

**AN EXAMINATION OF SEXUAL CONTENT IN MUSIC VIDEOS**

by

Jacob S. Turner

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Jacob S. Turner

Approved: \_\_\_\_\_  
Elizabeth Perse, Ph.D.  
Professor in charge of thesis on behalf of the Advisory Committee

Approved: \_\_\_\_\_  
Elizabeth Perse, Ph.D.  
Chair of the Department of Communication

Approved: \_\_\_\_\_  
Thomas M. Apple, Ph.D.  
Dean of the College of Arts & Sciences

Approved: \_\_\_\_\_  
Conrado M. Gempesaw II, Ph.D.  
Vice Provost for Academic and International Programs

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## **ABSTRACT**

The purpose of this study was to examine the content of music videos. More specifically, it focused on the portrayal of sexual behaviors and how they might relate to the socialization of adolescent viewers. The study was grounded in the theoretical perspective provided by the social learning theory to help make assessments about the relationship of the content to the viewer. This content analysis of 120 music videos examined descriptive information about the nature of music videos and how the content is generally composed today. Results revealed that sexual content and other common content categories (violence, wealth, artificial substances, friendship) frequently appear in modern music videos.

Highlighting the importance and utility of replication research in communication science and more specifically content analyses was another goal of this study. Relative and partial replications revealed that sexual portrayals have increased since the 1980s and 1990s. Results also reveal, however, that sexual content has not gotten more overt or explicit but has instead remained innuendo-laden and based on sexual suggestion. Due to the heavily suggestive content, which occurred in the almost complete absence of sexual realities, risks, and consequences, sexual content in music videos is perhaps best classified as a glamorous and fabricated form of sex.

This study was also concerned with the portrayal of characters in modern music videos. It analyzed the ways characters were portrayed, with specific attention to gender roles, ethnic demarcations, levels of undress, and aspects of the characters' physical appearance. Results from these character-based assessments revealed that

according to the social learning theory (SLT), certain types of viewers might be more at risk of learning potentially damaging or harmful social sexual roles. More specifically, young people, African-Americans, and females were identified as demographic groups that might be at the greatest risk of learning potentially damaging sexual social realities based on aspects of the models' (actors/performers) appearance in music videos.

## **Chapter 1**

### **INTRODUCTION**

The idea for a study surrounding the issue of sexual content and imagery in music videos was spurred by the enormous backlash the National Football League and CBS felt following the MTV-produced halftime show that aired during the 2004 Super Bowl. While it was clear to most viewers that this was an inappropriate display of sexual behavior for a program that attracts all ages, magnified by the stage's grandeur (perhaps the only media-event that truly still reaches a mass audience in America), the reaction of most viewers was nonetheless quite shocking to some. Why was this contingent of America shocked by the outcry after this controversial Super Bowl show? Perhaps it's because this type of provocative, sexual, and (beyond) suggestive imagery is commonplace, if not the norm, on MTV and other stations that carry popular music videos. This study is by no means intended to be a call for regulation or to degrade MTV or music videos in general; it is instead intended to be an eye-opening look into one of the most popular networks (or group of networks) among America's younger television viewers.

Why should we be concerned about the content on MTV, VH-1, BET, and the like? If it can be shown that there is a large portion of sexual content in music videos and that the number of sexual images are in fact increasing, while growing more explicit, and outside data can confirm that young people do consume a lot of music videos, the issue of learning from this form of mass media might prove to be a valid concern. McLeod (1995) supports this claim when he states:

As a major source of cultural information, the mass media serve as agents of social control shaping public tastes, preferences, attitudes, beliefs, and behaviors. One of the most powerful ways media play this social control role is by communicating the boundaries of what is acceptable and what is deviant. (p. 5)

Even popular musicians are aware of the potential for young people to learn from their videos. Nas, a well-known rapper, notes the following in his pro-social pop single called I Can, “This is for the grown-looking girls who’s only ten. The ones who watch videos and do what they see, as cute as can be up in the club with fake id. Careful ‘fore you meet a man with HIV” (“OHHLA.com - Favorite Artists: Nas”). When one couples Nas’ and McLeod’s beliefs that the media communicate the boundaries of what is acceptable and what is deviant in a society with the evidence that sexual content is pervasive on television, it seems an important endeavor to examine the nature of that content in its various forms.

It could be argued that everyday exposure to the sexual imagery in music videos is a very powerful socializing agent, providing young people with potentially incorrect and harmful information about their own sexuality. Unlike the enormous outcry following the Super Bowl halftime show that might have informed young people of the inappropriateness of the display, little is done on a daily basis to counterbalance the multitude of exaggerated and misleading sexual images that young people watch in music videos (Nas’s lyrical content does not seem to be the norm on music video stations). Television imagery then, is left to do the teaching and attitudinal, social, and behavioral formation on its own.

## **1.2 Sexual Content on TV as it Relates to Adolescents, Teens, and Young People**

The mass media, and in particular television, act as a powerful sexual socializing agent for young people (Brown, 2002; Brown & Newcomer, 1991; Collins,

Elliott, Berry, Kanouse, Kunkel, Hunter, & Miu, 2004; Cope-Farrar & Kunkel, 2002; Greenberg, 1994; Kunkel et al., 2003; Truglio, 1998; Ward, 2002). Television is considered one of the most important sources of information about sexual behaviors and their consequences (Kunkel et al., 2003). In fact, television is consistently ranked as one of the top three or four sexual informants by teens, behind only peers, parents, and schools, and it is sometimes ranked as high as number one (Brown, 2002; Sutton, Brown, Wilson, & Klein, 2002; Truglio, 1998; Ward, 2002). So what makes television and other media formats such powerful socializing agents? Ward (2003) offers four reasons and they will be used to guide the remainder of this section with an additional reason not cited by Ward but one that seems important nonetheless.

First, sexual content is pervasive in the media (Ward, 2003). As previously noted, television programming containing some form of sexual content is more popular than content devoid of sexuality, with 64% or nearly two out of every three shows containing some form of sex (Kunkel et al., 2003). It was estimated that in the early 1990s young viewers were exposed to about 1,400 sexual acts per year on television (Greenberg, Stanley, Siemicki, Heeter, Soderman, & Linsangan, 1993). Considering the study making this estimation did not include soap operas in this portion of their sample, a genre known for its high levels of sexuality (Heintz-Knowles, 1996), and the common belief that sexual content has been on the rise for the past 10 or 20 years (Ward, 2003) this is surely a noteworthy statistic and one that likely underestimates the current rate of sexual acts young people are exposed to through television viewing each year. Based on this, it is clear that sexual content is pervasive on television.

Second, sexual content on television is not only pervasive; it is also highly accessible (Ward, 2003). Brown (2002) reiterates this point when she states, “The mass media are an increasingly accessible way for people to learn about and see sexual behavior” (p. 42). This accessibility is in part due to the popularity of television in America. Television sets are now found in 98% of all households in the U.S. and these sets don’t stay idle for very long (Murray, 1993). It is approximated that televisions are on for 7 hours a day in the average American household (Murray, 1993).

Kunkel and his colleagues (2003) note that adolescents in particular might find sex particularly accessible on television. Young people spend about 6 to 7 hours with some form of mass media per day (Brown, 2002) and despite an inundation of new technologies available to teens, television continues to dominate young people’s media selections (Kunkel et al., 2003). Although the fact that young people are watching a lot of television does not necessarily mean they’re exposed to a lot of sexual content, Kunkel and his colleagues (2003) suggest that it does. After sampling “three episodes of each of the 20 most frequently viewed television series for those between 12-17 years of age, as determined by the national audience ratings for this age group by the A.C. Nielsen Company” (Kunkel et al., 2003, p. 4), Kunkel and his colleagues concluded that “programs viewed most frequently by teens have a much higher concentration of sexual content than the levels observed for either prime-time network programming or for television overall” (Kunkel et al., 2003, p. 45). Unfortunately, even if a young person has tastes different from what the A.C. Nielsen Company rate as popular for their age group, Ward (2003) would suggest this doesn’t mean they will not be exposed to sex on TV. She points out that while the nature and

prevalence of sexual content does vary across genres, it seems to be a part of all types of programming. Whether it be a lack of sexual action but increased discussion of sex on talk shows, or music videos that feature sexual imagery instead of sexual dialogue, one thing is for sure, sex will be covered on almost all types of television programming (Ward, 2003). Based on this, it is clear that sexual content on television is highly accessible.

According to Ward (2003), the third reason TV is such a powerful sexual socializing agent is that the media are candid about sex. While school systems and parents remain hesitant to talk about sexual topics, particularly in ways that young people can and want to hear about them, television has grown increasingly less hesitant (Brown, 2002). “Unfortunately, the scope and quality of parent-child discussions about sex is often limited, shallow and infrequent” and “comprehensive sex education courses providing in-depth discussion of the cognitive, affective, and skill components of sex are offered by only a minority of school districts” (Truglio, 2002). Meanwhile, television continues to offer candid and entertaining sexual scripts and lessons through its content that are “far more likely to promote sexual activity among US adolescents than [they are] to discourage it” (Collins et al., 2004, p. 3).

Television’s treatment of sex in the past few years has grown increasingly prominent and frequent (Kunkel et al., 2003). In addition to prominence and frequency, television content seems to be moving towards the explicit and away from implicit and innuendo-laden content (Brown & Newcomer, 1991; Lampman, Rolfe-Maloney, David, Yan, McDermott, Winters, Davis, & Lathrop, 2002), making television a more candid version of sexuality than it has been in the past.

The fourth reason television programming is such a powerful sexual socializing agent for young people is the TV producer's inherent (and understandable) need to make sexual content appealing (Ward, 2003). Because audience draw is of obvious importance to television producers, it is no surprise that the content, sexual or not, is made appealing, compelling, and captivating (Ward, 2003). In fact, the mass media have been criticized for showing sex as glamorous, exciting, and risk free (Furstenberg & Brooks-Gunn, 1985). This is of particular interest in a study like this one, which uses the social learning theory (SLT) as its guiding theoretical force. According to SLT, which later appeared in a slightly renegotiated form called social cognitive theory (SCT), humans tend to model behaviors that they've seen others rewarded for or at least not punished for and avoid behaviors that render castigation (Pavitt, 2000). The danger here is that a lack of realism in sexual content on television might create a misunderstanding about sex in the real world for some viewers, particularly the young ones.

This fabricated and glamorous version of sex is what Truglio (1998) calls a "constructed reality," meaning sexual information on TV is "comprised of idealized and distorted images of sexual behavior" (p. 9). Brown (2002) talks about this constructed reality in terms of the three C's: Commitment, Contraceptives, and Consideration of consequences, which are rarely depicted on television. This omission of potential mental and physical health risks related to sexual activity makes sex on television more entertaining and appealing but also makes the content more dangerous for young viewers who learn about their own sexuality from the medium. The idea that sex on TV is characterized by a lack of planning and consequence (Ward, 2003), will likely occur between unmarried couples instead of married ones

(Brown & Newcomer, 1991), and is almost totally devoid of contraceptive use and other safe and smart sexual practices (Brown & Newcomer, 1991; Kunkel et al., 2003), makes the appeal of sex on television for teens a dangerous prospect.

A fifth reason television programming is seen as such a powerful sexual socializing agent for young people, not included in Ward's four-part taxonomy, is the idea that adolescence is a time when sexual socialization is most active and nascent (Brown, Steele, & Walsh-Childers, 2002; Collins et al., 2004). An important part of sexual exploration and growth takes place during adolescence, at which time young men and women begin to give thought to which sexual behaviors are enjoyable, moral, and acceptable for their cohort (LeVay & Valente, 2003). Bandura (2002) through SLT suggests "behavior is especially susceptible to external influences in the absence of countervailing self-sanctions" (p. 130), meaning young people might be particularly susceptible to learning about sex from the media as they have not yet fully established their own guidelines about sexual behaviors, making them more readily dependant on learning about it from models in their immediate as well as their mediated lives.

Brown and her colleagues (2002) make it clear that sexual interest is an important part of being an adolescent when they point out that 85% of teenagers say they have a boyfriend or a girlfriend and have kissed someone romantically, and that by 14, more than half of all boys have touched a girl's breast and a quarter have touched a girl's vulva. Further, over 80% of Americans' first experience with sexual intercourse happens in the teen years and sexual orientation for both males and females typically emerges during adolescence (Brown et al., 2002). As teens are in the midst of developing their sexuality, it is of greater formative import to them, their

parents, and their teachers to understand what adolescents learn from sexual television content.

So what are some of the results for adolescents who learn about sexuality from television and other mass media? Greenberg (1994) suggests that regular viewers of television programs featuring sexuality are more likely to be preoccupied with sex, will have a stronger belief that sex is more regular and popular among young people than it actually is, are more likely to be “sanguine about the sanctity of marriage,” believe that sex rarely has negative consequences, and are more likely to think they know more about sex, romance, and love than others (p. 180).

Perhaps the most convincing evidence that viewing televised sexual content is associated with various teen sexual behaviors comes from a study conducted by Collins et al. (2004). From their survey of 1,762 adolescents between the ages of 12 and 17 they found, “after more than a dozen other predictors of sexual behavior were taken into account, exposure to TV sexual content remained a strong predictor of intercourse initiation” and “exposure to sexual content was also strongly predictive of progressing noncoital activity” (p. 11).

Similarly, in an earlier study, characterized by a longitudinal design with waves of survey data collected over a span of three years and involving 391 students aged 13 to 18, Brown and Newcomer (1991) found “evidence of a significant relationship between the proportion of sexy programming an adolescent watches on television and the adolescent’s sexual activity status” (pp. 87-88). Ward (2003) found results resembling the above studies when she examined four survey-based studies concerning sexual attitudes and television viewing habits. She summarized that, “survey research indicates that greater regular exposure to or involvement with

sexually oriented genres, such as soap operas and music videos, is associated with more liberal and more stereotypical sexual attitudes, especially among women” (p. 363). Television then does seem to have the power to be an effective sexual tutor for young people and for this reason its content in all forms, including the music video, should be attended to by the communication scientist.

Appropriately for this study, the social learning theory has a strong focus on adolescent behavioral learning (Bandura, 1977). Hogben and Byrne (1998) note, “a substantial proportion of social learning oriented research revolves around teenage sexual behavior and birth control” (p. 63). Indeed, Bandura (1977) believes “the advent of television has greatly expanded the range of models available to a growing child” (p. 15), and calls television “an effective tutor,” citing both laboratory and controlled field studies to show that young children and adolescents repeatedly shape their aggressiveness, and presumably their sexuality, based on televised models (Bandura, 1977).

### **1.3 Social Learning Theory**

Social learning theory (SLT) is the guiding theoretical perspective in this study. It is a social scientific theory developed by Albert Bandura (1972, 1977, 2002) that is based on the idea that humans can learn vicariously through the observation of actions taken by “influential others” and the associated results of those actions (either reward or punishment) without the need to experience those actions and results firsthand (Howard & Hollander, 1997, p. 45).

### **1.3.1 What the Social Learning Theory Seeks to Explain**

Most simply, social learning theory seeks to understand behavioral changes as a consequence of certain social experiences and to elucidate the ways in which human behavioral manifestations are brought about by things socially “learned” from the environment around us (Marlowe, 1975). As it is conceived of in SLT, “learning” refers to the time “when an organism’s behavior changes [are offered] as a consequence of certain experiences” (Marlowe, 1975, p. 73). Further, social learning “teaches us what can and cannot reasonably be expected from a social environment” (Marlowe, 1975, p. 74). It is for this reason that Tan (1986) calls SLT an “eclectic theory,” as it combines three of the most important elements of the human communicative process: behavior, external/environmental forces, and individual differences via dispositional determinants and cognitions (p. 43).

This threefold conceptualization has been labeled by Bandura (2002) as “triadic reciprocal causation” (p. 121) and is in large part the basis for the idea of learning through observation, often referred to as “vicarious learning” (Bandura, 1977, p. 14). This idea of (social) learning without the need for direct action or experience on the part of the individual is an essential piece to the complete understanding of the implications and potential utility of SLT for the mass communication scientist. It might be worth noting here that within this threefold conceptualization of the communicative process exists the largest renegotiation between the social learning theory and what Bandura later called the social cognitive theory (SCT) (Bandura, 2002). SLT and SCT are similar theories, in which the latter is a more complex derivative of the former. Beyond the complexity, the main difference between the two theories is found in the idea that in SCT Bandura (2002) “accords a central role to cognitive processes” (p. 122), whereas in SLT cognitive processes play only a minor

role. Because the role of cognitions is the only major difference between the two theories and social learning theory is the more widely known term it will be used almost exclusively in place of SCT for the remainder of this study.

Returning briefly to what the social learning theory seeks to explain, Bandura and his like-minded cohorts have conceived of a learning theory that is well equipped to discuss the implications of learning via symbolic processes such as language formation and exchange through symbolic formats like television and other mass media (Bandura, 1972; Bandura, 2002). This notion makes SLT the ideal learning theory for studying mass communication.

### **1.3.2 Social Learning Theory's Major Concepts**

In addition to the concept of “learning,” SLT, particularly in its earliest versions, was based in large part on the idea of imitation. Once we have learned the results of some particular behavior or action, we might or might not do something with that knowledge (i.e., act or behave in a traceable way ourselves); this is where imitation comes into play. Imitation is based on the idea that children, adolescents, and even adults observe the behavior of real-life and symbolic models, potentially leading to the reproduction of this behavior themselves (Howard & Hollander, 1997). Again, imitation is especially common if the modeled behavior “results in valued outcomes [rather] than if it has unrewarding or punishing effects” (Bandura, 2002, p. 129).

A third essential concept to SLT is the idea of observation. By observing the consequences of a model's behavior, an individual is usually provided sufficient information to determine whether or not to imitate a given behavior without needing to experience the consequences of that behavior firsthand (Howard & Hollander,

1997). This conception of the learning process is what allowed social learning theorists to move away from more antiquated learning theories that suggested a reproduced behavior need be reinforced directly to become a part of an individual's repertoire.

Imitation is a concept that was the subject of much discussion and eventually disagreement among social scientists. Bandura decided to respond to criticisms of imitation with advancements and re-conceptualizations of SLT (Bandura, 2002). The first of these re-conceptualizations was to make the subtle move away from imitation as the crux of SLT to a newer more inclusive and complex term that Bandura now calls modeling. Bandura (2002) writes, "Modeling is not merely a process of behavioral mimicry, as commonly misconstrued"; instead, "Modeling influences convey rules for generative and innovative behavior as well" (p. 130). From his empirical research, Bandura (1972) learned that "observers generally exhibit relatively novel responses representing amalgams of elements from the different models" (p. 37). This more advanced form of modeling one's behaviors based on a composite of various stimuli has been termed "abstract modeling," a process that involves three distinct steps (Bandura, 2002, p. 131). First, individuals extract generic features from a number of social exemplars; second, those extractions must be reformulated into composite rules; and third, these composite rules are used to produce novel and newly conceived of behaviors (Bandura, 2002).

In addition to the three steps in the process of abstract modeling are the four sub-functions that govern observational social learning and must take place for an individual to successfully learn from his/her environment. First, "attentional processes determine what is selectively observed in the profusion of modeling

influences and what information is extracted from ongoing modeled events” (Bandura, 2002, p. 127). Some of the determinants of what can and/or will be attended to in an environment by an observer include cognitive skills, preconceptions, and value preferences (Tan, 1986). The second sub-function of observational learning, called retention, “concerns the construction of cognitive representations” (Bandura, 2002, p. 127). Individual differences based on cognitive skills, memory capacity, and recall abilities are keys to determining whether or not what is learned will be retained (Bandura, 2002). The third sub-function of observational learning is called “motor reproduction” and later called the “production process” (Bandura, 1977; Bandura, 2002), which speaks to whether or not “symbolic conceptions are translated into appropriate courses of action” (Bandura, 2002, p. 129). In short, the production process occurs if we enact a similar behavior to that which we have attended to and retained in the first two steps.

The final sub-function of modeling has to do with motivational processes. This is a necessary step in SLT as it “distinguishes between acquisition and performance because people do not perform everything they learn” (Bandura, 2002, p. 129). Whether or not an individual will perform an observationally learned behavior is determined by three incentive motivators – external, vicarious, and/or self. External-motivators include sensorial and social learning, vicarious-motivators include observed costs and benefits as a result of other’s actions, and self-motivators include self-evaluative and self-regulatory incentives (Bandura, 2002, p. 128). Most important for the mass communication scientist are the external and vicarious motivators. The third sub-function, production process, is based on this vicarious-motivation aspect of Bandura’s model, meaning that people “are more likely to adopt

modeled behavior if it results in outcomes they value than if it has unrewarding or punishing effects” (Bandura, 1977, p. 28).

### **1.3.3 Application of Social Learning Theory**

The most applicable portions of the social learning theory to the current study are the four sub-functions that govern observational learning discussed in the previous section. The first sub-function, Attentional Processes, and the fourth, Motivational Processes, will provide the most utility. This utility is due in part to the nature of the study, a content analysis that will focus on the messages and models in music videos.

Because the first sub-function of observational learning centers in large part around the nature of the model and his/her activities, including the model’s salience (i.e., whether the model is striking, conspicuous, and prominent), and the model’s attractiveness (Bandura, 2002), it will play a significant role in the application of SLT to this study. Similarly, the fourth sub-function depends largely on external incentives such as socially sanctioned controls and suggestions for appropriate behavior, both of which are delivered by the nature of the model (again, in this case the performers in music videos) and help to determine whether or not an observed event will become a modeled one. This idea comes from Bandura’s (2002) belief that, “people do not perform everything they learn” (p. 129) and for this reason there is a selection process based largely on the perceived positive or negative consequences of the modeled behavior. To clarify, the fourth sub-function is the area in the theory that suggests individuals will enact behaviors that they’ve seen others rewarded for and avoid behaviors that render punishment (Bandura, 2002; Pavitt, 2002). Another portion of the fourth sub-function of interest to this study is the idea that models who

are similar to the attendee (i.e., the same gender, comparable racial background, similar socio-economic status) will act as more effective subjects and will thus increase the likelihood that the learned behavior be incorporated into the attendees' personal repertoire (Bandura, 2002).

While the second sub-function, Retention Processes, deals mostly with the cognitive construction of the attendee, one aspect of this sub-function is of interest to the current study. Repetition has been noted by Bandura (1977) and others (Mastro & Atkin, 2002) as one way for a messenger to increase the likelihood that an attendee will remember and retain the information learned from a model. This might be of use in a study about music videos, a relatively repetitive television format with archetypal imagery and often numerous showings of the same video in a given play list or rotation.

The third sub-function of SLT, Production Processes, will be omitted from application in this study because Production Processes deal almost entirely with the actual enactment of modeled behavior while the current study does not. Now that some explanation of what elements of the four sub-functions will be applied to this study have been noted, it might be useful to next look at some of the ways others have used these elements to guide their work. Additionally, a look at data concerning the nature and proliferation of music videos in conjunction with their primary audience (adolescents) will be included in the hopes of validating the presence of these sub-functions in the current study.

#### **1.3.4 Application of the Attentional Processes in SLT**

For a mediated model to have a legitimate chance at gaining the attention of a potential attendee, that model and its media-form must be salient, striking,

conspicuous, and/or prominent (Bandura, 2002). MTV and other music video channels are certainly salient to young people as Smith and Boyson (2002) point out that most teens have unlimited access to music video programming. At least 70% of US homes have access to cable (Report on Television: 2000, Nielsen Media Research, 2000) and it seems young people take advantage of this access. According to the Kaiser Family Foundation's study about MTV's reach into the lives of young people, it is estimated that 3 out of 4 young adults aged 16 to 24 years watch MTV, including an estimated 6 out of 10 who watch the channel at least once a week, and 2 in 10 who watch MTV for an hour or more everyday (Rideout, 2003). Additionally, the Kaiser Family Foundation study estimates that almost 30% of 16 to 24 year-olds also visit MTV.com, where similar content to that available on the cable channel can be streamed and/or downloaded (Rideout, 2003). Clearly, MTV and more generally, music videos are a salient medium to adolescent audiences.

