

“Look What You Made Me Do” Music Video

by Taylor Swift

<https://www.youtube.com/watch?v=3tmd-ClpJxA>

A Media Literacy Analysis

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COM195

December 5, 2017

Cognitive Dimension

“Look What You Made Me Do” is a music video by pop artist Taylor Swift, that was released on August 27, 2017. The video was originally released at MTV’s Video Music Awards show, and then released on YouTube immediately after. The 2017 MTV Video Music Awards were held live at The Forum in Inglewood, California and were broadcasted on MTV at 8 p.m. ET to an audience of 5.4 million. Following the initial release of the video during the show, Swift’s music video received 43.2 million views in its first 24 hours on YouTube, breaking the record for the most views for a music video within its first day. This impressive figure can be simplified to about 30,000 views per minute during its first 24 hours online. The music video was posted on the “TaylorSwiftVEVO” channel, Swift’s official YouTube channel that holds all of her music and lyric videos. To date, her channel has 26 million subscribers and the “Look What You Made Me Do” video has more than 700 million views.

The “Look What You Made Me Do” song is part of Swift’s sixth studio album entitled *Reputation*. This song, with its accompanying video, was the first to be released from this album. Similar to the success of the song and video, *Reputation* hit remarkable numbers following its release. On November 10, 2017, Swift released her *Reputation* album that boasted more than 1.05 million album sales in its first four days, and became the top-selling album of 2017.

Expanding the analysis of the “Look What You Made Me Do” music video, the artist herself proves to be the reason behind the unprecedented success of the song, video, and album as a whole. Taylor Swift, just 27 years old, proves to be one of the most successful entertainers of her time. According to Forbes, Swift’s net worth is an estimated \$280 million. Since the release of her first studio album in 2006, Swift has had five Number 1 hit songs, 22 Top 10 hit songs, and has won numerous Grammys. At the 2010 Grammys, Swift became the youngest

artist to win Album of the Year for her second studio album, *Fearless*, and repeated the title in 2016 for her fifth studio album *1989*, making her the first female to win the award twice.

The release of Swift's "Look What You Made Me Do" music video was sure to be successful due to her past accolades and loyal fan base, but the design, direction, and production made this one like never before. The song was written by Swift with her producer Jack Antoff, who is the lead guitarist of the band fun. and has previously worked with Swift on many other songs. The music video was directed by Joseph Kahn, a highly-acclaimed, multi-Grammy, Emmy, and VMA-award winner who has worked with Imagine Dragons, Katy Perry, One Republic, and many other highly-successful musicians. The music video was choreographed by Tyce Diorio, known for his work on professional dance show, *So You Think You Can Dance*, and his work with Janet Jackson, Paula Abdul, and Jennifer Lopez, to name a few. Diorio had previously worked with Swift in her "Shake it Off" music video, and was highly praised for the elaborate dance scene beginning at 2:06 of this music video. The overall production of this music video was a long and precisely-planned project, that took more than seven months to complete. Preparation began in January, the video was shot in May for five days in Los Angeles, and post-production was rumored to have completed the morning of the music video's release date.

Prior to the release of Swift's first song and its accompanying video from her new album, Swift had seemed to have momentarily disappeared from the world. On August 18, 2017, Swift's website, Instagram, Tumblr, and Twitter profiles all seemed to be gone. Each of her online platforms with millions of followers were either inactive or blank, with no posts, no information, and no Swift. This dramatic action attracted attention and caused fans to excitedly await something big. Just a few days later, on August 18, 2017, Swift posted a few blurry, uncaptioned videos of a snake on her Instagram, receiving millions of views. She then proceeded to announce

the release of her newest single, “Look What You Made Me Do,” as well as her new album, *Reputation*.

The mysterious and dramatic release of this information defines not only Swift’s intent for the “Look What You Made Me Do” music video, but for the album as a whole. Swift’s target audience for the music video could be argued to be the whole world. Devoted fans, often called “Swifties,” a demographic of young girls and women aged 12 to late 20s, have been anxiously awaiting another album release practically since the release of her last album. Therefore, Swift intended to reach past her classic audience and chose to do something dramatic that would make the world stop and take notice in a way that increased her target demographic. Beginning with the online platform wipe and continuing with the release of a song *and* music video that was contradictory and groundbreaking in terms of Swift’s style, Swift evidently meant to attract any and everyone. Swift’s structure of her message and its release played strongly to the *timing* dimension of media effects as described by Potter. This dimension deals with the time in which it takes for a message to impact the audience, and by emphasizing a quick, dramatic release of her music video, Swift was encouraging the speedy digestion of the message by the audience. The intent of the song and the album as a whole is to bring light to what Swift believes has fabricated her “reputation,” ultimately the image that the world has forced her to present of herself. Her goal seems to be to comment on the way in which people have come to know her, and ultimately, to change that. Even the title itself, “Look What You Made Me Do” is Swift’s attempt to blame others and give deeper meaning to her past actions as reactions rather than her true character.

