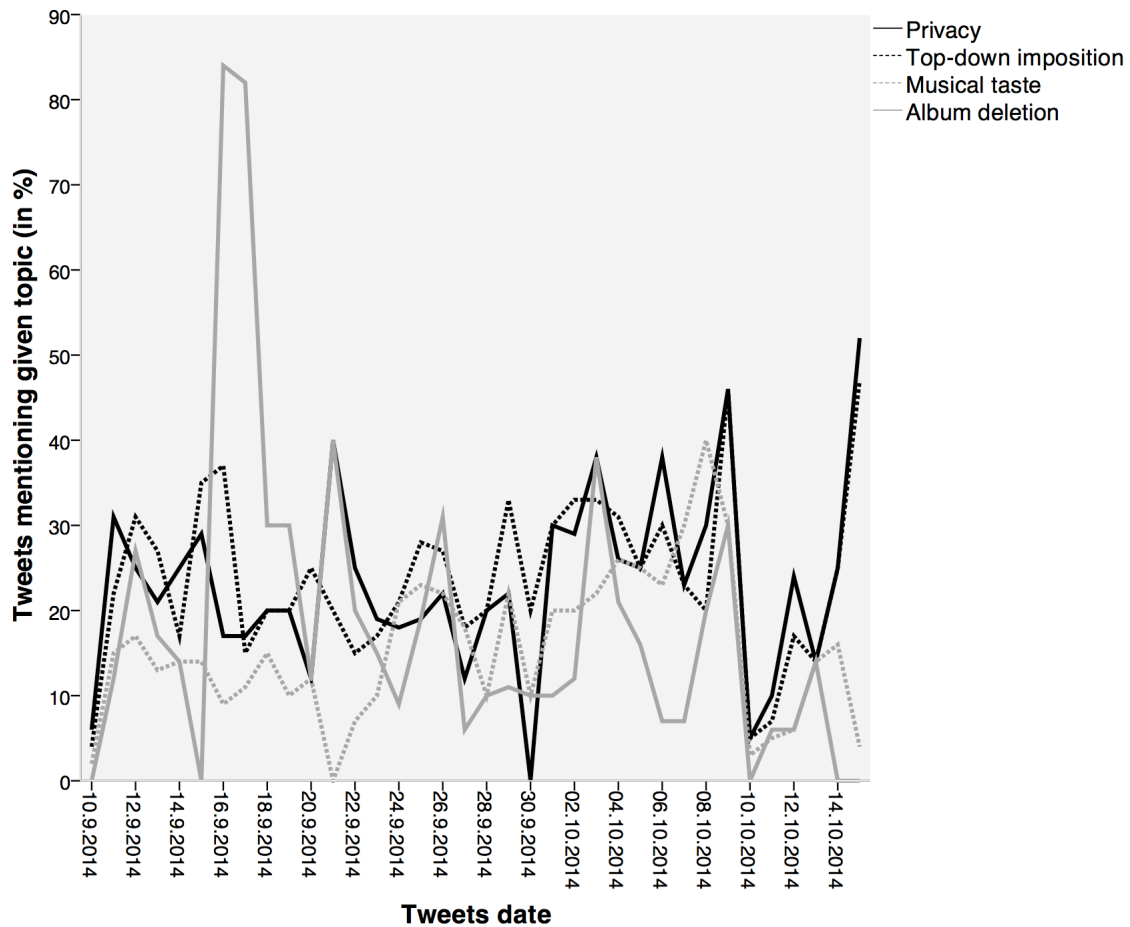
In relation to specific topics concerning the SOI deal being mentioned over the analysed period, Figure 11 presents a time series with a selection of four issues appearing with regularity in the traffic of tweets: privacy, top-down imposition, musical taste and album deletion. Across the whole month, on average concerns regarding the perceived top-down imposition were expressed the most with roughly 24% of all tweets stating such topic, followed by issues of privacy (23%) and album deletion (19%). Narrowing the focus on single days enables to outline more detailed observations in this regard. For instance, based on conclusions drawn from Figure 11, privacy seems to have been the most constant topic mentioned in the tweets (albeit presenting a one-off 0% record on 30th September), ranging between proportions from 15-30% for the major portion of the period and thus underlining the relative importance attributed to it by social media users when expressing their opinion, not least considering the implication of SOI's delivery method. A similar development, possibly associated with a relating conceptual understanding, can be extrapolated for the topic of top-down imposition, which unlike privacy was present every single day (having 10th October as the day with the lowest percentage, 5%). Musical taste, e.g. expressing one's dislike of U2, was instead less thematised across the SOI operation duration, reporting its