A second way for media producers to ensure that viewers pay attention to a model is to make that model attractive (Bandura, 2002). This might be as simple as including an actor that is prominent or in the public eye, as pop-stars and musicians certainly are. Durant, Rome, Rich, Allred, Emans, and Woods (1997) found in their summation of numerous studies that, "Role models such as musicians, actors, and athletes have a substantial influence on adolescents' normative expectations about health risk and problem behaviors" (p. 1131). Similarly, Smith, Wilson, Kunkel, Linz, Potter, Colvin, and Donnerstein (1998) note in their prominent study which focuses on television violence that, "viewers of all ages are more likely to emulate and learn from characters who are perceived as attractive" (p. 8), a belief that is resonated by a

number of authors (see Bandura, 1986; Kunkel, Wilson, Donnerstein, Linz, Smith, Gray, Blumenthal, & Potter, 1995; Mastro & Atkin, 2002; Paik & Comstock, 1994).

### **1.3.5 Application of the Retention Processes in SLT**

The Retention Processes, the second sub-function of observational learning in SLT, is largely outside the scope of this study as it deals almost entirely with the individual's construction of cognitive representations of a modeled exemplar (Bandura, 2002). One aspect of the process however, the repetition of the modeled exemplars, may be of interest here (Bandura, 1977). Mastro and Atkin (2002) note that the frequency of exposure to a given message or modeled exemplar might increase the likelihood that the message will be attended to and retained. Similarly, Bandura (1977) notes, "desensitization and habituation to violence are reflected in decreases in physiological reactions to repeated exposure to displays of violence" (pp. 15-16).

Of course, the current study does not deal directly with violence in music videos but one might expect the effects of exposure to repeated sexual content to have similar effects to that of repeated violent and aggressive content. Whether the effects of repeated displays of sexual activity by a modeled exemplar be that of a simple increase in the likelihood of attention to and retention of the message as Mastro and Atkin suggest, or the more detrimental emotional desensitization and habituation that Bandura believes will take place, it seems repetition may be of some import to the process of learning about sexuality from music videos.

As previously noted, music videos seem to be a repetitive form in at least two ways: repetition of archetypal imagery and repetition of a relatively small number of videos in a rotation. Archetypal imagery (whether it be sexual or not) might

increase the effect that the content has on its audience, thus a tabulation of these types of repeated activities might clarify whether or not there is a presence of deleterious sexual scripts that when viewed again and again might have a compounding effect on the viewer.

### **1.3.6 Application of the Motivational Processes in SLT**

By far the most common application of the four sub-functions of observational learning in SLT to mass communication studies about sexual content is that of the Motivational Processes. More specifically, a number of studies focus on an examination of whether a mediated model is rewarded or punished for a violent or sexual act (Kunkel et al., 2003; Mastro & Atkin, 2002; Smith et al., 1998), whether any form of consequence is depicted (Aubrey, 2004; Brown, 2002; Brown & Newcomer, 1991; Collins et al., 2004; LaRose & Whitten, 2000; Sprafkin & Silverman, 1981; Truglio, 1998) and/or if any risk and responsibility is displayed for sexual and/or violent activity (Cope-Farrar & Kunkel, 2002).

The findings in the above studies do not bode well for young people learning accurate and pro-social messages that depict the reality of the consequences and risks of sexual interactions from the media. Aubrey (2004) summarizes the overarching findings of these studies when she states, “Sex on television is virtually free of consequences” (p. 505). In fact, in their content analysis of 937 general audience programs from the 2001-02 television season, Kunkel and his colleagues (2003) found that “only 6% of all scenes that include sexual content incorporate any message about the risks or responsibilities of sexual activity” (p. 28), a number that is actually up from 4% in 1997-98.

#### **1.4 Sexual Content on TV**

One idea central to this study, as well as the social learning theory, is that the content we observe, read, hear, see, and otherwise imbibe while using the mass media can affect our lives in real and traceable ways. More specifically, the social learning theory suggests that the images of the people we see on television and in film act as models for behavior by real people and real families (Bandura, 2002; Larson, 1991).

Sexual content is pervasive on television. According to Kunkel and his colleagues' (2003) report to the Kaiser Family Foundation called Sex on TV, "nearly two of every three shows (64%) contained some sexual content" (p. 14). Of the 64% of shows containing some sexual content, "there was an average of 4.4 scenes per hour involving sex" (Kunkel et al., 2003, p. 14). Additionally, it seems talk about sex (61% of all programs examined by Kunkel et al.) is more pervasive than sexually-related physical behavior (32% of all programs examined) but as later sections of this paper will show, it's quite likely that depictions of sexually-related physical behavior are not only on the rise but will become increasingly explicit in years to come.

A discussion of why sexual content in the media is important to the socialization process should help to clarify the meaningfulness of the current study. First and most basic, a culture's moral system acts as a guide to social interactions by supplying rules for good and bad behavior and what is right and wrong in a given social situation (Marlowe, 1975). Further, "moral behavior is socially learned" (Marlowe, 1975, p. 90), and the absence of appropriate morality might lead to faulty socialization regarding a society's intended norms and values. It should then be obvious that, "biological differences between the sexes – particularly early in life – are insufficient to account for the vastly different socialization they experience"

(Marlowe, 1975, p. 103). If biological differences are not the only determinants of socialization, then what else is at play? It seems the mass media might be a social determinant as it is collectively one of the most powerful agents of socio-cultural ideals (Tiggemann & Slater, 2003). In fact, Blumer's research on the effects of motion pictures, financed by the Payne Fund, showed that as early as the 1930s there was evidence of young people learning and imitating various behaviors they saw on the big screen, including such things as dress and beautification practices (Laurer & Handel, 1983).

Since Blumer's work, the media have often been seen as a purveyor of social norms and guidelines for young and old to follow. This includes norms and guidelines regarding sexual socialization and sex role development. Sexual socialization, or "the process by which knowledge, attitudes, and values about sexuality are acquired" (Ward, 2003, p. 348), is a complex process that occurs gradually over a number of years and involves the coordination of input from several different social sources including the media (Ward, 2003). Similarly, "sex role development, or sex typing, is the process by which children come to adopt the attitudes, feelings, behaviors, and motives that are culturally defined as appropriate for their sex" (Perry & Bussey, 1979, p. 1699). Because television is increasingly accessible to all ages of viewers, it might be seen as a popular way for young people to learn about sexuality (Brown, 2002), and both sexual socialization and sex role development are a large part of that learning process.

In her extensive look at more than 35 published studies examining links between media exposure and viewers' sexual attitudes, assumptions, and behaviors, Ward (2002) found that "overall trends indicate that media exposure is indeed linked

to sexual outcomes, and that exposure to specific genres [specifically music videos and soap operas] typically contributes more than overall or total viewing” (p. 363). The concern then becomes that “heavy exposure to these images may lead to stereotypical or casual attitudes toward sexual relationships, distorted expectations and irresponsible sexual decision-making” (Ward, 2002, p. 363).

### **1.5 MTV and other Music Video Content**

It is clear then that the media have the power to be a sexual socializing force, but what about music videos specifically makes them social agents? First, music television is one of the most popular forms of entertainment for young people and one of the most widely consumed versions of popular culture by adolescents (Kalof, 1993; Tiggemann & Slater, 2003). A pretest in the form of a brief survey, conducted at the University of Delaware in the Spring 2004 semester, using a nonprobability, convenience sample ( $N = 389$ ) of University students showed that almost 40% ( $N = 154$  of 389) of the students surveyed said they watch music videos everyday. The students estimated that their younger siblings consume an even larger number of music videos, with nearly 44% ( $n = 99$  of 226) of the younger siblings identified as daily music video consumers. Additionally, less than 2% of the total students surveyed ( $n = 7$  of 389) reported that they never watch music videos.

Despite the nonprobability sample used to render the above statistics, they seem to suggest that the music video is a pervasive format in the young persons’ media diet, especially when these results are coupled with the similar and more statistically valid numbers on the same topic released by the Kaiser Family Foundation (see section 1.3.4 of this paper). In combination, these statistics show that 20 to 40% of young people watch music videos everyday, which seems to support the

importance of this study, particularly as it will be conceived of under the social learning theory, which has an intense focus on adolescent socialization and learning (Bandura, 2002; Hogben & Byrne, 1998). Adolescence is widely acknowledged as the most integral time for sexual socialization (Hogben & Byrne, 1998). Further, studies have shown that music video content is sexy (Sherman, & Dominick, 1986; McKee & Pardun, 1996), typically emphasizing sexual innuendo and suggestiveness (Baxter, De Riemer, Landini, Leslie, & Singletary, 1985) as well as gender stereotyping (Brown & Campbell, 1986; Sherman & Dominick, 1986; Kalof, 1993, 1999; Sommers-Flanagan et al., 1993; Vincent, Davis, & Boruszkowski, 1987). The belief that sexuality and gender roles are socially constructed, combined with the knowledge that adolescents learn about sexuality in large part from the mass media and popular culture, suggest that the potential for faulty socialization and learning of sexual amorality might occur if young people continue to attend to music television as often as they do today.

To bolster the above argument, evidence from a number of studies regarding the socializing effects of music videos will be examined herein. First, Tiggemann and Slater (2003) exposed 84 female college students to one of two types of music videos, either “appearance videos” which focused on thin and attractive women, or “nonappearance videos” which did not have this same focus on thinness and attractiveness. They found that, “women in the appearance condition felt relatively fatter, less confident, less physically attractive, and less satisfied with their bodies after viewing the music videos than women in the nonappearance condition” (Tiggemann & Slater, 2003, p. 53). Merely a brief exposure to music videos containing thin and attractive images of women increased body dissatisfaction among

the individuals who viewed these videos, confirming the idea that at least in this instance viewers can be affected by the content of the music videos they watch (Tiggemann & Slater, 2003).

Similarly, Calfin, Carroll, and Shmidt (1993) exposed 151 undergraduate students to either a videotape that contained “nonerotic, romantic” music videos, a videotape that contained music videos with “erotic scenes such as homosexuality, group sex, masturbation, and cross-dressing,” or no music videos at all (control group) and gave them a post-exposure questionnaire that measured sexual attitudes (Calfin et al., 1993, p. 476). What they found was that attitudes endorsed by individuals in one of the two experimental groups were more similar to each other than to the control. Further, both experimental groups displayed more liberal sexual attitudes than the control group, and the nonerotic/romantic group proved to be more sexually conservative than the erotic group (Calfin et al., 1993).

In a similar study, Kalof (1999) randomly assigned 44 undergraduate students to view “either a music video that contained stereotyped images of gender and sexuality or a music video that excluded all stereotyped images of gender or sexuality” (p. 379) and then had the participants complete a questionnaire about gender roles and sexual attitudes. She found that “exposure to traditional imagery in a popular music video had a substantial influence on American college students’ beliefs about adversarial sexual relationships” (Kalof, 1999, p. 382). More specifically, exposure to the video that contained the stereotyped images led to higher scores on the adversarial sexual beliefs scale than did exposure to the more innocuous video (Kalof, 1999).

In perhaps the most convincing study in regards to the idea that music videos are a powerful socializing agent, Wingood, DiClemente, Bernhardt, Harrington, Davies, Robillard, and Hook (2003) gathered longitudinal survey data from 522 young, single, African-American females to examine the effect of rap music videos on adolescent behavior. In a study that spanned a 12-month period, they found that greater exposure to rap music videos was independently associated with a wide array of negative health outcomes (Wingood et al., 2003). Adolescents who had greater exposure to rap videos were 3 times more likely to hit a teacher; 2.5 times more likely to have been arrested; 2 times more likely to have multiple sexual partners; and over 1.5 times more likely to have acquired a new venereal disease or use drugs and alcohol within the 12-month period (Wingood et al., 2003). Because the study was based on survey results, determining causality is impossible, but the study does show, with strong empirical evidence in the form of laboratory-confirmed tests, that exposure to music videos is associated with the occurrence of health risk behaviors (Wingood et al., 2003).

### **1.5.1 An Examination of Content Analyses of Music Videos with a Focus on Sexual Content**

By combining the findings from five studies (Baxter, De Riemer, Landini, Leslie, & Singletary, 1985; Brown & Campbell, 1986; Gow, 1990; McKee & Pardun, 1996; Sherman & Dominick, 1986) that sampled music videos in slightly different ways, from slightly different sources, through the implementation of slightly different measurement tools, a general understanding of the rate of sexual acts for music videos in the 1980s and 90s can be engendered. Sexuality or sexual acts appear in about 53% of the music videos content analyzed between 1985 and 1996 according to these five

studies. The highest percentage was reported by Sherman and Dominick (1986), at 75% of concept videos displaying sexual activity. This number is an inflated version of the reality for the time because concept videos (as compared to performance videos) are presumed to have a higher likelihood of sexual content and of the 366 videos sampled less than half (166) were concept videos. This suggests that the number, if it included performance videos, would have been closer to the range of the other 4 studies at about 47% of all videos containing some form of sexual activity. Using the same Silverman (1979) sexuality scale as Sherman and Dominick (1986), Gow (1990) found about 44% of all videos sampled contained some form of sexual activity. The lowest percentage of reported sexual activity came from Brown and Campbell (1986), at 36% of all videos sampled containing sexual activity. Despite the fairly wide range in percentage of videos containing sexuality between Sherman and Dominick (1986) and Gow (1990), they found a similar rate of sexual acts per video that contained any sex at all – around four acts per video.

Women appear more often as sex objects than do men in music videos. Sommers-Flanagan and her colleagues (1993) found in their analysis of 40 MTV videos that women were more likely to appear in sexual ways than men, although men also acted in sexual ways at a fairly high rate. Emerson (2002) found in her examination of 56 music videos featuring only black artists that 15 contained “scantily clad” women dancers while only 8 contained male dancers that were “scantily clad” (p. 129). Sherman and Dominick (1986) found that over half of all women appearing in the 166 concept videos they analyzed were dressed provocatively.

Sexual content found in music videos from the 1980s and 90s, like sex on TV in general, tended to feature innuendo and lack explicitness. Gow (1990) found

the sexual content in the 36 videos he content analyzed might be better considered “images of ‘affection,’ rather than sexuality” (p. 6) because of a lack of any particularly graphic content. Similarly, Sherman and Dominick (1986) state, “sex in music television was more implied than overt” (p. 88) and Baxter et al., (1985) note, “music video sexual content was understated, relying on innuendo through clothing, suggestiveness, and light physical contact rather than overt behavior” (p. 336). Additionally, Sommers-Flanagan and her colleagues (1993) found only 11 acts that they deemed sexually explicit while they found 281 they deemed sexually implicit in the 40 MTV videos they analyzed.

Sex in music videos appears to not only take an implicit form but also one of a fabricated and glamorous version of sex. Truglio (1998) would call this a “constructed reality” where sexual information in music videos, as found on TV in general, is “comprised of idealized and distorted images of sexual behavior” (p. 9). Sherman and Dominick (1986) call the most commonly observed type of sex in music videos “adolescent sex,” where the videos were found to be “long on titillation and physical activity but devoid of emotional involvement” (p. 91). Baxter et al. (1985) similarly note that “music video sexual content may have a decidedly adolescent orientation, suited to its audience, [where] fantasy exceeds experience” (p. 336). Sommers-Flanagan and her colleagues (1993) point out why this “adolescent” version of sex might be a dangerous model for young people to learn from when they state, “the concept of the whole person involved in a complex relationship with another whole person is clearly absent from the video’s message” (p. 752). This idealized and playful version of sex suggests that this form of media might be devoid of sexual risk, responsibility, and consequence.

While none of the content analyses that measured the presence of sexual activity also measured the presence of consequences and risk and responsibility about sex, one content analysis of music videos did measure consequences of violent interactions (Smith & Boyson, 2002). Only 11% of the 1,962 music videos analyzed for this study showed extended pain and suffering as a result of violence and only 44% of violent interactions in the videos showed injury or incapacitation to the victims. Additionally, “a full 79% of the violent scenes in music videos featured no punishments” (p. 73) to the perpetrators. This and related findings led Smith and Boyson (2002) to note that “MTV is attractive characters engaging in extensive aggression that is graphic . . . and is neither rewarded nor punished” (p. 73). Emerson (2002), like Smith and Boyson, found that music video characters and artists were most often seen as attractive, noting that “most of the artists portray themselves with a highly stylized and glamorous image” (p. 129) or as having a highly sexual image about them.

Tapper, Thorson, and Black (1994) found that soul videos displayed the greatest level of sexual appeal, followed by rap videos. These genres are both classified by a high presence of black performers, suggesting that young black viewers of music videos might be at a greater risk of learning potentially harmful messages about sex from music videos than white or non-black minority viewers. Traditionally white genres of music (alternative rock, classic rock, country, and heavy metal) showed little more than slight sexual appeal and mostly showed minimal or no sexual appeal according to Tapper and his colleagues (1994).

## 1.6 Innuendo and Implicit Sexual Content

Ever since the first content analysis of television programming focusing on the presence of sex was conducted (Franzblau, Sprafkin, & Rubinstein, 1977), and even until recent times, sexual content on television has been characterized by implicit sexual portrayals as apposed to explicit ones. In their exploratory study that examined adults' reactions to the presence of sexual content on prime-time, network programming, Sprafkin, Silverman, and Rubenstein (1980) comment on the apparent implicitness of sexuality on television they found in numerous previous content analyses they conducted when they state,

What remained consistent over the sampled years is that explicit behaviors (such as intercourse) are never actually seen on the screen but are only referred to verbally or contextually implied, and that a large portion of the references to sexuality occur in a humorous format. (p. 304)

Sprafkin et al. (1980) also note, based on those numerous content analyses conducted between 1977 and 1980, that “certain kinds of sexual portrayals, specifically flirtatious behavior, suggestive comments, and contextually implied intercourse” (p. 304) increased while explicit forms did not. Similarly, and more recently, Bufkin and Eschholz (2000) state, “Contrary to what was expected, most television programs rarely contain explicit sex scenes” (p. 1324). Contributing additional support to this idea of the early pervasiveness of implicit sexual content, Ward (2003) in her extensive and nearly exhaustive review of 41 studies focusing on television's sexual content, notes that one of six consistent findings that emerged from her efforts was that “it is commonly reported that television's sexual content is not

typically visually graphic, but is instead dominated by either verbal innuendo or less explicit physical acts of flirting, kissing, hugging, and erotic touching” (p. 351).

### **1.6.1 Innuendo and Implicit Sexual Content Found in Early Music Video Studies**

This idea of sexuality manifesting in an implicit form on television is not reserved to network programming or more traditional formats like the 30-minute sitcom or the 60-minute drama. In fact, cable television, and more specifically MTV and its early competitors, were found to offer mostly implicit and innuendo-laden content in their three to five-minute promotional video segments as well. Two of the earliest music video content analyses (Baxter et al., 1985; Sherman & Dominick, 1986) resonate this adherence to implicit sexuality in their findings.

First, in their analysis of 166 concept videos taken from MTV, WTBS’s “Night Tracks,” and NBC’s “Friday Night Videos,” Sherman and Dominick (1986) found that, “Sex in music television was more implied than overt. Flirtation and non-intimate touching accounted for more than half of all sexual contact” (p. 88). In a similar study of 62 MTV videos Baxter et al. (1985) found that while MTV content did generally stress sexuality, “like other studies of televised sexual content, music video sexual content was understated, relying on innuendo through clothing, suggestiveness, and light physical contact rather than more overt behaviors” (p. 336). In a later study, Sommers-Flanagan and her colleagues (1993) analyzed the content of 40 music videos from MTV by breaking them down into 313, 30-second intervals and they found that implicit sexual acts occurred in 281 of 313 thirty-second video segments while explicit sex occurred in only 11 of the 313 segments.

So, it seems that similar to the more traditional/network programming, music videos in their infancy at least, despite being found to be highly sexual in theme and content (Brown & Campbell, 1986), generally stayed away from overt and explicit sexual portrayals (Kalof, 1999). The current study, in part, hopes to determine if this affinity for the implicit and connoted form of sexuality in music videos is still the norm on MTV and other music video stations or if videos, much like other television content, have gradually moved closer to the explicit and overt.

### **1.6.2 TV's Sexual Content is Moving from Implicit to Explicit**

Anecdotal observation of music videos suggests that perhaps, like television content in general, music videos are moving away from subtle renderings of sexuality to more indubitable forms. Lampman et al. (2002) put this apparent movement away from implicit sexual content quite succinctly when they note, "In the past few years, both the amount and explicitness of sexual content on television appear to have risen dramatically" (p. 3). Brown and Newcomer (1991) similarly state, "In the past two decades the sexual content of the mass media has become increasingly frequent and explicit" (p. 78). Additionally, in her review of a number of content analyses, which focused on sexuality in television, Truglio (1998) also found that "sexual portrayals increased in frequency and explicitness" (p. 10). Adding some data-driven credence to the above speculation, Kunkel and his colleagues (2003), in their extensive examination of 937 television programs found "that increase has occurred principally in the portrayal of sexual behaviors" and "sexual intercourse [inherently an overt form of sexual content] has become more frequent" (p. 18). For reasons of accuracy, it should be noted, however, that Kunkel and his colleagues (2003) found that the average level of explicitness of sexual behavior on television

was a very low 1.1 on a scale of 1 to 4 where “1” represented “provocative/suggestive dress or appearance,” “2” represented “characters begin disrobing,” “3” represented “discreet nudity,” and “4” represented “nudity” (pp. 9, 16).

Despite Kunkel’s findings, which support the idea that sexuality on television is still mostly implied, it seems the general consensus among those examining the phenomenon is that sexuality is gaining explicitness and losing implicitness in most formats of television. Additionally, it seems that popular music might be moving away from subtlety, at least lyrically. Arnett (2002) supports this claim when he notes, “The portrayal of sexuality in popular music has become less subtle, [and] more explicit” (p. 254). If the lyrical content of popular music is indeed increasing in sexual explicitness, and television content is moving in that same direction, it seems a sound assumption that music video imagery and content may also be moving away from implicit and towards more overt displays.

### **1.7 The Importance of Replication in Communication Research**

One of the main tools for assessing the levels of sexual and violent content in music videos has been the content analysis research design. Since the early 1980s, when music videos began to pervade American television programming, a number of content analyses have been conducted on the issues of sex and violence in music videos (Baxter et al., 1985; Brown & Campbell, 1986; Emerson, 2002; Gow, 1990; Jones, 1996; McKee & Pardun, 1996; Sherman, & Dominick, 1986; Smith & Boyson, 2002; Sommers-Flanagan et al., 1993; Tapper et al., 1994; Vincent, 1989; Vincent et al., 1987). Unfortunately, this research has taken the form of a loosely organized set of studies that have a great deal in common with one another conceptually but minimal ties methodologically. What this has left for consumers of

this area of communication research is a disparate set of papers that act as one-and-done studies (except for Vincent, 1989; Vincent et al., 1987) that tell us little about the progression and consecution of sexual and violent content in music videos. Questions that to this point remain unanswered include: Has the content changed over time? If so, how? Has sexual and violent content increased? Has it decreased? Has this content grown more explicit, or has it stayed closer to its original innuendo-laden, implicit form? Do the same genres that held the most violent and sexual content still offer their audience the highest levels of this potentially deleterious form of entertainment? Is there an increased presence of content that shows the potential consequences, risks, and social punishments of deviant sexual behavior?

It is for the above reasons and the desire to find answers to some or all of these questions that in conjunction with the discussion of the potential effects of sexual content in the media, and specifically music videos, a discussion about the importance and utility of replication in communication research has been included in this work. To strengthen the meaningfulness and applicability of the current piece, five exemplars of past content analyses have been selected for (partial) replication in the current study (Baxter et al., 1985; Gow, 1990; Jones, 1996; Sherman & Dominick, 1986; Vincent et al., 1987). In other words, a clarification of the unique and vital place that replication research holds in communication science will create a clear theoretical/conceptual link to the methodological principles of the current study. “Although replication research is often disvalued as ‘derivative,’ it can be an invaluable aid to scientific progress” (Reese, 1999, p. 1). Replication of previous research, meaning “having a different research person or team attempt to test a hypothesis which has already been tested by others in a previous piece of research”

(Mack, 1951), has a number of invaluable functions in the social sciences and more specifically communication research.