Aesthetic Dimension

The aesthetic dimension of media literacy begs the audience to evaluate a given media message based on the physical characteristics that are utilized to accomplish its story, message,

or goal. In terms of a music video, this dimension examines elements of story such as the narrative structure, elements of music such as lyrics and pacing, and elements of video production such as camera techniques and special effects. For a media message to be clearly understood in terms of the aesthetic dimension, these areas must be deeply analyzed.

The storyline of the “Look What You Made Me Do” music video follows protagonist Taylor Swift herself as she confronts those who have ridiculed and critiqued her lifestyle and decisions in the past. Being a celebrity, every decision she has made has been broadcasted, analyzed, and critiqued by fellow celebrity figures and the public, contributing to what she calls her “reputation.” The video opens in a cemetery where the camera zooms in on a headstone that reads “Here Lies Taylor Swift’s Reputation,” immediately telling the audience what to expect. A “zombie” Swift emerges from her grave and begins to narrate the specific moments of social critique that ultimately killed her past selves and ultimately, her reputation (0:13 – 0:35). Lyrics “The role you made me play / Of the fool, no, I don’t like you” are the first reference to Swift’s disdain for those who have killed her reputation and her perception of self throughout her career. Swift and her director proceed to show specific moments of her career through strong symbolism and creative design.

A match cut of Swift in her grave to Swift in a bathtub full of diamonds starts the flashbacks. Swift is lavishly shown, “bathing” in diamonds with a single dollar bill, clad in heavy makeup, bright red lipstick, and long nails (0:35 – 0:50). (The diamonds used were authentic and valued at about \$12 million.) This scene symbolizes the public’s criticism of her civil court case in which she sued a DJ for \$1 because he had sexually assaulted her and lied about it. The use of diamonds and extravagant staging shows the public’s belief that Swift’s case was ridiculous, which she mocks in this scene with the single dollar bill, illustrating her victory in the case.

Lyrics “I don't like your perfect crime / How you laugh when you lie” emphasize Swift’s belief that sexual assault is often overlooked and hidden from the public. The director includes a close-up on Swift’s hand, revealing a snake ring to symbolize the sick and backstabbing nature of society.

The scene that follows puts Swift on a tall throne, surrounded by slithering snakes and large columns (0:50 – 1:05). The columns read “Et Tu Brute,” a reference to Julius Caesar’s death by backstabbing friend, Brutus. The camera slowly climbs the stairs to reach Swift, and allows the audience to see the snakes ascending the throne. The Julius Caesar reference, the snakes, and the ascension of Swift symbolize the high profile “friends” that eventually turn on Swift. Lyrics “I've got a list of names and yours is in red, underlined” specifically refer to those that have wronged Swift in the past, and the use of the term “list” tells the audience that this has happened numerous times.

The director uses a quick cut to a glitzy gold car crashing into a pole to transition to the next scene. Swift is shown in a completely uncharacteristic costume, with a funky hairstyle in a leopard coat, and holding a Grammy (1:05 – 1:20). Swift uses this scene to symbolize her feud with music artist Katy Perry, mocking Perry’s lack of accomplishments. The costume and hairstyle suggest Swift is playing Perry, and the crash of the car while holding the Grammy symbolizes Swift making fun of Perry’s lack of that specific musical accomplishment. This is the first time the audience hears the chorus lyrics “Ooh, look what you made me do / Look what you made me do / Look what you just made me do” and it suggests that Swift blames Perry for how she is portrayed to the public.

Swift attacks the public’s criticism of her feud with the music streaming service Spotify when the director includes a quick zoom into Swift and her team inside a vault, burning the

money of “Stream Co.” which can be assumed to symbolize Spotify (1:35 – 1:50). As Swift and her crew storm out of the vault with hands full of cash, the use of a moving shot where Swift breaks the fourth wall and points directly into the camera creates a personal connection with the audience. Swift pulled her music from Spotify and other music streaming services because she believed her music ownership rights were violated, and the public harshly ridiculed this action. Her robbery depiction mocks the public’s criticism, and illustrates another aspect of her reputation.