maximum value at 40% on 8th October and presenting several days under the 10%-mark. Tweets relating to SOI deletion, by contrast, reached an outstanding double-day peak on 16th and 17th September (when 84% and 82% of all tweets entailed references to the LP deletion, respectively) following Apple's clamorous release of the SOI album deletion tool. Unsurprisingly, after such remarkable phase the album deletion topic was found gradually decreasing, with only minor growths on 3rd and 9th October most probably due to sample variation.

Table 4: Tweets' thematic frames (N = 36 with single days as coding units)

	N	Minimum	Maximum	Mean	Std. Deviation
Tweet's thematic frame (proportion no frame)	36	0	10	.36	1.693
Tweet's thematic frame (proportion music industry)	36	0	31	5.78	7.827
Tweet's thematic frame (proportion U2)	36	0	50	16.69	11.242
Tweet's thematic frame (proportion Apple)	36	6	93	28.97	18.074
Tweet's thematic frame (proportion users)	36	0	86	36.28	20.636
Tweet's thematic frame (proportion other musician)	36	0	3	.17	.609
Tweet's thematic frame (proportion role press)	36	0	12	.64	2.674
Tweet's thematic frame (proportion operation failure)	36	0	69	4.58	12.281
Tweet's thematic frame (proportion more of above)	36	0	28	7.36	8.149
Tweet's thematic frame (proportion other)	36	0	8	.39	1.479
Valid N (listwise)	36				

Finally, the analysis of the thematic frames used in the tweets over the course of the month appears to deliver quite a clear and variegated overview. Table 4 shows the proportion of appearance of each frame for the whole 36 days. Looking at the mean values first, social media "users' own perspective" was, quite understandably, the one emerging most throughout the period, with an average of 36% of all tweets embracing it and peaks up to 86% (16th September, related again to the announcement of the SOI removal tool). It follows "Apple's perspective", framing an average of 29% of all tweets' content and displaying an impressive 93% of all frames on the day following Apple's disclosure of the official download figures of the SOI operation on 10th October. The third most used frame was "U2's perspective", with on average 17% of all tweets published under its thematic lens, followed respectively by the rather uninteresting "more frames at once" (7%), "music industry" (6%) and SOI's "operation's failure" (5%). This latter frame shows a sparkling intensity (69% of all tweets) on the last day scrutinised (15th October), coinciding with U2's unexpected apology on

Facebook for the specific means used in the SOI distribution and thus most likely justifying in this way its extraordinary value.

Before considering the mainstream and social media narratives together in the next section, with regard to the CRQ it can be thus stated that the social media bottom-up narrative contribution to the public discourse about the SOI deal was generally shaped by a predominantly negative tone of content that, while losing users' engagement with the passing of time, mainly and more constantly focused its content on issues of privacy (album intrusion, own intimacy violation, private devices "hacked") and the conceptually related top-down imposition of a musical product by powerful brands such as Apple and U2, while at the same time primarily adopting a user-focused approach.

Hybridisation of Discourse

The question about the extent of hybridisation of the public media discourse concerning the SOI deal could be better explored through the consideration of the previously introduced SQ1 and SQ2 looking at differences, similarities, and actual cross-referencing of content. Some of the differences and similarities between the mainstream and social media dimensions might already have become clear from the previous separate analyses of their narratives, nonetheless it might be worth underlining some of them once again. A first clear similitude, spanning essentially the whole period of analysis, is the greater emergence of negative tone of content compared to positive. Although with slightly different intensities, both dimensions appear to have maintained a critical-disapproving approach towards the SOI promotional deal throughout the month, even though the mainstream media showed considerable portions of balanced reporting as well. Another resembling pattern affecting both dimensions was the almost total lack of addressing each other's role in shaping the public awareness of the SOI deal, possibly due to the nature of the case study and the fact that such a mechanism might be rarely addressed explicitly. Yet, the two media dimensions have indeed made reference to each other rather often, as Figure 12 displays for social media and the following figures demonstrate for the mainstream media: 21% of all press articles (31 out of 145) had a social media reference of some kind and 13% of them (19 out of 145) even presented a direct embedding of social media content, which in most cases meant actual tweets published by celebrities or Facebook posts as they were published on their original hosting platforms, as for example "making-of" videos of SOI or the Q&A by U2.

