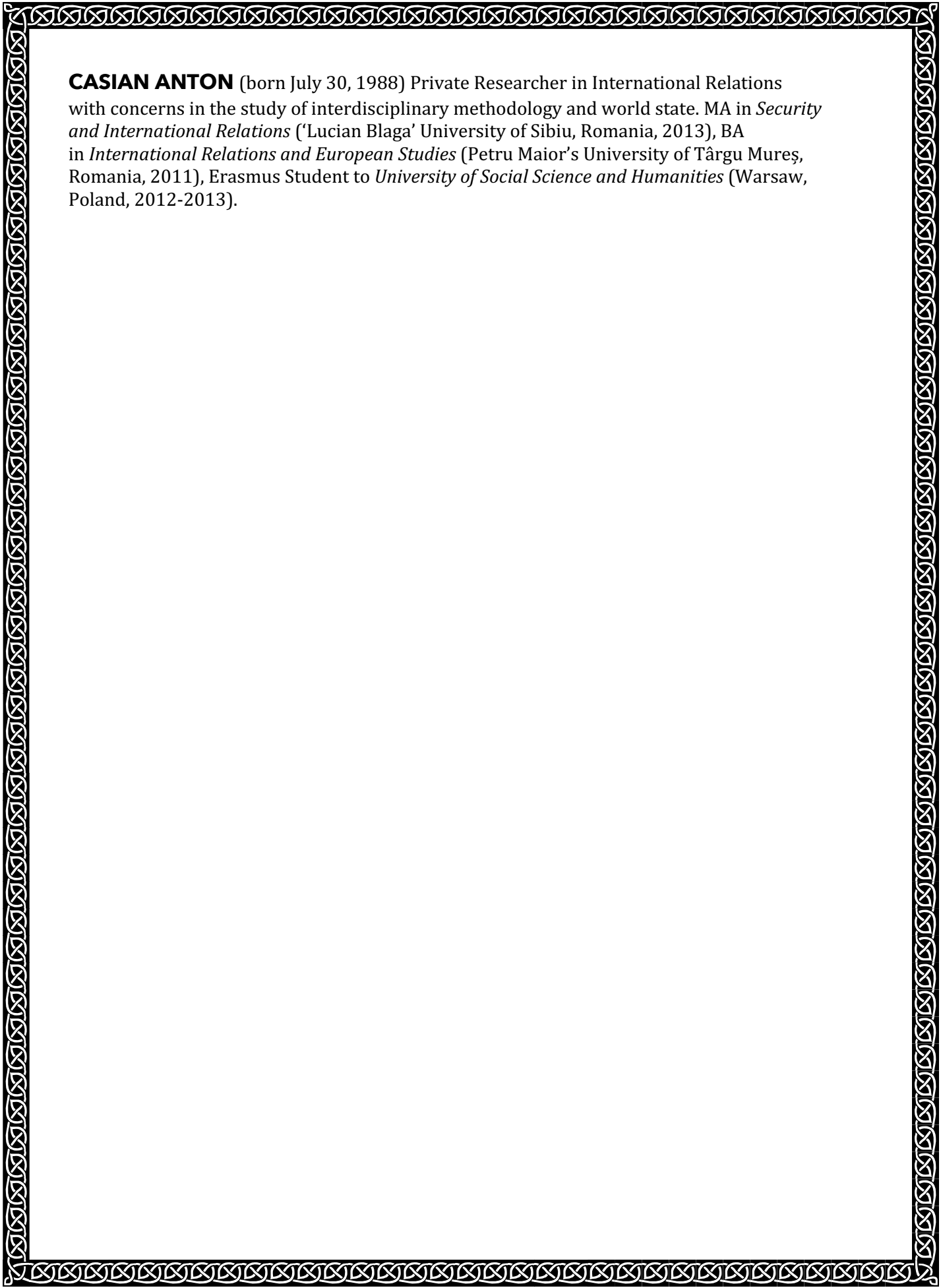




— BY —
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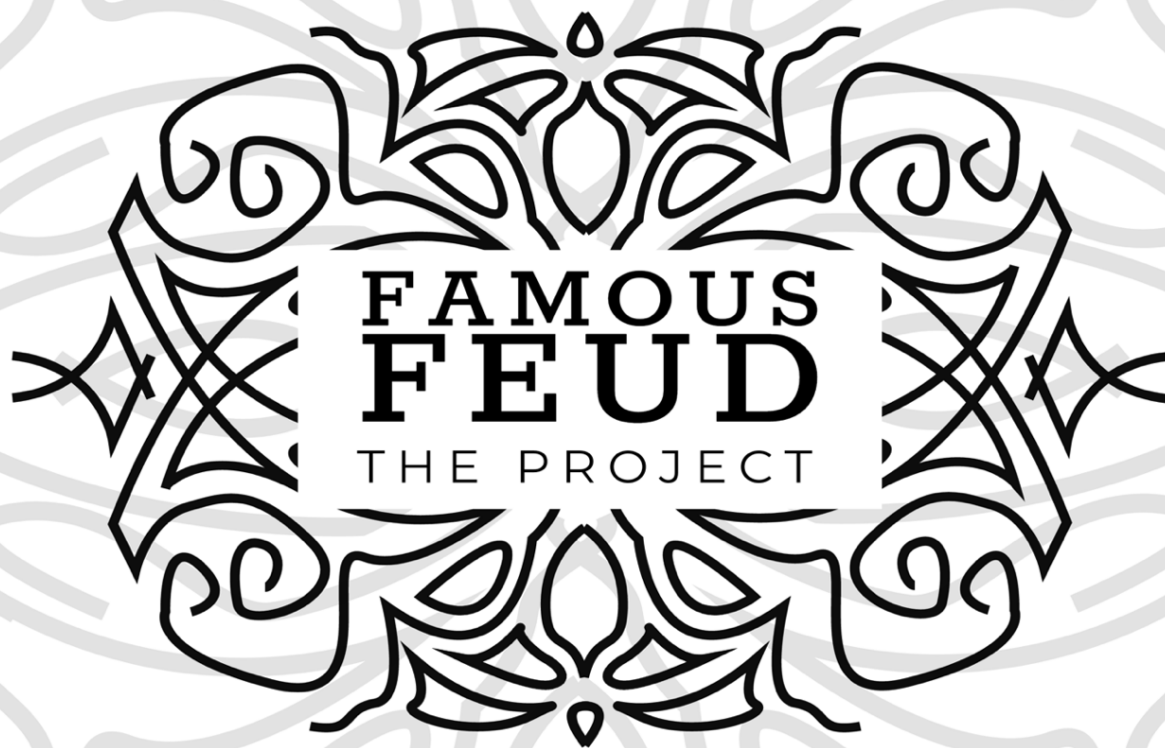
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FIRST EDITION

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FOREWORD: the never-ending feud?

In the history of human nature there are conflicts with a happy ending, or with a tragic ending. The **FAMOUS FEUD**, in general, seems to have a happy ending with one winner: Taylor Swift. However, every time fans and main players think this conflict is over and it's buried forevermore, an unpredictable event? of a player's life extends the thread of the narrative and offers the prospect of a never-ending conflict. From my point of view, the **FAMOUS FEUD** ended in July 2016, with the publication of Taylor Swift's answer on her Instagram account about the short edited video of the telephone conversation between her and Kanye West that took place in January 2016. In June 2017, despite the presentation of a limited information package by the main players (Taylor Swift, Kim Kardashian and Kanye West), I was convinced that Taylor Swift was the victim (for the second time) of Kanye West. In October 2023, after I have updated the entire research on the **FAMOUS FEUD**, the original conclusions did not change. In December 2023, Time magazine published its list of *Person of the Year*, and Taylor Swift received a place due to the positive impact she has in the music industry globally. The inclusion in the *Person of the Year* list came with an interview in which Taylor Swift again mentioned the story behind the **FAMOUS FEUD**¹. The side effect of the interview was ultra fast, and social media servers were

overheated from thousands of positive messages in favour of Taylor Swift. The overwhelming number of social media posts about Taylor Swift's interview with Time magazine and the mention of the **FAMOUS FEUD**, shows that the version of the telephone conversation described by Taylor Swift is more widespread and accepted than the version of events described by Kanye West and Kim Kardashian.

I created this edition to **INCLUDE EVERYTHING** I wrote about the **FAMOUS FEUD**. It is an edition for people interested in **READING THE ENTIRE FAMOUS FEUD STORY FROM A TO Z**. In contrast, the other independent editions are more for people who are either only interested in the mission to eliminate the discrimination in the USA music industry, or just the feud between Kanye West and Taylor Swift from September 2009 to March 2020.

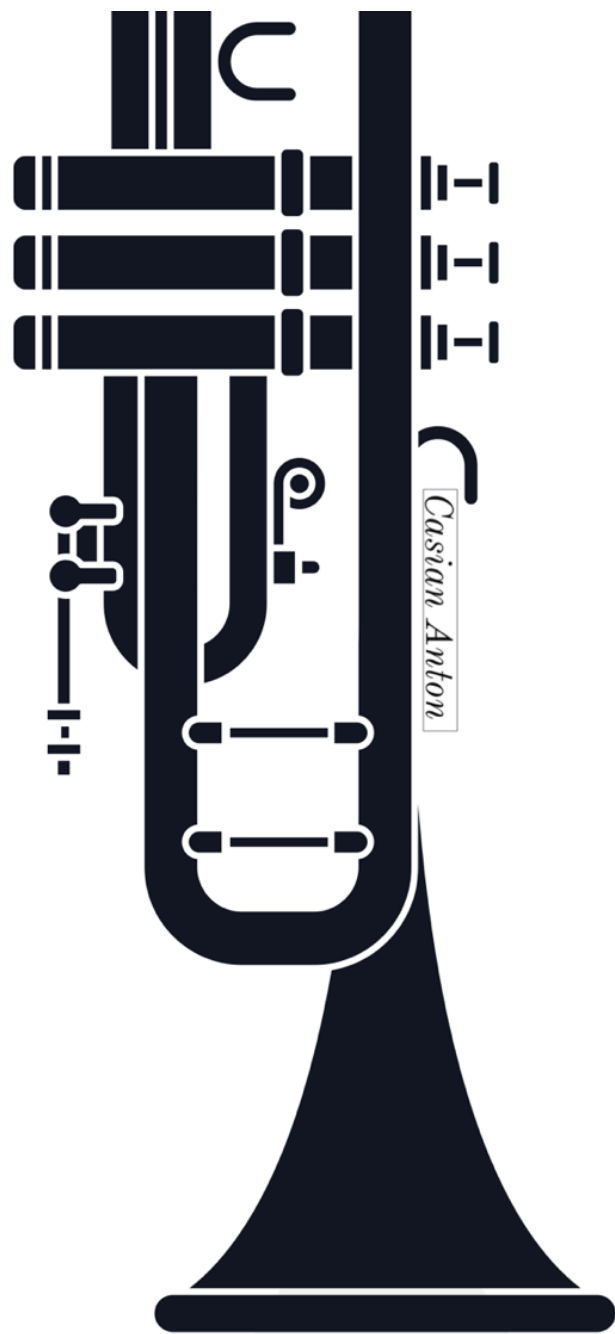
The report has two parts:

- Part 1. Black and White Music: A Journey Behind the Musical Notes;
- Part 2. On the Famous Feud.

Enjoy your reading!
CASIAN ANTON
ENGLAND, DECEMBER 2023

¹ Sam Lansky, 'Person of the Year: Taylor Swift', *Time*, December 6, 2023, available at:

<https://time.com/6342806/person-of-the-year-2023-taylor-swift/>, last accessed: December 6, 2023.



