

ADOLESCENT'S VIEWS ABOUT THE IMPACT OF TELEVISION MUSIC PROGRAMS ON THEIR CONSUMPTION BEHAVIOR¹

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ABSTRACT

In this survey has been researched the impact of television music programs on the consumption behaviors of adolescents in Turkey. Three fundamental points have been concentrated on in the article; these are consumption of TV music programs, impact of these programs on musical and non-musical/general consumption. The research samples consist of 110 adolescents between 13 and 16 selected by random sampling in Bolu province of Turkey. Survey data has been collected through a questionnaire composed of open and closed ended questions. According to the descriptive statistics of the data, the majority of the adolescents prefer music channels/televisions broadcasting popular music genres and clips. Roughly the half of the adolescents is influenced by TV music programs in terms of their musical consumptions. Music programs affect mostly the behaviors of adolescents such as 'buying media for listening music', 'downloading audio tracks from internet' and 'buying CD/VCD/cassettes'. Furthermore, one third of adolescents are influenced by TV music programs in terms of their general consumptions. Music programs affect mostly the behaviors of adolescents within this context such as 'hair styling', 'buying magazines', 'buying cloths', 'buying newspapers', 'buying products bearing images of singers/musicians', and 'buying accessories/jewels'. There have been significant differences among some consumption behaviors in terms of gender, location of residence and employments status of both parents, while no significant differences in terms of monthly income could be detected.

Keywords: Adolescents; Television music program; Musical consumption; General consumption; Turkey

1. Introduction

Started in 1981 in USA by challenging radio which was one of the primary musical intermediates at that time, MTV² pioneered transformation of television music broadcasting and beginning of channels following it in numerous countries in subsequent years. The 'visual' aspects, which is unavailable in radio broadcasting, have influenced the audience population as the distinctive feature of TV music programs, while accelerating the process of increasingly replacing live performance watching with consuming music through medias at the same time. This change, which has affected the social musical life significantly, has reached to the internet platforms for music video sharing in conjunction with TV music channels with a quite increased number today by means of advanced record capabilities and the recording culture formed by considerably promoting music listening-watching tools with an 'audio-visual characteristic' in the last quarter of the 20th century.

Although listening and watching means for music are greatly increased and diversified today, TV music programs take their place among primary music consumption means of adolescents' daily life in a lot of societies (Feierabend and Klinger, 2001; Hering, 2005; MPFS, 2008, 2009; Kalyoncu, 2011). Thus, these programs not only influence musical socialization, styles of listening music, codes, musical preferences and inclinations of youngsters, but also go further and act as an important factor in formation of communication styles, social and sexual behavioral patterns, self-representation manners, consumption patterns, and etc. (Sun and Lull, 1986; Winter and Kagelmann, 1997; Günindi-Ersöz, 2002; Kalay, 2008).

¹ This article is based on the study with the name "Wirkung der Musiksendungen auf Konsumverhalten von türkischen Kindern. Eine empirische Untersuchung." presented by the author within the scope of ISME European Regional Conference/EAS Congress 2007 with the subject "Media & New Technology in Music Education" organized by the Sweden Luleå University of Technology between 10th and 13th of May 2007.

² For details regarding the historical development of MTV refer to T. McGrath (1996). *MTV: The making of a revolution*. Philadelphia: Running Press.

These non-musical secondary effects of TV music programs on individuals are caused primarily by the audio-visual nature of these programs. The results of some research studies are also espousing this argument:

According to Schmidt (1997), visual images are diminishing the musical perception considerably and audiences are concentrating on visual process at rates reaching 80% rather than audial process. Like in many countries, television music programs in Turkey contain popular music genres dominantly; while classic and various subculture music types are given place restrictedly due their “lower profit margins” (Münch, 1997, p. 247). Popular music videos are displayed pretty much in music channels and music programs taking place at top in terms of time and preference in general television channels. As it is known, these works, which are called as ‘music videos’ in actual literature, have become quite different from traditional video records containing performance records, displaying singers, musicians and bands while they are only making music, in other words, presenting the music making process in its natural conditions. Becoming an important branch of the music industry and enabling a better marketing for popular music while progressively getting into a specific artistic branch, music videos/clips are quickies with music in the background. Although visual elements in music videos are employed for ‘serving music’ at the beginning; as Sherman and Dominick emphasized (1986), non-musical elements and behavior pattern are more primarily more prominent in these videos.