Figure 12: Daily tweets with press reference (in %, N = 1203)
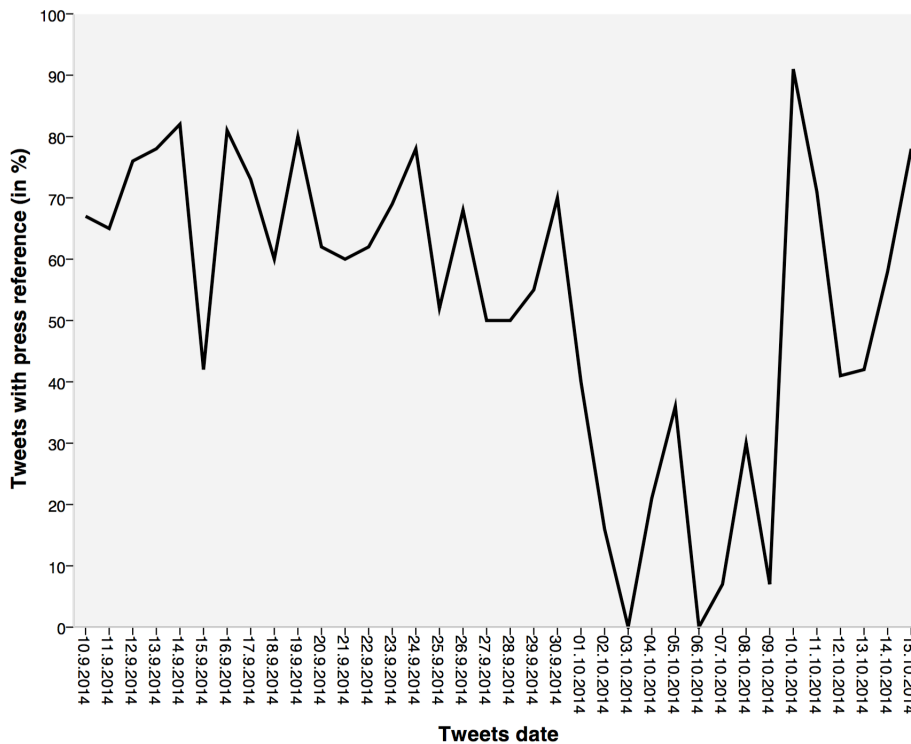
The time series on Figure 12 indicates how across the whole period the absolute majority (> 50%) of all daily bodies of tweets entailed some sort of referral to external press content (although the meaning of press content in this case was kept relatively broad), despite a prolonged down-period during the first ten days of October. The mainstream press never reached similar proportions instead, having its maximum amount of social media cross-references during the fifth week with 29% of all articles, whereas a gradual growth can be clearly observed over the linear course of five consecutive weeks. A two-sample z-test for proportions, comparing the cross-references of the two media dimensions, further supports this evidence on an inferential level, statistically confirming how tweets referred to press content significantly more than it was the case for mainstream media reporting social media content ($p < .001$, two-sided 0.1%-significance level)[5].

Hence, possibly quite in opposition to what recent social media-driven bottom-up enthusiasm might have led us to think (Coleman & Blumler, 2009; Castells, 2013; Askanius & Østergaard, 2014), it looks like the social media dimension was the one orienting itself more to the mainstream media, rather than the contrary. Yet, in light of the overall hybridised discourse surrounding the SOI deal, it is still essential to state that a number of social media

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[5] The z-test was carried out with the following proportions : $\pi_P = 0.21$ (with N = 145) for the mainstream and $\pi_{SM} = 0.53$ (with N = 1203) for social media.

items have indeed come to acquire an important role, as when artists such as Tyler, The Creator, Sharon Osbourne, Katy Perry, as well as Thom Yorke directly took to Twitter and were then reported by press articles, or even when U2 decided to use a Facebook Q&A as the platform through which they addressed the promotion with apologetic tones.