BLACK
AND
WHITE
MUSIC

Dedication:

To white and black artists from this report:

**'It is better to fail in originality, than to succeed in imitation.
He who has never failed somewhere, that man cannot be great.
Failure is the true test of greatness.'**

Herman Melville (1850)

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FOREWORD: a new FAMOUS journey

Between 2004 and 2005 *RBD* was one of the bands I listened to on the DVD bought by my older brother, Traian. During the music session, I preferred to lock the door, cover the small square windows with a thick black & red blanket, so that no light or uninvited eyes could see in. The light was turned off most of the time, and either I sat on the bed or I walked around the room. In the music of *RBD*, and later other artists (such as David Guetta, and Benny Benassi) which I discovered through tv channels, I found a path full of instruments and lyrics which enhanced my thinking skills, and allowed me to understand and develop my own personality, but also to create my own lifestyle in a colourful form.

As a child, I was hooked by the lyrics of songs, instruments and the life of my favorite artists. In Sighișoara, across the street from the Policlinică, right next to the grey cement stairs leading to the walled citadel, there was a small shop made of wood and plastic with newspapers and magazines. I don't remember the saleswoman's name, but I know that she never refused my honest request to read for free any magazines or newspapers; however, I had to follow a simple rule: 'don't bend the pages', which I nailed it everytime. In these pages, I found magnetic stories about my favorite artists, or information considered to be piquant and incognito. When the magazines were wrapped in a thin transparent plastic bag, the saleswoman used to rip off the bag for me. Most of the time, I preferred to sit alone on the weather-beaten bench near the store. However, once in a blue moon I was asked by friends to borrow other magazines than what I was habitually exploring, and I did it every time with the endorsement of the saleswoman. At this point in life, I wasn't interested in the history of music. I was pleased with

participating in the school choir which, thanks to my teacher, met every year during the winter, spring and national holidays; in the beginning, we were a jam-packed group of boys and girls, but, for like 3 years, I was the only boy in the group. Around age 17 I decided to break away from the group.

Even today I am not predisposed in the history of music, but in these pages, having reached the multicultural world of England and the competition between races, cultures and religions, I decided to travel behind the musical notes of the artists used by the Western mass-media as examples of racial discrimination in the music industry of the United States of America (henceforth USA). The first version of this edition was a chapter in the research on the feud between Taylor Swift and Kanye West², but, in July 2021, I changed my mind and created an expanded and independent version; eventually, I incorporated extra research elements of songs and albums released by black and white artists.

I am delighted to have been able to make, I hope, a modest and all-purpose contribution to the discussion of the awards and allegations of discrimination and racism in the music industry of the USA. *Black & White Music* help us to see and understand another side of the origin and quality of the music released. *Black & White Music* can be better understood and appreciated by listening to all the albums analysed in these pages, and by reading the reviews written by experts in music.

I wish you a bright **FAMOUS** journey.

CASIAN ANTON

² Casian Anton, *On the Famous Feud*, 2023.

Introduction: **music** and **white privilege**

The Recording Academy was formally established in 1957 with the purpose to recognise and award achievements in the music industry in the USA. In the last 64 years the Grammy Awards (created by the Recording Academy) have gained an impressive prestige. The number of awards have been changed over the years with categories added and removed depending on various events that have had a positive or negative impact on the music industry and the artists. The Grammy Awards is considered the most significant event in the music industry of the USA, and most of the artists nominated dream to be recognised for their music (which expresses creativity, talent, originality and value).³

THE NARRATIVE OF RACISM AGAINST THE RECORDING ACADEMY

Articles published in popular newspapers and magazines argue with examples in which the contribution of black artists in the music industry is not recognised and celebrated as often as it happens with the contribution of the white artists. For example, since the Grammy Awards (1957-2021) ten black artists have won the *Album of the Year* award; this number is promoted negatively (only ten) because, for black artists and their supporters, the actual number of albums that should have received this recognition is higher. Moreover, black artists have a superb presence in charts⁴, for example Billboard charts in the USA, and yet the number of nominations and winnings for the Grammy Awards was lower than their presence in charts. In 2021 Samantha Hissong wrote an extensive article for the Rolling Stone with a vital point of view about the music industry in the USA:

*'It's beyond the Grammys,' says Smith. 'The Grammy Awards are the pinnacle. But they're a part of this system that has been built with white superiority in mind, like all of our other systems in this country.'*⁵

In the last five years various articles on an resentful tone have been written about the white privilege in the music industry from USA. The main idea of these articles is the existence of a privilege that the white artists benefit, a privilege that lacks, or it is at a lower level for black artists and other minorities.⁶ In 2015 Raquel Cepeda wrote an article for Rolling Stone:

³ Tatum Herrin, 'The Grammys' Casual Racism Has Gone on for Too Long', *The Coat of Arms*, May 12, 2021, available at: <https://menlocoa.org/20626/opinions/the-grammys-casual-racism-has-gone-on-for-too-long/>, last accessed: July 26, 2021.

⁴ It is based on the numbers of songs/albums sold every week and it is difficult to show if the higher number of sales is equal with high quality of the song/album.

⁵ Samantha Hissong, 'The Crisis Behind the All-White Grammy Category', *Rolling Stone*, January 7, 2021, available at: <https://www.rollingstone.com/pro/features/grammys-2021-childrens-music-controversy-1109502/>, last accessed: July 25, 2021.

⁶ See for example: Lizzy Wan, 'Racial bias in the Grammys impacts our generation', *The Burling Game B*, April 2, 2021, available at: <https://theburlingameb.org/4029/showcase/racial-bias-in-the-grammys-impacts-our-generation/>, last accessed: July 25, 2021;

'Accusations of racial bias in Grammy Awards', *Wikipedia*, available at:

https://en.wikipedia.org/wiki/Accusations_of_racial_bias_in_Grammy_Awards, last accessed: July 25, 2021. Natalie Harmsen, 'Goodbye, Grammys: Why Black artists think the awards show is irrelevant', *Global News*, February 24, 2021, available at:

BLACK AND WHITE MUSIC: A JOURNEY BEHIND THE MUSICAL NOTES

*'WHITE PEOPLE REJOICE! You've managed to cold-jack yet another awards season, and in February no less. The Oscars will be whiter than they've been since 1998, and this year the Grammy Awards promise to be a throwback to that time when Shirley Temple got down in blackface – dumb-stoopid-affected accents and all.'*⁷

At the same time, another important opinion against the outcome advanced by The Recording Academy is the possible existence of an unfair intention to diminish the importance of albums promoted by black artists that, according to a visible number of specialists in music along with black artists and their supporters, had a significant cultural impact at least in the USA; there are albums that were not nominated in the categories they belong to, or they were nominated but did not win the Grammy Award. For a visible number of black artists and their supporters this attitude and position of The Recording Academy is most of the time labelled as 'racist phenomenon', 'corrupt' and 'unfair'. The first example I have is Nicki Minaj (black female artist) who in 2020 wrote on Twitter about her experience:

*'Never forget the Grammys didn't give me my best new artist award when I had 7 songs simultaneously charting on billboard & bigger first week than any female rapper in the last decade- went on to inspire a generation. They gave it to the white man Bon Iver. #PinkFriday;'*⁸

A second example is *The Weeknd* (black male artist) who expressed his dissatisfaction with the decision of The Recording Academy to not nominate at all ('zero nomination' to use the words spread on Twitter by his supporters) his album *After Hours* for Grammy Awards⁹:

*'The Grammys remain corrupt. You owe me, my fans and the industry transparency...'*¹⁰

Samantha Hissong has a clear example where black artists are not nominated in the category they belong:

'Only white artists were nominated for Best Children's Album – and three of them have asked to be taken off the ballot. Artists of color in children's music are fed up with the genre's homogeneity: 'It's like being served a baked potato with fries and hash browns on the side,' says one black artist.'

*'Meanwhile, [Latin duo] 123 Andrés is over here with their flavor, we've got some Jamaican flavor, we've got hip-hop. These are different elements and aspects that bring a richness to the genre but are being systematically excluded.'*¹¹

<https://globalnews.ca/news/7617502/grammys-award-music-relevance/>, last accessed: July 26, 2021. Cassie Owens, 'Do the Grammys have a diversity problem?', *Inquirer*, January 24, 2020, available at: <https://www.inquirer.com/entertainment/inq2/grammys-2020-awards-nominees-predictions-history-lizzo-billie-eilish-20200124.html>, last accessed: July 26, 2021. Jon Caramanica, '#GrammysSoWhite Came to Life. Will the Awards Face Its Race Problem?', *The New York Times*, February 13, 2017, available at:

<https://www.nytimes.com/2017/02/13/arts/music/grammys-adele-beyonce-black-artists-race.html>, last accessed: July 26, 2021.

⁷ Raquel Cepeda, 'Do the Grammys Have a Race Problem?', *Rolling Stone*, February 5, 2015, available at:

<https://www.rollingstone.com/music/music-news/do-the-grammys-have-a-race-problem-62956/>, last accessed: July 26, 2021.

⁸ Nicki Minaj, 'Message on Twitter', *Twitter*, November 24, 2020, available at:

<https://twitter.com/NICKIMINAJ/status/1331315767967551488?lang=en>, last accessed: July 26, 2021; Elizabeth Aubrey, 'Nicki Minaj takes aim at the Grammys as she remembers her 2012 loss', *NME*, November 25, 2020, available at:

<https://www.nme.com/news/music/nicki-minaj-takes-aim-at-the-grammys-as-she-remembers-her-2012-loss-2824940>, last accessed: July 26, 2021.

⁹ *After Hours* set several records in the music industry from the USA: it topped the charts with the song *Blinding Lights* for most weeks spent in top five of the Billboard Hot 100.

¹⁰ The Weeknd, 'Message on Twitter', *Twitter*, November 25, 2020, available at:

<https://twitter.com/theweeknd/status/1331394452447870977?lang=en-GB>, last accessed: July 26, 2021.

¹¹ Samantha Hissong, 'The Crisis Behind the All-White Grammy Category'.

A quick look at the method of deciding the winners of the Grammy Awards and the narrative about institutional racism, exposes an intrigue storyline where the true projection of the allegations of discrimination and racism are rather highlighting the voting members of the The Recording Academy: this happens because the voting members have the power to vote the winners of the Grammy Awards, and not the Co-Chairs, the Steering Committee and the Advisory Council. The Recording Academy offers the guidelines and the instructions to the voting members, for which outcome is difficult, if not impossible, to be blamed. The Recording Academy presents at the ceremony the choices voted by its members and, therefore, only the voting members can be accused of discrimination and racism against black artists, but also other minorities.