The visual aspects of music videos are much the same with visual aspects of television structurally. Presentation techniques, such as rapid fractions, interim fractions, dissolutions, overlaps or special effects are commonly used by each. However, normative, aesthetic and semantic relationship between video and audio are being reversed in clips: That is to say, music is not accompanying video, but video is accompanying music (Lull, 2000). Packaging music with these presentation techniques leads to a faster and more complex atmosphere in line with musical perception. The visual presentation formats are divided into four categories by Abt: “the ones consisting of primarily pure visual scenes; the ones containing narrations focused on lyrics; the ones incorporating the characteristics of these two styles; and [...] the ones sequencing abstract [...] images in the manner of experimental films not following a certain line” (2000, pp. 127-128).

Clips and other TV music programs incorporating various visual images of above mentioned types have a potential of significantly inducing adolescents’ consumption behaviors. The mechanism of encouraging consumption through music programs proceeds primarily in two ways and the first one is *advertisement*. Hering (2005) expresses that 13-14 year old adolescents getting more eager for shopping day by day constitute an indispensable intended population for advertisements. Undertaking to encourage audience for buying and utilizing more in order to satisfy personnel needs, advertisements have become an integral part of contemporary music programs, even their main mission. Music programs/channels principally promote musical pieces, renderers, composers, and producing and distributing companies directly and this fact serves the commercial purposes of conglomerates controlling the music market. That’s why Levy (1983) has mentioned the uncertainty of the border between entertainment and advertisement regarding music video presentations. On the other hand Lull (2000) says that the broadcasting format repeating the music videos evoke rather advertisements due their repetitive characteristic.

In this contemporary music presentation is related with the singer/artist or the group itself rather than the clip which is a material of the show business. Abt (2000) states that, although some music videos are adversative and contain sub cultural images, the effort for creating and presenting popular images intended to specific music consuming population (individuals of 12-34 age group) is fundamental. Singers/artists are out to shape images (exotic, strong, sexy, and attractive, etc) by using various techniques in order to create and preserve fan groups. Music critics complaining about visual elements emphasized more than the music itself are not wrong in this context inasmuch as some singers are being awarded contracts solely for their video potential rather than their musical proficiencies or backgrounds (Abt, 2000). The aim here is to influence the population deeper and hence to activate their buying potential and consequently to enable the products linked with the artist and his/her image to be sold. Non-musical advertisements are published pretty much in music programs and these are vital for private TV channels/music channels to survive. While such advertisements are feeding the channel, music and musicians are feeding the advertisements at the same time. Taking the advantage of fames and images of music stars adopted by large populations for the sake of the success of the advertisement is an important tactic that we confront here as well. The main method used is to make the stars playing in the advertisement, while the other two important methods are the following:

The advertisement is produced in the same format with the clip of the respective artist/band by establishing a link between a certain product and the artist/band. Using the lyrics and chanting of the Van Halen video in the Pepsi advertisement is an example in point (Englis et al., 1993). The other method is to include the products of the sponsor company in the narration of the clip against certain remuneration. We know that some of the large contemporary media conglomerates have multiple industrial structures. Such structures are facilitating the incorporation of advertisements with general contents into TV music programs further. Today, it is possible to follow such examples in the TV music programs in Turkey as well. Large media holdings have centralized numerous business of a wide variety of industries such as music/film/advertisement producing, banking, automotive, energy, tourism, insurance, textiles, and etc. in addition to private TV and radio stations, internet, press, and etc.³ As Münch (1997) properly emphasizes, such large holdings are monopolizing entertainment mechanisms in addition to music production and distribution and marketing their products by combining their individual contents with each other to sell their products. All kinds of advertisements in music programs broadcasted in both general television channels and pure music channels, whether direct or indirect, whether musical or non-musical are serving for their reason for being.