Therefore, reverting to what was introduced in the theoretical chapter about the idea of inter-media agenda setting, the present assessment of the SOI case study appears to deliver enough evidence confirming a certain degree of interaction with regard to the content produced and interchanged between the mainstream and social media. This conviction is also upheld by the realisation that with regard to the thematic frames employed by the two dimensions, very similar linear patterns of usage can be observed throughout the month, particularly in relation to increasing uses of the "music industry" and "other artists' perspective" frames, constant uses of the "U2 perspective" and "Apple perspective" frames, as well as decreasing employments of the "users' perspective" frame.

Switching the focus to the main differences between the mainstream and social media, the most relevant results are to be found again in the consideration of the thematic frames. Additional two-sample z-tests for proportions were carried out in order to test whether the differences found in the usage of "users' perspective" (36% for social media against 18% for mainstream media) and "U2's perspective" (27% of all articles against 17% of all tweets) were generalisable. The two tests concluded that the proportions of usage are indeed significantly different for both "users' perspective" ($p < .001$, two-sided 0.1%-significance level)[6] and "U2's perspectives" ($p < .01$, two sided 1%-significance level)[7], thus hinting at different content formulations on the part of the two media categories.

The parallel data appraisal of both media categories also helped to identify four major occurrences during the analysed period, which all, in some ways, influenced the narratives produced by the two dimensions, namely: 1) the SOI giveaway announcement on 9th September; 2) Apple's release of the album deletion tool on 15th September; 3) Apple's disclosure of the total SOI download figures on 9th October; and 4) U2's public apology for the album giveaway on Facebook on the last day of analysis on 15th October. Incidentally, all four events catalysed a good portion of subsequent negative reactions, be it in the form of an initial incredulity at SOI actually appearing on everyone's devices or endorsing Apple's

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[6] The z-test was carried out with the following proportions : $\pi_P = 0.17$ (with N = 145) for the mainstream and $\pi_{SM} = 0.36$ (with N = 1203) for social media.

[7] The z-test was carried out with the following proportions : $\pi_P = 0.28$ (with N = 145) for the mainstream and $\pi_{SM} = 0.17$ (with N = 1203) for social media.

decision to set up an ad-hoc removal page. Peaks around those four dates can be spotted for both media categories not only in terms of negative tone, but also with regard to the events' related frames and topics, such as privacy after the SOI giveaway, album deletion after Apple's announcement and the operation's failure following both the download figures publication and U2's apology. Hence, it quickly becomes clear how the public discourse composed of the mainstream and the social media narratives ended up reflecting the final predominantly negative judgement of the SOI deal's outcome and its inherent generosity, even though it is obviously hard to tell the extent to which the media discourse influenced everyone's opinion and vice versa, especially because including social media in the objects of analyses does not necessarily mean representing the actual general public opinion, as it has already been demonstrated before (Davis, 2005; Hindman, 2008; Mejias, 2013).

CONCLUSIONS

The present research permitted the researcher to recalibrate the debate surrounding networked journalistic practices within hybrid media systems through the consideration of the very recent case study of the SOI giveaway. The data assessment indicates how the development of the public media discourse relating to the marketing operation saw the reciprocal involvement of traditional mainstream and social media narratives in an interplay still shaped by 'processes of boundary-drawing, boundary-blurring, and boundary-crossing, as the logics of older and newer media interact, compete, and coevolve' (Chadwick, 2013: 184). Albeit partially focusing on different topics when it came to content, the two media dimensions shared a number of behavioural patterns concerning their agenda construction, such as the predominance of negative tone over positive tone, the symbiotic thematic reaction to key events during the analysed period, and recurring cross-references to the counter-posed media category in a phenomenon that, at this point in time, could perhaps also be relabelled "inter-format agenda setting".