The first of these functions is that effective replication increases the likelihood that social scientific research will meet optimal levels of objectivity and self-correction (Lamal, 1990), essential pieces to the forward progression of sound scientific research. Replication is also important in the process of theory building and theory confirmation (Lamal, 1990; Reese, 1999). Despite the notion that the social sciences lack theories with the predictive and explanatory power of other disciplines, “they do have viewpoints and models that are empirically testable” (Lamal, 1990, p. 32). Replication is a useful tool in this part of the empirical process.

Good replications not only update and renovate past studies but they can also make improvements on past work (Amir & Sharon, 1990; Reese, 1999; Hendrick, 1990). Replication is often used to convalesce past methodological shortcomings found in former research (Reese, 1999), and in so doing, a reduction of the influence of Type I and Type II errors should occur (Jegerski, 1990). Additionally, replication research has the potential to make improvements regarding imperfect operationalizations of difficult psychological and sociological variables. This is important as these variables must be accurately conceptualized and defined to ensure that social scientists are measuring what they intend to measure (Amir & Sharon, 1990).

Again, effective replication research also enables scientists to confirm or disconfirm past findings (Boster, 2002), bolster confidence in old data, and update previous research results (Hendrick, 1990). Replication research that is properly carried out has the ability to confirm that a previous finding occurred not only in the

original sample but in other samples and other situations as well (Amir & Sharon, 1990). This is of paramount importance because rarely, if ever, does one observation of a phenomenon in a particular sample and/or situation make that phenomenon indisputable; it typically requires multiple confirmations in a variety of forms. Replication is of obvious utility in this process. All of the above uses and benefits of effective replication research point to increases in the potential reliability and internal validity of empirical findings (Mack, 1951). This increased reliability and validity will in turn increase the confidence that communication scholars can have in their epistemological assumptions, theories, and statistical/empirical data (Lamal, 1990).

A concern for the current study, and a common concern for replication research in general, is finding the appropriate study/studies to replicate (Reese, 1999; Rosenthal, 1990). One reason for this concern is the underreporting of procedural details in the original study (Smith, 1970), including everything that might influence a study's results such as details about the subjects, the measurement instrument, the procedures, the physical setting, the psychological atmosphere, and the experimenter (Smith, 1970). Despite this difficulty, often caused by limited space in scholarly journals, replication research still needs to occur, so the question then becomes: Is replication research that does not exactly replicate the original study still worthwhile? The answer is a resounding yes. Through the employment of tactics such as relative replications (Rosenthal, 1990), rational reconstructions (Reese, 1999), conceptual replications, and partial replications (Hendrick, 1990), replication research can move forward without complete knowledge and adherence to methods used in the original study or studies. In fact, Rosenthal (1990) notes, "The more imprecise the

replications, the greater the benefit to the external validity of the tested relationship if the results support the relationship” (p. 5).

Because exact replication is impossible and relative replications are in many cases thought to be more useful than (nearly) exact replications, the current study seeks to employ the partial replication of at least five past studies with similar theoretical frameworks and conceptual goals to that of the current piece. Partial replication is defined as replication research that involves “some change (deletion or addition) in part of the procedural variables, while other parts are duplicated as in the original experiment. Usually some aspect of the procedure is considered ‘unessential,’ or some small addition is made to expedite data collection” (Hendrick, 1990, p. 46). By employing partial replication tactics, it is the hope of the researcher that added utility, applicability, and meaningfulness of the current study will be engendered, thus improving the overall benefit of the research to communication science.

### **1.7.1 Replication of Content Analyses**

Replication of content analysis studies in communication research is a topic that has received little attention in the field. This is likely due, at least in part, to the idea that this form of research is not glamorous and may lack the potential splash that a new and more immediately novel work might create. Nonetheless, replication of content analyses is important and because of this a place should be held for this type of research in our academic journals and scholarly conventions.

One noteworthy group that has championed the replication of content analyses in the realm of sexual content on television is Dale Kunkel and his like-minded group based out of the University of California, Santa Barbara (see Kunkel, Biely, Eyal, Cope-Farrar, Donnerstein, & Fandrich, 2003). In their work, funded by

the Kaiser Family Foundation, Kunkel and his colleagues (2003) hope, with the help of replication, to move past “studies [that simply] delivered important pockets of knowledge, [as] they failed to provide any clear and comprehensive picture of the patterns of sexual content across the overall television landscape” (p. 2). Kunkel and his colleagues (2003) also note the limited utility of previous research based on a “lack of any consistency across studies in defining and measuring sexually-related content in television programming” (p. 2), a problem that good replication could help solve.

To delimit the utility of sexually-related content analyses on television programming, Kunkel and his colleagues (2003) replicated their initial research from the 1997-98 television season in the 1999-2000 season and applied the same content analysis measures to a correlative sample of programming. In so doing, they hoped to assess, similar to the current study but on a much larger and more general scale, whether the frequency of sexual messages on television are increasing, whether the way in which sex is presented on television is changing over time, and whether the television industry is increasing its emphasis on sexual risk or responsibility concerns in content that deals with sex (Kunkel et al., 2003). As they put it, “We hope to build further upon this base of knowledge by replicating our analysis in an ongoing fashion during future years” (Kunkel et al., 2003, p. 3).

Another noteworthy group that understands the importance of replication in content analysis studies of television are the Cultural Indicators group, or cultivation theorists led by George Gerbner. This belief in the importance of replication of content analyses is based on the idea that a “pattern of settings, casting, social typing, actions and related outcomes that cuts across most program types and

defines the world of television” (Gerbner, Gross, Morgan, & Signorielli, 1986, p. 19) differ from reality. As a result of this difference, Gerbner et al. (1986) believe that television programming cultivates fear and interpersonal mistrust in viewers with heavy television diets (Gerbner et al., 1986). Thus, it is important to the Cultural Indicators group not to just collect a lot of data from an acute point in time but to also repeat, update, and replicate their findings season after season.

## **1.8 Research Questions and Hypotheses**

The following section formally states the research questions and hypotheses tested in this study.

### **1.8.1 Sexual Content and Imagery**

It seems that sexual content is becoming more frequent on television. “In the past few years, both the amount and explicitness of sexual content on television appear to have risen dramatically” (Lampman et al., 2002, p. 3). Brown and Newcomer (1991) similarly state, “In the past two decades the sexual content of the mass media has become increasingly frequent” (p. 78), and in her review of a number of content analyses, which focused on sexuality in television, Truglio (1998) also found that “sexual portrayals increased in frequency” (p. 10). Additionally, Kunkel and his colleagues (2003) found “that increase has occurred principally in the portrayal of sexual behaviors” and “sexual intercourse has become more frequent” (p. 18). So based on recent research of television content in general that show an overall increase of sexuality, it seems reasonable to believe that sexual content in music videos, which for the most part appear on television, might have also increased in frequency of sexual acts.

Sexuality or sexual acts appear in about 47% of the music videos content analyzed between 1985 and 1996 according to the average of four studies from the time period (Baxter, De Riemer, Landini, Leslie, & Singletary, 1985; Brown, & Campbell, 1986; Gow, 1990; McKee, & Pardun, 1996). Anecdotal observation suggests that this number might be lower than the current rate of sexual acts per video. This reason combined with the idea that sexual content appears to be increasing on television in general has led to the proposition of the following hypothesis.

**H1** The presence of sexual content and imagery has significantly increased in music videos since the 1980s and 1990s.

### **1.8.2 Implicit versus Explicit Sexual Content in Music Videos**

MTV and its early competitors were found to offer mostly implicit and innuendo-laden content in their three to five-minute promotional video segments. Two of the earliest music video content analyses (Baxter et al., 1985; Sherman & Dominick, 1986) resonate this adherence to implicit sexuality in their findings. Sherman and Dominick (1986) found that, “Sex in music television was more implied than overt. Flirtation and non-intimate touching accounted for more than half of all sexual contact” (p. 88). Baxter et al. (1985) found that while MTV content did generally stress sexuality, “like other studies of televised sexual content, music video sexual content was understated, relying on innuendo through clothing, suggestiveness, and light physical contact rather than more overt behaviors” (p. 336).

So, it seems that similar to the more traditional network programming, music videos in their infancy at least, despite being found to be highly sexual in theme

and content (Brown & Campbell, 1986), generally stayed away from overt and explicit sexual portrayals (Kalof, 1999).

Recent research suggests, that like the prevalence of sexual content on television in general, levels of explicitness of sexual content have also increased. A number of researchers note that the explicitness of sexual content has increased over the past 10 to 15 years (Brown & Newcomer, 1991; Kunkel et al., 2003; Lampman et al., 2002; Truglio, 1998). Additionally, it seems that popular music might be moving away from subtlety, at least lyrically. Arnett (2002) supports this claim when he notes, “The portrayal of sexuality in popular music has become less subtle, [and] more explicit” (p. 254). If the lyrical content of popular music is indeed increasing in sexual explicitness, and television content is moving in that same direction, it seems a sound assumption that music video imagery and content may also be moving away from implicit and towards more overt displays. These findings combined with anecdotal observation of current music videos have led to following research question.

**RQ1** Has sexual content in music videos become more explicit since the 1980s and 1990s?

### **1.8.3 Repetitive Content Categories**

The Retention Processes, the second sub-function of observational learning in SLT, states that the repetition of the modeled exemplars can increase the likelihood that an exemplar’s behavior will be modeled (Bandura, 1977). Mastro and Atkin (2002) note that the frequency of exposure to a given message or modeled exemplar might increase the likelihood that the message will be attended to and retained.

Archetypal scripts or repeated content categories related to sexual imagery might increase the effect that the content has on its audience, thus a tabulation of these types of repeated content categories might clarify whether or not there is a presence of scripts that when viewed again and again might have a compounding effect on the viewer.

So the proposition here is, that once a video is coded for sexual content and coded for the repetitive content categories or archetypal scripts it can be determined if videos high in sexual content also frequently feature these archetypal scripts or content categories. The notion here is, that if a video contains sexual content and is placed against the backdrop of common and repeated content categories, then the effect on the viewer might be stronger than a video with only one element or the other. Thus young people might (socially) learn more effectively from a music video that contains both sex and an archetypal content script. The above reasoning has led to the following hypotheses.

- RQ2** Are there identifiable, themes or repeated content categories that will appear multiple times in the sample of music videos?
- RQ3** Will these identifiable, themes or repeated content categories frequently appear in conjunction with sexual content in music videos?
- RQ4** Will videos that are most often repeated in the sample contain more sexual content than videos that are found only once?
- RQ5** Will the presence of violence or crime in a video be positively related to the number of sexual acts in a video?

#### **1.8.4 Ethnicity of Characters Engaging in Sexual Activity in Music Videos**

Tapper and his colleagues (1994) found that soul videos displayed the greatest level of sexual appeal, followed by rap videos. These genres are both classified by a high presence of black performers, suggesting that young black viewers of music videos might be at a greater risk of learning potentially harmful messages about sex from music videos than white or non-black minority viewers. Traditionally white genres of music (alternative rock, classic rock, country, and heavy metal) showed little more than slight sexual appeal and mostly showed minimal or no sexual appeal according to Tapper et al. (1994).

Jones (1996) found similar relationships between a video's genre and the levels of sexual content in that video. "There was sufficient support for the thesis that the style of music video can be used to predict differences in the frequency of occurrence of sex and violence" (Jones, 1996, p. 353). More specifically, Jones (1996) noted, "hip-hop and R & B were greatest in the sexual variables" (p. 353). The social learning theory suggests that models who are similar to the attendee (i.e., comparable racial background) will act as more effective subjects and will thus increase the likelihood that the learned behavior be incorporated into the attendees' personal repertoire (Bandura, 2002). So based on the importance that SLT puts on the similarity of the model to the attendee in determining whether a given behavior will be modeled and on past research that suggest traditionally African-American genres feature more sexual content than other genres (a trend that seems to have continued in current music videos) the following hypotheses are proposed.

- H2** Traditionally African-American genres of music videos (i.e., hip-hop, rhythm and blues) will feature more sexual content than traditionally white genres (i.e., rock, alternative, country, pop).

- H3** African-American characters in music videos will be more likely to dress in provocative clothing than whites and other ethnicities.

### **1.8.5 Gender of Characters Engaging in Sexual Activity in Music Videos**

Women appear more often as sex objects than do men in music videos. Sommers-Flanagan and her colleagues (1993) found in their analysis of 40 MTV videos that women were more likely to appear in sexual ways than men, although men also acted in sexual ways at a fairly high rate. Emerson (2002) found in her examination of 56 music videos featuring only black artists that 15 contained “scantly clad” women dancers while only 8 contained male dancers that were “scantly clad” (p. 129). Sherman and Dominick (1986) found that over half of all women appearing in the 166 concept videos they analyzed were dressed provocatively. Again, the social learning theory suggests that models who are similar to the attendee (i.e., the same gender) will act as more effective subjects and will thus increase the likelihood that the learned behavior be incorporated into the attendees’ personal repertoire (Bandura, 2002). This means young women might be at a greater risk of learning potentially inaccurate and dangerous sexual attitudes and behaviors than if indeed it is found that music videos feature women as objects, women as more physically attractive, and female characters in skimpy or sexy clothing. So based on SLT and past research on gender differences in music videos the following hypotheses will be tested in the current study.

- H4** Female characters will be more likely than male characters to be portrayed as having fit and beautiful bodies.
- H5** Female characters will be more likely than male characters to rate higher on the physical attractiveness scale.

- H6** Female characters will be more likely than male characters to be seen in skimpy or sexy clothing.
- H7** Female characters will be more likely than male characters to be seen as sexual objects by being more likely than male characters to be the object of another's gaze.

### **1.8.6 Attractiveness of Models in Music Videos**

According to SLT, in order for a mediated model to have a legitimate chance at gaining the attention of a potential attendee, that model and its media-form must be salient, striking, conspicuous, and/or prominent (Bandura, 2002).

One way for media producers to ensure that viewers pay attention to a model is to make that model attractive (Bandura, 2002). This might be as simple as including an actor that is prominent or in the public eye, as pop-stars and musicians certainly are. Durant et al. (1997) found in their summation of numerous studies that, "Role models such as musicians, actors, and athletes have a substantial influence on adolescents' normative expectations about health risk and problem behaviors" (p. 1131). Similarly, Smith et al. (1998) note, "viewers of all ages are more likely to emulate and learn from characters who are perceived as attractive" (p. 8), a belief that is resonated by a number of authors (see Bandura, 1986; Kunkel, Wilson, Donnerstein, Linz, Smith, Gray, Blumenthal, & Potter, 1995; Mastro, & Atkin, 2002; Paik, & Comstock, 1994).

One element of a model's attractiveness might be their level of nudity and provocative dress. Casual viewing of today's music videos suggests that provocative dress, partial nudity, and nudity is quite common in the media form. This is in contrast to what Sherman and Dominick (1986) found. Of the 547 music video characters they analyzed for levels of undress only 23.2% were found to be wearing

provocative clothing. Similarly, Vincent and his colleagues (1987) suggested nudity in only 9.2% of music videos, highly seductive clothing in only 38.7% of music videos and only 10.1% of music videos featured women in undergarments. It is likely that based on increasing levels of sexual content on television in general, increasing levels of explicitness of sexuality on television and in popular music, and anecdotal observation of music video imagery that levels of nudity and provocative dress in music videos have increased since the 1980s. Based on the above reasoning the following hypotheses and research questions will be tested.

- H8** Provocative dress (skimpy and sexy clothing) will be significantly more prevalent in music videos than it was in the 1980s.
- H9** Suggested nudity will be significantly more prevalent in music videos than it was in the 1980s.
- H10** Highly seductive clothing will be significantly more prevalent in music videos than it was in the 1980s.
- H11** Appearance of women in undergarments will be significantly more prevalent in music videos than it was in the 1980s.
- H12** Videos that feature characters that wear very sexy clothing will be significantly more prevalent than videos that feature characters that wear somewhat sexy clothing.
- H13** Amount of sexual content in music videos will be positively related to the characters' physical attractiveness.
- H14** Amount of sexual content in videos will be positively related to the characters' body fitness.

### **1.8.7 Consequences and risk and responsibility in music videos**

Bandura's model of vicarious motivation in SLT states that people "are more likely to adopt modeled behavior if it results in outcomes they value than if it has unrewarding or punishing effects" (Bandura, 1977, p. 28).

Television in general is mostly devoid of showing the realities, risks and consequences of engaging in sexual behavior. Aubrey (2004) summarizes the overarching findings of a number of studies when she states, "Sex on television is virtually free of consequences" (p. 505). In fact, Kunkel and his colleagues (2003) found that "Only 6% of all scenes that include sexual content incorporate any message about the risks or responsibilities of sexual activity" (p. 28), a number that is actually up from 4% in 1997-98.

Sexual content in music videos seems to appear as a fabricated and glamorous version of sex. Truglio (1998) calls this a "constructed reality" where sexual information in music videos, as found on TV in general, is "comprised of idealized and distorted images of sexual behavior" (p. 9). This idealized and playful version of sex suggests that this form of media might be devoid of sexual risk, responsibility, and consequence. So based on SLT and past research on risk, responsibility, and consequences on television in general and on the nature of sex found in music videos as a "constructed reality" the following hypotheses will be tested in the current study.

- H15** Fewer than 5% of music videos will contain negative consequences of sexual activity, depictions of risk of sexual activity, sexual patience or sexual precaution.
- H16** Sexual acts will be rewarded (both emotionally and physically) more often than they are punished (emotionally, physically or punitively).

## **Chapter 2**

### **METHOD**

In order to test this study's hypotheses and answer its research questions, I conducted a content analysis of a sample of music videos on MTV, MTV2, VH-1, BET, and CMT. I selected these cable stations because they were cited by college students in a pretest as the channels where they and their younger siblings most frequently watch music videos. Although CMT was not on the list, it was included so that some understanding of country music, a popular American musical genre, might be included in the study.

#### **2.1 Sample**

The sample was recorded on videotape (weekdays only) during a five-week period in December and January 2004-05. Two hours of music video programming were recorded each day between the hours of 6 AM and 8 AM for MTV, MTV2, VH-1, and CMT. Two hours of music video programming were recorded each day between the hours of 9 AM and 11 AM for BET. The reason for this time discrepancy is that between the time these blocks were chosen and implemented by the researcher, BET discontinued showing videos from 6AM to 8AM and instead started their daily video rotation with equivalent programming from 9AM to 11AM. See Table 2.1 for a breakdown of time blocks used to generate the sample ( $N = 480$ ).

**Table 2.1 Frequency of time blocks**

Time Block	Frequency <i>N</i>	Percent %
6:00AM to 8:00AM	77	64.2
9:00AM to 11:00AM	32	26.7
Other	11	9.1

*N* = 120

An example of the first week's recording schedule might clarify how the sample was collected (see Table 2.2). On Monday of week #1, two hours of MTV content was recorded from 6 AM to 8 AM. On Tuesday of week #1, two hours of VH-1 content were recorded from 6 AM to 8 AM. On Wednesday of week #1, two hours of BET content were recorded from 9 AM to 11 AM. On Thursday of week #1, two hours of MTV2 content were recorded from 6 AM to 8 AM. On Friday of week #1, two hours of CMT content were recorded from 6 AM to 8 AM. In the second week the station selected for Monday in week #1 (MTV) was moved to Friday, the station selected for Tuesday in week #1 (VH-1) was moved to Monday, the station selected for Wednesday in week #1 (BET) was moved to Tuesday and so on. This format created 10 hours of recorded programming taken from each station (50 hours total) in the form of a composite week with 2 hours from each station and each weekday selected. A running count of the number of unique videos was kept with the goal of 120 unique music videos necessary before the sampling period was concluded. The composite weeks garnered the 172 music videos available for analysis. Of those 172 videos, 120 were selected for analysis by using systematic random sampling techniques (Hocking, McDermott, & Stacks, 2003). More specifically, a random

number table with a random start and a skip interval was used to allow an equal chance for each recorded video to be chosen (Babbie, 2001).

**Table 2.2 Sampling schedule**

	Monday 6-8 AM	Tuesday 6-8 AM	Wednesday 6-8 AM	Thursday 6-8 AM	Friday 6-8 AM
Week 1 (Dec. 6-10)	MTV	VH-1	BET*	MTV2	CMT
Week 2 (Dec. 13-17)	VH-1	BET*	MTV2	CMT	MTV
Week 3 (Dec. 20-24)	BET*	MTV2	CMT	MTV	VH-1
Week 4 (Jan. 10-14)	MTV2	CMT	MTV	VH-1	BET*
Week 5 (Jan. 17-21)	CMT	MTV	VH-1	BET*	MTV2

Note: \*recorded from 9AM-11AM

In past content analyses of music videos, duplicates or repeated showings of the same videos have often been removed from the analysis (Sherman & Dominick, 1986; Tapper et al., 1994) but as this study hopes to accurately assess the likelihood of coming in contact with sexual content in a real viewing situation, removal of repeated videos might negatively affect the internal validity of the study. Additionally, SLT suggests that the repetition of modeled exemplars is of some importance in the observational learning process. For these reasons, repeated videos were kept in the sample and weighted according to the number of times they appeared in the overall sample, as it may be that these videos (through their repetition) have a stronger effect on their audience than do individual video showings. In short, a repeated video was

coded only once for this study but its frequency of play was accounted for statistically.

The video sample is summarized in Table 2.3.

**Table 2.3 Number of videos recorded and sampled sorted by genre and channel**

Channel	Number of Videos Recorded	Recorded Videos Sorted By Genre	Number of Videos Sampled	Sampled Videos Sorted By Genre
MTV	85	Rap = 19 Pop = 9 Rock = 30 R&B = 14 MixRap/R&B=13	21	Rap = 3 Pop = 5 Rock = 10 R&B = 2 MixRap/R&B = 1
MTV2	90	Rap = 37 Rock = 42 R&B = 2 Mix Rap/R&B =5 Other = 4	19	Rap = 5 Rock = 10 R&B = 0 Mix Rap/R&B = 2 Other = 2
VH-1	98	Rap = 13 Pop = 10 Rock = 58 R&B = 11 Mix Rap/R&B = 2 Other = 4	20	Rap = 3 Pop = 4 Rock = 10 R&B = 2 Mix Rap/R&B = 0 Other = 1
BET	95	Rap = 42 R&B = 28 Mix Rap/R&B = 23 Other = 2	32	Rap = 13 R&B = 9 Mix Rap/R&B = 8 Dancehall = 2
CMT	112	Country = 110 Other = 2	28	Country = 27 Other = 1
Total	480	480	120	120

Note 1: All videos were recorded between December 6, 2004 and January 21, 2005.

Note 2: Of the 480 total recorded videos 172 were unique.

In addition to the regular 50 hour sample of music videos from the five stations, a sample of 5 hours of videos were recorded on BET from 3:00 AM to 4:00

AM. Each week from Thursday to Saturday BET features a program called “BET Un:Cut” which according to their website features videos that “give the late night crowd a chance to see videos ‘unsanitized’ and as they were originally intended” (BET Shows: Un:Cut; www.BET.com). Because it might be interesting to compare a small sample of these videos to regular BET videos and regular video content on other music video channels in order to see how the levels of sexual content and nature of that content differs this small sample was included in this study.

## **2.2 Units of Analysis**

The recording instruments, which can be found in the Appendices (pp. 175-202), were comprised of two separate units of analysis, the music videos and the characters, each with a separate set of variables and category schemes.

### **2.2.1 The Video**

The first unit of analysis was the entire music video. A music video was operationalized as “video records” or “three- to five minute vignettes that illustrate popular recordings” often separated by “celebrity interviews, features, and the patter of video disc jockeys (‘veejays’)” (Sherman & Dominick, 1986, p. 80). For this reason, all other programming that was recorded in the data collection process was omitted except for these three- to five minute music videos. Operationalizing a music video was made quite easy by the labels or tags that all music video channels put at the beginning and end of a music video, leaving very little room for confusing a music video for any other type of programming. During the data analysis process there was no distinction made between whether a video is a “performance” or “concept” video, as done in past music video studies (see Sherman & Dominick, 1986). This

performance/concept distinction no longer seems salient or pertinent to the current reality of the modern music video's structure and for this reason all music videos regardless of levels of performance versus concept were included in the sample.