In conjunction with the popular musical contests initiated by ‘Pop Star’ and continued in various versions in Turkey, advertisement presentations in music programs have been transformed into a kind of advertisement overload. Visual-verbal, visual-written or solely visual advertisements are presented by interrupting classical-format programs in terms of time; furthermore advertisements frequently appear as parts of music programs being showed (Kalyoncu, 2011) and too many advertisements enough to annoy audience are stuck into short time intervals (Kuyucu, 2005). The leading cause of this fact is the obligation to satisfy the sponsor companies enabling such programs to survive. As Berrakçay (2006) states, in these programs where “sponsors are competing”, advertisements of a wide variety of supporters such as fashion houses, jewelers, hairdressers, catering companies or bottled gas companies are being continuously went on air in written-visual or visual format at the bottom or at the left or right of the screen just like fashion shows.

Music programs offer *various visual images that could be meaningful for their audience in the regular environment* of the program/clip in addition to direct advertisements and these images settled intentionally constitute the secondary tool of encourage mechanism for consumption through music programs. Distinguishing these images idealizing the environments and individuals from advertisements becomes a kind of difficult. A research on the music clips of Kral TV in Turkey suggests that, tools using houses, living spaces, various objects, and main and auxiliary characters are presented in a frame of richness (Günindi-Ersöz, 2002). Music videos almost painted by these consumption images, in other words “nontraditional advertisement” (Englis et al., 1993, p. 32) leads us to define ‘advertisement by music’ and ‘advertisement in music’ concepts in addition to ‘advertisement among music’ concept.

A significant and fundamental research regarding consumption images in music clips has been implemented by Englis et al (Englis, Solomon, Olofsson, 1993). The researchers have coded the consumption images in 400 clips being showed in MTV channels in USA and Sweden, and comparatively examined these clips by categorizing them into groups of ‘fashion products’, ‘vehicles’, ‘darkside products (drugs, weapons, alcohol)’, ‘band-related products (music instruments and tattoos)’, ‘food’, and ‘toys’. Ultimately, they have determined that music videos in USA contain more consumption imagery compared to Sweden. Martin and McCracken (2001), who had implemented the same research in other countries, found out that consumption images are used more intensely in MTV in England compared to MTV in New Zealand. Englis et al (1993) have also examined the relationship between the consumption images in popular music clips and music genres. ‘Dance Music’ videos showed in USA contained more fashion images including clothing, jewel, lingerie, hairstyles, and make-up compared to the other genres in both countries. While ‘darkside products’ are contained more intensively in ‘Rap’ videos in USA, there has been no meaningful difference in terms of genre could be detected in Sweden. The overall consumption image stresses in clips in terms of music genres, which are characterized as the ‘function of the genre’ by authors, are as follows: Fashion products in ‘Dance Music’, food products in ‘Classic Rock’, darkside products in ‘Rap’, and tattoos and musical instruments in ‘Heavy Metal’, while a relative nonexistence of consumption images in ‘New Wave’ videos can be mentioned.

³ For detailed information regarding media companies in Turkey refer to C. Sözeri, Z. Güney (2011). *Political economy of media in Turkey: Sector analysis*. Istanbul: TESEV.

All these direct and indirect consumption messages offered in music videos are being decoded and internalized by adolescents building life style representing the common consumption ideals of popular culture by means of their unique render (Englis et al., 1993). In fact, the role of TV programs and other media encouraging consumption is not only intended to youngsters, but all audience groups. However, adolescents busy with developing their own identities and personalities constitute a considerable target group in terms of consumption based on their nature. Another significant factor is that adolescents constitute a group in need of music intensely for expressing their own personalities and emotional worlds (Lull, 2000; Erdem, 2011). This age group is facing to music types addressing intentionally to their development needs on television and their enriched presentations and these programs are embodying their buying and utilization manners of various products/services.