Yet, especially following enthusiastic theorisations about the impact of social media on journalism dating now almost a decade back in time, after exploring the data collected for this project, there is possibly a lesser sense of a shift in power in relation to journalistic news production. This is not to say that social media generated content did not have an influence on mainstream journalism, not at all, but the impression obtained from the results seems to dampen a bit the intensity of the real change brought by them onto the journalistic sector, or at least suggest that professionals in the journalistic realm might have been able to react and adapt to the disruptive tactics that notoriously emerged with them. For the data demonstrated how the amount of cross-referral to the other format was significantly higher

for social media towards the mainstream press, rather than the opposite, in a mechanism that potentially places itself along the lines of the debate of social media as the new "search engines" for news sites (Mangalindan, 2015). Nonetheless, some of the most important media stories around the SOI deal originated first on social media platforms and were later taken up by the mainstream realm, as for example numerous tweets from influencing musicians about the operation or even U2's apologetic Q&A can demonstrate.

For these reasons combined, it appears probably more useful to appraise the present stage of hybrid and networked journalistic development as a more or less stabilised environment where established actors seem to 'have integrated the quick temporal rhythms and conversational genres of the online news and social media domains into their routine practices, while still retaining their credibility and prestige' (Chadwick, 2013: 185). In doing so, it is certainly still legitimate to acknowledge social media's impact on journalistic practices, especially if embedded in a long-term perspective, while at the same time giving back to journalism a major slice of influence when considering the development of public discourses.

The conclusions drawn in this instance call obviously for further validation through both additional updated inquiries in the field of networked journalism within hybrid media systems as well as more research about the SOI case. A possible enriching contribution in this sense could for instance be to consider a longer or different period of analysis, on the one hand so as to obtain a more solid and expanded pool of data and therefore overcome the sample limitations present in this case, while on the other hand to also draw light onto the continuation of the media discourse surrounding SOI, which in actuality continued for long even after the physical release of the LP and potentially reshaped the overall commercial judgement of the SOI operation (Geslani, 2015). Furthermore, a thoughtful application of data triangulation would be helpful to deliver stronger empirical evidence to the various outcomes and social phenomena that have emerged as outputs. In doing so, for example with the implementation of interviews with audience members and actors involved in the SOI strategy development, or of qualitative discourse analysis to gain deeper insights from the texts, it would be possible to verify and extend the results attained with this research and ultimately contribute even more to the understanding of both new business frontiers of the music industry as well as the real functioning of present hybrid media systems.

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APPENDICES

A) Codebook #A: Press titles articles

CODEBOOK #A | PRESS TITLES ARTICLES
"Songs of Guilt": When Generosity is to Blame

<u>Coder's instructions intended for a correct coding procedure and suggestions for the elaboration of the researched material within the applied method of quantitative content analysis</u>

The present codebook entails essential instructions and fundamental criteria for a correct and replicable coding procedure in relation to the research data collected in order to conduct a study using content analysis for the Master's dissertation with the title *"Songs of Guilt": When Generosity is to Blame*. This document serves solely as research instrument for the coder and does not contain any kind of quantitative or qualitative appraisal of the data collected.

This codebook is divided into two main sections, i.e. variable groups. The structure and sequence of the sections consists of formal variables (1) and of content variables (2). Each variable group is further subdivided into five categories, which aim at the ordering and the description of each single variable. The five subcategories are the variable name (which identifies the variable in SPSS), the variable label (description of the variable/of the coded characteristic), the value itself (incl. its level of measurement), the value label (extended description of the appraised value), and coder remarks (specific variable instructions for the coder).