Then next major area of Swift’s reputation that the artist believes was criticized by the public lies in the perception her “squad,” the infamous name for her tight group of friends. Shots of Swift and models like Gigi Hadid, Lily Aldrige, and Karlie Kloss can be seen all over the news and in Swift’s social media, prior to her wibe. Swift portrays the public’s perception of her friends by illustrating herself demanding orders over a group of perfectly shaped, almost plastic, women (1:50 – 2:05). The quick cuts back-and-forth from Swift waving a baton to the lines of intensely focused women as well as the huge screens flashing “Squad U” suggest a sort of militaristic control over her group of supermodel friends.

The second and third time the audience hears the primary chorus line could be argued to be the most significant criticism Swift considers in terms of her reputation. Swift enters singing “Ooh, look what you made me do / Look what you made me do / Look what you just made me do” followed by a group of men. What follows is an elaborate dance scene in which Swift is backed by men in shirts that read “I ♥ TS” (2:05 – 2:21, 3:05 – 3:21). The message alludes to a specific relationship but the dancers overall represent the public’s criticism of Swift’s numerous romantic relationships. The director chooses to use quick insert edit shots of Swift sawing off the

wing of a gold plane during this scene to emphasize the public's damaging effect on Swift's relationships and romantic personal life.

Swift illustrates the culmination of these areas of criticism by symbolizing her current reputation. Swift is shown wearing a black top that reads "REP" atop a mountain of "past Taylors" climbing and fighting to reach the top (2:21 – 3:05). The director begins with a close-up of Swift and slowly zooms out to reveal the mountain below her, to emphasize the drama of the situation. The "past Taylors" wear costumes from previous Swift music videos, and imply that Swift's current reputation rests on the harsh, violent, and misguided criticism of every stage of her career. The large, glowing "T" behind Swift could be related to a cross, and potentially adds sacrilegious meaning to her message. Atop the mountain, Swift appears powerful and determined to seek revenge on her critics. Lyrics "I don't trust nobody and nobody trusts me / I'll be the actress starring in your bad dreams" are intentionally repeated in a way that explains her emotion and warns those she is coming after.

Swift's final imagery comes in the final scene of the music video, where 15 Taylors stand side-by-side, bowing (3:36 – 4:15). These personas represent past music video characters, real-life Taylor at various stages, and characters from this music video. After bowing the Taylors begin to argue and make hurtful remarks to one another. These lines, though not technically lyrics of the song, are pointed examples of criticism Swift has received. The final line of the music video is said by many of the Taylors when they shout "Shut up!" and cover their ears before it cuts to black. Swift and her director make one last attempt at exposing her critics and illustrating the harmful effects they had on her reputation, and more importantly, her identity.

Emotional Dimension

Media has the ability to inform, entertain, and persuade and its ability to do so is predicated on affecting the audience's emotion. W. James Potter creatively defines the emotional dimension of media literacy as "information as that which lives in the heart – feelings of happy times, moments of fear, and instances of embarrassment" (25). Potter's definition is ultimately rooted in human understanding of emotion originally defined by Aristotle, the ancient Greek philosopher. Aristotle titled his understanding of art's appeal to human emotion *pathos*. He believed that through conflict, characters, and specific techniques an artist could ultimately elicit *pathos*, an emotional response to the message. The strength of the emotional release in Swift's music video and frankly, in all stories, was therefore dependent on the strength of the story, meaning of the message, and techniques used to create the art, or in this case, media message.

Swift was quoted saying "If everything you write about me was true, this is how ridiculous it would look." This is Swift's focus when building her story in a way to elicit *pathos*. Her goal is to expose the fabrication of her reputation by the media, other public figures, and the public. She wants her audience to understand how untrue and inaccurate she believes she has been portrayed and wants to shed these past perceptions.