The conditional output of various symbolic materials and attractive figures/persons intended to the identity formation of adolescents is to provide modeling the consumption activities of these youngsters (Englis et al., 1993; Hering, 2005). The self-representation way of singers and musicians participating directly to performance process have a feature of model for many of young individuals. By keeping in mind that the music genres graced with consumption images are ranking in first places among music preferences of adolescents (Sun and Lull, 1986; Abt, 2000; Ericsson, 2002; MPFS, 2008; Kalyoncu, 2011); it can be easily understood that popular music singers are the most attention-grabbing people for adolescents whom they tend to imitate most. As for consumption behavior, the imitation of these people takes place in the form of buying the products being used by or reminding them. Abt (2000) states that, adolescents (10-18) and young adults (19-24) have higher tendency compared to older adults for playing roles in images visualized in mind by music. Abt also tells that, adolescents watching MTV are buying music products more and their general buying behaviors are being changed by the affect of music clips.

A theoretical and factual frame tried to be constituted above regarding the impact of television music programs playing a significant role in consumer socialization on consumption behaviors of individuals and research results are provided. In this ideational context, based on the question how television music programs driving the consumption behaviors of adolescents in Turkey, the aim of this study is to collect opinions of adolescents regarding this issue. Three main points have been concentrated on in this article; these are television music program consumptions of adolescents, and the impact of these programs on musical and non-musical/general consumptions of adolescents.

2. Method

This research is a survey study intended to assess the current situation. The workgroup whom asked for their opinion consist of 110 adolescents (54.5% females, 45.5% males) selected by random sampling in Bolu province of Turkey. All of the adolescents are eighth grade students and 10% is thirteen, 84.5% is fourteen, 4.5% is fifteen and 0.9% is sixteen years old. 80% of the youngsters are residing in city center, where 20% in center villages. The fathers of all adolescents participated in the study are employed, while only 34.5% of their mothers are employed and the remaining large majority is working as housewives. The families of 29.1% of the youngsters have monthly incomes under TL 1000, 54.5% are between TL 1000 and 2000, and 10% are over TL 2000. Therefore, it can be deduced that the majority of these adolescents are of middle-class communities in terms of socio-economic characteristics.

Data of the survey has been collected by means of a questionnaire composed of open and closed ended questions. The questionnaire has been developed by the researcher benefiting from the studies of Feierabend (1996) as well as Feierabend and Klinger (2001). The questionnaire contains five sections of personal information, media equipment, general behaviors of watching television, musical consumption, and non-musical consumption; where this article is based on the information gathered by means of the last two sections. Data obtained from the questionnaires has been statistically analyzed by SPSS software. The descriptive statistics of 'frequency' and 'percentage' have been utilized for determining tendencies and the deductive statistics of 'chi-square test of independence' has been utilized for determining the difference of consumption behaviors based on some independent variables. Consumption behaviors are tested whether considerably varying or not based on 'gender', 'residing location', 'employment status of parents', and 'monthly income' and the significant differences are provided in results section.

3. Results

3.1. Television Music Program Consumption of Adolescents

TV Music Program Preference

86.4% of the adolescents (N=110) who have attended to the survey watch TV music programs, while the 13.6% do not. 76.8% of the ones watching TV music programs (N=95) primarily prefer various 'music televisions/channels' in which music videos are presented predominantly, and 23.2% primarily prefer 'music contest programs'. Almost all of the preferred channels and television programs are mainly broadcasting popular music genres; the programs containing traditional music genres such as Turkish folk music and Turkish classical music are not preferred by the participants except one of them. Besides, a significant difference in preferences among genders has been detected [$\chi^2_{cal}(df=1, n=95)=4.17$; $p=.04 <.05$]: While the first preferences of both genders are music channels, males (86.4%) are watching music channels more compared to females (68.6%), while females (31.4%) are watching music contest programs compared to males (13.6%).

TV Music Programs Watching Duration

86.3% of adolescents watch TV music programs for 1-2 hours a day in average, while 13.7% watch for 3-4 hours. 85% of the youngsters think that they satisfy all of their need for listening music through TV music programs. On the other hand 15% of the participants stated that their needs are satisfied completely and they based this upon the following: Short duration of the programs they watch admiringly; songs with slow tempos; rarely broadcasted music genres preferred by them; frequent repetitions of the same songs; low quality of some broadcasts. Besides, 63.6% of the youngsters think that TV music programs increase their needs for listening music, while the remaining does not.