Variable list	#U2Apple			
FORMAL VARIABLES				
Variable name	*Variable label*	*Value/ Variable scale*	*Value label*	*Coder remarks*
ID	Coder	XXXX /NOM	Coder's last name	
		XXXX /NOM	Coder's last name	
DAT	Date	DD.MM.YYYY /NOM	Date of the analysis	
PRESS	Press title	Complete name of the press title /NOM	Press title's name	
PRESSCAT	Press title's category	1 = General-interest press 2 = Music press /NOM	Press title's editorial nature (music or generalized press)	
ARTDATE	Article's publication date	DD.MM.YYYY /NOM	Publication date of the coded article	
ARTMAINT	Article's title	Complete name of article's headline /NOM	Article's main title	*- 999 if not existent/traceable*
ARTSUBT	Article's subtitle	Complete name of article's subtitle /NOM	Article's subtitle	*- 999 if not existent/traceable*
ARTLENGTH	Article's length	1 = Short article (< 200 w) 2 = Middle length article (200 – 400 w) 3 = Long article (> 400 w) /ORD	Article's length in words coded in classes	
ARTPAGE	Article's publication page	Article's page number /RAT	Page number, on which the article is published	*- Front page = 1 - 999 if not existent/traceable*
ARTSEC	Article's section	Complete name of article's section /NOM	Press title's section, within which the article is published	*- 999 if not existent/traceable*
ARTGEN	Article's genre	1 = News/Report 2 = Newsflash 3 = Feature 4 = Column/Editorial 5 = Interview 6 = Review 7 = Reader's letter 8 = Reader's report 9 = Other /NOM	Genre/style of article's format of presentation	

CONTENT VARIABLES				
Variable name	*Variable label*	*Value/ Variable scale*	*Value label*	*Coder remarks*
ARTTONE	Article's tone	0 = Balanced reporting 1 = Positive reporting 2 = Negative reporting /NOM	Article's overall tone of reporting and qualitative nature of content	*Radar terms for:* <u>*Balanced reporting*</u> *= fair, impartial, just, evened, equalized, proportional, equitable (+ similar);* <u>*Positive reporting*</u> *= good, clear, absolute, firm, complete, forward-looking, beneficial, effective, progressive, promising (+ similar);* <u>*Negative reporting*</u> *= bad, unclear, neutralizing, unwilling, weak, adverse, against, poor, harmful, cheap (+ similar)*
DEFENCE	Explicit defence of the commercial operation	0 = No 1 = Yes /NOM	Presence of a direct, explicitly identifiable defence of Apple & U2's operation in the article	
ATTACK	Explicit attack on the commercial operation	0 = No 1 = Yes /NOM	Presence of a direct, explicitly identifiable attack on Apple & U2's operation in the article	
ARTQUOTE	Direct quotes in the article	0 = No 1 = Yes /NOM	Presence of direct, clearly identifiable quotes in the article	*- If 0, then go to PRIVACY*
FIRSTQ	First actor to be quoted	1 = U2 member 2 = U2 representative 3 = Apple representative 4 = Musician/Artist 5 = SM user 6 = Other /NOM	First actor to be directly quoted chronologically in the article	*- 999 if not existent/traceable*
SECONDQ	Second actor to be quoted	1 = U2 member 2 = U2 representative 3 = Apple representative 4 = Musician/Artist 5 = SM user 6 = Other /NOM	Second actor to be directly quoted chronologically in the article	*- 999 if not existent/traceable*
PRIVACY	Article's mentioning of privacy concerns	0 = No 1 = Yes /NOM	Mention of privacy concerns in the article, esp. its violation	*Radar terms: intrusion, violation, intimacy, secrecy, privateness, one's space, confidentiality (+ similar)*
FREE	Article's mentioning of U2 album being for free	0 = No 1 = Yes /NOM	Mention of the fact that "Songs of Innocence" was distributed for free	*Radar terms: gratis, free of charge, gratuitous, costless, available, for nothing, unpaid (+ similar)*
IMPOSE	Article's mentioning of top-down imposition	0 = No 1 = Yes /NOM	Mention of album's top-down imposition on iTunes's users	*Radar terms: dictated, set, enforced, established, ordered, constrained, obliged, ordained, required (+ similar)*
TASTE	Article's mentioning of musical taste issues	0 = No 1 = Yes /NOM	Mention of listeners' musical taste issues, esp. with regard to U2	*Radar terms: inclination, preference, judgement, liking, impression, desire, predilection, style, appreciation (+ similar)*
DELETION	Article's mentioning of album deletion	0 = No 1 = Yes /NOM	Mention of initial impossibility of album deletion on the part of the users	*Radar terms: remove, cancel, erase, edit, cut out, strike out, erasure, cancellation, remotion (+ similar)*
SMREF	Article's social media reference	0 = No 1 = Yes /NOM	Article's reference to content originally generated on social media platforms	
SMEMBED	Article's embedding of social media content	0 = No 1 = Yes /NOM	Article's direct and clearly identifiable embedding of content original generated on social media platforms	