Swift's "Look What You Made Me Do" music video symbolizes Person vs. Person and Person vs. Group conflicts that elicit *pathos*. As discussed previously, the plot and its advancement throughout the music video clearly identify specific instances in which Swift felt confronted by given individuals or groups. Swift uses certain symbols and identifiers to illustrate these conflicts, elicit pity, and persuade her audience to believe her message. Throughout the course of the music video, Swift clearly calls out her critics but does so without explicitly showing their name, face, or identity. For example, the scene in which Swift poses as Katy Perry

as discussed earlier symbolizes a real-life Person vs. Person backstabbing conflict Swift experienced with Perry. The action itself, Swift crashing a gold car, elicits pity from the audience for Swift. The audience begins to feel sorry for Swift due to the on-screen tragedy of crashing her car that actually represents a greater conflict, in which Swift claims Perry “crashed” Swift and her reputation. Unknowingly, the audience begins to empathize with Swift on a deeper level regarding this Person vs. Person conflict with Perry. This illustrates the *transfer* propaganda technique in which negative value is associated with the car crash that the audience will then transfer to their opinion of Perry and cause them to empathize even more with Swift. This subtle technique allows audiences to uncover the meaning of her message for themselves, and thus elicits a more intense emotional reaction. Furthermore, Swift uses specific hairstyles, clothing, and props to ridicule Perry in a way that utilizes the *name-calling* or *mudslinging* propaganda technique. She presents Perry as a careless and shallow individual and mocks Perry’s lack of a Grammy award by ridiculously waving one around. Swift wants to show that same careless and shallow perspective on the ways in which Perry has ruined Swift’s reputation.

In terms of Person vs. Group conflicts, the most prevalent example in this music video is Swift’s symbolism of her feud with Spotify and other music providers. As previously mentioned, Swift was highly criticized when she removed her music from their sites due to her belief that she was unfairly compensated. Swift is shown robbing a generic music streaming company to illustrate the way in which she felt “robbed” by this specific group of people. Showing this action attempts to elicit an antipathetic response from the audience, in which they realize the unethicity of these actions. Swift wants her audience to identify with how she felt when “robbed” by these companies. This is another use of the transfer propaganda technique, where Swift transfers negative emotion, showing someone stealing something, to her conflict with the

group in question, who she believed stole from her. The audience is persuaded to oppose the group due to negative transfer, and sides with Swift. In this case and many others throughout the music video, Swift plays the antagonists in her story, the people or groups attacking her and her reputation, as a way to elicit ridiculous antipathy for those groups yet personalizing the message by performing the message, herself.

The title of the song “Look What You Made Me Do” is the epitome of Swift’s message. In this simple sentence, repeated a total of 35 times throughout the song, Swift blames conflicting people and groups for the disintegration of her reputation. She attempts to justify her choices and their respective effects as a product of society, as someone else’s fault. She believes that her reputation is not something that she crafted herself but rather as something that was crafted for her over the years. It is in this conclusion that the third and most significant conflict of this media message becomes evident. Swift is experiencing a conflict of Person vs. Self in which she confronts the loss of her identity. The final scene of the music video that shows 15 Taylors proves her inability to discern her identity. The pressures of being in the public eye and the constant criticism that comes with that skewed Swift’s self-definition over time. Reputation is defined as, “the beliefs or opinions that are generally held about someone or something,” while identity is defined as, “the fact of being who or what a person or thing is.” The idea that a reputation is a “generally held” concept means it is an image created and thus understood by the outside world. Yet, an identity is called a “fact” to denote that it pushes past what people think and indisputably defines the self of an individual. The self is something that can only be created by the self, though the world may try to influence it. It is inherently personal and therefore fundamental to who we are and how we present ourselves. Swift elicits pity by illustrating her identity struggle all throughout this music video. The image of Swift’s reputation atop a

mountain of falling past personas tells the audience that Swift plans to abandon her past ideas of identity and reinvent what she presents to the world. The following image of her standing atop the plane labeled “Reputation” reinforces this concept.

Moral & Ethical Dimension

Morals can be defined as one’s understanding and perception of right and wrong that evaluate the goodness or evilness of something. Ethics draw on morals because they define a given set of morals, as defined by a given group or community of people. Therefore, this dimension seeks to evaluate the morality and ethicality of Swift’s message in her “Look What You Made Me Do” music video. Viewers’, especially Christian viewers, ability to clearly evaluate the morality of a given media message relies on their ability to have a clearly defined set of personal morals encapsulated in Christian and biblically-defined ethics. W. James Potter supports this by saying, “the more detailed and refined our moral information is, the more deeply we can perceive the values underlying messages in the media and the more sophisticated and reasoned are our judgments about those values” (26). Media literate individuals have the ability to consume media, analyze it, and make a sound judgment on how and to what extent they will allow it to affect them. Furthermore, media literate Christians have those same abilities and incorporate a biblically-rooted moral compass when consuming media.