The voting members are artists from various races, cultures and religious backgrounds. After reading several articles and posts on social media (Facebook, Twitter and Reddit), I extracted four levels of the allegations of discrimination and racism advanced mostly by black artist and their supporters against The Recording Academy and its voting members:

1. the allegations of discrimination and racism are spread from black artists and their supporters, along with critics in music toward and in reference to white artists; this is completed on the assumption that black artists are not and cannot have a discriminatory or racist attitude toward and in reference to white artists;
2. there is an *absolute* and *ultimate* point of view in which the choices and the vote of black artists is to a higher extent right, and they deserve the award because the black artists expressed the opinion about it, or there is a visible endorsement by a number of experts and critics in music (outside The Recording Academy), and should be seen as the final truth; the choices and the votes of the white artists are not correct and fair, and are presented most of the time as being made up on the basis of discrimination and racism against black artists;
3. there is a *Spiral of Silence*¹² in favour of the contribution and the artistic merit of black artists at the expense of the contribution and the artistic merit of white artists; this is a highly wrong strategy of presentation of the issue of discrimination and racism because, whatever the contribution and artistic merit that white artists may produce, it is never good enough to earn the awards; from this point of view, the white artists are forevermore the artists who should not be awarded; subsequently, in this level, the white artists are accused of being inspired by black artists (create original music) and are taking advantage and profit from their music creation; most of the time, there is no mention of black artists being inspired and using the artistic creation of the white artists;

¹² More information about The Spiral of Silence, see: 'Spiral of Silence', *Wikipedia*, available at: https://en.wikipedia.org/wiki/Spiral_of_silence#:~:text=It%20states%20that%20an%20individual%27s,others%20to%20express%20their%20opinions., last accessed: October 24, 2020; 'The Spiral of Silence Theory', *Communication Theory*, available at: <https://www.communicationtheory.org/the-spiral-of-silence-theory/>, last accessed: October 24, 2020.

4. the only way for The Recording Academy to be seen and presented in good terms is to follow the outcome written by mass-media, critics outside The Recording Academy, and the opinions of black artists and their supporters.

The examples above represents a tiny part of the negative narrative about the outcome advanced against the voting members and The Recording Academy, however, I hope, it is enough for readers to create a small wave of awareness and understanding about the existent issues in the music industry in the USA.

THE LITERATURE ABOUT THE WINNERS OF THE GRAMMY AWARDS

Based on this research, there are four debate camps (from higher to lower number of supporters involved in the debates) about the winners of the Grammy Awards:

the first debate camp (higher as number of supporters): it is an *overall opinion* about who should win the award;

- in this camp the knowledge of the writer is presented as mostly being true;
- there is no specific analysis based on a specific methodology to find substantial evidence to support the opinion; in this case, the opinion advanced creates (maybe inevitable and with no direct intention) a feel of 'gaslighting' than 'enlightening', where every person of interest feel the need to say something good or bad about an artist;
- this camp is spread and used to a minor extent by journalists as well and, definitely more, by supporters of the artists which dream for their favourite artists to be awarded with a Grammy Award;

the second debate camp (lower as number of supporters than the first debate camp): it is based on *conclusions acquired after using a specific methodology* (either created and used by specialists in statistics, instruments and lyrics, or by fans and ordinary people interested in getting a in-depth understanding of the outcome);

- in this camp, the knowledge is considered to have a higher quality and version of truth than the knowledge in the first debate camp;
- the methodology is clearly stated in the opinion, and it is difficult to argue against it; however, if there is an argument against the opinion, then it is based on the methodology applied where most of the time it consist on (from high to low importance and use):

1. *mathematical calculations*: the artists and their supporters can be against this method due to its nature of snapshotting music in numbers (may be considered as a limited way of thinking, because *music is more than numbers*);

2. *questioning the ability* of the artists to *write* and *sing* the songs released: this involves opinions based on reviews of songs and albums written by experts in music, and available online in magazines with an experience in reviewing music, or close to this topic of interest; subsequently, to some extent, it includes the personal opinion of the supporter: at this point (this part of debate enters also in the first debate camp) depends on how well the opinion is formulated and if a method of research was applied;

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- this camp it is used both by journalists and supporters who prefer to have better reasons to advance an argument in favour or against the decision of The Recording Academy;

the third debate camp (made only by the voting members of The Recording Academy): it is based on the *knowledge about music that the members of The Recording Academy have* and it is *self-considered as holder of the final truth* about the right winners;

- this position of the *self-holder of truth* is based directly on its *voting members* which includes 'performers, songwriters, producers, engineers, instrumentalists, and other creators currently working in the recording industry; voting members determine Grammy winners each year';¹³

the fourth debate camp is the critics and their reviews (lowest number among all other three debate camps; depends on the number of reviews written for an album, it can include one review to as many as possible¹⁴) available on various websites with content in the music industry;

- as with the third debate, this is also *self-considered as holder of the final truth* about the right winners;
- this position of the *self-holder of truth* is based directly on the *main critic* as being an expert in music, and (from the research conducted) without being an artist with proven songs and albums that are considered by other critics and artists as the best, or the worst contribution in the music industry;
- the most used platforms with reviews written by experts in music and available online are *Metacritic*¹⁵ and *All Music*¹⁶;
- this debate camp is used more by the second debate camp to advance their opinions with a higher value of truth.

Each year, between all these four debate camps, there is a thin line that it is crossed intentionally and unintentionally and are caught in a war of winners; the 'artistic merit war' is on three levels:

the first level: it is between the first and the second debate camps; these two debate camps advance powerful opinions which are able to gaslight and uplift artists and supporters;

the second level: it is between the third and the fourth debate camp: here it is a battle of artists and experts in music where sometimes the winners are not the ones predicted by critics outside The Recording Academy; this contradiction creates among supporters and artists a visible wave of untrust in both sources;

the third level: it is a mix between all four debates camps to justify the outcome of the awards.

¹³ The Recording Academy, *Recording Academy Membership, Membership Types*, available at: https://members.recordingacademy.com/s/?language=en_US, last accessed: July 26, 2021.

¹⁴ I could not find a clear reason of why some artists have more reviews than others; however, I identified a pattern: to a certain level the reviews depends also on the popularity of the artists; if the artist is new in the music industry: the reviews can present the abilities of the new artist and the outcome of the album, which can support the artist to be appreciated more or less by fans and the general public.

¹⁵ *Metacritic*, <https://www.metacritic.com>.

¹⁶ *All Music*, <https://www.allmusic.com>.

THE AIM OF THE RESEARCH

This report is in the same bubble of research with other articles and reports published about the issues of awards and allegations of discrimination and racism in the music industry in the USA. I started by mentioning few articles that can provide a better overview of this bubble of research; at the same time, I offered a reason of rejecting or accepting articles as part of my research interest. In the last part of this section, I developed the full aim of the research.

- In 2014, Aimee Cliff wrote for *The Fader* the article *10 Reasons The Grammys Are As White As You Think They Are* which are divided in two parts: *Historically* (reasons 1 to 5) and *In 2014* (reasons 6 to 10):

*'1. Fewer than 20 percent of Album of the Year awards have gone to black artist; 2. It took them 10 years to recognize rap; 3. Only three Album of the Year awards have ever been given to hip-hop records; 4. Kanye hasn't been up for Album of the Year since Graduation; 5. The people picking the winners are out of touch; 6. Every Best New Artist nominee is white; 7. Every Record of the Year and Song of the Year nominee is white; 8. It's not a case of black artists not selling as much as white artists; 9. The Grammys are still using "urban" to denote "black"; 10. White artists making music influenced by black culture get treated differently.'*¹⁷

this research is on the same line with Aimee Cliff's article: history and facts, but with a distinctive difference: Aimee focused on facts from before and until 2014, while I used data from 2003 to 2022 and investigated few white and black artists who topped the charts and are considered, by The Recording Academy and various experts in music, as one of the best artists in the music industry in the USA;

- the article written by Raquel Cepeda for Rolling Stone in 2015:

*'WHITE PEOPLE REJOICE! You've managed to cold-jack yet another awards season, and in February no less. The Oscars will be whiter than they've been since 1998, and this year the Grammy Awards promise to be a throwback to that time when Shirley Temple got down in blackface – dumb-stoopid-affected accents and all.'*¹⁸

Raquel Cepeda is entitled to her own view and strategy of presentation of the issue with black artists being less awarded in comparison with white artists, but her article does not have substantial evidence to allow her to manifest the issue with the sentence *'WHITE PEOPLE REJOICE! You've managed to cold-jack yet another awards season'*: this is a general view which implies that all white people from the USA are to blame for the outcome; this position is wrong as The Recording Academy, and other institutions in the music industry in the USA, have a number of members with experience in music; where there is the option for the general public to vote for their favourite artists, and the white artist win the award, you cannot blame the people for their choices; however, the information used in this research allowed me to create a chapter, *What If*, where I wrote various hypothetical and negative scenarios based on the in-depth research advanced in these pages;

¹⁷ Aimee Cliff, '10 Reasons The Grammys Are As White As You Think They Are', *The Fader*, December 12, 2014, available at: <https://www.thefader.com/2014/12/12/10-reasons-the-grammys-are-as-white-as-you-think-they-are>, last accessed: July 25, 2021.

¹⁸ Raquel Cepeda, 'Do the Grammys Have a Race Problem?'

- this research does not go on the line with Ira Madison III who wrote in 2018 for *The Daily Beast* an interesting point of view about the outcome in the music industry; his article is a short history of the albums included or which should be included for the Grammy Awards; however, what is lacking is the same as Raquel's article: substantial evidence achieved after using a specific methodology which allows an in-depth investigation about the music that should or should have not win the award;¹⁹ the title has the word 'hell', but Ira Madison III spectacularly failed to actually prove that the Grammys are 'racists as hell' as the mentioning of albums, and a short comparison about the names of the albums and the race of the artists, barely scratches the surface of the award issue and discrimination and racism in The Recording Academy; all in all, I find Ira Madison III interest to be worthy of research, but his technique of approach does not help to expose a credible storyline of the allegations of discrimination and racism advanced by black artists and their supporters.

After reading various articles about the Grammy Awards (some mentioned above) in the USA's mass-media, I reached the following conclusions: the articles that I read are written from 'he said / she said' perspective, and there is a visible lack of focus on neutral articles with solid methodology to advance an in-depth and credible storyline to better support the allegations of discrimination and racism. I had no other option than to extend the research beyond USA's mass-media. I selected two articles and one report. The first two articles were published by two journalists, one from UK and one from USA; the third source is a report published in the USA by a university.

1. *Chris Sweeney (from Scotland) is an author and columnist who has written for newspapers such as The Times, The Sun, the Daily Record and Nut Magazine from UK, along with several international-selling magazines: in 2020 he wrote the article 'The Grammys aren't racist, claiming so is just a cynical attempt to play the race card' for Russia Today; however, since he wrote for mass-media from the UK before and after 2020 and other international magazines, it must mean that his analysis are based on the principle of truth and honour in the field of journalism.*

Chris Sweeney made few important points of view, however, I mentioned two of them, since there are good examples to support his view:

in the first example, Chris Sweeney mentioned the race of the artists nominated where 'diversity' is the main key term of The Recording Academy:

*'The shortlist for the most prestigious award, Record of the Year, is really varied. Beyonce is there, along with soul duo Black Pumas, who are black singer Eric Burton and latino musician Adrian Quesada. Others include; Dua Lipa (British with Kosovan heritage), Da Baby (black American), Doja Cat (Jewish American mother/South African Zulu father), Billie Eilish (white American), Megan Thee Stallion (black American from Texas) and Post Malone (white American with Italian roots).'*²⁰

the second example is based on statistics:

¹⁹ Ira Madison III, 'The Grammy Awards Are Racist as Hell', *The Daily Beast*, January 28, 2018, available at: <https://www.thedailybeast.com/the-grammy-awards-are-racist-as-hell>, last accessed: July 25, 2021.

²⁰ Chris Sweeney, 'The Grammys aren't racist, claiming so is just a cynical attempt to play the race card', *Russia Today*, November 27, 2020, available at: <https://www.rt.com/op-ed/508053-drake-weeknd-grammys-racism/>, last accessed: July 25, 2021.