TV Music Programs Watching Style

Adolescents' TV music programs watching styles are miscellaneous. While 25.3% are watching only TV music programs intensively, the remaining participants watch and listen to the programs in line with the activities such as entertainment (17.9%), studying and reading (15.8%), eating (7.4%), and chatting (6.3).

The Prominent Facts in TV Music Programs

The most spectacular element attracting the attention adolescents is the lyrics (35.5%); everything related to vision, sound and music are coming second (23.6%); rhythm and melodies are coming third (16.4%). The non-musical elements that adolescents pay attention in music programs are the following respectively: All objects and colors on the screen (43.2%), costumes and jewels (21%), faces of singers/musicians (11.5%), advertisements (8.4%), and order of environment and furniture (5.3%).

Relationship with the Advertisements in TV Music Programs

Adolescents react to advertisements in TV music programs divergently: 42.1% of the participants feel uncomfortable because of distraction of advertisements; 37.9% go on watching music programs without feeling uncomfortable; 20% interest in advertisements rather than music programs. When the adolescents are asked, which advertisement type is more impressive for them, whether 'general advertisements' or 'advertisements broadcasted within music programs'; 26.3% stated that they are impressed by both types of advertisement equally, while 41.1% stated that they are impressed more by the advertisements within music programs. On the other hand, 30.5% stated that they are impressed by no advertisements at all. Furthermore, advertisements' degrees of impression over adolescents differentiate in accordance with gender as well [$\chi^2_{cal}(df=2, n=95)=8.88$; $p=.01 <.05$]: While females (54.9%) are more impressed by advertisements in music programs, males (43.2%) have demonstrated a cluster of impressing by no advertisements at all.

3.2. The Impact of TV Music Programs on the Musical Consumption of Adolescents

Watching Live Music Performances/Concerts

37.9% of the participants go to concerts occasionally because of impressiveness of music programs, while 28.4% of the participants do not go to concerts at all. 33.7% have mentioned that they desire very much to go to concerts of TV music stars; however they could not manage to do this, because such concerts are rarely organized in Bolu.

Buying Media for Listening to Music

61.1% of participant adolescents stated that they have bought media (walkman, mp3 player, etc.) for listening to music by being impressed by TV music programs.

Accessing Music Records

Participants are asked whether their behaviors of buying music records or accessing these by other methods are influenced by programs or not.

While programs impact 48.4% adolescents' behaviors of buying CDs/VCDs/cassettes, half of the participants stated that they are not influenced at all. Likewise, 37.8% of adolescents stated that they obtained songs copied on CDs/cassettes because of impressiveness of music programs. On the other hand, half of the adolescents stated that they frequently download musical pieces from internet because of impressiveness of music programs, while the other half stated they never or rarely download musical pieces. A considerable difference in accessing musical records depending on employment status of parents is detected as well [$X^2_{cal}(df=1, n=95)=7.16; p=.00 <.01$]: While adolescents with both parents employed (71.9%) are downloading from internet more frequently, adolescents with only fathers employed (57.1%) are clustering as never or rarely downloading musical pieces.

Buying Music Instruments

28.4% of adolescents have bought music instruments by envying TV music programs (almost all of them are guitars), while the remaining participants have never attempted such actions. Half of the adolescents who have bought musical instruments are continuing to working on their instruments. The other half stated that their eagerness has disappeared and they have given up working on their musical instruments afterwards. A significant difference in buying musical instruments in accordance with residing locations [$X^2_{cal}(df=1, n=95)=5.17; p=.02 <.05$]: All of the adolescents bought musical instruments reside in the city center.

3.3. The Impact of TV Music Programs on the General Consumption of Adolescents

Attending to TV Music Programs over Telephone

Adolescents are asked how they react to 'attendance over telephone calls' encountered frequently in TV music programs. While 21% are attending sometimes over telephone or sometimes by sending SMS, the others either have never attended or do not find it meaningful.

Using Pleasure-Inducing Substances

Participants are asked whether they use pleasure-inducing substances or not, and if using, whether the usage increases or not while watching TV music programs. 64.2% of the participants are not using such substances in any case, while 35.8% of them smoke or drink alcohol. One third of the pleasure-inducing substance users stated that TV music programs increase this usage, while two thirds stated that TV music programs do not have such impacts.