### **2.2.2 Recording Instrument - Video**

Now that the operationalization of the music video has been clarified some of the specific coding elements can be discussed. See Appendix A (pp. 176-195) for a copy of the coding instrument used for the music videos. First, descriptive elements of the music videos were isolated, including the number of times the music video appeared in the overall sample, and the time block in which the music video appeared. The station from which the video was sampled (MTV, MTV2, VH-1, CMT, or BET) as well as the genre of music (country, hip-hop/rap, pop, rock, r & b, other) was also recorded. See Tables 2.4 and 2.5 for a breakdown of channel and genre frequencies found in the sample ( $N = 120$ ). The coding scheme used to make genre demarcations, was based loosely on Jones' (1996) genre breakdown with adjustments made only to increase accurate operationalization and conceptualization of the current reality of popular music and music videos. Genre demarcations are included in the recording instrument, which can be found in Appendix A (pp. 177-179).

**Table 2.4 Frequency of channels**

Channel	Frequency <i>N</i>	Percent %
MTV	21	17.5
MTV2	19	15.8
VH-1	20	16.7
CMT	28	23.3
BET	32	26.7

*N* = 120

**Table 2.5 Frequency of genres**

Genre	Frequency <i>N</i>	Percent %
Country	27	22.5
Rap	24	20.0
Pop	9	7.5
Rock	30	25.0
R&B	13	10.8
Mixed Rap/R&B	11	9.2
Other	6	5.0

*N* = 120

Following the collection of the descriptive elements of each music video, the video was coded to determine its levels of sexual content. To assess the level of sexual content in a video, Silverman's (1979) sexuality scale was supposed to be employed. In error, the scale that was actually acquired from one of the original researchers (Sprafkin) was a copy of a Silverman sexuality scale from 1978. The 1978 scale is very similar to the 1979 scale but some inconsistencies do exist. For example, discouraged sexual practices were coded as "contexts" (Gow, 1990) in the 1979 scale where in the 1978 scale they were coded as behaviors, much the same way

kissing, hugging and heterosexual intercourse was coded. Additionally, name and label changes took place between 1978 and 1979, where behavior called flirtation in 1979 was called suggestive sexual behaviors in 1978. Despite the dissimilarities, the 1978 Silverman scale was used and the differences rarely became problematic in the coding or data analysis processes. After closely examining fourteen content analyses of music videos (Baxter et al., 1985; Brown & Campbell, 1984; Emerson, 2002; Gow, 1990; Gow, 1996; Jones, 1996; McKee & Pardun, 1996; Seidman, 1992; Sherman, & Dominick, 1986; Smith & Boyson, 2002, Sommers-Flanagan et al., 1993; Tapper et al., 1994; Vincent, 1989; Vincent et al., 1987), five emerged as potential guides for replication (Baxter et al.; Gow, 1990; Jones, 1996; Sherman & Dominick, 1986; Vincent et al., 1987). Three studies were selected for replication in large part because all three use the Silverman (1979) sexuality scale and as a result categorize sexual content in similar ways. Additionally, because the first study comes four years before the second and the second study six years before the third (which would come eight years before the current study) an interesting look at the trends in sexual content of music videos might be possible.

Other than selecting the scale because it makes for convenient replication and comparison to three past studies, the Silverman (1979) sexuality scale was also selected (despite the 1978 scale being employed) based on strong past inter-coder reliability ratings. Gow (1990) reported that perfect agreement in identifying acts of sexuality using the Silverman scale occurred in 90.6 % of the cases. Additionally, Sherman and Dominick (1986) report reliability estimates using the Silverman scale in the 82-88 % range.

The Silverman (1978) sexuality scale has two main pieces, both of which were used, at least in part, to measure the levels of sexuality in music video content. The first piece looks at the behavior of the main characters in a program. There are 7 behavioral categories in this part of the code, some of which are further divided into subcategories. The 7 categories are as follows: (a) Kiss, (b) Hug, (c) Interpersonal Touching (divided into 5 sub-categories only one of which will be coded in this study), (d) Suggestiveness and Sexual Innuendo, (e) Heterosexual Intercourse (including demarcation for explicit vs. implicit versions) (f) Nonsexual Aggressive Bodily Contact, (g) Physical Contact with Children (divided into 2 sub-categories, see Appendix A, pp. 182-188)

One strength of the Silverman (1979/1978) sexuality scales is their wide range of easily coded behaviors. Because the scales starts at very base forms of sexuality (kiss, hug, interpersonal touching), moves effectively towards mid-level sexual content (suggestiveness and innuendo code) and finishes with high levels of sex and overt displays (codes for explicit portrayals and implications of intercourse) the scale will help answer questions about levels of explicitness in music videos and will also allow for realistic and (mostly) exhaustive coding of potential sexual content in music videos.

The second part of the Silverman (1978) sexuality scale deals with socially discouraged sexual practices (see Appendix A, pp. 188-192). Eleven types of behavior have been specified and grouped into two subdivisions: Socially Discouraged Sexual Contacts (comprised of 5 subcategories – Homosexuality, Incest, Pederosis, Prostitution, and Aggressive Sexual Contact) and Socially Discouraged Modes of Gratification (comprised of 6 subcategories – Exhibitionism, Fetishism,

Masturbation, Other Unnatural Sexual Behavior, Transvestism/Transsexualism, and Voyeurism). One concern with this scale is its dated view on Homosexuality as a socially discouraged sexual contact. Although recent election results on gay marriage laws might lead us to think otherwise, homosexuality does not have a place among the other 5 subcategories in this list. For this reason, homosexuality will be coded but it will not be connected with the other 5 subcategories of discouraged sexual contacts in any data-driven or theoretical way.

The implementation of the Silverman (1978) sexuality scale in conjunction with scales used to measure levels of nudity and undress of characters in music videos, attractiveness of the characters, and the presence of consequences of sexual behavior should engender a holistic impression of a good-sized sample of music videos. The measures and scales were selected in part based on successful implementation of them in the past but also because they relate well to the social learning theory, the theoretical crux of this study.

From the Silverman sexuality scale eight sexuality sub-scales were created to allow for comparison to past studies and to make holistic judgments about certain types of sexual behaviors. First, two identical scales (Gow Sexual Behaviors and Sherman and Dominick Sexual Behaviors), which included suggestiveness/flirtation, affectionate touching, hugging, and kissing were created to allow for comparison to two past studies (Gow, 1996; Sherman & Dominick, 1986). One behavior that was included in the two afore mentioned studies but was not included in the current study was nonaffectionate touching. For this reason this variable was left out of the scale but other than this omission the scales made it easy to accurately compare the current data to past data in these two studies.

The third sexuality sub-scale created for this study was called Jones Sexual Behaviors. This scale was created to allow for comparison to a past content analysis of music videos (Jones, 1996). This scale included suggestiveness/flirtation, heterosexual intercourse (implicit and explicit), homosexual intercourse (implicit and explicit), and masturbation (implicit). Two behaviors that Jones included but that were not included in the current study were simulated oral sex and sex talk. For this reason these variables could not be included in the scale but other than those omissions the scale made it easy to accurately compare the current data to the data found in Jones' study from 1996.

The fourth sexuality sub-scale created for this study was called Nonsexual Behaviors. It included the most innocuous depictions of intimacy found in the Silverman sexuality scale. More specifically, this scale was made up of three behaviors, kissing, hugging, and affectionate touching.

The fifth sexuality sub-scale used in this study resided at the opposite end of the sexuality continuum and is called Discouraged Sexual Behaviors. This scale included sexual behaviors that deviate from the norms setup in our society such as aggressive sexual contact, prostitution, voyeurism, group sex and so on.

The sixth sexuality sub-scale created for this study was called Ordinary Sexual Behaviors and resided between the Nonsexual Behaviors scale and the Discouraged Sexual Behaviors scale on the sexual prurience continuum. This scale included suggestiveness, and heterosexual intercourse (implicit and explicit).

The seventh scale was called Homosexual Behaviors and included homosexual intercourse (implicit and explicit). In the original schema of the Silverman sexuality scale this was included in the discouraged sexual behaviors but

has been removed from that category in the current study, as it not longer seems to be the appropriate place for this type of sexual behavior.

Finally, a sort of catchall sub-scale was created called Sexual Content. This scale included the highest number of different sexual behaviors of any of the sub-scales created for this study. It included suggestiveness/flirtation, heterosexual intercourse (implicit and explicit), homosexual intercourse (implicit and explicit), all the sexual behaviors found in the Discouraged Sexual Behaviors scale. The only Silverman behaviors not included in this scale were ones that were decidedly nonsexual (i.e., nonsexual contact with children, nonsexual aggressive contact, kissing, hugging, and affectionate touching).

Once videos were coded for their descriptive elements and levels of sexual content, each was coded for the presence (or lack) of consequences, or indications of risk and responsibility associated with sexual activity. Two scales were used to determine the presence or lack of consequences and indications of risk and responsibility associated with sexual activity in music videos.

First, Kunkel and his colleagues' (2003) Risk/Responsibility scale acted as the more conservative of the two. Types of risk/responsibility fell into one of three categories (a) Sexual Precaution, (b) Depiction of Risks/Negative Consequences, and (c) Sexual Patience. Inter-coder reliability for this scale proved quite strong in prior research, with only one variable (valence associated with the presentation of a sexual risk or responsibility message) falling below 75% reliability (Kunkel et al., 2003). Detailed descriptions of each of these risk/responsibility categories are included in Appendix A, p. 193.

Second, Aubrey's (2004) sexual consequences coding system acted as the more liberal of the two scales as it features a more inclusive definition of consequences than that used by Kunkel and his colleagues. More specifically, Aubrey includes three types of consequences, each of which are assigned either a positive or a negative valence. The three types of consequences are as follows:

(a) Emotional/Social (not included in Kunkel et al. scale), (b) Physical (included in Kunkel et al. scale), and (c) Punitive (not included in Kunkel et al. scale). In prior research, inter-coder reliability for this scale was strong with a Scott's pi of .85 (Aubrey, 2004) when all reliability measures from the instrument were averaged. Detailed descriptions of each of these sexual consequence categories are included in Appendix A, pp. 193-195.

After the descriptive elements of the music videos were isolated, and the videos were coded for the presence of sexual content and of consequences and/or indications of risks and responsibilities, each video was assessed for the presence (or lack) of easily identifiable content categories. These categories came from a truncated version of Baxter et al.'s (1985) coding instrument used to determine the frequency of occurrence for some common content categories or themes in music videos.

First, those content categories that occurred most frequently in the Baxter et al.'s (1985) sample of 62 music videos (41.9% or higher) were coded (i.e., "Visual Abstraction," "Dance," "Violence/or Crime," "Celebration," "Friendship," "Isolation") except for "Sex" which was coded in another form (Silverman, 1978). Second, five content categories which were less frequent in the Baxter et al. (1985) study (i.e., less than 41.9%) but seemed to have some salience in relation to the nature of the modern music video were included (i.e., "Wealth," "Transportation," "Artificial

Substances,” “Religion,” and “Political Issues”) in this portion of the recording instrument. Inter-coder reliability in the Baxter et al. (1985) content category measure was strong, with a .82 reliability coefficient obtained by using Scott’s pi. Detailed descriptions of each of these content categories are included in Appendix A pp. 180-182.

### **2.2.3 The Characters**

The second unit of analysis is the individual character(s) within a music video. Data was collected for major, supporting (Kahlenberg, 1995), and wallpaper characters. A major character was defined as someone who is central to the action of the video or a role essential to the plot (Healy, 1994; Kahlenberg, 1995). A supporting character was defined as someone with a role essential to the development of the major character’s role (Kahlenberg, 1995). A wallpaper character was defined as the group of people who make up the moving and living background, providing a sort of human wallpaper or breathing visual backdrop for the video such as background dancers, a group of friends or a cluster of people at a party. Only human beings were coded as characters.

Basic demographic information about the major and supporting characters was also gathered, including gender, a measure for age, and the race or ethnicity of the character (see Appendix B, p. 198). The measure for age denoted the stage in the cycle of life a character falls into, ranging from infancy to old age (Healy, 1993). Inter-coder reliability for this age scale was strong. A .96 reliability coefficient was found after subjecting the measure to Krippendorff’s (1980) alpha (Healy, 1993).

While outside data makes it clear that music videos are a salient medium for young people, and performers’ attractiveness plays a large role in this, it might not

be as obvious or inherent that the performers in music videos actually make for attractive models. The way the researcher decided to get over this hurdle was by applying Signorielli et al.'s (1994) "physical attractiveness" scale to the characters in the videos (see Appendix B, p. 199). A number of variables were used to examine the attributes of physical attractiveness that a character exhibits and will be based on Signorielli et al.'s (1994) 4-part coding scheme used in their content analysis of 119 individual commercials found on MTV. Using Krippendorff's (1980) alpha, the reliability coefficient for the attractiveness scale was found to be a strong .91 (Signorielli et al., 1994).

The first two items measured the apparent weight and body type/ level of fitness of the character on a scale ranging from out of shape (emaciated, chubby, fat) to very fit (thin, good body, muscular). Detailed descriptions of each of the weights and body types used in the scales are included in the recording instrument (see Appendix B, p. 199). Next, the character was rated on an attractiveness scale, ranging from repulsive to very attractive/stunning. Attractiveness was defined as the apparent attractiveness of the character as they are portrayed within the music video, not the physical attraction a coder may or may not feel towards that character. Next, coders determined whether the character wore skimpy or sexy clothing. This determination was based on a 4-point scale ranging from neutral (non-sexy) clothing to outright nudity. The last attractiveness item (other than levels of undress) assessed whether the character was set up as the object of other characters' attention or admiring gaze (Signorielli et al., 1994).

In addition to demographic information and levels of attractiveness of major, minor, and supporting characters, the level of undress was also assessed if a

character was coded as wearing at least somewhat sexy clothing. This was based on demarcations made in previous content analyses of music videos (see Baxter et al., 1985, Jones, 1996, Sherman & Dominick, 1986). This type of dress included men without shirts, men with open shirts, women displaying heavy cleavage, and women in “hot pants” and so on (Jones, 1996).

For purposes of replication and comparison to past data, Signorielli et al.’s sexy clothing scale was comparable to Vincent et al.’s (1987) scale. Where “suggested nudity” (Vincent et al., 1987, p. 753) was equivalent to Signorielli et al.’s level 2 – somewhat sexy clothing and “highly seductive clothing” (Vincent et al., 1987, p. 753) was equivalent to Signorielli et al.’s level 3 - Very sexy clothing (with notation made about type of clothing i.e., bathing suits, undergarments or traditional clothing worn seductively i.e., men without shirts, men with open shirts, women displaying heavy cleavage, and women in “hot pants”). Detailed descriptions of suggested nudity, and highly seductive clothing (including each of the four points on the Signorielli et al. scale as they relate to the Vincent scale) are included in the recording instrument, which can be found in Appendix B (p. 200).

### **2.3 Coder Training**

Coders received detailed instructions about the definitions and coding methods required in this analysis. Coders then practiced coding on a sample of music videos. Different, difficult, and inherent coding situations were discussed during the training session for the other coder. Any problem items or definitions were edited and clarified before the actual coding of data took place.

## **2.4 Reliability Analysis**

Of the sample, 20% was selected for recoding by using systematic random sampling techniques (Hocking, McDermott, & Stacks, 2003). More specifically, a random number table with a random start and a skip interval was used to allow an equal chance for each sampled video to be chosen (Babbie, 2001) and independently coded by a separate coder (Anthony Dudo) in order to provide information for the analysis of reliability. Inter-coder reliability was determined by utilizing Krippendorff's (1980) alpha. Only those items that meet acceptable levels of reliability (at least .70) were included in the analysis of this study. Percent agreement was calculated for those items that had very little variance or were artificially low (i.e., when an item was not coded by either coder). The reliability of the study's variables is summarized in Tables 2.6, 2.7, and 2.8.

**Table 2.6 Character reliability: Krippendorff's Alpha for character variables**

Variable Name	Alpha*
Video ID Number	1.00
Character ID Number	1.00
Social Age	.97
Gender	1.00
Race	1.00
Major/Supporting Character	.93
Weight	.95
Body Type	.87
Physical Attractiveness	.90
Object of Another Characters Gaze	.92
Skimpy/Sexy Clothing	.90
Type of Clothing – Man In Open Shirt	.95
Type of Clothing – Woman In Open Shirt	.85
Type of Clothing – Man In Hot Pants	0.0 (100%)
Type of Clothing – Woman In Hot Pants	.71
Type of Clothing – Man Bathing Suit	.80
Type of Clothing – Woman In Bathing Suit	1.00
Type of Clothing – Man Partial Underwear	0.0 (100%)
Type of Clothing – Woman Part. Underwear	.80
Type of Clothing – Man In Underwear	0.0 (100%)
Type of Clothing – Woman In Underwear	.66 (93%)
Type of Clothing – Nudity	1.00
Type of Clothing – Total Nudity	1.00
Musical Artist Yes/No	.94

\* Based on Krippendorff's alpha. Numbers in parentheses are percent agreement scores and are reported in cases where Krippendorff's alpha was artificially low.

**Table 2.7 Wallpaper character reliability: Krippendorff's Alpha for wallpaper character variables**

Variable Name	Alpha*
Video ID Number	1.00
Character ID Number	1.00
Wallpaper Character Yes/No	.88
Skimpy/Sexy Clothing	.86
Type of Clothing – Man In Open Shirt	1.00
Type of Clothing – Woman In Open Shirt	.93
Type of Clothing – Man In Hot Pants	0.0 (100%)
Type of Clothing – Woman In Hot Pants	.92
Type of Clothing – Man Bathing Suit	.93
Type of Clothing – Woman In Bathing Suit	1.00
Type of Clothing – Man Partial Underwear	0.0 (100%)
Type of Clothing – Woman Part. Underwear	.67 (94%)
Type of Clothing – Man In Underwear	0.0 (100%)
Type of Clothing – Woman In Underwear	.84
Type of Clothing – Nudity	1.00
Type of Clothing – Total Nudity	1.00
Dominant Gender	.94
Dominant Race	.90

\* Based on Krippendorff's alpha. Numbers in parentheses are percent agreement scores and are reported in cases where Krippendorff's alpha was artificially low.

**Table 2.8 Video reliability: Krippendorff's Alpha for video variables**

Variable Name	Alpha*
Video ID Number	1.00
Times In Sample	1.00
Month	.94
Day	.92
Year	.86
Time Block	.95
Channel	.95
Genre	.87
Visual Abstraction	.86
Dance	.89
Violence/Crime	.88
Celebration	.89
Friendship	.69 (86%)
Isolation	1.00
Wealth	.86
Transportation	.78
Artificial Substances	.85
Religion	1.00
Political Issues	.40 (89%)
Kiss – Yes/No	.92
Kiss – # of Instances	.88
Hug – Yes/No	.91
Hug – # of Instances	.89
Affectionate Touch – Yes/No	.79
Affectionate Touch – # of Instances	.77
Suggestiveness – Yes/No	1.00
Suggestiveness – # of Instances	.99
Explicit Hetero Intercourse – Yes/No	0.0 (100%)
Explicit Hetero Int. – # of Instances	0.0 (100%)
Implicit Hetero Intercourse – Yes/No	.52 (89%)
Implicit Hetero Int. – # of Instances	.52 (89%)
Nonsexual Aggressive – Yes/No	.73
Nonsexual Aggressive – # of Instances	.73
Nonaggressive w/child – Yes/No	1.00
Nonaggressive w/child - # of Instances	.99

Aggressive w/child – Yes/No	1.00
Aggressive w/child - # of Instances	.94
Explicit Homosexual Intercourse –Yes/No	1.00
Explicit Homosexual Int. – # of Instances	1.00
Implicit Homosexual Intercourse –Yes/No	1.00
Implicit Homosexual Int. – # of Instances	.98
Explicit Incest – Yes/No	0.0 (100%)
Explicit Incest – # of Instances	0.0 (100%)
Implicit Incest – Yes/No	0.0 (100%)
Implicit Incest – # of Instances	0.0 (100%)
Explicit Pederosis – Yes/No	0.0 (100%)
Explicit Pederosis – # of Instances	0.0 (100%)
Implicit Pederosis – Yes/No	1.00
Implicit Pederosis – # of Instances	1.00
Explicit Prostitution – Yes/No	0.0 (100%)
Explicit Prostitution – # of Instances	0.0 (100%)
Implicit Prostitution – Yes/No	1.00
Implicit Prostitution – # of Instances	1.00
Explicit Aggressive Sex – Yes/No	0.0 (100%)
Explicit Aggressive Sex – # of Instances	0.0 (100%)
Implicit Aggressive Sex – Yes/No	1.00
Implicit Aggressive Sex – # of Instances	.94
Explicit Exhibitionism – Yes/No	1.00
Explicit Exhibitionism – # of Instances	1.00
Implicit Exhibitionism – Yes/No	1.00
Implicit Exhibitionism – # of Instances	1.00
Explicit Fetishism – Yes/No	0.0 (100%)
Explicit Fetishism – # of Instances	0.0 (100%)
Implicit Fetishism – Yes/No	0.0 (100%)
Implicit Fetishism – # of Instances	0.0 (100%)
Explicit Masturbation – Yes/No	0.0 (100%)
Explicit Masturbation – # of Instances	0.0 (100%)
Implicit Masturbation – Yes/No	0.0 (100%)
Implicit Masturbation – # of Instances	0.0 (100%)
Explicit Transvestism – Yes/No	.96
Explicit Transvestism – # of Instances	.96
Implicit Transvestism – Yes/No	.96
Implicit Transvestism – # of Instances	.96
Explicit Voyeurism – Yes/No	.65 (96%)
Explicit Voyeurism – # of Instances	.61 (93%)
Implicit Voyeurism – Yes/No	.89

Implicit Voyeurism – # of Instances	.89
Explicit Sex – Other – Yes/No	1.00
Explicit Sex – Other – # of Instances	.94
Implicit Sex – Other – Yes/No	1.00
Implicit Sex – Other – # of Instances	.98
Risk or Responsibility – Yes/No	1.00
Risk or Responsibility – Type	1.00
Risk or Responsibility – # of Instances	1.00
Negative Emotional, Sexual Consequences	1.00
Negative Physical, Sexual Consequences	0.0 (100%)
Negative Punitive, Sexual Consequences	0.0 (100%)
Positive Emotional, Sexual Consequences	0.0 (100%)
Positive Physical, Sexual Consequences	0.0 (100%)

\* Based on Krippendorff's alpha. Numbers in parentheses are percent agreement scores and are reported in cases where Krippendorff's alpha was artificially low.

## **Chapter 3**

### **RESULTS**

The following chapter presents the results of the data analysis. First, results for the hypotheses concerning the videos and the characters are presented. Second, research questions relating to those units of analysis are answered. Finally, the general descriptive findings and the outcomes of the hypotheses and research questions concerning the characters and the videos within the additional sub-sample of “Un:Cut” videos are presented.

#### **3.1 Sexual Behaviors**

Table 3.1 covers the frequency of each sexual behavior coded in this study. The most commonly occurring sexual behavior was suggestiveness and sexual innuendo, appearing in 58.3% of the videos, followed by affectionate touching, which occurred in 46.7% of the sample. Kissing (30.0%) and hugging (27.5%) were the next most frequently occurring behaviors, followed by aggressive contact with other adults (23.3%) and nonaggressive contact with a child (15.0%). Aggressive contact with children appeared in 2.5% of the videos. Implicit heterosexual intercourse appeared in 9.2 % of the videos, while explicit heterosexual intercourse did not appear at all in the sample. Implicit homosexual intercourse appeared in 2.5% of the sample, while explicit homosexual intercourse did not appear at all in the sample. All other sexual behaviors appeared very infrequently in the sample; implicit pederoris, implicit transvestism, and other implied unnatural sexual behaviors, which in both cases were

group sex, occurred in 1.7% of the sample. The remaining sexual behaviors appeared only once or not at all in the sample.