*'America's population is crudely divided into; White (60 percent), Black (13 percent), Asian (6 percent), Hispanic (18 percent) and American Indian (1.3 percent). So if we go by the logic of connecting impact to race, then so-called white music and white artists would dominate.'*²¹

this research is in the same bubble of research presented by Chris Sweeney, however, only from the point of view of statistics, but again with a distinctive difference: Chris Sweeney used the statistics already existent and related to population percentage, while I created statistics based on elements such as the race of the artists, songs and albums caught in the middle of the conflict about the outcome of The Recording Academy and which song/artists and album should win or not.

*2. Michael McCaffrey is a freelance writer, film critic and cultural commentator. He currently resides in Los Angeles where he runs his acting coaching and media consulting business: the use of statistics and being a freelancer in the USA (with many good articles written) was a good reason for me to consider his interest as being genuine, and for the benefits of all the parts interested and involved in the research about the outcome of The Recording Academy. **Black & White Music** is in the same bubble of the research advanced by Michael McCaffrey, but with a different point of view. Michael McCaffrey investigation is about finding a relations in terms of population percentage (as Chris Sweeney) and representation in awards; in his own words, he investigated:*

*'to see if Black artists are under-represented in awards in relation to their population percentage;'*²²

***Black & White Music** is an investigation about the sources and origins of the music released by 8 white and black artists. After exposing various statistics about the race of the artists nominated at the Grammy Awards and population percentage, Michael McCaffrey wrote the following conclusion:*

*'It is obvious upon reviewing the data that, over the last 30 years, Black artists are, in fact, substantially over-represented at the Grammys in relation to their percentage of the US population.'*²³

*Finally, this research is also in the bubble of interest and research with the study conducted by 3. The USC Annenberg Inclusion from University of South Carolina: *Inclusion in the Recording Studio? Gender and Race/Ethnicity of Artists, Songwriters & Producers across 900 Popular Songs from 2012-2020*. The lead researchers, Dr. Stacy L. Smith, Dr. Katherine Pieper, Marc Choueiti, Karla Hernandez & Kevin Yao, came to various conclusions, but for this research I picked one that I find to have a connection with the last two authors:*

*'Black performers represented about 38% of all artists on Billboard's signature chart from 2012 to 2020, yet they received only 26.7% of top Grammy nominations during the same period. Only 24% of this year's top Grammy nominees were Black.'*²⁴

²¹ Ibidem.

²² Michael McCaffrey, '#GrammysSoWhite: Is White privilege really repressing Black entertainers?', *Russia Today*, February 26, 2017, available at: <https://www.rt.com/op-ed/378651-grammys-oscars-favor-whites/>, last accessed: July 25, 2021.

²³ Ibidem.

²⁴ The full report can be read online: Dr. Stacy L. Smith, Dr. Katherine Pieper, Marc Choueiti, Karla Hernandez & Kevin Yao, *Inclusion in the Recording Studio? Gender and Race/Ethnicity of Artists, Songwriters & Producers across 900 Popular Songs from 2012-2020*, March

If Chris Sweeney and Michael McCaffrey used the percentage population and representation in the awards, the *Inclusion in the Recording Studio?* used the percentage from charts and the reflection in number of nominations, *Black & White Music* used the sources and origins of the music to reach new conclusions about the awards and allegations of discrimination and racism in the music industry in the USA.

From *Inclusion in the Recording Studio?*, I understand that the right way and fairness for black artists and for The Recording Academy, it is to have the same percentage in nominations as on charts. I reached this understanding due to the overall view and conclusions on the report, but also by the keyword used in the conclusions: 'only', which for me is suggesting that the percentage should be higher.

However, *Inclusion in the Recording Studio?* does not take into consideration the quality of the music released. From this perspective, in the music industry in the USA there are various albums with high grades from critics, yet they fail to achieve and maintain top 3 or 10 in Billboard charts for long term. For example Fiona Apple's album in 2020, *Fetch the Bolt Cutters*: Fiona has one of the highest overall grade in the music industry on Metacritic with 98 out of 100 based on 28 critic reviews, but her album sold in the first week in the USA 44,000 equivalent albums unit; eventually, Fiona Apple's album was number 4 on the USA Billboard 200.²⁵ On the other hand, there are albums with lower grades from critics. For example Beyoncé for her debut album, *Dangerously in Love*, won five Grammy Awards even though *The Guardian* gave her album 40 points out of 100 on Metacritic, the overall grade for her album is 63 out of 100 based on 17 critic reviews²⁶; for Beyoncé first-week sales in the USA was 317,000 album copies, and in the following months and years to reach over 11 millions of albums sold worldwide.²⁷

Based on the information used to create Figure 1, I can identify and show the precise locations of my research in the bubble of the research interests in the music industry in the USA.

Dr. Stacy L. Smith acknowledged that popularity of a song doesn't always equate with its *artistic merit*.²⁸ I extracted the words *artistic merit*, because this is main aim of the research in these pages. However, to be able to research the artistic merit, I have to interfere in the narrative line of other research interests in the music industry, which is the only way to see and understand the *artistic merit*.

2021, The USC Annenberg Inclusion, University of South Carolina, available at: <https://assets.uscannenberg.org/docs/aii-inclusion-recording-studio2021.pdf>, last accessed: July 26, 2021.

²⁵ Fiona Apple, 'Fetch the Bolt Cutters', *Wikipedia*, available at: https://en.wikipedia.org/wiki/Fetch_the_Bolt_Cutters, last accessed: July 26, 2021. 'Of that sum, 30,000 are in album sales, 13,000 are in SEA units and less than 1,000 are in TEA units'.

²⁶ Read: Adam Sweeting, 'Review: Beyoncé Knowles: Dangerously in Love', *The Guardian*, June 27, 2003, 2 stars out of 5, available at: <https://www.theguardian.com/music/2003/jun/27/popandrock.artsfeatures8>, last accessed: July 26, 2021; 'Beyoncé: Dangerously in Love', *Metacritic*, June 24, 2003, available at: <https://www.metacritic.com/music/dangerously-in-love/beyonce>, last accessed: July 26, 2021.

²⁷ Beyoncé, 'Dangerously in Love', *Wikipedia*, available at: https://en.wikipedia.org/wiki/Dangerously_in_Love, last accessed: July 26, 2021.

²⁸ Chauncey Alcorn, 'The Grammys rarely award chart-topping Black artists with top honors, new study finds', *CNN*, March 9, 2021, available at: <https://edition.cnn.com/2021/03/09/media/grammys-diversity/index.html>, last accessed: July 26, 2021.

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The music industry in the USA (the figure is created using this information) is formed from individuals and organisation such as: 'lyricists, composers, singers, musicians, conductors, bandleaders who perform the music, the record labels, music publishers, recording studios, music producers, audio engineers, retail and digital music stores, performance rights organizations who create and sell recorded music and sheet music, the booking agents, promoters, music venues, road crew, and audio engineers who help organize and sell concerts';²⁹ other research interests included in the music industry are the race of the musicians and other professional categories, the awarding institutions and their voting members, the conventional wisdom and critics (inside and outside The Recording Academy).

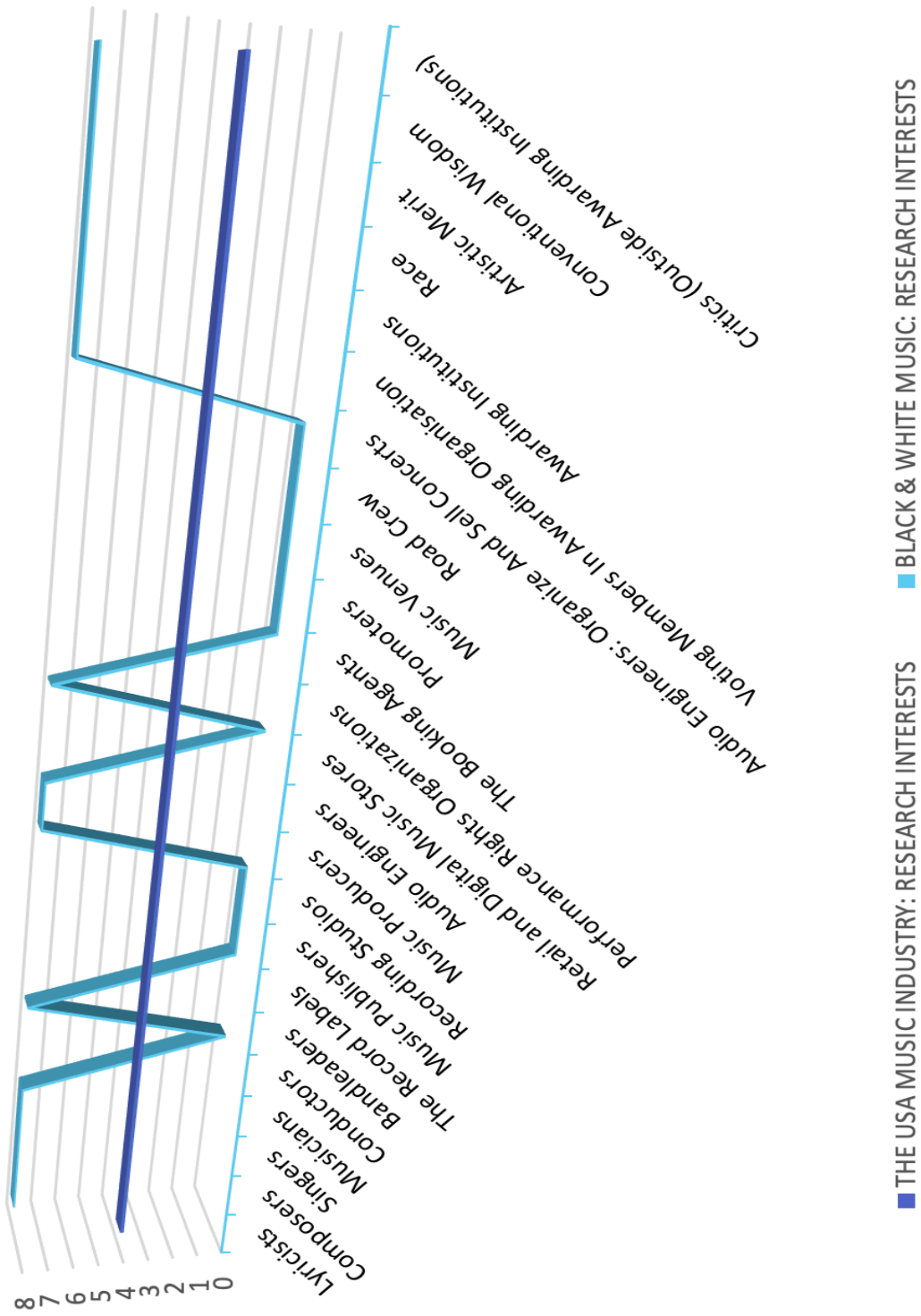
Black & White Music's research interests are in the following research interests of the music industry in the USA:

- *lyricists* (in terms of number of lyricists, including the main vocal artists length of songs written by the main vocal artists),
- *composers* (in terms of number of lyricists, including the main vocal artists),
- *singers* (black and white),
- *musicians* (black and white)³⁰,
- *bandleaders* (more for Macklemore & Ryan),
- *music producers* (the number of producers in the creation of the song and the album, the main vocal artist included),
- *audio engineers* (in terms of samples),
- *performance rights organizations who create and sell recorded music and sheet music* (in terms of song and album sales),
- *the race* (the main vocal artists investigated in this report, producers and lyricists, allegations of discrimination and racism),
- *the awarding institutions and their voting members* (The Recording Academy),
- *conventional wisdom* (advanced and supported by black artists and their supporters),
- and *critics* (a short comparison based on the number of existent critics inside and outside the awarding institutions; in this part, 'critics' is also use with the meaning of 'voting member', since the voting member performed a critique, based on own abilities, about the final choices regarding the award).