Creating Appearance and Image

36.8% of the adolescents are influenced by TV music programs in buying clothing items which have significant role in creating appearance and image. On the other hand, 23.3% are not influenced at all, and 34.7% think that they are not influenced by anything on TV (refer to Table 1). A significant difference in choosing clothing items due to gender [$X^2_{cal}(df=2, n=95)=7.42; p=.02 <.05$] and residing location [$X^2_{cal}(df=2, n=95)=6.46; p=.03 <.05$]. While females (45.1%) are influenced by music programs in buying clothing items, males (47.7%) predominantly think that they are not influenced by anything on TV. Adolescents residing in the city center (45.5%) are influenced to a greater extent; adolescents residing in villages (46.7%) have demonstrated a cluster of not being influenced.

Similarly, 30.5% of the adolescents are influenced by programs in buying accessories/jewels, 28.4% are not influenced, and 38.9% think that they are not influenced by anything on TV. A significant difference in choosing accessories as well [$X^2_{cal}(df=2, n=95)=7.49; p=.02 <.05$]: Females (43.1%) are influenced by the programs to greater extent, while males (52.3%) have demonstrated a cluster of not being influenced by anything on TV. 41.1% of adolescents are influenced by music programs in creating hair styles, while 24.2% are not influenced, and 32.76% think that they are not influenced by anything on TV. The results regarding buying and using make up/personal care products are as follows: The majority of the adolescents (62.1%) are already not using these products, while 10.5% are influenced by music programs in buying and using make up/personal care products (refer to Table 1).

Table 1: Impact of TV Music Programs on Consumption of Products Related to Appearance

		Impacts							
		Music programs impact on choices.		Music programs do not impact on choices.		Everything on television impact on choices equally.		Nothing on television impact on choices.	
		f	%	f	%	f	%	f	%
Consuming Behavior	Buying clothing items	35	36.8	22	23.2	5	5.3	33	34.7
	Buying accessories and jewels	29	30.5	27	28.4	2	2.1	37	38.9
	Creating hair styles	39	41.1	23	24.2	2	2.1	31	32.6
	Make up/personal care products (Buying and using) *	10	10.5	9	9.5	4	4.2	13	13.7

* Individuals not buying and using make up / personal care products: f=59; 62.1% (33.68% male; 28.42% female)

Adolescents are asked whether they imitate singers and musicians in TV music programs while they are creating their appearances and image, and if yes what are the causes. 71.7% stated that they are imitating, while the rest stated that they are not imitating. Frequently mentioned reasons of imitation are as follows respectively: Impressive appearances of singers/musicians; their famousness; similarities in personality characteristics, life styles and political views (refer to Table 2).

Table 2: Reason for Imitation of Singers/Musicians

Reasons	f	%
Impressive appearance	20	21
Famousness	15	15.8
Similarities in personality characteristics	13	13.7
Similarities in life styles	12	12.6
Similarities in political views	5	5.3
All	3	3.3
Number of those who imitate	68	71.7
Number of those who not imitate	27	28.3
Total	95	100

Buying Brands of Celebrities

Youngsters are asked whether they buy brands bearing the names of various singers and musicians. 12.6% of the participants buy when the opportunity presents itself; while a 13.7% stated that they want to buy but they cannot find these brands in Bolu or every brand has the same value for them.

Buying Products Bearing Musician Images

Only 30.6% of youngsters buy products such as t-shirts, cups, and pens bearing portraits, names, caricatures or figures symbolically evoking singers and musicians of which they are aware of through TV music programs.

Buying Books

Adolescents are asked how they behave when they hear a book on TV music stars has been published. 9.5% states that they immediately buy such books right after they hear, and 17.9% occasionally. On the other hand 48.4% states that they never buy books by such effects. 22.1% do not have any habit of reading books anyway.