**Table 3.1 Frequency of behaviors**

Behavior	Number of Videos <i>N</i>	Percent t %	Total Acts
Kiss	36	30.0	115
Hug	33	27.5	124
Affectionate Touch	56	46.7	233
Suggestive/Sexual Innuendo	70	58.3	730
Heterosexual Intercourse – Explicit	0	0.0	0
Heterosexual Intercourse – Implicit	11	9.2	15
Aggressive Contact	28	23.3	107
Contact With Child	18	15.0	73
Aggressive Contact With Child	3	2.5	6
Homosexual Intercourse – Explicit	0	0.0	0
Homosexual Intercourse – Implicit	3	2.5	3
Incest (Explicit and Implicit)	0	0.0	0
Pederosis – Explicit	0	0.0	0
Pederosis – Implicit	2	1.7	2
Prostitution – Explicit	0	0.0	0
Prostitution – Implicit	1	0.8	1
Aggressive Sex (Explicit & Implicit)	0	0.0	0
Exhibitionism – Explicit	1	0.8	2
Exhibitionism – Implicit	1	0.8	1
Fetishism (Explicit and Implicit)	0	0.0	0
Masturbation (Explicit and Implicit)	0	0.0	0
Transvestism – Explicit	0	0.0	0
Transvestism – Implicit	2	1.7	2
Voyeurism (Explicit and Implicit)	0	0.0	0
Other Unnatural Sex – Explicit	0	0.0	0
Other Unnatural Sex – Implicit	2	1.7	3

In all, sexual content of some kind occurred in 73% of all the music videos sampled in this study. This number represents a significant increase (26%) in videos that contain some form of sex when compared to the 47% average found in 4 studies from the 1980s and 1990s (Baxter et al., 1985; Brown & Campbell, 1986; Gow, 1996; McKee & Pardun, 1996). The 88 videos (73%) in this study that contained some depiction of sexual behaviors averaged about 14 sexual acts per 3-minute music video segment. The 14 sexual acts per video represents a significant increase of almost 10 sexual acts per video when compared to results from two music video studies in the 1980s and 1990s (Gow, 1996; Jones, 1996; Sherman, & Dominick, 1986).

In terms of musical genres, videos that mixed Hip-Hop and R&B displayed sexual content the most frequently (90.9%), followed by Hip-Hop by itself (79.7%), and R&B by itself (76.9%). Country videos depicted sexual content the least often (37.0%) of the 7 genre categories, followed by Rock videos, which featured sexual content in 40.0% of the videos. See table 3.2 for further details about the frequency of sexual content broken down by genre.

**Table 3.2 Frequency of sexual acts broken down by genre**

Genre	Number of Videos <i>N</i>	Percent t %	<i>M</i>	Total Acts
Country	10/27	37.0	4.8	48
Hip-Hop	19/24	79.7	11.5	218
Pop	6/9	66.7	9.2	55
Rock	12/30	40.0	8.4	101
R&B	10/13	76.9	13.8	138
Mixed Hip-Hop and R&B	10/11	90.9	11.2	112
Other	4/6	66.7	21.7	87

### **3.2 Depictions of Sexual Risk, Responsibilities and Consequences**

Tables 3.3 – 3.8 outline the frequency of depictions of sexual risk, responsibility and consequences within the sample. In general, these were rarely seen in the music videos. Depictions of positive emotional/social consequences appeared the most often in the sample (5.0%). More specifically, all 6 occurrences of positive emotional/social sexual consequences appeared as an expression of closeness and/or intimacy on the part of one or more characters engaged in a sexual behavior within the video. The second most frequently occurring risk, responsibility and/or consequence was the depiction of positive physical consequences (1.7%), which in both cases appeared as an apparently intentional pregnancy. All other depictions of risk, responsibility and/or consequence appeared only once or not at all in the 120 videos sampled for this study.

**Table 3.3 Frequency of depiction of risks and responsibilities**

Category	Frequency <i>N</i>	Percent %
Sexual Patience	1	0.8
Sexual Precaution	0	0.0
Negative Consequences	1	0.8

*N* = 120

**Table 3.4 Frequency of depiction of negative emotional sexual consequences**

Category	Frequenc y <i>N</i>	Percen t %
Guilt/Anxiety	1	0.8
Rejection	1	0.8
Humiliation	0	0.0
Disappointment	0	0.0

*N* = 120

**Table 3.5 Frequency of depiction of negative physical sexual consequences**

Category	Frequency <i>N</i>	Percent %
Unwanted Pregnancy	1	0.8
Contraction of STD	0	0.0
Physical Abuse by sex partner	1	0.8

*N* = 120

**Table 3.6 Frequency of depiction of negative punitive sexual consequences**

Category	Frequency <i>N</i>	Percent %
Punishment by School	0	0.0
Punishment by Law	1	0.8
Punishment by Parents	0	0.0

*N* = 120

**Table 3.7 Frequency of depiction of positive emotional/social sexual consequences**

Category	Frequency <i>N</i>	Percent %
Increase in Self-esteem	0	0.0
Expression of Closeness/Intimacy	6	5.0
Pride in the Enhancement of One's reputation	0	0.0

*N* = 120

**Table 3.8 Frequency of depiction of positive physical sexual consequences**

Category	Frequency <i>N</i>	Percent %
Clear Expression of Satisfaction	1	0.8
Intentional Pregnancy	2	1.7

*N* = 120

### **3.3 Common Content Categories**

Visual Abstraction was the most common content category, seen in 77.5% of the sample, followed by Transportation, found in 60.8% of the sample, and Celebration, which occurred in 52.5% of the sample. The least common content category was Religion, appearing in 9.2% of the videos, followed by Political Issues, appearing in 10.0% of the sample. Two other categories of note include, Violence/Crime, which appeared in 40.0% of the sample, and Artificial Substances, which appeared in 26.7% of the videos.

**Table 3.9 Frequency of content categories**

Category	Frequenc y <i>N</i>	Percen t %
Visual Abstraction	93	77.5
Dance	59	49.2
Violence/Crime	48	40.0
Celebration	63	52.5
Friendship	41	34.2
Isolation	42	35.0
Wealth	39	32.5
Transportation	73	60.8
Artificial Substances	32	26.7
Religion	11	9.2
Political Issues	12	10.0

*N* = 120

### **3.4 Character Descriptive Information**

Character analysis of the videos yielded a total of 376 characters examined for this study. Of these 169 were major and 207 were supporting. The 2 categories were collapsed for all further analysis. Table 3.10 presents the distribution of characters in six age groups. Well over half of the characters (68.1%) were young adults, and a little less than a quarter (21.0%) were adults. A relative few characters were portrayed as adolescents (6.4%) and children (6.4%), and even fewer as elderly individuals (0.5%) or babies (0.3%).

**Table 3.10 Frequency of character age groups**

Value Label	Frequency <i>N</i>	Percent %
Baby	1	0.3
Child	14	6.4
Adolescent	24	6.4
Young Adult	256	68.1
Adult	79	21.0
Elderly	2	0.5

*N* = 376

Table 3.11 examines the ethnic and/or racial backgrounds of the characters. A little more than half of the characters (57.2%) were white, followed closely by African-American characters (35.9%). The remaining 7 percent included Hispanic (3.5%), Asian (1.1%) and other ethnicities (i.e., Indian, Middle Eastern, and mixed ethnicity) that appeared in 2.4% of the videos.

**Table 3.11 Frequency of character ethnic background**

Value Label	Frequency <i>N</i>	Percent %
White	215	57.2
African-American	135	35.9
Hispanic	13	3.5
Asian	4	1.1
Other	9	2.4

*N* = 376

Table 3.12 displays the gender make-up of the characters within the sample. 70.2% of the characters were male, while the remaining 29.8% were female.

**Table 3.12 Frequency of character gender**

Value Label	Frequency <i>N</i>	Percent %
Male	264	70.2
Female	112	29.8

*N* = 376

### **3.5 Aspects of Character Appearance**

In addition to general descriptive information about each character in the sample, information about their appearance was also collected. Table 3.13 displays the observed weights of each character. A large majority of the characters (88.0%) were categorized as having a normal weight, while 6.9% were seen as overweight, 2.4% were seen as obese, and 2.7% were seen as abnormally skinny. Similarly, Table 3.14 shows the breakdown of the characters based on body type demarcations. Slightly more than three-quarters of the characters (75.8%) were seen as displaying little or no focus on their bodies, while 12.5% of the characters appeared as very fit and/or in-shape, and 11.7% of the characters were seen as out-of-shape, spindly and/or flabby.

**Table 3.13 Frequency of character weight**

Value Label	Frequency <i>N</i>	Percent %
Skinny	10	2.7
Normal	331	88.0
Overweight	26	6.9
Obese	9	2.4

*N* = 376

**Table 3.14 Frequency of character body type**

Value Label	Frequency <i>N</i>	Percent %
Spindly/Flabby	44	11.7
No Focus On Body	285	75.8
Very Fit/In-shape	47	12.5

*N* = 376

In addition to the weight and body type, an assessment of each character's physical attractiveness was made. Table 3.15 reveals that attractive characters (35.1%) were the most common, followed by character that displayed very little or no focus on looks (31.6%). The third most frequently occurring type of character in this schema was the very attractive individual, appearing in 23.7% of the videos. Relatively few characters were portrayed as unattractive (8.5%), and even fewer were shown as ugly (1.1%).

**Table 3.15 Frequency of character physical attractiveness**

Value Label	Frequency <i>N</i>	Percent %
Ugly	4	1.1
Unattractive	32	8.5
No Focus on Looks	119	31.6
Attractive	132	35.1
Very Attractive	89	23.7

*N* = 376

An assessment was also made about the type of clothing that characters wore in the videos, as seen in Table 3.16. More specifically, each character's clothing was examined to determine how sexy that clothing appeared to be. Most characters (70.5%) appeared in neutral clothing, followed by characters that appeared in somewhat sexy clothing (23.7%). Only 5.9% of the 376 characters in the regular portion of the sample appeared in very sexy clothing and no characters were completely nude.

**Table 3.16 Frequency of character clothing levels**

Value Label	Frequency <i>N</i>	Percent %
Neutral	265	70.4
Somewhat Sexy	89	23.7
Very Sexy	22	5.9
Nudity	0	0.0

*N* = 376

Additional assessments were made if characters appeared in somewhat or very sexy clothing, see table 3.17 for details. More specifically, it was determined what type sexy clothing each character wore within the video. Woman appearing in

open shirts (display of heavy cleavage/exposed midriff) was the most common character clothing type (13.6%). Men in open shirts were next, appearing in 8.5% of the videos, followed by woman in hot pants (5.6%), defined as woman in particularly short/revealing pants or skirt. Woman who appeared in clothing with undergarments partially or totally exposed were seen in 5.3% of the sample and men in bathing suits or no shirt appeared in 5.1% of the videos. All other types of clothing appeared in less than 2% of the sample, including women in undergarments (1.9%).

**Table 3.17 Frequency of character clothing types**

Value Label	Frequency <i>N</i>	Percent %
Man with open shirt	32	8.5
Woman with open shirt	51	13.6
Man in hot pants	0	0.0
Woman in hot pants	21	5.6
Man with no shirt	19	5.1
Woman in bathing suit	6	1.6
Man with undergarments exposed	2	.5
Woman with undergarments exposed	20	5.3
Man in undergarments	1	.3
Woman in undergarments	7	1.9
Partial Nudity (male/female)	1	.3
Total Nudity (male/female)	1	.3

*N* = 376

### 3.6 Wallpaper Character Descriptive Information

In addition to the regular character analysis in this study, an examination of wallpaper characters was conducted. Wallpaper characters are defined as the group of people who make up the moving and living background, and provide a sort of

human wallpaper or breathing visual backdrop in the video. This examination yielded a total of 104 wallpaper characters, as 16 of the 120 videos in the sample did not have wallpaper characters they were excluded from this portion of the analysis.

Table 3.18 presents the distribution of the wallpaper characters in terms of their ethnic background. African-American wallpaper characters appeared most often in the sample (41.3%), followed by whites (35.6%). If the background was made up of a good mix of whites, African-Americans, and/or other ethnicities (where an obvious majority could not be determined) that video’s wallpaper characters were coded as mixed. Mixed videos occurred in 23.1% of the 104 videos that had wallpaper characters.

**Table 3.18 Frequency of wallpaper character ethnic background**

Value Label	Frequency <i>N</i>	Percent %
White	37	35.6
African-American	43	41.3
Hispanic	0	0.0
Asian	0	0.0
Mixed	24	23.1

*N* = 104

Table 3.19 displays the distribution of the wallpaper characters in terms of their gender demarcations. Mixed gender orientation was by far the most common (70.2%) type of wallpaper character, and male wallpapers (16.3%) were slightly more common than wallpapers made up of a female majority (13.5%).

**Table 3.19 Frequency of wallpaper character gender**

Value Label	Frequency <i>N</i>	Percent %
Male	17	16.3
Female	14	13.5
Mixed	73	70.2

*N* = 104

Table 3.20 displays the breakdown of the types of clothing worn by wallpaper characters. As the table shows, wallpaper characters appeared in neutral clothing (54.8%) for just over half of the videos. Somewhat sexy clothing was the next most common type of clothing for wallpaper characters (35.6%), followed by very sexy clothing making up the remaining 9.6% of the 104 videos in the sample. A comparison of the wallpaper characters to the regular characters shows that somewhat sexy and very sexy clothing were displayed more frequently on wallpaper characters than on regular characters.

**Table 3.20 Frequency of wallpaper character clothing levels**

Value Label	Frequency <i>N</i>	Percent %
Neutral	57	54.8
Somewhat Sexy	37	35.6
Very Sexy	10	9.6
Nudity	0	0.0

*N* = 104

Additional assessments were made if wallpaper characters appeared in somewhat or very sexy clothing, see Table 3.21 for details. More specifically, it was determined what type sexy clothing the average background character wore within the

video. Similar to the results found in the examination of regular characters, women who appeared in open shirts (display of heavy cleavage/exposed midriff) were the most common (38.5%). The second most common type of wallpaper character clothing was the appearance of females in hot pants (26.0%), followed by women who appeared in clothing with undergarments partially or totally exposed (14.4%). Women in bathing suits appeared in 7.7% of the videos, and men in open shirts and men with no shirts each appeared in 6.7% of the sampled videos. All other types of clothing appeared in less than 5% of the sample, including women in undergarments (3.8%).

**Table 3.21 Frequency of wallpaper character clothing types**

Value Label	Frequency <i>N</i>	Percent %
Men with open shirts	7	6.7
Women with open shirts	40	38.5
Men in hot pants	0	0.0
Women in hot pants	27	26.0
Men with no shirts	7	6.7
Women in bathing suits	8	7.7
Men with undergarments exposed	0	0.0
Women with undergarments exposed	15	14.4
Men in undergarments	0	0.0
Women in undergarments	4	3.8
Partial Nudity (male/female)	0	0.0
Total Nudity (male/female)	3	2.9

### 3.7 Hypotheses

**H1:** The presence of sexual content and imagery has significantly increased in music videos since the 1980s and 1990s.

This hypothesis was supported. Four studies from the 1980s and 90s (Baxter et al., 1985; Brown & Campbell, 1986; Gow, 1996; McKee & Pardun, 1996) found an average of 47% of the videos they sampled contained some form of sexual content. The Sherman and Dominick (1986) study was omitted from this analysis as it excluded performance videos making its sample not comparable to the current one. The current study found sexual content in 73% of the videos sampled. This percentage was significantly higher than the percentage found in the earlier studies. Videos from 2004/2005 have significantly more sexual content than videos from the 1980s and 1990s:  $\chi^2(1, N = 537) = 22.52, p < .001$ .

Additional support for the first hypothesis was found when data from the current study was compared to two past studies (Gow, 1996; Sherman & Dominick, 1986) that used similar scales to the one used in this study (Silverman et al., 1978; Silverman et al., 1979). Sherman and Dominick (1986) reported videos that contained some form of sexual content averaged 4.8 sexual acts per video. Gow (1996) reported videos that contained some form of sexual content averaged 3.9 sexual acts per video. In the current study, videos that contained some form of sexual content averaged 14.0 sexual acts per video. Once again, the number of sexual acts per music video has significantly increased since the 1980s and 1990s:  $\chi^2(2, N = 212) = 7.10, p < .01$ .

**H2:** Traditionally African-American genres of music videos (i.e., hip-hop, rhythm and blues) will feature more sexual content than traditionally white genres (i.e., rock, alternative, country, pop).

This hypothesis was supported. Overall, African-American genres depicted significantly more sexual content than white genres. The 64 videos that

featured traditionally white genres depicted a mean score of 9.16 sexual acts ( $SD = 25.55$ ), which was significantly lower than 48 videos that featured traditionally African-American genres:  $M = 38.77$ ,  $SD = 47.52$ ,  $t(112) = 3.92$ ,  $p < .001$ . Additional analyses also support H2 as Table 3.22 reveals.

**Table 3.22 Genre Comparison of Sexual Content**

Type Of Behavior	African American <i>M</i>	White <i>M</i>	<i>t</i>	Sig.
Sexual Content	38.77	9.16	3.92	.000
Gow Sex	53.15	22.17	2.66	.010
Sherman and Dominick	53.15	22.17	2.66	.010
Jones Sex	46.54	14.36	3.97	.000
Nonsexual Behaviors	15.04	13.89	0.18	.855
Ordinary Sex	38.40	8.58	4.00	.000
Homosexual Behaviors	0.06	0.13	0.57	.571
Discouraged Sex	0.31	0.45	0.32	.749

There were other significant differences when African-American genres were compared to white genres. Because one interest of this study is replication, African-American and white videos were also compared using sexual content categories found in prior research (Gow, 1996; Jones, 1996; Sherman, & Dominick, 1986). Additionally, significant differences were found between African-American and white genres in the frequency of depiction of ordinary sex in music videos. There were, however, no differences between African-American and white genres in depicting nonsexual, homosexual, and discouraged sexual behaviors.

**H3:** African-American characters in music videos will be more likely to dress in provocative clothing than whites and other ethnicities.

Table 3.23 reveals that there was no support for this hypothesis. African-American characters did not appear in sexy clothing more often than whites or other ethnicities.

**Table 3.23 Crosstabulation of race of character by type of clothing**

Race	Sexy Clothing	Nonsexy Clothing	Total <i>N</i>
African American	36.3%	63.7%	135
White	24.7%	75.3%	215
Other	34.6%	65.4%	26
Total	111	265	376

$$\chi^2 (4, N = 376) = 6.31, p = .177$$

Analyses of the clothing worn by wallpaper characters offer some support for the third hypothesis, however. Table 3.24 shows that African-American wallpaper characters appeared in sexy clothing significantly more often than white wallpaper characters or mixed wallpaper characters. In fact, African-American wallpaper characters were almost three times more likely to appear in sexy clothing than they were in nonsexy clothing, and almost three times more likely to appear in sexy clothing than white wallpaper characters.

**Table 3.24 Crosstabulation of race of wallpaper character by type of clothing**

Race	Sexy Clothing	Nonsexy Clothing	Total <i>N</i>
African-American	69.8%	30.2%	43
White	27.0%	73.0%	37
Mixed	29.2%	70.8%	24
Total	47	57	104

$$\chi^2 (2, N = 104) = 17.90, p < .001$$

**H4:** Female characters will be more likely than male characters to be portrayed as having fit and beautiful bodies.

There was some support for this hypothesis. Female characters exhibited significantly more fit and muscular bodies than male characters, and also exhibited slightly lower observed body weights than male characters. The 112 female characters had a mean score of 2.09 on the character body type scale ( $SD = 0.48$ ), which was significantly higher than the 264 male characters:  $M = 1.97$ ,  $SD = 0.50$ ,  $t(376) = 2.13$ ,  $p < .05$ . The 112 female characters, however, did not weigh less ( $M = 2.05$ ,  $SD = 0.26$ ) than the 264 male characters:  $M = 2.11$ ,  $SD = 0.48$ ,  $t(376) = 1.36$ ,  $p = .176$ .

**Table 3.25 Gender comparison of body types and weights**

	Male <i>M</i>	Female <i>M</i>	<i>t</i>	Sig.
Body Type	1.97	2.09	2.13	.037
Weight	2.11	2.05	1.36	.176

**H5:** Female characters will be more likely than male characters to rate higher on the physical attractiveness scale.

This hypothesis was supported. Female characters were seen as significantly more physically attractive than male characters. The 112 female characters had a mean score of 4.35 on the physical attractiveness scale ( $SD = 0.73$ ), which was significantly higher than the 264 male characters:  $M = 3.45$ ,  $SD = 0.91$ ,  $t(376) = 10.07$ ,  $p < .001$ .

**Table 3.26 Gender comparison of physical attractiveness**

	Male <i>M</i>	Female <i>M</i>	<i>t</i>	Sig.
Physical Attractiveness	3.45	4.35	10.07	.000

**H6:** Female characters will be more likely than male characters to be seen in skimpy or sexy clothing.

Table 3.27 reveals that this hypothesis was supported. Female characters appeared in sexy clothing significantly more often than male characters.

**Table 3.27 Crosstabulation of gender of character by type of clothing**

Gender	Sexy Clothing	Nonsexy Clothing	Total <i>N</i>
Male	17.8%	82.2%	264
Female	57.1%	42.9%	112
Total	265	111	376

$$\chi^2 (1, N = 376) = 58.49, p < .001$$

Additional support for H6 is revealed by taking a look at the type of clothing worn by wallpaper characters and comparing it to the gender makeup of those characters. Table 3.28 shows that female wallpaper characters appeared in sexy clothing significantly more often than male wallpaper characters or mixed wallpaper characters. In fact, female wallpaper characters were six times more likely to appear in sexy clothing than they were in nonsexy clothing, and almost six times more likely to appear in sexy clothing than their male counterparts.

**Table 3.28 Crosstabulation of gender of wallpaper characters by type of clothing**

Gender	Sexy Clothing	Nonsexy Clothing	Total <i>N</i>
Male	11.8%	88.2%	17
Female	85.7%	14.3%	14
Mixed	54.8%	45.2%	73
Total	57	47	104

$$\chi^2 (2, N = 104) = 16.95, p < .001$$

**H7:** Female characters will be more likely than male characters to be seen as sexual objects by being more likely than male characters to be the object of another's gaze.

Table 3.29 reveals that this hypothesis was supported. Female characters appeared as the object of another character's gaze significantly more often than male characters.

**Table 3.29 Crosstabulation of gender of character by object of gaze**

Gender	Gaze Occurred	Gaze Did Not Occur	Total <i>N</i>
Male	26.9%	73.1%	264
Female	53.6%	46.4%	112
Total	131	245	376

$$\chi^2 (1, N = 376) = 24.65, p < .001$$

**H8:** Provocative dress (skimpy and sexy clothing) will be significantly more prevalent in music videos than it was in the 1980s.

This hypothesis was supported. This hypothesis was tested by comparing data from a past content analysis of music videos (Sherman & Dominick, 1986) to data from the current study. More specifically, the frequency of characters found in

Sherman and Dominick's (1986) provocative clothing category was compared to the frequency of characters found in skimpy/sexy clothing in the current study. A simple chi-square test revealed that there was a significant difference between the frequency of characters dressed in provocative clothing in music videos in the 1980s and the frequency of characters dressed in provocative clothing (called skimpy/sexy clothing) in music videos in 2004/2005:  $\chi^2 (1, N = 919) = 4.40, p < .05$ . The frequency of characters in provocative clothing (called skimpy/sexy clothing in the current study) has significantly increased since the 1980s.

**Table 3.30 Crosstabulation of the frequency of provocative clothing in music videos from the 1980s with the frequency of provocative clothing in music videos from 2004/2005**

	Sherman & Dominick	Current Study
Provocative Clothing	23.2%	29.5%

$\chi^2 (1, N = 919) = 4.40, p < .05$

**H9:** Suggested nudity will be significantly more prevalent in music videos than it was in the 1980s.

This hypothesis was not supported. This hypothesis was tested by comparing data from a past content analysis of music videos (Vincent et al., 1987) to data from the current study. More specifically, frequency of videos that featured suggested nudity was compared to the frequency videos that featured characters found in very sexy clothing in the current study. A simple chi-square test revealed that there was no significant difference between the frequency of suggested nudity in music

videos in the 1980s and the frequency of very sexy clothing in music videos in 2004/2005:  $\chi^2 (1, N = 230) = 1.46, p < .30$ .