²⁹ 'Music industry', *Wikipedia*, available at: https://en.wikipedia.org/wiki/Music_industry, last accessed: June 26, 2021.

³⁰ 'The major difference is that musicians perform using an instrument or multiple instruments, while singers perform vocal performances. This means that a musician may use the voice as one of many tools to create music, while a singer uses music as one of many tools to create vocal performances.' *Climb the Ladder, Musician vs. Singer: What Are the Differences?*, available at: <https://climbtheladder.com/musician-vs-singer/#:~:text=The%20major%20difference%20is%20that,tools%20to%20create%20vocal%20performances>, last accessed: March 2, 2023.

FIGURE 1. THE USA MUSIC INDUSTRY & **BLACK & WHITE MUSIC** RESEARCH INTEREST



In terms of number of artists investigated (8) from total number of musicians (9603)³¹, I used:

- *Black artists* (3): Kanye West, Beyoncé, Kendrick Lamar,
- *White artists* (5): Taylor Swift, Adele, Beck, Macklemore & Ryan (it is a group, but I calculated as sole individual);

this research investigated around 0.09% of the total number of musicians in the USA;

from the point of view of race, this research investigated around 0.03% black artists, and 0.05% white artists;

from the point of view of camp debates, *Black & White Music's* research interest is the second debate camp because the '*conclusions were acquired after using a specific methodology to find new information about the artistic merit of the artists investigated*';

from the point of view of 'artistic merit war', *Black & White Music's* is in the *third level*: it is a mix between all four debates camps to justify the outcome of the awards.

In *Black & White Music* report I investigated a very small part of the music industry from the USA, 0.09% musicians; more precisely, I investigated the contribution and the artistic merit (greater or lesser) of black artists (0.03%) and white artists (0.05%) in the production and writing of their albums. The artists investigated in this report are Taylor Swift, Kanye West, Beyoncé, Kendrick Lamar, Macklemore & Ryan, Adele and Beck. I selected these artists because the music produced and released by them was used by various artists and journalists as examples of allegations of discrimination and racism which takes place in the music industry in the USA. For example, Kendrick Lamar (black man) was promoted by western journalists the winner of the *Best Rap Album* days before the 2014 ceremony, but was defeated by Macklemore & Ryan (white artists), and in 2016 by Taylor Swift (white artist); Beyoncé (black artist) lost in 2015 to Beck (white artist) and in 2017 she lost to Adele (white artist from UK, but nominated for Grammy Awards in various categories); although he had one of the most recommended and positive reviewed albums of his life (*My Beautiful Dark Twisted Fantasy*) and in the music industry, Kanye West's album was not nominated for *Album of the Year*. In other words, today's music industry is caught in a difficult situation that is severely undermining The Recording Academy's credibility and the Grammy Awards.

The aim of the research is split into 2 levels:

in the first level: *I explored, analysed and created a comparative study about the contribution and the artistic merit of black and white artists in the production and writing of their albums; to achieve this aim, I added contribution and artistic merit into one bubble of research and treated the two concepts with the same meaning, then I divided the bubble into 8 points of research that*

1. created a general view of the contribution and artistic merit of the artists investigated

³¹ 'Musician Demographic and Statistics in the US', Zippia, available at: <https://www.zippia.com/musician-jobs/demographics/#race-statistics>, last accessed: August 3, 2022.

and **2.** granted the opportunity to observe and identify areas of the music production where one artists is greater or lesser than others;

the 8 points of research were used to show (within the limits of the information used):

- 1.** the creativity, originality and novelty of the investigated artists;
- 2.** the artist(s) with a greater contribution in the production and writing of a song(s) and album(s) that have been released;
- 3.** whether the awards and recognition offered by the USA music industry are based on originality, creativity and novelty in music, or are offered based on the colour of the skin;
- 4.** what are the differences between the music recognized by receiving an award, and the music that did not receive an award, but was nominated for the music award (either by the vote of the general public, or by the vote of the members of the jury);
- 5.** whether the loss of the award is a direct and personal non-recognition of the black artist(s) who performed the song(s) and under whose name the song(s) and album(s) were released;
- 6.** whether the loss of the award is a direct and personal non-recognition of the black producer(s) and lyricist(s) who created a part(s) (or full) of a song(s) and the album(s);
- 7.** reasons that may justify why white artists received more recognition than black artists in the music industry (only the artists in this report and Grammy Awards: *Album of the Year*, *Best Rap Album*; MTV Awards: Beyoncé (*Single Ladies (Put a Ring On It)*, *If I were a Boy*) versus Taylor Swift (*You Belong With Me*, *The Man*) regarding the originality of these songs;
- 8.** in the music industry, among fans and critics there is a conventional wisdom attached and used toward and in reference to Kanye West: 'one of the greatest artists of all time'; in this point of research, I challenged this conventional wisdom attached to Kanye West; furthermore, I extended the conventional wisdom to Taylor Swift through a comparative analysis between her and Kanye West's music.

in the second level is about using the findings from the eight points of research to offer a response to three conventional wisdom advanced by black artists and their supporters against the rules and awards offered by The Recording Academy:

- 1.** the higher recognition in the music industry received by the white artists is not about the quality and originality of their music, but because of the colour of their skin; in other words, the white artists received the higher recognition because the institution behind the awards is ruled by white people;³²

³² This argument was created based on the mix of ideas from the following articles: Tatum Herrin, 'The Grammys' Casual Racism Has Gone on for Too Long'; Samantha Hissong, 'The Crisis Behind the All-White Grammy Category'; Lizzy Wan, 'Racial bias in the Grammys impacts our generation'; Natalie Harmsen, Goodbye, 'Grammys: Why Black artists think the awards show is irrelevant'; Jon Caramanica, '#GrammysSoWhite Came to Life. Will the Awards Face Its Race Problem?'.

2. black artists create music and white artists take advantage and profit from their creation;³³
3. black artists need to work twice as much to get half, or the same as white artists.³⁴

POTENTIAL CONTRIBUTIONS:

- this report is the first part of the research project named *The Famous Feud Project*³⁵; this report it is unique and original which investigates the artistic merit of six of the best artists in the music industry of the USA; in these pages, there is an advanced comparative analysis of the music released by famous artists that was never done before using the elements described in methodology;
- this report was born out of the urgent need to confront and challenge the three conventional wisdom advanced by black artists and their supporters who feel and promote the idea of injustice regarding the music released;
- this research provides transparent information and better-founded reasons about the decision of The Recording Academy and its voting members to award the white artists with the highest award in the music industry, respectively *Album of the Year*;
- black artists and white artists are in need of answers and this report is a meditative resource about the recognition of their contribution in the music industry;
- in this report interested people about music and awards have the space to read about it, and confront their knowledge with the investigation's findings;
- the report can be used to calm the realities of racism and provides a point of reference of the quality, originality and novelty of the music investigated in these pages;
- the report is for future artists waiting to be discovered, and what they need to expect once they are part of the music industry;

³³ This argument was created based on the mix of ideas from the following articles: Jasmine Garsd, 'Music industry confronts calls to 'make things right' for Black artists', *Marketplace*, August 6, 2020, available at: <https://www.marketplace.org/2020/08/06/music-industry-confronts-calls-make-things-right-for-black-artists/>, last accessed: July 26, 2021; Wesley Morris, 'Why is Everyone Always Stealing Black Music?', *The New York Times*, August 14, 2019, available at: <https://www.nytimes.com/interactive/2019/08/14/magazine/music-black-culture-appropriation.html>, last accessed: July 26, 2021; Elias Leight, 'The Music Industry Was Built on Racism. Changing It Will Take More Than Donations', *Rolling Stone*, June 5, 2020, available at: <https://www.rollingstone.com/music/music-features/music-industry-racism-1010001/>, last accessed: July 26, 2021; Ruka Hatua-Saar White, 'Cultural Appropriation in Music', *Take Note from Berklee Online*, February 1, 2020, available at: <https://online.berklee.edu/takenote/cultural-appropriation-in-music/>, last accessed: July 26, 2020; Chris Jancelewicz, 'The 'whitewashing' of Black music: A dark chapter in rock history', *Global News*, July 30, 2019, available at: <https://globalnews.ca/news/4321150/black-music-whitewashing-classic-rock/>, last accessed: July 26, 2021.

³⁴ This argument was created based on the mix of ideas from the following articles: Britni Danielle, 'Michelle Obama's 'twice as good' speech doesn't cut it with most African Americans', *The Guardian*, May 12, 2015, available at: <https://www.theguardian.com/commentisfree/2015/may/12/michelle-obama-twice-as-good-african-americans-black-people>, last accessed: July 26, 2021; Gillian B. White, 'Black Workers Really Do Need to Be Twice as Good', *The Atlantic*, October 7, 2015, available at: <https://www.theatlantic.com/business/archive/2015/10/why-black-workers-really-do-need-to-be-twice-as-good/409276/>, last accessed: July 26, 2021; Elias Leight, 'Separate and Unequal': How 'Pop' Music Holds Black Artists Back', *Rolling Stone*, June 17, 2020, available at: <https://www.rollingstone.com/music/music-features/the-problem-with-pop-1013534/>, last accessed: July 26, 2021; Charles Stephens, 'When Black Professionals Must Work Twice as Hard', *Advocate*, March 19, 2019, available at: <https://www.advocate.com/commentary/2018/3/19/when-black-professionals-must-work-twice-hard>, last accessed: July 26, 2021; Jamilah Malika Abu-Bakare, 'How Black artists use citational art to build upon one another's legacies', *CBC*, February 1, 2022, available at: <https://www.cbc.ca/arts/how-black-artists-use-citational-art-to-build-upon-one-another-s-legacies-1.6329781>, last accessed: July 22, 2022.

³⁵ The second part is Casian Anton, *On the Famous Feud*, 2023.

THE FAMOUS FEUD PROJECT

- the findings of this report are a challenge for the music industry as well, as it contributes to the wider discussion about creativity, originality and novelty of the artists and who / which artist / song / album should get the higher award;
- by no means this report is made with the intentional purpose to present the artists investigated in a negative view; I followed and interpreted raw numbers; this report has numbers and interpretation / inference of information, not reviews of the quality of the music completed by experts in instruments and lyrics.

This report has three chapters.

In the first chapter, *the music sheet: methodology*, I described the main research methods and the limits of the research.

In the second chapter, *black and white music*, I created a comparative study between the following artists: Taylor Swift versus Kanye West, Beyoncé versus Kendrick Lamar, Beyoncé versus Taylor Swift, Kendrick Lamar versus Taylor Swift, Beyoncé versus Adele, Beyoncé versus Beck and Macklemore & Ryan versus Kendrick Lamar; in the *Awards* section I investigated the originality of the songs released by Beyoncé (*Single Ladies (Put a Ring On It)*, *If I were a Boy*) versus Taylor Swift (*You Belong With Me*, *The Man*).

In chapter three, *What if*, I wrote scenarios based on the information found. These scenarios are hypothetical and negative. After writing this chapter, I decided to delete it; few minutes later, I changed my mind as I remembered that in each scenario there could be one gram of truth; maybe the hypothetical and negative scenarios in this chapter are true or partially true, and could help to create a better understanding of the unfolding events between the following artists: Kanye West, Beyoncé, Jay Z and Taylor Swift.

Finally, in *the end of the journey: black and white music*, I reformulated the aim of this report; I exposed the conclusions I reached for each of the eight points of research, and wrote a response to each conventional wisdom advanced by black artists and their supporters.