Buying Printed Press Products

Youngsters are asked how they react when a news is published in newspapers and magazines about TV music stars and music programs. 8.4% of the participants frequently buy newspapers due to such news, while 24.2% occasionally buy and 55.8% do not buy newspaper by such effects. 11.6% do not have any habit of reading newspaper anyway. 14.7% of the participants frequently buy magazines due to such news, while 23.2% occasionally buy and 42.1% buy magazines in accordance with their own interests. 20% do not have any habit of reading magazines anyway.

4. Conclusion and Discussion

Television music programs are being watched by the majority of the adolescents participated in this survey (N=110) and have an important role in their music consumption. Three out of four of the followers of programs (N=95) primarily prefer music channels in which domestic and foreign popular music genres and music videos/clips are presented dominantly, while the one fourth primarily prefer musical contest programs. Although males watch music channel more compared to females and females watch musical contest programs more compared to males, the primary preference of both genders is music channels. These results are suggesting that Turkish adolescents, like the youngsters in other countries (Sun and Lull, 1986; Abt, 2000; Ericsson, 2002), dominantly prefer popular genres, but classical and traditional music genres are not included in the TV music program preferences of the adolescents participated in the survey. As is known, adolescents are disposed to incline certain music genres only by the affect of the era they are in, and reject the other genres; and more tolerant musical attitudes are being formed by acquiring “I” identity at the adolescence (Behne, 1997). In this regard, unidirectional and profit oriented broadcasting policies of TV channels highlighting popular genres may lead preferences of adolescents to be solidified who are in a critical period in terms of musical socialization. This situation may also lead other music genres encountered in family and school environments to be rejected. Furthermore, since clips and advertisements containing various consumption images are being showed intensively in music channels watched frequently by adolescents, it is an anticipated circumstance that adolescents’ consumption behaviors being manipulated through these programs.

Approximately 85% of adolescents watch TV programs for 1-2 hours on a daily basis and satisfying all their needs of listening to music through these programs. Moreover, these programs increase then need of the majority for listening to music. One fourth of the adolescents watch television by fully concentrated on the music program; the rest of the adolescents watch and listen to these programs as background music in company with actions such as entertainment, reading, studying, and eating. The most attention is paid on lyrics by adolescents in TV music programs. The most attention-grabbing non-musical elements are clothing items and jewels in conjunction with all objects/colors on screen. Approximately half of the adolescents are influenced by the advertisements in music programs rather than general advertisements. Adolescents spend a considerable amount of time in front of TV music programs and visual images which are very important in terms of their age-specific needs and inclination to consumption such as clothing items and jewels as well as advertisements are attracting their attention as much as musical processes. Only one significant difference found based on the independent variable: Males tend to be not influenced by any of the advertisements on TV, while females are more influenced by advertisements in music programs compared to males. There are no considerable differences regarding the consumption of TV music programs based on the employments status of both parents, residing location and various income groups.

TV music programs influence the musical consumptions of approximately half of the participant adolescents in average. While the programs influencing mostly the adolescents’ behaviors of ‘buying media for listening to music’, ‘downloading musical pieces from internet’, and ‘buying CDs/VCDs/cassettes’; ‘watching live music performances/concerts’, ‘having musical pieces copies on CDs/cassettes’, and ‘buying musical instruments’ are the least effected consuming behaviors. Therefore, TV music programs mostly influence the consuming behaviors of adolescents related to listening to music. The effort of adolescents for providing musical pieces and necessary technical equipments for listening to music is a result consistent to their statements regarding their need for listening to music increased by TV music programs. These results are also showing a parallelism with the determination of Abt (2000) that MTV-watching adolescents are buying musical works more than the others.

There are only two significant differences found based on independent variables in musical consumption of adolescents. Adolescents with both parents employed download music pieces more than the others, while the ones with only fathers employed are forming a cluster of being never or very rarely downloading.

This result implies that adolescents with both parents employed spending longer times at the computer due to restricted social conditions at home. On the other hand, adolescents with only fathers employed may be interacting with their mothers instead of messing around with computer. Besides, buying musical instruments differentiated as well based on residing location: All of the adolescents who have bought musical instruments are residing at the city center and the ones residing in villages have not bought any musical instruments so far. Unavailability of encouraging musical education organizations in villages such as training courses for musical instruments may be playing a deterrent role on buying musical instruments. The impact of TV music programs on musical consumption has not differentiated based on gender and various income groups.