To ensure that this data is interpreted accurately and fairly, one detail about the Vincent et al. (1987) study might be worth noting here. Vincent et al. (1987) removed from their sample (and thus their data analysis) videos that they saw as “live performance types without a storyline” (p. 751). This delineation was not made in the current study, nor was it made in the majority of past music video content analyses. When one considers that Vincent et al. (1987) removed 190 of 300 videos from their original sample (leaving them with a sample of 110 videos) it should be obvious that this had some effect on the percentage of videos that made use of suggested nudity, the type of clothing in question in the current hypothesis. While live performance videos might be less common now than they were in the 1980s, they do still exist. One might be able to assume that if the same sample adjustments were made in the current study, the percentage difference between the Vincent study and the current study would have been a significant one in the predicted direction.

**Table 3.31 Crosstabulation of the frequency of suggested nudity in music videos from the 1980s with the frequency of very sexy clothing in music videos from 2004/2005**

	Vincent et al.	Current Study
Suggested Nudity/ Very Sexy Clothing	9.2%	14.2%

$$\chi^2 (1, N = 230) = 1.46, p < .30$$

**H10:** Highly seductive clothing will be significantly more prevalent in music videos than it was in the 1980s.

This hypothesis was supported. This hypothesis was tested by comparing data from a past content analysis of music videos (Vincent et al., 1987) to data from the current study. More specifically, frequency of characters found in Vincent et al.'s (1987) highly seductive clothing category was compared to the frequency of characters found in somewhat sexy clothing in the current study. A simple chi-square test revealed that there was a significant difference between the frequency of characters dressed in highly seductive clothing in music videos in the 1980s and the frequency of characters dressed in somewhat sexy clothing in music videos in 2004/2005:  $\chi^2 (1, N = 230) = 4.71, p < .05$ . The frequency of characters in highly seductive clothing (called somewhat sexy clothing in the current study) has significantly increased since the 1980s.

**Table 3.32 Crosstabulation of the frequency of highly seductive clothing in music videos from the 1980s with the frequency of somewhat sexy clothing in music videos from 2004/2005**

	Vincent et al.	Current Study
Highly Seductive/ Somewhat Sexy Clothing	38.7%	53.3%

$$\chi^2 (1, N = 230) = 4.71, p < .05$$

**H11:** Appearance of women in undergarments will be significantly more prevalent in music videos than it was in the 1980s.

This hypothesis was not supported. This hypothesis was tested by comparing data from a past content analysis of music videos (Vincent et al., 1987) to data from the current study. More specifically, the frequency of female characters found undergarments in Vincent et al.'s (1987) study was compared to the frequency of female characters found in undergarments in the current study. A simple chi-square

test revealed that there was no significant difference between the frequency of women appearing in undergarments in music videos in the 1980s and the frequency of women appearing in undergarments in music video from 2004/2005:  $\chi^2 (1, N = 230) = 2.18$ ,  $p < .20$ . It should be noted that this relationship was approaching significance at the  $p < .10$  level. Additionally, it is important to remember that Vincent et al. (1987) removed from their sample (and thus their data analysis) videos that they saw as “live performance types without a storyline” (p. 751).

**Table 3.33 Crosstabulation of the frequency of female characters in undergarments in music videos from the 1980s with music videos from 2004/2005**

	Vincent et al.	Current Study
Female Characters in Undergarments	10.1%	16.7%

$$\chi^2 (1, N = 230) = 2.18, p < .20$$

**H12:** Videos that feature characters that wear very sexy clothing will be significantly more prevalent than videos that feature characters that wear somewhat sexy clothing.

This hypothesis was not supported. Examining the frequencies and computing a Chi Square test revealed that the opposite relationship of what was predicted actually occurred. Videos that featured characters in somewhat sexy clothing appeared significantly more often than videos that featured characters in very sexy clothing.

**Table 3.34 Frequency of videos that feature characters in somewhat sexy clothing and videos that feature characters in very sexy clothing**

Value Label	Frequency <i>N</i>	Percent %
Somewhat Sexy	64	53.3
Very Sexy	17	14.2

$$\chi^2 (1, N = 81) = 27.28, p < .001$$

Additionally, a similar investigation of the wallpaper characters was conducted and a similar result was found, see Table 3.35 for details. Videos that featured wallpaper characters in somewhat sexy clothing appeared significantly more frequently than videos that featured wallpaper characters in very sexy clothing.

**Table 3.35 Frequency of videos that feature wallpaper characters in somewhat sexy clothing and videos that feature wallpaper characters in very sexy clothing**

Value Label	Frequency <i>N</i>	Percent %
Somewhat Sexy	37	35.6
Very Sexy	10	9.6

$$\chi^2 (1, N = 47) = 15.52, p < .001$$

**H13:** Amount of sexual content in music videos will be positively related to the characters' physical attractiveness.

Table 3.36 reveals that this hypothesis was supported. There is a significant, positive correlation ( $r = .22, p < .001$ ) between the number of instances of sexual content within a video and how physically attractive the characters are that appear within that video.

**H14:** Amount of sexual content in videos will be positively related to the characters' body fitness.

Table 3.36 reveals that this hypothesis was partially supported. There is a significant, positive correlation between the number of instances of sexual content within a video and how fit and muscular the characters are that appear within that video ( $r = .25, p < .001$ ). There was, however no significant correlation between the number of instances of sexual content within a video and the characters' observed weight ( $r = -.02, p = .367$ ). This is likely due to a lack of variance recorded in this variable, as 88% of all characters ( $N = 331$ ) were seen as having a normal weight.

**Table 3.36 Correlation of character physical attractiveness, body type, and weight with sexual content (number of instances)**

	Sexual Content (Number of Instances)
Character Physical Attractiveness	.22**
Character Body Type	.25**
Character Weight	-.02

\*\*  $p < .001$

**H15:** Fewer than 5% of music videos will contain negative consequences of sexual activity, depictions of risk of sexual activity, sexual patience or sexual precaution.

Tables 3.37 - 3.44 reveal that this hypothesis was partially supported. There were only 2 depictions of risk and responsibilities recorded in the sample (1.7%). A simple chi-square test revealed that there was a marginally significant difference between the 5% expected and the actual outcome (1.7%) of depictions of risks and responsibilities of sexual activity:  $\chi^2 (1, N = 120) = 2.09, p < .20$ . This relationship was approaching significance at the  $p < .10$  level. There were only 5

depictions of negative sexual consequences in the 120 videos (4.2%) but two of the five total depictions of negative consequences occurred in the same video, making the total number of videos that depicted negative consequences 4 (3.3%). A simple chi-square test revealed that there was no significant difference between the 5% expected and the actual outcome (3.3%) of depictions of negative consequences of sexual activity:  $\chi^2 (1, N = 120) = 0.41, p < .60$ .

**Table 3.37 Frequency of depiction of risks and responsibilities of sexual activity**

Category	Frequenc y <i>N</i>	Percen t %
Sexual Patience	1	0.8
Sexual Precaution	0	0.0
Negative Consequences	1	0.8
Total	2	1.7

$\chi^2 (1, N = 120) = 2.09, p < .20$

**Table 3.38 Frequency of depiction of negative consequences of sexual activity**

Category	Frequenc y <i>N</i>	Percen t %
Guilt/Anxiety	1	0.8
Rejection	1	0.8
Humiliation	0	0.0
Disappointment	0	0.0
Unwanted Pregnancy	1	0.8
Contraction of STD	0	0.0
Physical Abuse by sex partner	1	0.8
Punishment by School	0	0.0
Punishment by Law	1	0.8
Punishment by Parents	0	0.0
Total	4*	3.3

$\chi^2 (1, N = 120) = 0.41, p < .60$

\*Note: Two of the five total depictions of negative consequences occurred in the same video, making the total number of videos that depicted negative consequences four.

**Table 3.39 Frequency of depiction of negative emotional sexual consequences**

Category	Frequenc y <i>N</i>	Percen t %
Guilt/Anxiety	1	0.8
Rejection	1	0.8
Humiliation	0	0.0
Disappointment	0	0.0

*N* = 120

**Table 3.40 Weighted Frequency of depiction of negative emotional sexual consequences**

Category	Frequency <i>N</i>	Percentage %
Guilt/Anxiety	4	0.1
Rejection	2	0.05
Humiliation	0	0.0
Disappointment	0	0.0

*N* = 407

**Table 3.41 Frequency of depiction of negative physical sexual consequences**

Category	Frequency <i>N</i>	Percentage %
Unwanted Pregnancy	1	0.8
Contraction of STD	0	0.0
Physical Abuse by sex partner	1	0.8

*N* = 120

**Table 3.42 Weighted Frequency of depiction of negative physical sexual consequences**

Category	Frequency <i>N</i>	Percentage %
Unwanted Pregnancy	4	0.1
Contraction of STD	0	0.0
Physical Abuse by sex partner	3	0.07

*N* = 407

**Table 3.43** Frequency of depiction of negative punitive sexual consequences

Category	Frequenc y <i>N</i>	Percen t %
Punishment by School	0	0.0
Punishment by Law	1	0.8
Punishment by Parents	0	0.0

*N* = 120

**Table 3.44** Weighted Frequency of depiction of negative punitive sexual consequences

Category	Frequenc y <i>N</i>	Percen t %
Punishment by School	0	0.0
Punishment by Law	4	0.1
Punishment by Parents	0	0.0

*N* = 407

**H16:** Sexual acts will be rewarded (both emotionally and physically) more often than they are punished (emotionally, physically, or punitively).

There was no support for this hypothesis. Positive outcomes appeared almost twice as often as negative outcomes in the weighted sample, but this relationship was not statistically significant. Negative outcomes appeared an average of 0.14 times in a video, ( $SD = 0.87$ ), which was considerably lower than the mean appearance of positive outcomes:  $M = .26$   $SD = 1.16$ ,  $t(407) = 0.97$ ,  $p = .36$ . See Table 3.45 for details.

**Table 3.45 Comparison of sexual acts rewarded and sexual acts punished**

Negative Outcomes <i>M</i>	Positive Outcomes <i>M</i>	<i>t</i>	Sig.
.14	.26	0.97	.356

### **3.8 Research Questions**

**RQ1:** Has sexual content in music videos become more explicit since the 1980s and 1990s?

Despite a lack of a statistically valid way to test the above research question (due to subtle differences in the scales and methods used in the current study and scales and methods used in past music video studies) an answer might be found by focusing on the data from the current study alone. About 98% of all the sexual acts found in this study occurred as either a kiss ( $N = 115$ ), a hug ( $N = 124$ ) an affectionate touch ( $N = 233$ ) or an act of sexual innuendo ( $N = 730$ ). Only 29 sexual acts occurred as more graphic or explicit depictions of sexual behavior. Additionally, of the remaining 29 sexual acts (found in categories such as heterosexual intercourse, homosexual intercourse, pederis, prostitution, and exhibitionism) only one was deemed explicit (exhibitionism), the rest fell under the milder category of implicit depictions. These facts show that like the sexual content found in music videos in the 1980s and 1990s; sexual content in music videos in 2004/2005 was more implicit than explicit.

**Table 3.46 Frequency of behaviors**

Behavior	Number of Videos <i>N</i>	Percent t %	Total Acts
Kiss	36	30.0	115
Hug	33	27.5	124
Affectionate Touch	56	46.7	233
Suggestive/Sexual Innuendo	70	58.3	730
Heterosexual Intercourse – Explicit	0	0.0	0
Heterosexual Intercourse – Implicit	11	9.2	15
Aggressive Contact	28	23.3	107
Contact With Child	18	15.0	73
Aggressive Contact With Child	3	2.5	6
Homosexual Intercourse – Explicit	0	0.0	0
Homosexual Intercourse – Implicit	3	2.5	3
Incest (Explicit and Implicit)	0	0.0	0
Pederosis – Explicit	0	0.0	0
Pederosis – Implicit	2	1.7	2
Prostitution – Explicit	0	0.0	0
Prostitution – Implicit	1	0.8	1
Aggressive Sex (Explicit and Implicit)	0	0.0	0
Exhibitionism – Explicit	1	0.8	2
Exhibitionism – Implicit	1	0.8	1
Fetishism (Explicit and Implicit)	0	0.0	0
Masturbation (Explicit and Implicit)	0	0.0	0
Transvestism – Explicit	0	0.0	0
Transvestism – Implicit	2	1.7	2
Voyeurism (Explicit and Implicit)	0	0.0	0
Other Unnatural Sex – Explicit	0	0.0	0
Other Unnatural Sex – Implicit	2	1.7	3

**RQ2:** Are there identifiable, themes or repeated content categories that will appear multiple times in the sample of music videos?

Every content category appeared multiple times within the sample of 120 videos. Visual Abstraction was the most common content category (77.5%) followed by Transportation (60.8%). Religion was the least common content category (9.2%) followed closely by Political Issues (10.0%). Of particular interest, the Violence and Crime category appeared in 40.0% of the 120 videos that were sampled for this study and Artificial Substances appeared in 26.7% of those videos.

**Table 3.47 Frequency of content categories**

Category	Frequency <i>N</i>	Percent %
Visual Abstraction	93	77.5
Dance	59	49.2
Violence/Crime	48	40.0
Celebration	63	52.5
Friendship	41	34.2
Isolation	42	35.0
Wealth	39	32.5
Transportation	73	60.8
Artificial Substances	32	26.7
Religion	11	9.2
Political Issues	12	10.0

*N* = 120

**RQ3:** Will these identifiable, themes or repeated content categories frequently appear in conjunction with sexual content in music videos?

As Table 3.48 reveals, there are correlations between the number of sexual acts that appear within a music video and the presence of certain content categories in that video. After weighting both the sexual content scale and the content

category variables to account for the number of times a video appeared in the sample, running a bivariate correlation test showed that eight of the eleven content categories had a significant relationship to the number of sexual acts that appeared in a video. Five of the eight categories that displayed significant relationships did so in a positive direction, these included, Visual Abstraction, Dance, Celebration, Wealth, and Artificial Substances. It makes sense that the presence of Religion, Political Issues, and Isolation, appeared in conjunction with a reduction in the number of sexual incidents, as these categories might not fit thematically with sexual content.

**Table 3.48 Correlation of sexual content (number of incidents) with content categories**

Content Category	Sexual Content
Visual Abstraction	.16**
Dance	.64**
Violence/Crime	.07
Celebration	.33**
Friendship	-.02
Isolation	-.33**
Wealth	.41**
Transportation	.07
Artificial Substances	.34**
Religion	-.25**
Political Issues	-.13**

\*\* p < .001

**RQ4:** Will videos that are most often repeated in the sample contain more sexual content than videos that are found only once?

As Table 3.49 reveals, the number of times a video appeared in the sample had little to do with the number of sexual acts that appeared in the video. There were no significant correlations between the number of times a video appeared in the sample and the amount of sexual content in a video.

**Table 3.49 Correlation of number of times a video appeared in the sample with sexual behavior scales**

Behavior Scale	# of Times in Sample
Jones	.01
Nonsexual	.00
Ordinary Sex	.01
Homosexual	.02
Discouraged Sex	.04
Sexual Content	.01
Gow	.01
Sherman and Dominick	.01

**RQ5:** Will the presence of violence or crime in a video be positively related to the number of sexual acts in a video?

As Table 3.50 reveals, the presence of Violence and Crime significantly correlated with two of the eight sexuality scales used in this study. After weighting both the sexuality scales and the violence/crime variable to account for the number of times a video appeared in the sample, running a bivariate correlation test showed that the presence of violence and crime had positive, significant relationships with the presence of homosexual acts and discouraged sexual acts in music videos. As the

likelihood of homosexual and discouraged sexual acts increased in the videos so to did the likelihood of violent and criminal acts.

**Table 3.50 Correlation of violence or crime with sexual behavior scales**

Behavior Scale	Violence or Crime
Jones	.05
Nonsexual	.04
Ordinary Sex	.05
Homosexual	.15**
Discouraged Sex	.27**
Sexual Content	.07
Gow	.06
Sherman and Dominick	.06

\*\* $p < .01$

### 3.9 Descriptive Information for “Un:Cut” Videos

In addition to the regular sample of 120 videos, a sample of 20 videos were selected for analysis from a program on Black Entertainment Television called “BET Un:Cut”. All the videos for this sample were recorded between January 7, 2004 and March 2, 2005 at the hours of 3 AM to 4 AM. Of the 46 total videos recorded 28 were unique. Of those 28 unique videos, 20 were selected for analysis by using systematic random sampling techniques as covered in Chapter 2 of this study.

**Table 3.51 Number of videos recorded and sampled sorted by genre and channel – Un:Cut videos only**

Channel	Number of Videos Recorded	Recorded Videos Sorted By Genre	Number of Videos Sampled
BET	46	Rap = 46	20

Note: All videos were recorded between January 7, 2004 and March 2, 2005 from 3 AM to 4 AM.

Note 2: Of the 46 total recorded videos 28 were unique.

### 3.10 Sexual Behaviors

Table 3.52 covers the frequency of each sexual behavior coded in the Un:Cut videos. As found in the regular sample, the most commonly occurring sexual behavior was suggestiveness and sexual innuendo, appearing in 100.0% of the Un:Cut videos. Unlike the regular sample, sexual innuendo was followed by implicit homosexual intercourse, which appeared in 60.0% of the Un:Cut sample. Implicit voyeurism (45.0%), implicit heterosexual intercourse (30.0%), and other implicit unnatural sex (25.0%), which usually appeared as group sex, were the only other behaviors that appeared with any consistency in the Un:Cut sample. Explicit voyeurism (15.0%), explicit homosexual intercourse (10.0%), other explicit unnatural sex (10.0%), and aggressive contact (10.0%), all appeared in at least two videos, while the remaining categories appeared in only one video or not at all.

**Table 3.52 Frequency of behaviors – Un:Cut videos only**

Behavior	Number of Videos <i>N</i>	Percent t %	Total Acts
Kiss	2	10.0	2
Hug	1	5.0	1
Affectionate Touch	1	5.0	2
Suggestive/Sexual Innuendo	20	100.0	690
Heterosexual Intercourse – Explicit	0	0.0	0
Heterosexual Intercourse – Implicit	6	30.0	11
Aggressive Contact	2	10.0	9
Contact With Child	0	0.0	0
Aggressive Contact With Child	0	0.0	0
Homosexual Intercourse – Explicit	2	10.0	38
Homosexual Intercourse – Implicit	12	60.0	65
Incest (Explicit and Implicit)	0	0.0	0
Pederosis – Explicit	0	0.0	0
Pederosis – Implicit	0	0.0	0
Prostitution – Explicit	0	0.0	0
Prostitution – Implicit	1	5.0	1
Aggressive Sex (Explicit and Implicit)	0	0.0	0
Exhibitionism – Explicit	0	0.0	0
Exhibitionism – Implicit	0	0.0	0
Fetishism (Explicit and Implicit)	0	0.0	0
Masturbation - Explicit	1	5.0	4
Masturbation – Implicit	1	5.0	1
Voyeurism - Explicit	3	15.0	4
Voyeurism - Implicit	9	45.0	40
Transvestism – Explicit	0	0.0	0
Transvestism – Implicit	0	0.0	0
Other Unnatural Sex – Explicit	2	10.0	2
Other Unnatural Sex – Implicit	5	25.0	5

### 3.11 Depictions of Sexual Risk, Responsibilities and Consequences

Tables 3.53 – 3.58 outline the frequency of depictions of sexual risk, responsibility and consequences within the Un:Cut sample. Despite increased rates of

sexual content and imagery in the Un:Cut sample (as compared to regular music videos), depictions of sexual risk, responsibility and consequences were never presented in the Un:Cut sub-sample.

**Table 3.53 Frequency of depiction of risks and responsibilities – Un:Cut videos only**

Category	Frequency <i>N</i>	Percent %
Sexual Patience	0	0.0
Sexual Precaution	0	0.0
Negative Consequences	0	0.0

*N* = 20

**Table 3.54 Frequency of depiction of negative emotional sexual consequences – Un:Cut videos only**

Category	Frequency <i>N</i>	Percent %
Guilt/Anxiety	0	0.0
Rejection	0	0.0
Humiliation	0	0.0
Disappointment	0	0.0

*N* = 20

**Table 3.55 Frequency of depiction of negative physical sexual consequences – Un:Cut videos only**

Category	Frequency <i>y</i> <i>N</i>	Percent <i>t</i> %
Unwanted Pregnancy	0	0.0
Contraction of STD	0	0.0
Physical Abuse by sex partner	0	0.0

*N* = 20

**Table 3.56 Frequency of depiction of negative punitive sexual consequences – Un:Cut videos only**

Category	Frequency <i>y</i> <i>N</i>	Percent <i>t</i> %
Punishment by School	0	0.0
Punishment by Law	0	0.0
Punishment by Parents	0	0.0

*N* = 20

**Table 3.57 Frequency of depiction of positive emotional/social sexual consequences - Un:Cut videos only**

Category	Frequency <i>y</i> <i>N</i>	Percent <i>t</i> %
Increase in Self-esteem	0	0.0
Expression of Closeness/Intimacy	0	0.0
Pride in the Enhancement of One's reputation	0	0.0

*N* = 20

**Table 3.58 Frequency of depiction of positive physical sexual consequences - Un:Cut videos only**

Category	Frequency <i>N</i>	Percent %
Clear Expression of Satisfaction	0	0.0
Intentional Pregnancy	0	0.0

*N* = 20

### 3.12 Common Content Categories

Celebration was the most common content category, seen in 100.0% of the sample, followed by Dance, found in 90.0% of the sample, and Visual Abstraction, which occurred in 85.0% of the sample. Religion and Isolation never appeared in the Un:Cut videos, making these the least common content categories in the sub-sample. Religion and Isolation were followed closely by Political Issues, which appeared in only 5.0% of the sample. Violence/Crime appeared in exactly half of the Un:Cut videos and Artificial Substances in exactly three-quarters. Wealth and Transportation also appeared frequently in the Un:Cut sample (80.0% each), while Friendship was rarely depicted (15.0%).

**Table 3.59 Frequency of content categories**

Category	Frequency <i>N</i>	Percent %
Visual Abstraction	17	85.0
Dance	18	90.0
Violence/Crime	10	50.0
Celebration	20	100.0
Friendship	3	15.0
Isolation	0	0.0
Wealth	16	80.0
Transportation	16	80.0
Artificial Substances	15	75.0
Religion	0	0.0
Political Issues	1	5.0

*N* = 20

### **3.13 Character Descriptive Information**

Character analysis of the Un:Cut videos yielded a total of 55 characters examined for this study. Table 3.60 presents the distribution of characters in six age groups. As found in the regular sample, well over half of the characters (76.4%) were young adults, and a little less than a quarter (20.0%) were seen as adults. Only one character was portrayed as an adolescent (1.8%) or a child (1.8%). Babies and elderly individuals were not found in this sub-sample.

**Table 3.60 Frequency of character age groups - Un:Cut videos only**

Value Label	Frequency <i>N</i>	Percent %
Baby	0	0.0
Child	1	1.8
Adolescent	1	1.8
Young Adult	42	76.4
Adult	11	20.0
Elderly	0	0.0

*N* = 55

Table 3.61 examines the ethnic and/or racial backgrounds of the characters. As might have been expected from a set of videos taken from a station called Black Entertainment Television, African-American characters (90.9%) dominated this sample.

**Table 3.61 Frequency of character ethnic background - Un:Cut videos only**

Value Label	Frequency <i>N</i>	Percent %
White	2	3.6
Black	50	90.9
Hispanic	1	1.8
Asian	1	1.8
Other	1	1.8

*N* = 55

Table 3.62 examines the gender distribution of the characters in the Un:Cut sample. While at first glance such a skewed distribution, males (92.7%) and females (7.3%) might be surprising but taking a closer look at the genre of the videos that appear in the sample might answer some questions. First, all the videos in the sample were hip-hop/rap videos, a genre traditionally dominated by male performers, and performers often make up a majority of the characters in music videos.

Additionally, females are not elevated to the status of a fully developed character in these potentially harmful videos. A look at Table 3.69 shows that females dominate the wallpaper characters (55.0%), meaning women play secondary roles in these videos rarely acting as more than a living and moving background, allowing the men to perform in the fore-front.