**Casian
Anton**

**On The
Famous
Feud**



***To Kanye West, Kim Kardashian West,
Taylor Swift, Katy Perry and
Western Mass-Media:***

'This goes out to all you people going bed with
a ten and waking up with a two.'
(Katy Perry, *This Is How We Do*, 'Prism,' 2013)

'We think we know someone, but the truth
is that we only know the version of them
that they've chosen to show us.'
(Taylor Swift, *reputation*, volume 1, 2017)

'A wise man should be humble enough to admit
when he's wrong and change his
mind based on new information.'
(Kanye West, *Twitter*, February 2016)

'Cause all of my enemies started out friends.'
(Taylor Swift, 'The Archer', *Lover*, 2019)

'You play stupid games, you win stupid prizes'
(Taylor Swift, 'Miss Americana & The Heartbreak Prince', *Lover*, 2019)

'Lifelike, this is what your life like, try to live
your life right, People really know you,
push your buttons like typewrite'
(Kanye West, 'Follow God', *Jesus is King*, 2010)

'Use this gospel for protection, It's a hard road to Heaven'
(Kanye West, 'Use this Gospel', *Jesus is King*, 2019)

'I just wanted you to know'
(Kanye West, 'Famous', *The Life of Pablo*, 2016)

'[...] Just thought you should know'
(Taylor Swift, 'Miss Americana & The Heartbreak Prince', *Lover*, 2019)

'If you wanna see the true character of person watch
the way they treat someone who can't do anything for them.
Question everything. Follow the innate feelings inside you,
Free to take ideas and update them at your will,
Truth is my goal'
(Kanye West, *Tweets from Twitter*, 2018)

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FOREWORD: the end of the **FAMOUS** journey

The first research task was set by my English teacher in year 11 at Grup Școlar Agricol in Sighișoara, Romania. The research was about a planet in the solar system. For many days I spent my afternoons in the reading room at the 'Zaharia Boiu' Municipal Library in Sighișoara; here, a tall gentleman with grey moustache and thick glasses (never knew his name) was always calm and willing to search books that I wanted to explore. One keyword was enough for him to arrive with a pack of rusted books where I could find exactly what I needed. Since early stages of the research, I was determined to create the best poster in the group about planet Earth; later, same week, I completed the whole solar system (9 pages). Each paragraph with information was new for me and I wanted to know and understand as much as I could write on the A3 pages. The last stage of the posters was to translate the information from Romanian into English, which I did with a dictionary; in the end, my classmate Ovidiu Răzăilă decided to help me with the final translation. The posters were a phenomenal success. At the same time, my naturally? enthusiasm was still at high level as at the start of the research, and I continued to visit the library's reading room (mostly during rainy days), where I explored W.I.T.C.H. magazines and DC Comics books (Justice League as favourite).

In the first year at Petru Maior University of Târgu Mureș, I had access for the first time and non-stop to a PC; until this point in time, I only used the computer from 'Zaharia Boiu' Library and an internet cafe in Sighișoara. Myself and Ovidiu, now both students at the same university, decided to buy the PC, and my sister, Lucia-Garofița, contributed with half of the cost. It took me a couple of months to improve my ICT skills. The first PowerPoint presentation for the course *Introduction in International Relations* had 65 slides, compared to classmates who came with 10-12 slides, full of colour, short and clear ideas.

During free time Ovidiu was busy with reading news about famous people in cinema, music, fashion etc. In

high school we used to speak mostly about books and movies, and at university Ovidiu was deeply engaged in a research between himself and famous people born on the same day as him; later that year, he also told me about famous people born on the same day as me. What a sparkling life they have!

Surprisingly, more than a decade later, I found myself interested in one of the famous feuds of all time: Taylor Swift versus Kanye West. The first idea for a research report about the **Famous** feud arrived in my mind somewhere in September 2016 after reading few negative articles about Taylor Swift. At this time, I heard one song from her catalogue, Red.³⁶

On the **Famous** Feud ends the **Famous** journey that lasted six years. Under normal conditions, I need about 6-10 months to finish a project, but in this case it didn't happen. Every time I wanted to publish the version I considered final, an event in my personal life and feud prevented me. In 2021, while on vacation, I decided to return to this research and published the first part, *Black and White Music*³⁷. Today, I am happy that I have finished this project, and I hope that is well received by readers interested in the feud between artists, the idea of analysing this feud from the point of view of the narrative line, along with the identification of patterns which reveal the character, the strategies of communication and interpretation of the main players, but also the role of the Western mass-media in presenting the feud to fans and to the general public.

For me, **Famous** was the first productive and profound journey in the music industry and famous artists, but at the same time it is the last research of this type. Moving forward, I have to travel only in the round world of the world state, the matrix world of structures of explanation, and stories created over the years. I hope your life journey is not as **Famous** as the one in these pages, but better.

CASIAN ANTON
England

³⁶ I discovered the song in the spring of 2014 from a post on Facebook, and while I was involved in the *Laboratory of Politics and International Relations*.

³⁷ Casian Anton, *Black and White Music: A Journey Behind the Musical Notes*, 2021, Amazon. 2022 for printed edition.

Introduction: on the **FAMOUS** feud

THE FAMOUS PROBLEM

21 months after the release of her multi-platinum and blockbuster album, namely 1989, Taylor Swift was one of the most famous pop artist in the world and was named the 21st century Pop Princess, America's Sweetheart³⁸, an innocent and clean model for the young female generation of the Western world, but also for other parts of the world. However, a video posted in July 2016, on the Snapchat account of the famous Kim Kardashian³⁹, changed the narrative line of Taylor Swift and her positive image around the world. The video contained heavily edited parts of the telephone conversation from January 2016 between Kanye West and Taylor Swift, and the background narrative of the creation of the controversial song *Famous*. In February 2016 Taylor Swift rejected the story of the events revealed by Kanye West on his Twitter account. However, hours later, Kanye West tweeted that Taylor Swift gave her blessing about the song. In July 2016, in the video posted by Kim Kardashian, Taylor Swift's voice confirmed Kanye West's side of the story by saying over the telephone conversation: 'Umm, yeah I mean go with whatever line you think is better. It's obviously very tongue in cheek either way. And I really appreciate you telling me about it, that's really nice.' [...] 'And you know, if people ask me about it I think it would be great for me to be like,' Look, he called me and told me the line before it came out. Jokes on you guys, We're fine.' [...] 'You guys want to call this a feud; you want to call this throwing shade but right after the song comes out I'm going to be on a GRAMMYs red carpet and they're going to ask me about it and I'll be like, 'He called me.' The telephone conversation from January 2016, the release of the song *Famous* in February 2016, and the different views of the actual telephone conversation published by Taylor Swift and Kanye West, were the catalyst and the start of the second part of the feud (the first part was in September 2009). The Western mass-media, fans of both sides and ordinary people reacted with negative and positive comments and memes; also, in June and July 2016 two social forces were created by fans on both camps: the social force of Kim Kardashian and Kanye West, and the social force of Taylor Swift.⁴⁰

³⁸ Spencer Cain, 'Taylor Swift: Has America's Sweetheart Become Overexposed?', *Stylecaster*, August 24, 2012, available at: <https://stylecaster.com/entertainment/entertainment/152897/taylor-swift-americas-sweetheart-overexposed/>, last accessed: June 26, 2022; Alice Vincent, 'Taylor Swift: the rise, fall and re-invention of America's sweetheart', *Telegraph*, January 25, 2020, available at: <https://www.telegraph.co.uk/music/artists/taylor-swift-rise-fall-re-invention-americas-sweetheart/>, last accessed: June 26, 2022; Joanna Buoniconti, 'From "America's sweetheart" to "Miss Americana," Taylor Swift is at her most vulnerable in latest Netflix documentary', *Amherst Wire*, February 7, 2020, available at: <https://amherstwire.com/32221/tvmovies/from-americas-sweetheart-to-miss-americana-taylor-swift-is-at-her-most-vulnerable-in-latest-netflix-documentary/>, last accessed: June 26, 2022.

³⁹ The ex-wife of the famous rap artist Kanye West; in June 2016, a month before the videos published by Kim Kardashian, there was already a trailer of an interview with GQ magazine in which she announced the existence of a video evidence showing a different character of Taylor Swift.

⁴⁰ Various parts from this report were also used in *Black and White Music: A Journey Behind the Musical Notes*, August 2022, Amazon (printed edition). The reason behind this use is simple: it was a single report in two parts: 1. *On the Famous Feud* and the 2. *Music of the Famous Feud* (a comparison research of the music released by Kanye West and Taylor Swift, then later extended to other artists). In this chapter some of the reasons are used from *Black and White Music: A Journey Behind the Musical Notes*, but modified to accommodate specific explanations and needs for this report.

Kim Kardashian and Kanye West's social force have declared the release of a small edited part of the telephone conversation as a final blow to Taylor Swift; according to Ellie Woodward, Kim Kardashian, through one short video posted on Snapchat, successfully demonstrated a white female character with two faces, and the role of the false white victim she played throughout her entire career.⁴¹

In July 2016, hours after Kim's video from Snapchat, Taylor Swift published her response with a screenshot (on Instagram) suggesting that it was written before Kim Kardashian's revelation. Taylor Swift's post on Instagram did not help her side of the story, but reinforced the idea that she knew there was evidence of her involvement in the song *Famous*, which she declined to confirm it as expected by Kanye West, Kim Kardashian and a minor number of Western mass-media journalists and bloggers.

Taylor Swift's social force rejected Kanye's version of the telephone conversation, and continued to support Taylor Swift's point of view: she heard the song for the first time at the same time as the general public, and did not approve the lyrics used by Kanye West in the song *Famous*: 'I feel like me and Taylor might still have sex / Why? I made that bitch famous (God damn) / I made that bitch famous.' Taylor Swift replied: 'Where is the video of Kanye telling me he was going to call me 'that bitch' in his song? It doesn't exist because it never happened. You don't get to control someone's emotional response to being called 'that bitch' in front of the entire world. Of course I wanted to like the song. I wanted to believe Kanye when he told me that I would love the song. I wanted us to have a friendly relationship. He promised to play the song for me, but he never did. While I wanted to be supportive of Kanye on the phone call, you can't 'approve' a song you haven't heard. Being falsely painted as a liar when I was never given the full story or played any part of the song is character assassination. I would very much like to be excluded from this narrative, one that I have never asked to be a part of, since 2009.'⁴²

The feud between the three celebrities is important because it covers a major topic in the USA: the allegations made by black people about the persistent racism of the white people against them, and other minorities. In the *Famous* case, between Taylor Swift (the 'privileged white woman': a concept and movement advanced by various activists (including by Black Lives Matter) that is describing the benefits and the positive outcome for white women, which are in high contrast with the negative outcome for black women) and Kanye West (the black man persecuted by white people, including by Taylor Swift by refusing to confirm and accept his narrative about the background details of the song).

In some Western mass-media agencies and the social force of Kim Kardashian and Kanye West, Taylor Swift's response was unconvincing leading to several articles about the causes and reasons for the feud between them. In July 2016, the popular opinion agreed with Kanye West and Kim Kardashian's side of the story. The mechanisms for interpreting the parties involved in the

⁴¹ Ellie Woodward, 'How Taylor Swift Played The Victim For A Decade And Made Her Entire Career', *Buzzfeed*, January 31, 2017, available at: https://www.buzzfeed.com/elliewoodward/how-taylor-swift-played-the-victim-and-made-her-entire-career?utm_term=.eqJNKE2B6#.kiP4wEOYB, last accessed: June 26, 2022.