The underlying message of Swift’s music video is that revenge is justified by the ways in which others have wronged that person. Swift’s title encompasses this conclusion by pointedly blaming others for her subsequent actions. The use of the term “you” in many of her lyrics personifies her blame yet extends her argument. “You” could denote a specific individual but could also stand for a larger group, such as the media. Swift seeks sympathy from her fans, her audience, and the world for being the target of such criticism, and looks for validation in

pursuing revenge. Mocking and humiliating her perpetrators is an example of the classic bullying technique in which one puts others down to make one's self feel better. Swift attempts to show her audience that not only will she avenge her opponents, but that she will continue as an entertainer becoming stronger and even more successful in spite of continued criticism. Viewers are given the choice whether or not to support Swift in her path to revenge and recreation of her identity.

Swift's message celebrates values of individuality, self-reliance, justice, and fame and it demeans values of forgiveness and poise. Individuality has a dual meaning in that it refers to the uniqueness of a person but, as we see in Swift's video, it also celebrates the confidence and fulfillment of the individual, by the individual alone. Like this definition of individuality, self-reliance puts one's identity solely in themselves, relying on themselves and their accomplishments to give meaning and sustenance to life. While individuals should have confidence and self-sufficiency, the Bible teaches us that self-reliance and an extreme value of individuality was and is not God's intent for humanity. God created humans with a unique duality in which we live life making our own choices in relationship with God. This relationship with God should therefore be the basis of our identity, not our accomplishments. Swift's music video's message celebrates the things she has achieved and the identity she plans to recreate for herself, exclusive of God and his unique presence. Viewers are encouraged to seek fulfillment and a sense of identity within themselves. This mentality can be potentially harmful because human strength and the nature of the world is imperfect and therefore not secure. Placing one's identity in something so unstable can and will be detrimental when it fails to fulfill. Psalm 136:1 says, "Give thanks to the LORD, for he is good, for his steadfast love endures forever." The words "steadfast" and "forever" establish this sense of stability and comfort. As God's created

and chosen individuals, we can be confident placing our identities in Christ for his love and promise are unchanging and undeniable, unlike worldly accomplishments and accolades.

Another primary value that Swift's music video celebrates is the concept of justice in the form of revenge. This value opposes the concept of forgiveness, which Swift demeans throughout the course of the video. Swift's main focus is highlighting areas and instances in which specific groups or people have wronged her. Swift justifies her vengeful words, images, and actions in this way throughout her music video and message. Human instinct causes us to believe that when we are wronged we have the right to wrong in return, to achieve justice. That said, God teaches and Christ shows us otherwise. As Christians we are taught that God, and only God, has the power to judge humans, and we are called to love and forgive. Romans 12:19 says, "Do not take revenge, my dear friends, but leave room for God's wrath, for it is written: "It is mine to avenge; I will repay," says the Lord." Our job as Christians, hard as it may be, is to illustrate the same spirit of forgiveness that Christ did, as a way to show others the forgiveness of God, and let him take care of judgment. Ephesians 4:32 says "Be kind and compassionate to one another, forgiving each other, just as in Christ God forgave you." No matter how deeply people wrong us, God still calls us to let him take care of judgment as we work towards forgiving those actions. Swift fails to encourage this, and rather discourages it in her message. Her message is a clear, strong, and public form of revenge, in a way that emphasizes her own human strength. It is in this way that this vengeful message fails to value poise. This term refers to the manner in which one presents themselves, and how classy they appear. Though Swift's message was complex and well-executed regarding production, its deeper meaning lacked poise, grace, and humility.

Finally, Swift's message celebrates values of fame and all that comes with that, such as money, success, etc. Throughout Swift's music video in our interpretation of her message, she is illustrating the criticism she has received and how it has altered her reputation. Nevertheless, criticism, good or bad, for celebrities draws attention and increases their fame. Swift's title communicates to her critics that despite all of their negative influence and comments, she has become widely and undoubtedly successful. The huge income streams, fan base, and countless recognition and awards speak for themselves. Swift is almost thanking those critics by showing their role in making her as famous and successful as she is.