**Table 3.62 Frequency of character gender - Un:Cut videos only**

Value Label	Frequenc y <i>N</i>	Percen t %
Male	51	92.7
Female	4	7.3

*N* = 55

### 3.14 Aspects of Character Appearance

In addition to general descriptive information about each character in the sub-sample, information about their appearance was also collected. Table 3.63 displays the observed weights of each character. As found in the regular sample, a large majority of the Un:Cut characters (80.0%) were categorized as having a normal weight, while 9.1% were seen as overweight, 3.6% were seen as obese, and 7.3% were seen as abnormally skinny. Similarly, table 3.64 shows the breakdown of the characters based on body type demarcations. Slightly less than three-quarters of the characters (72.7%) were seen as displaying little or no focus on their bodies, while 7.3% of the characters appeared as very fit and/or in-shape, and 20.0% of the characters were seen as out-of-shape, spindly and/or flabby.

**Table 3.63 Frequency of character weight - Un:Cut videos only**

Value Label	Frequency <i>N</i>	Percent %
Skinny	4	7.3
Normal	44	80.0
Overweight	5	9.1
Obese	2	3.6

*N* = 55

**Table 3.64 Frequency of character body type - Un:Cut videos only**

Value Label	Frequency <i>N</i>	Percent %
Spindly/Flabby	11	20.0
No Focus On Body	40	72.7
Very Fit/In-shape	4	7.3

*N* = 55

In addition to weight and body type, an assessment of each Un:Cut character's physical attractiveness was made. Table 3.65 reveals that unlike the regular sample (where attractive characters were the most common), characters with no focus on looks (45.5%) were most common, followed by attractive characters (32.7%). The third most frequently occurring type of character in this schema was the unattractive individual, appearing in 20.0% of the videos. Relatively few characters were portrayed as very attractive (1.8%), and none were shown as ugly.

**Table 3.65 Frequency of character physical attractiveness - Un:Cut videos only**

Value Label	Frequency <i>N</i>	Percent %
Ugly	0	0.0
Unattractive	11	20.0
No Focus on Looks	25	45.5
Attractive	18	32.7
Very Attractive	1	1.8

*N* = 55

An assessment was also made about the type of clothing that characters wore in the videos, as seen in Table 3.66. More specifically, each character's clothing was examined to determine how sexy that clothing appeared to be. Most characters (83.6%) appeared in neutral clothing, followed by characters that appeared in somewhat sexy clothing (12.7%). Only 3.6% of the 55 characters in the Un:Cut sub-sample appeared in very sexy clothing and no characters were completely nude.

**Table 3.66 Frequency of character clothing levels - Un:Cut videos only**

Value Label	Frequency <i>N</i>	Percent %
Neutral	46	83.6
Somewhat Sexy	7	12.7
Very Sexy	2	3.6
Nudity	0	0.0

*N* = 55

Additional assessments were made if characters appeared in somewhat or very sexy clothing see Table 3.67 for details. More specifically, it was determined what type sexy clothing each character wore within the video. This assessment was less useful than it was in the regular sample due to the lack of female characters in Un:Cut videos. Very rarely were frontline characters seen in sexy clothing, this was reserved for wallpaper characters, as Table 3.71 reveals.

**Table 3.67 Frequency of character clothing types - Un:Cut videos only**

Value Label	Frequency <i>N</i>	Percent %
Man with open shirt	3	5.5
Woman with open shirt	3	5.5
Man in hot pants	0	0.0
Woman in hot pants	2	3.6
Man with no shirt	1	1.8
Woman in bathing suit	0	0.0
Man with undergarments exposed	0	0.0
Woman with undergarments exposed	1	1.8
Man in undergarments	0	0.0
Woman in undergarments	1	1.8
Partial Nudity (male/female)	0	0.0
Total Nudity (male/female)	0	0.0

*N* = 55

### 3.15 Wallpaper Character Descriptive Information

In addition to the regular character analysis in this study, an examination of wallpaper characters was also conducted for the Un:Cut videos. This examination yielded a total of 20 wallpaper characters, as all 20 of the videos in the sub-sample displayed this type of living, moving, and human background.

Table 3.68 presents the distribution of the wallpaper characters in terms of their ethnic background. As might have been expected from a set of videos taken from a station called Black Entertainment Television, African-American characters (80.0%) dominated the wallpaper environment. The remaining 20.0% (4 videos) displayed wallpaper environments of mixed ethnicities.

**Table 3.68 Frequency of wallpaper character ethnic background - Un:Cut videos only**

Value Label	Frequency <i>N</i>	Percent %
White	0	0.0
African-American	16	80.0
Hispanic	0	0.0
Asian	0	0.0
Mixed	4	20.0

*N* = 20

As previously discussed, a look at Table 3.69 shows that females dominate the wallpaper characters (55.0%). The remaining nine videos (45.0%) were made up of a mix of both male and female characters.

**Table 3.69 Frequency of wallpaper character gender - Un:Cut videos only**

Value Label	Frequenc y <i>N</i>	Percen t %
Male	0	0.0
Female	11	55.0
Mixed	9	45.0

*N* = 20

Table 3.70 displays the breakdown of the types of clothing worn by wallpaper characters in the Un:Cut sample. As the table shows, wallpaper characters appeared in neutral clothing (5.0%) and somewhat sexy clothing in only one video each. Clothing that was determined to be very sexy appeared in 30.0% of videos and clothing that was not quite nudity but was sexier than was found in the regular sample (examples include: thongs, and other clothing items that barely cover any of the body) appeared in 60.0% of the video.

**Table 3.70 Frequency of wallpaper character clothing levels - Un:Cut videos only**

Value Label	Frequency <i>N</i>	Percent %
Neutral	1	5.0
Somewhat Sexy	1	5.0
Very Sexy	6	30.0
Between Very Sexy and Nudity	12	60.0
Nudity	0	0.0

*N* = 20

Additional assessments were made if wallpaper characters appeared in clothing that was as sexy or sexier than somewhat sexy clothing, see table 3.71 for details. Women with open shirts appeared in 80.0% of the Un:Cut sample while women in hot pants appeared in 75.0% of the sub-sample. Women appeared with undergarments exposed in half of the videos and in undergarments in 40.0% of the videos. Partial nudity was quite common, appearing in over half of the Un:Cut videos

and total nudity, which never occurred in the regular sample appeared in 30.0% of the music videos.

**Table 3.71 Frequency of wallpaper character clothing types - Un:Cut videos only**

Value Label	Frequency <i>N</i>	Percent %
Men with open shirts	0	0.0
Women with open shirts	16	80.0
Men in hot pants	0	0.0
Women in hot pants	15	75.0
Men with no shirts	0	0.0
Women in bathing suits	7	35.0
Men with undergarments exposed	0	0.0
Women with undergarments exposed	10	50.0
Men in undergarments	0	0.0
Women in undergarments	8	40.0
Partial Nudity (male/female)	11	55.0
Total Nudity (male/female)	6	30.0

*N* = 20

### 3.16 Results (Un:Cut)

**H1:** The presence of sexual content and imagery has significantly increased in music videos since the 1980s and 90s.

This hypothesis was supported. Four studies from the 1980s and 90s (Baxter et al., 1985; Brown & Campbell, 1986; Gow, 1996; McKee & Pardun, 1996) found an average of 47% of the videos they sampled contained some form of sexual content. The current study found sexual content in 95% of the Un:Cut videos

sampled. Un:Cut videos from 2004/2005 have significantly more sexual content than videos from the 1980s and 1990s.

$$\chi^2 (1, N = 437) = 125.94, p < .001$$

As before, additional support for the first hypothesis was found when data from the current study was compared to two past studies (Gow, 1996; Sherman & Dominick, 1986). Sherman and Dominick (1986) reported that videos that contained some form of sexual content averaged 4.8 sexual acts per video. Gow (1996) reported that videos that contained some form of sexual content averaged 3.9 sexual acts per video. In the current study Un:Cut videos that contained some form of sexual content averaged 43.3 sexual acts per video. The number of sexual acts per Un:Cut music video has significantly increased when compared to regular videos from the 1980s and 90s.

$$\chi^2 (2, N = 161) = 116.73, p < .001$$

**H2:** Traditionally African-American genres of music videos (i.e., hip-hop, rhythm and blues) will feature more sexual content than traditionally white genres (i.e., rock, alternative, country, pop).

H2 was not able to be tested as the entire sample was made up of one genre.

**H3:** African American characters in music videos will be more likely to dress in provocative clothing than whites and other ethnicities.

H3 was not able to be tested as almost the entire sample was made up of African-American characters.

**H4:** Female characters will be more likely than male characters to be portrayed as having fit and beautiful bodies.

This hypothesis was not supported in the Un:Cut sample. The 4 female characters had a mean score of 1.75 on the character body type scale ( $SD = 0.50$ ), which was not significantly different than the 51 male characters:  $M = 1.88$ ,  $SD = 0.52$ ,  $t(55) = 0.51$ ,  $p = .64$ . The 4 female characters had a mean score of 2.25 on the character weight scale,  $SD = .26$ , which was not significantly different than the 51 male characters:  $M = 2.08$ ,  $SD = 0.56$ ,  $t(55) = 0.66$ ,  $p = .55$ .

**Table 3.72 Gender comparison of body types and weights - Un:Cut videos only**

	Male <i>M</i>	Female <i>M</i>	<i>t</i>	Sig.
Body Type	1.88	1.75	0.51	.641
Weight	2.08	2.25	0.66	.552

**H5:** Female characters will be more likely than male characters to rate higher on the physical attractiveness scale.

This hypothesis was supported. Female characters were seen as significantly more physically attractive than male characters in the Un:Cut sub-sample. The 4 female characters had a mean score of 4.25 on the physical attractiveness scale ( $SD = 0.50$ ), which was significantly higher than the 51 male characters:  $M = 3.08$ ;  $SD = 0.72$ ,  $t(55) = 4.35$ ,  $p < .05$ .

**Table 3.73 Gender comparison of physical attractiveness - Un:Cut videos only**

	Male <i>M</i>	Female <i>M</i>	<i>t</i>	Sig.
Physical Attractiveness	3.08	4.25	4.35	.012

**H6:** Female characters will be more likely than male characters to be seen in skimpy or sexy clothing.

Table 3.74 reveals that this hypothesis was supported in the Un:Cut sample. Female characters appeared in sexy clothing significantly more often than male characters.

**Table 3.74 Crosstabulation of gender of character by type of clothing - Un:Cut videos only**

Gender	Sexy Clothing	Nonsexy Clothing	Total <i>N</i>
Male	10.0%	90.0%	51
Female	100.0%	0.0%	4
Total	9	46	55

$$\chi^2 (1, N = 55) = 22.05, p < .001$$

No additional support for H6 is revealed by taking a look at the type of clothing worn by wallpaper characters and comparing it to the gender makeup of those characters in the Un:Cut sample. This is due in part, to the small sub-sample (there were no male wallpaper characters in this sub sample) making this analysis not meaningful for this sub-sample. Table 3.75 does show, however, that female and mixed wallpaper characters appeared in sexy clothing much more often than not. In

fact, female wallpaper characters were ten times more likely to appear in sexy clothing than they were in nonsexy clothing.

**Table 3.75 Crosstabulation of gender of wallpaper characters by type of clothing - Un:Cut videos only**

Gender	Sexy Clothing	Nonsexy Clothing	Total <i>N</i>
Male	0.0%	0.0%	0
Female	90.9%	9.1%	11
Mixed	100.0%	0.0%	9
Total	19	1	20

$$\chi^2 (1, N = 20) = 0.86, p = .353$$

**H7:** Female characters will be more likely than male characters to be seen as sexual objects and will be more likely than male characters to be the object of another's gaze.

Despite the small sub-sample, Table 3.76 reveals that this hypothesis was supported in the Un:Cut videos. Female characters appeared as the object of another character's gaze significantly more often than male characters.

**Table 3.76 Crosstabulation of gender of character by object of gaze - Un:Cut videos only**

Gender	Gaze Occurred	Gaze Did Not Occur	Total <i>N</i>
Male	5.9%	94.1%	51
Female	75.0%	25.0%	4
Total	6	49	55

$$\chi^2 (1, N = 55) = 18.23, p < .001$$

**H8:** Provocative dress (skimpy and sexy clothing) will be significantly more prevalent in music videos than it was in the 1980s.

This hypothesis was not supported. This hypothesis was tested by comparing data from a past content analysis of music videos (Sherman & Dominick, 1986) to data from the current study's Un:Cut sample. More specifically, frequency characters found in Sherman and Dominick's (1987) provocative clothing category was compared to the frequency of characters found in skimpy/sexy clothing in the Un:Cut portion of the current study.

The test revealed that there was not a significant difference between the frequency of videos that featured characters in provocative clothing in music videos in the 1980s and the frequency of videos that featured characters in provocative clothing in Un:Cut music videos in 2004/2005. In order to interpret these statistics accurately two factors must be considered. First, a majority of the provocative clothing in Un:Cut videos appeared on wallpaper characters. In fact, 95.0% of Un:Cut videos featured wallpaper characters in provocative clothing but wallpaper characters were not used in this test as Sherman and Dominick did not look at characters in this way. Additionally, only 4 of the 55 Un:Cut characters were female (the gender most often found in provocative clothing) so this test lacks accuracy as it is mostly looking at male characters. Regardless of previous stipulations, this test revealed that provocative clothing was significantly more frequent in regular videos in the 1980s than it was in Un:Cut videos from 2004/2005.

**Table 3.77 Crosstabulation of the frequency of provocative clothing in music videos from the 1980s with the frequency of provocative clothing in Un:Cut music videos from 2004/2005**

	Sherman & Dominick	Current Study - Un:Cut
Provocative Clothing	23.2%	16.4%

$$\chi^2 (1, N = 598) = 7.19, p < .01$$

**H9:** Suggested nudity will be significantly more prevalent in music videos than it was in the 1980s.

This hypothesis was not supported in the Un:Cut videos. This hypothesis was tested by comparing data from a past content analysis of music videos (Vincent et al., 1987) to data from the current study's Un:Cut sample. More specifically, frequency of videos that featured characters found in Vincent et al.'s (1987) suggested nudity category – a term with a similar definition to this study's very sexy clothing category was compared to the frequency of videos that featured characters found in very sexy clothing in the current study. A simple chi-square test revealed that there was no significant difference between the frequency of suggested nudity in music videos in the 1980s and the frequency of very sexy clothing in Un:Cut music videos in 2004/2005. In order to interpret these statistics accurately, at least one factor must be considered. A majority of the suggested nudity (called very sexy clothing in this study) in Un:Cut videos appeared on wallpaper characters. In fact, 90.0% of Un:Cut videos featured wallpaper characters in very sexy clothing but wallpaper characters were not used in this test as Sherman and Dominick did not look at characters in this way. Additionally, only 4 of the 55 Un:Cut characters were female (the gender most often found in sexy clothing) so this test lacks accuracy as it is mostly looking at the male characters in Un:Cut videos.

**Table 3.78 Crosstabulation of the frequency of suggested nudity in music videos from the 1980s with the frequency of very sexy clothing in music videos from 2004/2005**

	Vincent et al.	Current Study - Un:Cut
Suggested Nudity/ Very Sexy Clothing	9.2%	10.0%

$$\chi^2 (1, N = 130) = 0.04, p < .99$$

**H10:** Highly seductive clothing will be significantly more prevalent in music videos than it was in the 1980s.

This hypothesis was not supported in the Un:Cut videos. This hypothesis was tested by comparing data from a past content analysis of music videos (Vincent et al., 1987) to data from the current study. More specifically, frequency of characters found in Vincent et al.'s (1987) highly seductive clothing category – a term with a similar definition to this study's somewhat sexy clothing category was compared to the frequency of characters found in somewhat sexy clothing in the current study. A simple chi-square test revealed that there was a significant difference between the frequency of highly seductive clothing in music videos in the 1980s and the frequency of somewhat sexy clothing in music videos in 2004/2005 but the relationship was in the opposite direction of what the hypothesis predicted. In order to interpret these statistics accurately at least one factor must be considered. Only 4 of the 55 Un:Cut characters were female (the gender most often found in sexy clothing) so this test lacks accuracy as it is mostly looking at the male characters in Un:Cut videos.

**Table 3.79 Crosstabulation of the frequency of highly seductive clothing in music videos from the 1980s with the frequency of somewhat sexy clothing in music videos from 2004/2005**

	Vincent et al.	Current Study- Un:Cut
Highly Seductive/ Somewhat Sexy Clothing	38.7%	5.0%

$\chi^2 (1, N = 130) = 21.96, p < .001$

**H11:** Appearance of women in undergarments will be significantly more prevalent in music videos than it was in the 1980s.

This hypothesis was not able to be tested because of the almost complete lack of female characters in Un:Cut videos. Only 4 female characters were present in the 20 Un:Cut videos (most females appeared as part of the wallpaper characters) making valid statistical comparisons to past data impossible.

**H12:** Videos that feature characters that wear very sexy clothing will be significantly more prevalent than videos that feature characters that wear somewhat sexy clothing.

Table 3.80 reveals that this hypothesis was not supported in the Un:Cut video sample. Examining the frequencies and computing a Simple Chi Square test revealed that the opposite relationship of what was predicted actually occurred. Videos that featured characters in somewhat sexy clothing appeared significantly more often than videos that featured characters in very sexy clothing.

**Table 3.80 Frequency of character clothing levels - Un:Cut videos only**

Value Label	Frequency <i>N</i>	Percent %
Somewhat Sexy	7	12.7
Very Sexy	2	3.6

$$\chi^2 (1, N = 9) = 2.78, p < .10$$

A similar investigation of the wallpaper characters was conducted for the Un:Cut video sample. This is the one area within the sample where this hypothesis was supported. Un:Cut music videos that featured wallpaper characters in very sexy clothing, appeared significantly more often than Un:Cut music videos that featured wallpaper characters in somewhat sexy clothing.

**Table 3.81 Frequency of wallpaper character clothing levels - Un:Cut videos only**

Value Label	Frequency <i>N</i>	Percent %
Somewhat Sexy	1	5.0
Very Sexy	18	90.0

$$\chi^2 (1, N = 19) = 15.22, p < .001$$

**H13:** Amount of sexual content in music videos will be positively related to the characters' physical attractiveness.

Table 3.82 reveals that this hypothesis was not supported in the Un:Cut video sample. There was a no significant relationship between the number of instances of sexual content within a video and how physically attractive the characters are that appear within that video ( $r = -.09, p = .26$ ).

**H14:** Amount of sexual content in videos will be positively related to the characters' body fitness.

Table 3.82 reveals that this hypothesis was not supported in the Un:Cut video sample. There was no significant relationship between the number of instances of sexual content within a video and how fit and muscular the characters are that appear within that video ( $r = .11, p = .206$ ). Additionally, there was no significant relationship between the number of instances of sexual content within a video and the characters' observed weight on a four-point scale ( $r = .04, p = .388$ ).

**Table 3.82 Correlation of character physical attractiveness, body type and weight with sexual content - Un:Cut videos only**

	Sexual Content (Number of Instances)	Sig.
Character Physical Attractiveness	-.09	.258
Character Body Type	.11	.206
Character Weight	.04	.388

**H15:** Fewer than 5% of music videos will contain negative consequences of sexual activity, depictions of risk of sexual activity, sexual patience or sexual precaution.

This hypothesis was supported in the Un:Cut video sample. There were no instances of negative consequences of sexual activity, no depictions of risk of sexual activity, and no displays of sexual patience or precaution in the 20 Un:Cut videos sampled for this study.

**H16:** Sexual acts will be rewarded (both emotionally and physically) more often than they are punished (emotionally, physically or punitively).

This hypothesis was not supported in the Un:Cut video sample. There were no instances of sexual acts being rewarded (emotionally and/or physically). Sexual acts were not rewarded more often than they were punished in the 20 Un:Cut videos sampled for this study, as there were no instances of either in the Un:Cut sample.

### **3.17 Research Questions (Un:Cut)**

**RQ1:** Has sexual content in music videos become more explicit since the 1980s and 1990s?

RQ1 could not be answered in Un:Cut sample as the sample is not representative of the current status of music videos. The comparison would not be a fair representation of past music videos versus current music videos.

**RQ2:** Are there identifiable, themes or repeated content categories that will appear multiple times in the sample of music videos?

Every content category except Isolation and Religion appeared at least one time within the sample of 20 Un:Cut videos. Celebration appeared in every Un:Cut video and was the most common content category (100.0%) followed by Dance (90.0%) and Visual Abstraction (85.0%). Other than Isolation and Religion, Political Issues was the least common content category (5.0%) followed closely by Friendship (15.0%). Of particular interest, the Violence and Crime category appeared in 50.0% of the 20 Un:Cut videos sampled for this study and Artificial Substances appeared in 75.0% of the 20 Un:Cut videos.

**Table 3.83 Frequency of content categories - Un:Cut videos only**

Category	Frequency <i>N</i>	Percent %
Visual Abstraction	17	85.0
Dance	18	90.0
Violence/Crime	10	50.0
Celebration	20	100.0
Friendship	3	15.0
Isolation	0	0.0
Wealth	16	80.0
Transportation	16	80.0
Artificial Substances	15	75.0
Religion	0	0.0
Political Issues	1	5.0

*N* = 20

**RQ3:** Will these identifiable, themes or repeated content categories frequently appear in conjunction with sexual content in music videos?

As table 3.84 reveals, there is a positive correlation between the number of sexual acts that appear within an Un:Cut music video and the presence of content categories in that video. After weighting both the sexual content scale and the content category variables to account for the number of times a video appeared in the sample, running a bivariate correlation test showed that only two of the eleven content categories had a strong and significant relationship to the number of sexual acts that appeared in a video (Dance and Transportation).

**Table 3.84 Correlation of sexual content (number of incidents) with content categories**

Content Category	Sexual Content
Visual Abstraction	-.20
Dance	.33*
Violence/Crime	-.24
Celebration	****
Friendship	-.17
Isolation	***
Wealth	-.02
Transportation	-.41*
Artificial Substances	.31
Religion	***
Political Issues	-.19

\* $p > .05$

\*\*\*This variable had no variance in the 20 videos sampled for this test, this variable did not occur at all in the sub-sample

\*\*\*\* This variable had no variance in the 20 videos sampled for this test, this variable occurred in all videos in the sub-sample

**RQ4:** Will videos that are most often repeated in the sample contain more sexual content than videos that are found only once?

As Table 3.85 reveals, the number of times a video appeared in the sample had little to do with the number of sexual acts that appeared in the video. None of the tested relationships were in fact significant.

**Table 3.85 Correlation of number of times a video appeared in the sample with sexual behavior scales - Un:Cut videos only**

Behavior Scale	# of Times in Sample
Jones	.24
Nonsexual	-.14
Ordinary Sex	.23
Homosexual	.24
Discouraged Sex	.23
Sexual Content	.26
Gow	.24
Sherman and Dominick	.24

**RQ5:** Will the presence of violence or crime in a video be positively related to the number of sexual acts in a video?

The presence of violence or crime was mostly not related to the number of sexual acts present in an Un:Cut video. After weighting both the sexuality scales and the violence or crime variable to account for the number of times a video appeared in a sample, running a bivariate correlation matrix showed that the presence of violence and crime revealed only one significant relationship in conjunction with the eight sexual behavior scales used in this study and this relationship was in the opposite direction of what might have been expected. Discouraged sex (i.e., group sex, voyeurism, exhibitionism, pedophilia) was negatively related to the presence of violence or crime in the video.

**Table 3.86 Correlation of violence or crime with sexual behavior scales - Un:Cut videos only**

Behavior Scale	Violence or Crime
Jones	-.27
Nonsexual	.01
Ordinary Sex	-.27
Homosexual	-.05
Discouraged Sex	-.37*
Sexual Content	-.24
Gow	-.28
Sherman and Dominick	-.28

\* $p > .05$

### 3.18 Comparison of Un:Cut Videos to Regular Videos

The final stage of the data analysis was to compare the sexual content of the video on mainstream channels and those that aired on BET Un:Cut.