⁴² Gina Mei, 'Taylor Swift Just Responded to Kim Kardashian's "Famous" Call Out', *Cosmopolitan*, July 18, 2016, available at: <https://www.cosmopolitan.com/entertainment/celebs/news/a61476/taylor-swift-responds-kim-kardashian-famous-call-out-kanye/>, last accessed: June 26, 2022.

Famous feud are multiple, and there is still a great interest in debating the perpetrators and the victims of the feud.

THE LITERATURE OF THE FAMOUS FEUD

There is a rich literature of articles written and promoted by Western mass-media. In the first stage of the research I gathered in a word document 1175 articles; the articles were arranged in two categories: United States of America (henceforth USA) and United Kingdom (henceforth UK) with the name of the news agency and a link to the website source, so I can access it anytime. I gathered links about the *Famous* feud from the following news agencies (available in the USA, UK and Australia): Slate Magazine, People, Vanity Fair, Cosmopolitan, Glamour Magazine, Elle, Vulture, Marie Claire, Forbes, Ok! UK, Radar Online, GQ, The Sun, Metro, Evening Standard, Telegraph, Daily Star, The Guardian, The Independent, Express, AOL.co.uk, Mirror, Huffington Post, Daily Mail, Pagesix, Billboard, CBS News, Business Insider, Bazaar, New York Daily, Gossip Cop⁴³, Rolling Stone, People, E Online, Lifestyle, The Atlantic, TMZ, W Magazine, Latinpost, Daily Beast, BuzzFeed, Los Angeles Time, US Magazine, TIME. I managed to read over 500 articles, then I got bored and did not want to continue this research.

Based on this research, there are three debate camps (from higher to lower number of people involved in the debates) about the **Famous** Feud:

the first debate camp (high as number of supporters, and includes mostly random people, but also a very low number of fans and journalists): it is an **overall opinion** about which player of the feud is saying the truth, or is lying about the storyline of an event from the feud;

- in this camp the knowledge and intuition of the random person about the players of the feud is presented with a feeling of 'mostly being true';
- to reach a conclusion about a player, the random person does not use a specific analysis based on a specific methodology to find substantial evidence to support the player(s) of the feud;
- in this camp, the opinion (based on the need to say something good or bad about the players) advanced by a random person creates (maybe inevitable and with no direct intention) a feel of 'gaslighting' than 'enlightening';

the second debate camp (high as number of genuine fans): it is based on **conclusions acquired** after **using a specific methodology** (either created and used by genuine fans interested in getting an in-depth understanding of the events of the feud, or one that exists in the literature about methods of research);

- in this camp, the knowledge is considered to have a higher quality and version of truth than the knowledge in the first debate camp;
- the methodology is clearly stated in the opinion, and it is difficult to argue against it; however, if there is an argument against the opinion, then it is based on the methodology applied by fans where most of the time it consist on:

⁴³ The best source for accuracy: I gathered 33 links about the feud; the articles are not available at time of publishing this report, they were deleted from the website.

questioning the character of the player of the feud in describing the full storyline of the event that caused or advanced the feud; where there is a lack of information about the whole or parts of the event (which can support or reject a logical order and outcome of the event), fans prefer to side with their personal favourite player of the feud;

the third debate camp (formed only by journalists): it is based on two levels: **1. the knowledge gathered over the years by journalists about the whole narrative of the feud**, and **2. about other events from the life of the players of the feud** (these events are being used to advance and support an argument from level 1);

- this camp is **self-considered as holder of the final truth** and mostly neutral about the conclusions of the feud;
- it does not engage in deciding who is the victim and who is the perpetrator;
- the history of the feud and the *character* of the players of the feud is promoted and remembered to a higher extent, and possible forevermore, by the journalists in the third debate;

Between all three debate camps, there is a thin line that is crossed intentionally and unintentionally by all persons of interest about their favourite artists.

During a new event in the feud, all three debate camps are caught in a war for justice for the players of the feud, which is on three levels:

the first level: it is between the first and the second debate camps; these two debate camps have a high power to spotlight and uplift artists and supporters;

the second level: it is between the second and the third debate camp: it is a battle of genuine fans and journalists and the methodology used to acquire logical and fair conclusions about the players of the feud;

the third level: it is a mix between all three debates camps and used in a way to justify the conclusions of the feud; the existence of different conclusions acquired by journalists, which are in visible contrast with the conclusions acquired by genuine fans, creates a visible wave of untrust in mass-media; this contradiction encourage genuine fans to create and promote *look-like-an-ultimate-support* for the victim of the feud: fans never believe the narrative written and promoted by mass-media (even if it is true to some extent), and continue to support the player of the feud at the highest level possible (can be measured in the number of songs played on streaming platforms, pure album and song sales, number of tickets sold for concerts etc).

Overall, this report is in the same bubble of research of the feud as with the investigations released by various Western mass-media news agencies.⁴⁴ However, I exposed the difference between the existent literature written and published by Western mass-media and used in this report, and my own strategy of presentation of the feud.

- **Differences:**

⁴⁴ For the full list of articles connected to this report, see chapter V.1 *The Famous Feud in Western Mass Media*.

- if Western mass-media created and presented a neutral timeline of the events of the feud, I **used the timeline** of the events written by Western mass-media
 - a. to find the key moments of the feud; c. what is missing from the feud;
 - to observe, identify and extract patterns of behaviour:
 - a. Kanye West's behaviour toward and in reference to Taylor Swift;
 - b. Taylor Swift's behaviour toward and in reference to Kanye West;
 - c. Kim Kardashian's behaviour toward and in reference to Taylor Swift;
 - d. Taylor Swift's behaviour toward and in reference to Kim Kardashian;
- if Western mass-media mentioned and analysed at low level the knowledge of Taylor Swift about the song **Famous**,
 - I assessed three points of view:
 - 1.** Kanye West about the permission from Taylor Swift to use the lyrics in the song Famous;
 - 2.** Kim Kardashian saying that Taylor Swift knew everything about the song;
 - 3.** Taylor Swift about her part in making the song and the character assassination;
 - I analysed:
 - 4.** Taylor Swift's knowledge (general and in percentage) about the song *Famous*;
 - I **investigated**: the **song** and **albums sales** that are part of the feud; **the impact** of the feud on song and albums sales; the **number of producers** and **lyricists** of the songs from the feud; the **sources of inspiration** and **originality** of the albums released in 2010 by Kanye West and Taylor Swift; the **rating** on Metacritic, and the **connection** between the feud of **Kanye West** and **Taylor Swift**, and **Katy Perry** and Taylor Swift.
- if Western mass-media mentioned and presented the events of the feud, sometimes with more explanations around the events of the feud and the players,
 - I **explored mechanisms** and **strategies of interpretation** and **communication** of the feud used by Kanye West, Kim Kardashian, Taylor Swift and the Western mass-media;
- if Western mass-media wrote over a thousand articles about the feud, including theories about the background narrative and reasons to support the feud by the players of the feud,

- I selected and arranged key information about the feud, and other information existent in mass-media but not connected yet with the feud;
- I created a chapter where I wrote various hypothetical and negative reasons as possible answers to the following question: why *Famous* feud was created and supported for more than 10 years? the hypothetical reasons and answers are based on the information used in this report;
- I created a comparative analysis of the album release dates; I found an original and unique pattern of album release that is happening in 2008, 2009 and 2016 and involves Taylor Swift, Kanye West and Beyoncé; at time of publishing, and based on the research conducted, this pattern was not described by the Western mass-media, or fans on both camps.

THE AIM OF THE FAMOUS RESEARCH

In this report I investigated the *Famous* feud between Kim Kardashian, Kanye West and Taylor Swift from 10 points of research:

1. to expose, to extract, to understand the role of the Western mass-media about: **a.** the key moments of the *Famous* feud; **b.** specific information about the events from the *Famous* feud; **c.** to find what is missing from the *Famous* feud timeline;
2. to analyse the narrative line of the feud in order to identify patterns of behaviour: Kanye West's behaviour toward and in reference to Taylor Swift; Taylor Swift's behaviour toward and in reference to Kanye West; Kim Kardashian's behaviour toward and in reference to Taylor Swift; Taylor Swift's behaviour toward and in reference to Kim Kardashian;
3. to assess three points of view made by Kanye West, Kim Kardashian and Taylor Swift:

3.1 Kanye West wrote on Twitter: '3rd thing I called Taylor and had a hour long convo with her about the line and she thought it was funny and gave her blessings';

3.2 Kim Kardashian in the interview with GQ magazine from 16 June 2016 and during her show *Keeping Up with The Kardashians* (season 12, episode 11): 'She totally approved that. [...] 'She totally knew that that was coming out;'

3.3 the affirmation made by Taylor Swift in July 2016: 'Being falsely painted as a liar when I was never given the full story *or played any part of the song* (underline by author) is character assassination';

4. to analyse the *song Famous* to see how much in percentage Taylor Swift knew about the song before its release;
5. to analyse the impact of the *Famous* feud on the albums sales and songs for Kanye West, Taylor Swift and Katy Perry;
6. to identify and expose the mechanisms and strategies of interpretation and communication used by Kim Kardashian, Kanye West, Taylor Swift and the Western mass-media;
7. to explore possible reasons for creating, supporting and promoting the *Famous* feud by Kim Kardashian, Kanye West, Taylor Swift and the Western mass-media;

8. to analyse the core argument of the 'false white victimhood' attributed to Taylor Swift;
9. to analyse the core argument of Ellie Woodward about the existence of a false worldview attributed to Kanye West which is that of a: 'black man terrorising the 'innocent' white woman', because of Taylor Swift;
10. to find out who is the victim and who is the perpetrator of the *Famous* feud.

POTENTIAL FAMOUS CONTRIBUTIONS:

- this report was born out of the urgent need to provide clearer, more transparent information and better-founded examples to explain the *Famous* feud in a different way than what Kim Kardashian, Kanye West and Taylor Swift offered through music, interviews and other media content;
- black and white people are in need of answers, and this report is a meditative resource about the *Famous* feud;
- in this report interested fans and members of the general public about Taylor Swift, Kanye West and Kim Kardashian will find the space to read about it and confront their knowledge with the investigation's findings;
- the report can be used to calm the realities of racism, and can provide a point of reference in future discussions and evolutions of this feud;
- this report explored the background strategies of Kanye West, Kim Kardashian and Taylor Swift to maintain popularity and fame in an ever-changing world: sacrifices, intelligence, methods of communications, side effects and a minimal view of the efficiency of their strategies in the long term;
- by no means this report is made with the intentional purpose to present the players of the feud in a negative light; I followed and interpreted raw numbers, analysed interviews by Kanye West, Kim Kardashian, Taylor Swift and articles written by journalists and bloggers;
- 'On the *Famous* feud' report it is a unique and original investigation, there is no other research which explores this feud on various levels; at the time of publishing, this report is the most advanced analysis of the *Famous* feud.