Moving forward in our analysis, Swift's loyalties include her career, her fans and the public, her faith, and her self. Swift's career has been rapidly successful since the release of her first album in 2006. For that reason, any decisions she makes regarding her public and sometimes even private life can potentially influence her career and thus her success as a musical artist moving forward. Swift has a large and supportive fan base, and due to her success, is a public figure. Messages she chooses to promote and choices she makes have the ability to positively or negatively affect this fan base and how she is perceived by the public. Throughout my research, Swift's faith or belief system was not publicized. That said, any individual has a set of beliefs from which they create their lifestyle and make choices. Whether she is a Christian, another religion, or not Christian is a loyalty that is important to consider. Choices made involve her allegiance to that set of beliefs and potentially to God, gods, or some other deity. The final and most important loyalty that must be considered is Swift's loyalty to her self. As discussed earlier, this music video heavily deals with the concept of self and identity, which is also a loyalty Swift evaluates when making decisions. This loyalty involves the analysis of how choices will affect one's self and their sense of identity, and how it will reflect their personal values.

A moral and ethical analysis can be completed by utilizing the message, the values, and the loyalties as well as relevant ethical principles to evaluate a given media message. Ethical principles relevant to Swift's music video include Aristotle's virtue ethics, Kant's categorical imperative, Bentham and Mill's utilitarian ethics, and finally Jesus Christ's agape love ethic. Aristotle's virtue ethics deal with establishing a morally good and righteous decision based on a choice found between two extremes (Hueth). In the case of "Look What You Made Me Do" music video Swift's choice seems to be on the extreme end of excess because of her choice to call out and avenge all those who have wronged her. The extreme end of deficiency would look like Swift completely ignoring those who have wronged her. Aristotle would evaluate this decision as not morally good and righteous because it is not the "golden mean" between two extremes. Kant's categorical imperative deals with the idea of absolute principles of right and wrong in which the human concept of ethics should derive from "higher truths and moral laws" (Hueth). Kant would evaluate Swift's decision to seek justice as morally good because her critics violated absolute principles of right and wrong in the ways they wronged Swift. Bentham and Mill's utilitarian ethics define a decision that "yields the best consequences for the welfare of human beings" (Hueth). Their analysis of the music video and its values would rule that Swift's message is unethical. If Swift's actions were replicated by all of mankind, they would not contribute to the balance of good over evil and would most likely do just the opposite. Seeking revenge on one another would result in constant conflict.

The final and most important ethical analysis when evaluating Swift's message is the idea of Judeo-Christian persons as ends and the concept of agape love as defined by Jesus Christ. Jesus Christ came to earth to die for sinners but before doing this, lived a life that illustrated what a life devoted to God should look like in the way we treat others and treat ourselves. Jesus Christ

was the epitome of the idea of agape love, which can be defined as “unconditional acts of love focused on the physical, social, and spiritual well-being of others for time and eternity” (Hueth). Just as Christ lived, this love is deeply rooted in God, his spirit, and his hope for humanity. Swift’s encouragement of vengeance on others as well as her celebration of earthly things like money, fame, and success are contradictory to Jesus Christ-defined ethics and thus potentially harmful to un-media literate viewers. Swift was rightfully wronged by those from her past but her vengeful approach to justice does not illustrate a spirit of agape love. Christ’s agape love shows us that we are to emulate the same spirit of forgiveness that he showed to others. Matthew 6:12 says, “Forgive us the wrongs we have done, as we forgive the wrongs that others have done to us.” As Christians, who are we to *not* forgive others even though we ask God to do the opposite for us. If we want to be forgiven by God and ultimately receive his salvation, we must do the same to others here on earth. Addressing the other value celebrated in Swift’s music video, that of earthly success, it is also contradictory to Jesus Christ’s ethics. Colossians 3:2 says, “Set your mind on things above, not on earthly things.” Christ shows us that earthly wealth will all fade and our only lasting treasure is in heaven. Swift’s message encourages viewers to seek after money, fame, and success as means of fulfillment. Yet, Christ shows us that our only lasting fulfillment is rooted in our spiritual success.

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I have been a Taylor Swift fan for some time now and after this in-depth ethical analysis, believe I will still be a fan. I will continue to listen to her music, watch her videos, and like her as a musical artist. That said, this analysis has given me the opportunity to truly evaluate her as an influential person in shaping my beliefs. Of the five approaches to media, I see myself using the cautious approach to Swift’s content in the future. While I still want to enjoy her content, I want

to cautiously approach the values it celebrates and ultimately the ways in which it can distract me from my faith. I want to lead a life in direct pursuit of God's truth and agape love.

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