| ARTFRAME | Article's thematic frame | 0 = No identifiable frame
1 = Music industry (incl. production, distribution & consumption)
2 = U2 perspective (e.g. quotes)
3 = Apple perspective (e.g. quotes)
4 = Users perspective (incl. resistance to distribution)
5 = Other musicians/artists perspective (e.g. quotes)
6 = Role of SM
7 = Operation's failure
8 = More of the above
9 = Other | Presence of an overall, dominating thematic frame of the article | *2 = incl. U2's profile and appearance as a rock band (+ single members, quotes, …);*
3 = incl. Apple's profile and appearance as a tech brand (+ single employees, quotes, …) |

B) Inter-coder Reliability Scores Codebook #A
(Scores in % of agreed coding decisions)

Variable	ID	DAT	PRESS	PRESSCAT	ARTDATE
ICR-score	0	100	100	100	100

Variable	ARTMAINT	ARTSUBT	ARTLENGTH	ARTPAGE	ARTSEC
ICR-score	100	97	94	91	81

Variable	ARTGEN	ARTTONE	DEFENCE	ATTACK	ARTQUOTE
ICR-score	77	83	84	92	85

Variable	FIRSTQ	SECONDQ	PRIVACY	FREE	IMPOSE
ICR-score	94	77	88	95	89

Variable	TASTE	DELETION	SMREF	SMEMBED	ARTFRAME
ICR-score	78	95	95	83	75

C) Codebook #B: Tweets

CODEBOOK #B | SOCIAL MEDIA (TWEETS)
"Songs of Guilt": When Generosity is to Blame

Coder's instructions intended for a correct coding procedure and suggestions for the elaboration of the researched material within the applied method of quantitative content analysis

The present codebook entails essential instructions and fundamental criteria for a correct and replicable coding procedure in relation to the research data collected in order to conduct a study using content analysis for the Master's dissertation with the title *"Songs of Guilt": When Generosity is to Blame*. This document serves solely as research instrument for the coder and does not contain any kind of quantitative or qualitative appraisal of the data collected.

This codebook is divided into two main sections, i.e. variable groups. The structure and sequence of the sections consists of formal variables (1) and of content variables (2). Each variable group is further subdivided into five categories, which aim at the ordering and the description of each single coded variable. The five subcategories are the *variable name* (which identifies the variable in SPSS), the *variable label* (description of the variable/of the coded characteristic), the *value* itself (incl. its level of measurement), the *value label* (extended description of the appraised value), and *coder remarks* (specific variable instructions for the coder).

Variable list	#U2Apple			
FORMAL VARIABLES				
Variable name	*Variable label*	*Value/ Variable scale*	*Value label*	*Coder remarks*
ID	Coder	XXXX /NOM	Coder's last name	
		XXXX /NOM	Coder's last name	
DAT	Date	DD.MM.YYYY /NOM	Date of the analysis	
TWDATE	Tweet date	DD.MM.YYYY /NOM	Date of publication of the appraised tweet	
TWHANDLE	User's Twitter-handle	Name of user's Twitter-handle /NOM	Complete name of user's Twitter-handle	
TWTYPE	Tweet type	1 = Just text 2 = Text + web link (no photo/video) 3 = Text + photo 4 = Text + video 5 = Text + photo and video 6 = Text + combination of 2–5 7 = Other /NOM	Type of multimedia data contained in the published tweet	*- Page previews not considered as photos for 2*
RETWEET	Tweet retweeted	0 = No 1 = Yes /NOM	Presence of at least 1 retweet of the analysed tweet	
TWFAV	Tweet favourited	0 = No 1 = Yes /NOM	Presence of at least 1 favourite of the analysed tweet	
HASHTAG	Hashtag in tweet	0 = No 1 = Yes /NOM	Presence of at least 1 hashtag in the analysed tweet	