THE JOURNEY OF THE FAMOUS RESEARCH

| | |
|-----------------|--|
| September 2016 | I had the first idea of the report after reading few negative articles about Taylor Swift (including the interview of Kanye West and Kim Kardashian West for Harper's Bazaar); this happened at a time when I heard one song from her catalogue, named <i>Red</i> ; |
| November 2016 | by the end of the month, I was able to outline and finish the plan of the research; |
| December 2016 | I bought the first album in my life, <i>1989</i> , with the purpose to create a comparison between Kanye West and Taylor Swift's music; I decided to make my own playlists with favourite songs from Kanye West and Taylor Swift's discography; |
| June 2017 | the first version of this report; I planned to release it on same day with the album <i>Witness</i> by Katy Perry (June 9, 2017), for the world to 'witness' this report, but Taylor Swift decided to release her music on all streaming platforms and ruined my plan; I had to plan a new release date; |
| August 30, 2017 | the next date of publication was on the one-year anniversary of Kanye West's speech at the MTV Music Awards; I considered this day a symbol and a suitable reaction to |

on the **FAMOUS** feud

| | |
|----------------------|---|
| | create a balance of the feud; however, on August 21, 2017 Taylor Swift decided to return with a new album, <i>reputation</i> ; I decided that it was better to wait for Taylor Swift to make her own move, given that she was the main target of the West family (Kanye West and Kim Kardashian West were married at the time); |
| August 2018 | in August 2018 I started a new job and, unfortunately, I did not have time to revisit the report and publish it; from this moment, I let the report to rest in the folder; |
| April 2019 | in April 2019 I returned to the report and decided that it is better to include more information about the feud; for this reason, the information used in this report include various sources from different years, 2016-2022; the new information in the report can be observed by checking the 'date of publication', and the date with 'last accessed' of the online sources used; |
| Middle of March 2020 | in the middle of March 2020, the side effects on a large scale of the Covid 19 pandemic changed my daily routine and I had time to revise the report's findings; I added new information and planned to publish the report on July 16: the symbol day of the <i>Famous</i> feud; |
| July 2020 | news were pouring on Twitter about Kanye West's decision to announce and release a new album: I wanted to listen to his album hoping to find information that could change the report's conclusions; however, on July 23, Taylor Swift announced <i>folklore</i> album and, again, I postponed the release date of the report for another day; |
| Summer 2020 | I added <i>folklore</i> in the report and set a release date for late August 2020, but Kanye West decided to push the announcement for <i>Donda</i> album; again, I waited for this album, so I can offer Kanye West the same treatment as I did with Taylor Swift's <i>folklore</i> ; at the same time, the volume of work increased, and I had to find a new release date; |
| December 2020 | Taylor Swift decided to release her second surprise album, <i>Evermore</i> , which I included in the report; at this point I decided not to plan further release date, to delete the report, and to deal with other important research ideas; |
| July 2021 | in July 2021, while on vacation, after listening to the new version of the song <i>The Lakes (Original Version)</i> , I remembered the report and came up with the plan to divide it: the first part to be <i>On the Famous Feud</i> : an analysis of the feud and events between Kanye West and Taylor Swift (around 200 pages); the second part about black and white artists and the source of their music (around 200 pages); |
| August 2021 | I changed the order of the report, and published the first part with the name <i>Black and White Music: A Journey Behind the Musical Notes</i> ; I also added new points of research; |
| April 2022 | I decided that <i>Black and White Music</i> had enough time and space for publicity, to be read by fans and the general public; at this time, I did not plan any release date for the second part of the report; |
| July 2022 | the decision to release the second part of the report, <i>On the Famous Feud</i> , was made on my way back home; few hours later was available online. |

In the first chapter, ***THE PLAYERS AND THE METHODOLOGY OF THE FAMOUS FEUD***, I described the main research methods and the limits of the research.

In the first part of the second chapter, ***THE FAMOUS FEUD TIMELINE***, I investigated the timeline of the *Famous* feud in the Western mass-media from three points of view:

- a)** the key moments of the *Famous* feud,
- b)** specific information about the events from the *Famous* feud,
- c)** what is missing from the *Famous* feud timeline.

To achieve this purpose, I created a

1. *General timeline of the Famous feud in the Western mass-media:* UK, USA; Australia is not part of Western mass-media, but I decided to include it as an optional view of the *Famous* feud presented in a country outside what is considered 'Western world';

2. *I analysed the events of the timeline* for each research target (USA, UK, Australia),

3. *then I compared the results between the research targets* to create a general view of Western mass-media from the three points of view written above. The final results were added in a table and in the form of a figure, and were used as an extra source of information to analyse and compare the events of the feud in the Western mass-media.

In the second part of this chapter, I wrote the details of the events from the *Famous* feud. This timeline includes only the conversations and interviews of Kanye West, Kim Kardashian and Taylor Swift. The **events of the feud were used to investigate** the narrative line of the relationship between Kanye West and Taylor Swift from September 2009 (MTV Music Awards) to November 2017 (the release of Taylor Swift's *reputation* album) and between Kim Kardashian and Taylor Swift (from June 2016 to March 2020), **with the purpose to find patterns of behaviour** that either may show unknown information, or what we know already can be presented in a new way that may be use for an in-depth, yet enlightening, understanding of the feud.

In chapter three, **HOW MUCH TAYLOR SWIFT KNEW ABOUT THE SONG FAMOUS**, I assessed three points of view:

1. **Kanye West wrote on Twitter:** '3rd thing I called Taylor and had a hour long convo with her about the line and she thought it was funny and gave her blessings';
2. **Kim Kardashian in the interview with GQ magazine from 16 June 2016 and during her show 'Keeping Up With The Kardashians'** (season 12, episode 11): 'She totally approved that. [...] 'She totally knew that was coming out;'
3. **the affirmation made by Taylor Swift in July 2016:** 'Being falsely painted as a liar when I was never given the full story or *played any part of the song* (underline by author) is character assassination';

and analysed:

4. **Taylor Swift's general knowledge of the song Famous in percentage:** the content of this section was created with the purpose to check in percentage how much Taylor Swift knew about the song *Famous*.

The information presented in chapter three is also for lovers of details, numbers and charts.

In chapter four, **THE IMPACT OF THE FAMOUS FEUD**, I investigated:

1. the impact of the *Famous* feud on music album sales: the first week in the USA between Taylor Swift and Kanye West;
2. global sales of the songs that are the cause of the feud: *Famous* for Kanye West, *Look What You Made Me Do* for Taylor Swift, and *Swish, Swish* for Katy Perry;

3. the impact of the *Bad Blood – Swish, Swish* feud on global album sales between Taylor Swift and Katy Perry;
4. the number of producers and lyricists of the songs involved in the *Famous* feud: *Famous* for Kanye West, *Look What You Made Me Do* for Taylor Swift;
5. the sources of inspiration and originality of the albums released after the MTV VMA event in 2009: Taylor Swift's album: *Speak Now*, and Kanye West's album: *My Beautiful Dark Twisted Fantasy*;
6. the rating available on Metacritic;
7. the connection between the *Famous* feud and the *Bad Blood – Swish, Swish* feud, Taylor Swift versus Katy Perry.

Although being presented as a feud of Taylor Swift with Katy Perry, actually this feud is linked to some extent with the *Famous* feud; this *link* is explored in the final part of the chapter.

Chapter five, **FAMOUS FEUD: STRATEGIES OF INTERPRETATION AND COMMUNICATION** is about revealing the mechanisms and strategies of interpretation and communication of the *Famous* feud used by Kanye West, Kim Kardashian, Taylor Swift and the Western mass-media. There is strong evidence in favour of Taylor Swift, however, various journalists came to conclusions about Taylor Swift that shocked me, for example Amy Zimmerman in her article published by *The Daily Beast* wrote about Taylor Swift: 'has been tapping into virginal white victim tropes her entire career.'⁴⁵ After reading this article, I decided to explore more news sources to see how Taylor Swift is presented by various journalists. I found over one thousand articles written about the feud; I arranged the articles in two categories: USA and UK with the name of the news agency and a link to the website source. I gathered links about the *Famous* feud from the following news agencies: Slate Magazine, People, Vanity Fair, Cosmopolitan, Glamour Magazine, Elle, Vulture, Marie Claire, Forbes, Ok! UK, Radar Online, GQ, The Sun, Metro, Evening Standard, Telegraph, Daily Star, The Guardian, The Independent, Express, AOL.co.uk, Mirror, Huffington Post, Daily Mail, Pagesix, Billboard, CBS News, Business Insider, Harper's Bazaar, New York Daily, Gossip Cop, Rolling Stone, People, E Online, Lifestyle, The Atlantic, TMZ, W Magazine, Latinpost, Daily Beast, BuzzFeed, Los Angeles Time, US Magazine and TIME.

From over one thousand articles, I managed to read over 500 articles. Simply put: I got bored of the drama, and I could not read anymore. The statements released by Taylor Swift and her management team, regarding her involvement in the *song Famous* released by Kanye West, are also analysed. This text analysis is done with the purpose to expose the inability of journalists and bloggers to follow and understand the logical flow of Taylor Swift's statements, and reach logical conclusions regarding this feud. After the text analysis, I created a table with a list of the negative content written by various journalists (names included) and published in popular and highly acclaimed news agencies in the USA and in the UK (name of the news agencies, title and date of publication is included). In the end, I offered snap-shots with negative representation of Taylor Swift by various journalists through their articles about the *Famous* feud, despite missing in-depth and clear evidence of her true involvement in the creation of the *song Famous*.

⁴⁵ Amy Zimmerman, 'Taylor Swift's History of Suing Friends, Fans, and Foes—and Now Kimye?', *The Daily Beast*, July 23, 2016, available at: <https://www.thedailybeast.com/taylor-swifts-history-of-suing-friends-fans-and-foesand-now-kimye>, last accessed: June 26, 2022.

In chapter six, ***FAMOUS REASONS FOR A FAMOUS FEUD***, I wrote various hypothetical and negative reasons as possible answers to the following question: why *Famous* feud was created and supported for more than 10 years? The hypothetical reasons and answers are based on the information used in this report. Furthermore, the hypothetical and negative reasons can provide a better understanding of the strategies used to fuel voluntarily and involuntarily the feud by Kanye West, Kim Kardashian, Taylor Swift and the Western mass-media. Maybe there is a possibility that these hypothetical and negative reasons to have some truth and could help in making a better understanding of the events between Kanye West, Kim Kardashian and Taylor Swift. There are more negative reasons for Kanye West because he started the feud. Also, in this chapter, I found an intriguing pattern that is happening in 2008, 2009 and 2016 and involves Taylor Swift, Kanye West and Beyoncé.

Finally, ***WHO IS THE FAMOUS VICTIM AND WHO IS THE FAMOUS PERPETRATOR***, I reformulated the purpose of this report, and the conclusions I reached for each point of research.

FAMOUS FEUD THE PROJECT

IN THE HISTORY OF HUMAN NATURE THERE ARE CONFLICTS WITH A HAPPY ENDING, OR WITH A TRAGIC ENDING. THE FAMOUS FEUD, IN GENERAL, SEEMS TO HAVE A HAPPY ENDING WITH ONE WINNER: TAYLOR SWIFT. FROM MY POINT OF VIEW, THE FAMOUS FEUD ENDED IN JULY 2016 IN JUNE 2017, DESPITE THE PRESENTATION OF A LIMITED INFORMATION PACKAGE BY THE MAIN PLAYERS (TAYLOR SWIFT, KIM KARDASHIAN AND KANYE WEST), I WAS CONVINCED THAT TAYLOR SWIFT WAS THE VICTIM (FOR THE SECOND TIME) OF KANYE WEST. IN OCTOBER 2023, AFTER I HAVE UPDATED THE ENTIRE RESEARCH ON THE FAMOUS FEUD, THE ORIGINAL CONCLUSIONS DID NOT CHANGE.

I CREATED THIS EDITION TO INCLUDE EVERYTHING I WROTE ABOUT THE FAMOUS FEUD. IT IS AN EDITION FOR PEOPLE INTERESTED IN READING THE ENTIRE FAMOUS FEUD STORY FROM A TO Z.

— BY —
CASIAN ANTON