TV music programs influence on general consumptions of the one third of the participant adolescents in average. The programs mostly influences on the behaviors of the adolescents like ‘creating hair style’, ‘buying magazines’, ‘buying clothing items’, ‘buying newspapers’, ‘buying products bearing images of singers/musicians’, and ‘buying accessories/jewels’. On the other hand, ‘buying and using make up/personal care products’, ‘using pleasure-inducing substances’, ‘buying books’, ‘attending music programs through phone calls’, and ‘buying artists’ brands’ are less influenced behaviors. Therefore, TV music programs primarily influence on the adolescents’ consumption behaviors intended to create appearance and image. Although magazines and newspapers seem to serve for information flow at the first glance; these media means sway adolescents towards image creating by means of various role models as a result by virtue of rich visual images, recommendations and advertisements they present. Similarly, approximately three out of four adolescents participated in this survey imitate the singers and musicians they see in TV music programs and the influential appearance of these people is the most mentioned reason for imitation. In this regard, the musician image marketing strategies targeting 12-34 years old individuals (Abt, 2000) constitutes an effective inclination mechanism toward consumption for the sample of this survey as well. The results obtained are consistent to non-musical elements watched by the participant adolescents in music programs, their situation of being influenced by advertisements in music programs, and the singer/musician imitation reasons. The singers/musicians encountered by adolescents in TV music programs are playing model roles for the personality and identity developments of most of the adolescents and identification of adolescents with these figures are reflecting on their consumption behaviors. Considering the theoretical approaches in literature and the findings of various studies (Englis et al., 1993; Winter and Kagelmann, 1997; Abt, 2000; Lull, 2000; Günindi-Ersöz, 2002; Hering, 2005; Kalay, 2008; Erdem, 2011), adolescents influenced by TV music programs on creating their appearance and images is an expected result.

There have been significant differences found for only creating appearance and images based on independent variables regarding general consumption of adolescents. While females influenced more by TV music programs on buying clothing items and accessories/jewels, males have demonstrated a clustering towards not being influenced by anything on TV. This determination is consistent with the finding that females are influenced more by advertisements in music programs compared to males. This result implies that, females constitute emotional links with TV music stars and identify with them more compared to males, while males are mostly independent or searching for their role models in resources other than musicians/singers. Similarly, since using accessories and jewels are gender roles special to women in Turkish community, although being changed in recent years, this difference found is an anticipated result. Furthermore, outcomes of other researches that women act hedonic consumption behaviors (Arnold and Reynolds, 2003; Kükrer, 2011) and utilitarian consumption behaviors (Erkmen and Yüksel, 2008) are supporting these findings. Buying clothing items has differentiated based on residing location as well: While the ones residing in the city centers are more influenced by the programs, the ones residing in villages have been clustered toward not being influenced. This result may be based on following fashion trends as an urban fact and the distinction between the socio-cultural and socio-economic conditions of people living in urban and rural areas. The impact of TV music programs on non-musical/general consumption has not considerably differentiated based on employment status of both parents and various income groups.

5. Future Research

As a result; TV music programs play a significant role on shaping the musical and non-musical consumptions of the adolescents participated in the survey by means of their rich visual elements, consumption images and advertisements. Relationships among TV music programs, preferred music genres and consumption levels in Turkey may be searched in more detail in future studies, because as Englis et al determined (1993), each popular music genres containing certain consumption images more intensely, almost encouraging consumption areas specific to genre.

Furthermore, watching-listening to music forms through media other than TV music programs such as internet and their impacts on general consumption can also be searched, because although TV is an important contemporary music consumption source, rapidly increasing musical consumption over computers and internet in Turkey would make such a research considerable. The most differentiating independent variable of this survey is the gender variable. Consequently, music preferences of adolescent females and males in Turkey, musical and non-musical consumption relations as well as psychological and social factors influencing them can be searched in more detail. In addition, music preferences and consumption behaviors can be searched for different age groups and socio-cultural environments.

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