CONTENT VARIABLES				
Variable name	*Variable label*	*Value/ Variable scale*	*Value label*	*Coder remarks*
TWTONE	Tweet's tone	0 = Balanced tone 1 = Positive tone 2 = Negative tone /NOM	Tweet's overall tone of opinion expression and qualitative nature of content	*Radar terms for:* Balanced tone = *fair, impartial, just, evened, equalized, proportional, equitable (+ similar);* Positive tone = *good, clear, absolute, firm, complete, forward-looking, beneficial, effective, progressive, promising (+ similar);* Negative tone = *bad, unclear, neutralizing, unwilling, weak, adverse, against, poor, harmful, cheap (+ similar)*
DEFENCE	Explicit defence of the commercial operation	0 = No 1 = Yes /NOM	Presence of a direct, explicitly identifiable defence of Apple & U2's operation in the tweet	
ATTACK	Explicit attack on the commercial operation	0 = No 1 = Yes /NOM	Presence of a direct, explicitly identifiable attack on Apple & U2's operation in the tweet	
PRIVACY	Tweet's mentioning of privacy concerns	0 = No 1 = Yes /NOM	Mention of privacy concerns, esp. its violation	*Radar terms: intrusion, violation, intimacy, secrecy, privateness, one's space, confidentiality (+ similar)*
FREE	Tweet's mentioning of U2 album being for free	0 = No 1 = Yes /NOM	Mention of the fact that "Songs of Innocence" was distributed for free	*Radar terms: gratis, free of charge, gratuitous, costless, available, for nothing, unpaid (+ similar)*
IMPOSE	Tweet's mentioning of top-down imposition	0 = No 1 = Yes /NOM	Mention of album's top-down imposition on iTunes's users	*Radar terms: dictated, set, enforced, established, ordered, constrained, obliged, ordained, required (+ similar)*
TASTE	Tweet's mentioning of musical taste issues	0 = No 1 = Yes /NOM	Mention of listeners' musical taste issues, esp. with regard to U2	*Radar terms: inclination, preference, judgement, liking, impression, desire, predilection, style, appreciation (+ similar)*
DELETION	Tweet's mentioning of album deletion	0 = No 1 = Yes /NOM	Mention of initial impossibility of album deletion on the part of the users	*Radar terms: remove, cancel, erase, edit, cut out, strike out, erasure, cancellation, remotion (+ similar)*
PRESSREF	Tweet's press title articles reference	0 = No 1 = Yes /NOM	Tweet's reference to content originally generated by a press title's article (incl. redirecting via web link)	*- If 0, then go to TWFRAME*
REFTYPE	Press title's category of referenced article	1 = Music press 2 = General-interest press /NOM	Press title's category of which the article was referenced to in PRESSREF	*- If more than one article referenced, then only code 1st one in chronological order* *- 999 if not existent/traceable*
TWFRAME	Tweet's thematic frame	0 = No identifiable frame 1 = Music industry (incl. production, distribution & consumption) 2 = U2 perspective (e.g. quotes) 3 = Apple perspective (e.g. quotes) 4 = Users perspective (incl. resistance to distribution) 5 = Other musicians/artists perspective (e.g. quotes) 6 = Role of press 7 = Operation's failure 8 = More of the above 9 = Other	Presence of an overall, dominating thematic frame of the tweet	*2 = incl. U2's profile and appearance as a rock band (+ single members, quotes, …);* *3 = incl. Apple's profile and appearance as a tech brand (+ single employees, quotes, …)*

D) Inter-coder Reliability Scores Codebook #B
(Scores in % of agreed coding decisions)

Variable	ID	DAT	TWDATE	TWHANDLE	TWTYPE
ICR-score	0	100	100	100	87
Variable	RETWEET	TWFAV	HASHGTAG	TWTONE	DEFENCE
ICR-score	97	95	98	78	85
Variable	ATTACK	PRIVACY	FREE	IMPOSE	TASTE
ICR-score	86	80	90	79	75
Variable	DELETION	PRESSREF	REFTYPE	TWFRAME	-------------
ICR-score	83	95	96	82	

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