#### 3.18.1 Comparison of Sexual Behaviors in Un:Cut and Regular Videos

As Table 3.87 reveals, there are a number of significant differences between the numbers of certain types of sexual acts found in Un:Cut videos compared to regular music videos. After weighting the sexuality scales to account for the number of times a video appeared in a sample, *t*-tests were used to compare the mean differences between Un:Cut and regular videos. Comparison of the weighted sexual behavior scale revealed that as might be expected, sexual behavior was significantly more common in the Un:Cut videos than regular videos. Discouraged sex, ordinary sex, and suggestive sexual behaviors were also significantly more frequent in the Un:Cut videos than the regular videos. Interestingly, nonsexual behaviors, kissing, hugging, and affectionate touching, which might be viewed as the least harmful, and the most innocuous forms of intimacy accounted for in this study were all significantly

more frequent in the regular videos. Two other significant differences emerged in this comparison; both voyeurism and homosexual behaviors were significantly more frequent in the Un:Cut videos.

**Table 3.87 Comparison of sexual behaviors (number of instances) in Un:Cut and regular videos**

Behavior	Un:Cut <i>M</i>	Regula r <i>M</i>	<i>t</i>	Sig.
Sexual Behavior Scale	91.05	21.68	2.74	.013
Nonsexual Behavior Scale	0.40	13.78	4.80	.000
Ordinary Sexual Behavior Scale	70.45	21.22	2.63	.016
Discouraged Sexual Behavior Scale	6.65	0.37	3.10	.006
Suggestive/Sexual Innuendo	69.55	20.92	2.61	.000
Kiss	0.15	2.79	4.26	.000
Hug	0.15	3.31	3.63	.000
Affectionate Touching	0.10	7.68	4.08	.000
Heterosexual Intercourse (explicit and implicit)	0.90	0.30	1.51	.146
Homosexual Intercourse (explicit and implicit)	13.95	0.09	2.28	.034
Pederosis (explicit and implicit)	0.00	0.06	1.41	.162
Prostitution (explicit and implicit)	0.05	0.05	0.00	1.00
Aggressive Sex (explicit and implicit)	0.30	0.00	1.45	.163
Exhibitionism (explicit and implicit)	0.00	0.08	1.00	.319
Masturbation (explicit and implicit)	1.05	0.00	1.16	.260
Transvestism (explicit and implicit)	0.00	0.05	1.42	.158
Voyeurism (explicit and implicit)	4.40	0.00	2.53	.020
Other Unnatural Sex (explicit and implicit)	0.85	0.13	1.92	.067

Note: All behaviors in this table have been weighted to statistically account for the number of times a video appeared in the sample

Note 2: Some behaviors did not occur at all and for this reason do not appear on this table (i.e., incest, fetishism)

### 3.18.2 Comparison of Clothing Type in Un:Cut and Regular Videos

Tables 3.88 and 3.89 reveal that there were significant differences in the type of clothing (sexy versus nonsexy) worn by characters and wallpaper characters in the Un:Cut videos when compared to characters in the regular sample. Interestingly, because of the almost complete lack of female characters in the Un:Cut videos characters dressed in significantly less sexy clothing (16.4%) than did characters in the regular sample (29.5%). The more accurate test of the visual reality of the frequency of individuals who appear in sexy clothing in music videos might be the comparison of wallpaper characters. Un:Cut videos had significantly more wallpaper characters (95.0%) in sexy clothing than regular videos (45.2%). In fact, wallpaper characters in Un:Cut videos were more than twice as likely to appear in sexy clothing than their regular video counterparts.

**Table 3.88 Crosstabulation of video type (Un:Cut vs. regular) by character's type of clothing**

Clothing Type	Regular Videos	Un:Cut Videos	Total <i>N</i>
Nonsexy Clothing	70.5%	83.6%	311
Sexy Clothing	29.5%	16.4%	120
Total	376	55	431

$$\chi^2(1, N = 431) = 4.14, p = .042$$

**Table 3.89 Crosstabulation of video type (Un:Cut vs. regular) by wallpaper character's type of clothing**

Clothing Type	Regular Videos	Un:Cut Videos	Total <i>N</i>
Nonsexy Clothing	54.8%	5.0%	58
Sexy Clothing	45.2%	95.0%	66
Total	104	20	124

$$\chi^2(1, N = 124) = 16.72, p < .001$$

### 3.18.3 Comparison of Common Content Categories in Un:Cut and Regular Videos

Tables 3.90 through 3.100 reveal that six of the eleven content categories displayed significant differences when Un:Cut videos were compared to regular music videos. Artificial substances were significantly more likely to appear as a major theme in the Un:Cut videos (50.0%) than regular videos (5.8%). Wealth was also significantly more likely to appear as a major theme in the Un:Cut videos (55.0%) than regular videos (14.2%). Isolation did not occur in the Un:Cut sub-sample, while it appeared as either a minor or a major theme in 35% of the regular sample. This difference was significantly significant at the  $p < .05$  level. Celebration (in many ways the inverse of isolation in this study) was found in 100.0% of Un:Cut videos and only 52.5% of the regular videos. This difference was also significant at the  $p < .001$  level. Dance was significantly more likely to appear in Un:Cut videos. It was a major theme in 85.0% of the Un:Cut videos and only 39.2% of the regular sample. The last significant difference between the frequencies of content categories in Un:Cut versus the regular videos was found in the category of visual abstraction. Visual abstraction was present in 85.0% of the Un:Cut videos, which was slightly more frequent than the regular videos, which featured visual abstraction in 77.5% of the videos. This relationship was significant at the  $p < .10$  level.

**Table 3.90 Crosstabulation of video type (Un:Cut vs. regular) by visual abstraction**

Visual Abstraction	Regular Videos	Un:Cut Videos	Total <i>N</i>
Not There	22.5%	15.0%	30
Minor Emphasis	15.0%	35.0%	25
Major Emphasis	62.5%	50.0%	85
Total	120	20	140

$$\chi^2(2, N = 140) = 4.73, p = .094$$

**Table 3.91 Crosstabulation of video type (Un:Cut vs. regular) by dance**

Dance	Regular Videos	Un:Cut Videos	Total <i>N</i>
Not There	50.8%	10.0%	63
Minor Emphasis	10.0%	5.0%	13
Major Emphasis	39.2%	85.0%	64
Total	120	20	140

$$\chi^2(2, N = 140) = 14.69, p = .001$$

**Table 3.92 Crosstabulation of video type (Un:Cut vs. regular) by violence/crime**

Violence/Crime	Regular Videos	Un:Cut Videos	Total <i>N</i>
Not There	60.0%	50.0%	82
Minor Emphasis	23.3%	35.0%	35
Major Emphasis	16.7%	15.0%	23
Total	120	20	140

$$\chi^2(2, N = 140) = 1.26, p = .534$$

**Table 3.93 Crosstabulation of video type (Un:Cut vs. regular) by celebration**

Celebration	Regular Videos	Un:Cut Videos	Total <i>N</i>
Not There	47.5%	0.0%	57
Minor Emphasis	5.0%	0.0%	6
Major Emphasis	47.5%	100.0%	77
Total	120	20	140

$$\chi^2(2, N = 140) = 19.09, p < .001$$

**Table 3.94 Crosstabulation of video type (Un:Cut vs. regular) by friendship**

Friendship	Regular Videos	Un:Cut Videos	Total <i>N</i>
Not There	65.8%	85.0%	96
Minor Emphasis	21.7%	10.0%	28
Major Emphasis	12.5%	5.0%	16
Total	120	20	140

$$\chi^2(2, N = 140) = 2.93, p = .231$$

**Table 3.95 Crosstabulation of video type (Un:Cut vs. regular) by isolation**

Isolation	Regular Videos	Un:Cut Videos	Total <i>N</i>
Not There	65.0%	100.0%	98
Minor Emphasis	8.3%	0.0%	10
Major Emphasis	26.7%	0.0%	32
Total	120	20	140

$$\chi^2(2, N = 140) = 10.00, p < .01$$

**Table 3.96 Crosstabulation of video type (Un:Cut vs. regular) by wealth**

Wealth	Regular Videos	Un:Cut Videos	Total <i>N</i>
Not There	67.5%	20.0%	85
Minor Emphasis	18.3%	25.0%	27
Major Emphasis	14.2%	55.0%	28
Total	120	20	140

$$\chi^2(2, N = 140) = 21.06, p < .001$$

**Table 3.97 Crosstabulation of video type (Un:Cut vs. regular) by transportation**

Transportation	Regular Videos	Un:Cut Videos	Total <i>N</i>
Not There	39.2%	20.0%	51
Minor Emphasis	30.8%	30.0%	43
Major Emphasis	30.0%	50.0%	46
Total	120	20	140

$$\chi^2(2, N = 140) = 3.82, p = .148$$

**Table 3.98 Crosstabulation of video type (Un:Cut vs. regular) by artificial substances**

Artificial Substances	Regular Videos	Un:Cut Videos	Total <i>N</i>
Not There	73.3%	25.0%	93
Minor Emphasis	20.8%	25.0%	30
Major Emphasis	5.8%	50.0%	17
Total	120	20	140

$$\chi^2(2, N = 140) = 33.70, p < .001$$

**Table 3.99 Crosstabulation of video type (Un:Cut vs. regular) by religion**

Religion	Regular Videos	Un:Cut Videos	Total <i>N</i>
Not There	90.8%	100.0%	129
Minor Emphasis	8.3%	25.0%	10
Major Emphasis	0.8%	55.0%	1
Total	120	20	140

$$\chi^2(2, N = 140) = 1.99, p = .370$$

**Table 3.100 Crosstabulation of video type (Un:Cut vs. regular) by political issues**

Political Issues	Regular Videos	Un:Cut Videos	Total <i>N</i>
Not There	90.0%	95.0%	127
Minor Emphasis	5.8%	5.0%	8
Major Emphasis	4.2%	0.0%	5
Total	120	20	140

$$\chi^2(2, N = 140) = 0.90, p = .637$$

## Chapter 4

### SUMMARY AND DISCUSSION

#### 4.1 Summary

This study examined the content of music videos. More specifically, it focused on the portrayal of sexual behaviors and how they might relate to the socialization of adolescent viewers. This content analysis examined descriptive information about the content of music videos and how that content was generally composed. It analyzed the ways characters were portrayed, with specific attention to gender roles, ethnic demarcations, and aspects of the characters' physical appearance. Results revealed that sexual content and other common content categories frequently appear in modern music videos. Results also reveal, however, that sexual content has not gotten more overt or explicit but has instead remained innuendo-laden and based on sexual suggestion. As expected, sexual content appeared as a glamorous and fabricated form, occurring in almost complete absence of sexual realities, risks, and consequences.

Character-based results revealed that according to the social learning theory (SLT), certain types of people might be at risk of learning potentially damaging or harmful social sexual roles. More specifically, young people, African-Americans, and females might learn damaging sexual social realities based on aspects of the models' (actors/performers) appearance in music videos. This chapter discusses the meaning of these findings and the implications therein. This chapter also provides

historical and theoretical contexts from which to view the results as well as a discussion of the study's limitations and some suggestions for future research.

## **4.2 Descriptive Information and Additional Information to the Hypotheses and Research Questions**

The following section provides general descriptive information about music videos and the characters that appear within them, as well as information that is not formally covered in hypotheses and research questions but might be of some interest to those working towards a better understanding of the content of current music videos.

### **4.2.1 The Videos**

Videos from Black Entertainment Television (BET) and Country Music Television (CMT) combined to make up exactly half of the entire sample ( $n = 60/120$ ). MTV, MTV2, and VH-1 made up the remaining half of the sample, or about one sixth of the total sample for each station. While this might seem initially problematic, it is perhaps less so when one considers that MTV, MTV2, and VH-1 are all owned and operated by the same company, Music Television. Perhaps a higher rate of inclusion for those three channels would have brought about an over-representation of the type of video that Music Television tends to air. Additionally, it should be noted that this skewed sample occurred naturally in the random selection process, and to avoid it would have required a purposive sample. Because MTV, MTV2, and VH-1 repeat videos more frequently than BET and CMT and show more advertisements between videos, it becomes less likely for unique videos from the three Music Television produced channels to make it into the sample. To put it simply, if there is a higher total number of videos recorded in an equally portioned time block

for a given channel (due to fewer commercials), and there is a higher number of unique videos in that equal time block for that channel (due to fewer repeated videos), then channels that feature fewer commercials, and repeated videos (CMT and BET) will have a higher number of unique videos in a systematic random sample.

This slightly skewed sample did not appear to negatively affect the genre breakdown of the videos in the sample. Compared to a content analysis from the 1990s (Jones, 1996) that used a similar set of channels (MTV, VH-1, BET, and TNN – which like CMT features country music) the genre breakdown is very similar, deviating by less than 5% in any of the four genres used in both studies. Similarly, African-American genres (48%) and white genres (66%) were both well represented in the current sample.

In addition to coding for video descriptives (such as genre) and an investigation of the frequency of sexual content in music videos (which will be discussed at length later in this chapter) the frequency of eleven other common music video content categories was also collected. More specifically, a partial replication of a Baxter et al.'s (1985) study of twenty common content categories was conducted and was initially included to test the relationship of sexual content to other content types. Interesting results arose independent of sexual imagery, and those findings will also be included here. The frequencies of the eleven content categories were compared to their frequency in the 1985 study and chi-square tests were conducted so that statistically valid comparisons could be made.

Of the 11 content categories measured in the current study (visual abstraction, dance, violence and/or crime, celebration, friendship, isolation, wealth, transportation, artificial substances, religion, and political issues) only 4 have

significantly increased or decreased since 1985. The most shocking of these four might be the significant decrease in violence and/or crime since 1985 (current study: 46.6%, 1985 study: 53.4%;  $\chi^2 [1, N = 182] = 3.210, p < .10$ ). While a later discussion will reveal that sexual content has significantly increased since the 1980s and 1990s, the same is not true for violent or criminal content. As violent and sexual content are often assessed in tandem and are believed by some to carry compounding negative effects when they appear together (Harris & Scott, 2002) the rate of violent crime themes is of some importance in the current study. These results suggest that music video producers may not be getting more reckless and careless in general terms but perhaps only in relation to sexual imagery.

A significant difference was also observed in the visual abstraction category. Despite what might have been expected, music videos in 2004/2005 are significantly less visually abstract than they were in the 1980s (current study: 77.5%, 1985 study: 90.3%;  $\chi^2 [1, N = 182] = 5.538, p < .02$ ). Differences in the visual abstraction category, defined by Baxter et al. (1985) as, “the use of special effects to produce odd, unusual, and/or unexpected representations of reality” (p. 337), might point to the fact that modern music videos are indeed less visually abstract than videos from the 1980s but even the quickest and most anecdotal comparison of the content of modern music videos to that of the content of videos from the 1980s show that this is simply not the case – modern videos are more visually advanced, complex, and eye-catching than ever before but this trend did not materialize in the data collected for this study. It might be that limitations in the replication process, where different operationalizations of the same concept resulted in inaccurate results. While identical operationalization was the goal, it was difficult to be precise as the only source for

information about the categories came from an eight-page journal article. Perhaps less pessimistically, this difference might have been due to increased levels of visual abstraction in other media forms like regular television programming and advertising as well as cinematic imagery. Perhaps the proliferation of computer-generated graphics in the current media environment lead to a skewed perspective of what was seen as visually abstract in modern music videos in relation to other media forms. In other words, while neither this study nor the 1985 study intended to compare the frequency of visual abstraction to other media forms, perhaps it was difficult in both cases for the researcher to separate their analysis from the time in which the study was conducted and thus the nature of the media environment at that time had an affect on what was seen as visually abstract.

If the current data is accurate and indeed visual abstraction is less popular in music videos than it was in the 1980s then there is at least one implication provided by the social learning theory and that is that the sexual content in music videos might be less volatile or deleterious than it was in the 1980s. This notion is based on the idea that visual abstraction is a good attention-getting tool for music video producers to ensure that with flashing lights and gimmicky camera and computer techniques young and old people alike are attending to the message. In other words, if visual abstraction is reduced in modern music videos (which is what this study's data suggests) then sex might be portrayed in a less glamorous and exciting context than it was in the 1980s making it easier to ignore and a behavior less likely to be modeled by attendees of all ages.

A significant difference was also observed in the transportation category. The incorporation and use of various modes of transportation (most often

automobiles) was significantly more frequent in the current study than it was in the 1980s (current study: 60.8%, 1985 study: 51.8%;  $\chi^2 [1, N = 182] = 11.700, p < .001$ ). Unlike the last two significant differences, this is not a surprising one. This change might reflect an increased use of product placement in current music videos – most of the modes of transportation observed in this study came in the form of a brand new, well polished, automobile, supposedly owned in most cases by the musical artist in the video. A similar explanation might be that consumerism and the need for the latest and greatest products (clothing, accessories, jewelry, vehicles) is a value held more strongly by young Americans both in the real and mediated world today than in the 1980s.

Increased interest in consumerism might increase the apparent attractiveness of mediated models. An interesting line of future research might include the development of a number of “consumerist” content categories like transportation, wealth and more specifically the coding of the appearance of material objects (jewelry, accessories, cell phones/gadgets etc) to see what genres are most likely to promote consumerism. Additionally, replication of this type of data collection would allow researchers to speculate on whether consumerism and the affluence and physical attractiveness of music video models is increasing over time or not.

The final significant difference was observed in the religion category. The inclusion of religious imagery in music videos has significantly decreased since the 1980s (current study: 9.2%, 1985 study: 17.7%;  $\chi^2 [1, N = 182] = 12.373, p < .001$ ). While there are no obvious explanations for this change, speculation may elucidate the discrepancy. First, young people might be less interested in religion than

they were in the 1980s. Music video producers might be aware of this and avoid that type of imagery to ensure that young people are not turned off by its presence in their videos. Additionally, it might be that the tenuous nature of American life (as a result of September 11, 2001) has left music video producers afraid to include controversial imagery as often as they have in the past (political issues appeared in only 10.0% of the videos in this study). Lastly, religious imagery might have simply fallen out of vogue and this difference might merely reflect the artistic and aesthetic ebbs and flows common in any mediated form.

#### **4.2.2 The Characters**

The first set of measures in the character analysis portion of the study examined the demographic aspects of the individuals found in music videos. In regard to age, although adolescents make up a large portion of the music video audience, this age group made up a relatively small percentage of the characters in music videos. The most frequently portrayed age group was young adults, making up well over half of the sample. This age group might actually provide better social models for adolescents than their actual peer group. Perhaps because this is the next stage in the cycle of life, young people might look to them as a sort of glimpse into their own future. By doing so, adolescents can see how people in the age cohort just beyond their own interact sexually and socially. Additionally, adolescents might idolize young adults' newfound freedom in life, recognizing the idyllic nature of the age: few adult realities and trappings, many adult freedoms and privileges.

The measure of ethnic background revealed that whites held a slight majority of the total characters found in music videos (57%), while African-Americans made up a little more than a third of the total characters (36%), and other

ethnicities rounded out the sample in limited numbers (7%). In the past, MTV has been criticized for its over-representation of white characters (Brown & Campbell, 1986) but that no longer seems to be the case. In the current study there were 117 characters analyzed from MTV and MTV2. Of that 117, 61.5% were white and 38.5% were non-white (of which 32.5% were African-American). Compared to numbers from Sherman and Dominick's 1986 study where 82.8% of the 224 MTV characters were white and only 17.2% were non-white, the current study shows a good mix of characters and improvement in a past problem area.

Of the 376 characters analyzed in the current study, 70.2% were male and only 29.8% were female, a ratio that is slightly more skewed than a 1986 study (Sherman & Dominick) where 68.1% of the characters in music videos were male and 31.9% were female. What effect this skewed reality has upon the viewing audience is unclear but it seems this "unreality" might point to the devalued status that women hold in music videos, a status that another measure in this study specifically sought to assess. For each character an assessment was made about whether that character became an object of another character's admiring gaze at some point during the video. Devaluation of women in music videos is not a new concept. In past content analyses of music videos women have been found to be more likely than men to appear in sexual ways (Sommers-Flanagan et al., 1993), black women have been found to dress in more sexy clothing than black men (Emerson, 2002). While this topic will be covered in more detail later in this chapter, it might be worth noting here that females were significantly more likely to be the object of another's gaze when compared to male characters. It seems women are more likely to be objectified than men and are underrepresented in music videos.

In addition to gender and ethnic-based demarcations, this study also made assessments about characters in music videos in terms of their physical appearance. In general, characters were found to be of normal weight (88%) and surprisingly, overweight and obese characters (9%) appeared more often than particularly skinny ones (3%). Attractive and very attractive characters made up more than half of the sample, which shows that music video characters make good potential models for an attendee. This idea is based on the first sub-process in SLT (attentional processes) where striking and physically attractive characters are more likely to be modeled than unattractive characters or characters with little focus on looks.

In general, characters in music videos were dressed in neutral (non-sexy) clothing. Just under 30% of the 376 characters assessed in this study appeared in sexy clothing; this, however, does not tell the whole story. While only about 30% of characters were sexily dressed, almost 61% of the sampled videos contained at least one character in sexy or somewhat sexy clothing. Despite a minority of total characters being dressed in sexy clothing, a majority of videos featured at least one character in sexy clothes.

If a character was portrayed in sexy clothing, an additional assessment was made about the type of sexy clothing in which that character appeared. The most frequently occurring type of sexy clothing was women in open shirts (display of heavy cleavage or exposed midriff), followed by men in open shirts. Women were 9 times more likely to appear in undergarments than their male counterparts; while 21 female characters appeared in tight and revealing pants (called “hotpants”), no male characters wore this type of clothing. It seems sexy clothing is an important part of understanding the music video milieu as more videos feature this attention-getting

technique than not. The predominance of women in sexy clothing helps create the potentially harmful atmosphere (in terms of gender roles) found in music videos.

### **4.3 Hypotheses and Research Questions**

Whether or not music videos are particularly sexy has been a topic of discussion since the form's popularization in the 1980s. Anecdotal discussions with friends, family, and colleagues lead one to think that not only have music videos always been fairly sexy (and prior content analyses back this up) but also that their producers have recently been injecting these three-minute promotional clips with more sex than ever before. For this reason, a comparison of the current levels of sexuality in music videos in relation to past levels of sexuality was decidedly an interesting and important line of research for the current study. By employing the use of partial replications, complete with comparison of current data to past data, it was possible to assess if in fact videos have gotten more sexy in the past ten or twenty years.

Results from the first hypothesis in this study show that indeed the presence of sexual content and imagery has significantly increased in music videos. In the current study, 73% of music videos contained some form of sexual content. Four music video content analyses from the 1980s and 1990s (Baxter et al., 1985; Brown & Campbell, 1986; Gow, 1996; McKee & Pardun, 1996) that used similar methods and measures to those employed in the current study found an average of 47% of videos contained some form of sexual content. This was a statistically significant increase in the amount of sexual content on Music Television and other music video channels, which reflects a larger trend: television content in general is getting sexier (Kunkel et al., 2003; Lampman et al., 2002).

What this increase in sexual content in music videos means for the consumer of this content is unclear due to the nature of this study (one can't determine effects based on a content analysis) but there are nonetheless some inherent implications. The group most likely to be affected by an increase in sexual content in music videos is adolescents. Young people are the intended audience of music videos; according to the Cable Television Advertising Bureau MTV's target audience is 12-34 and the median age of the audience is 21 ("MTV: Music Television Profile and Network Contact Info," 2005). Further, about 40% of young people watch music videos everyday and as stated in an earlier section of this study, adolescence is a key stage for sexual and social development. For these reasons, it might be possible that young people will form at least a small part of their sexual/social selves based on the content they see in music videos. The notion that sexual content in music videos has significantly increased (by 26%) since the 1980s and 1990s suggests that this form of media might play somewhat of a larger role in the sexual socialization process than it has in the past. The nature of these implications relative to the unique ways sexuality is handled in music videos will be discussed in later portions of this chapter.

An additional replication-based test regarding the rates of sexual instances in modern music videos also lends credence to the conclusion that music videos have gotten sexier in the past ten or twenty years. More specifically, when data from the current study was compared to two past studies (Gow, 1996; Sherman & Dominick, 1986), it became clear that if music video producers include sexual content in a music video, they now include more instances of sex than ever before. Videos that incorporated some form of sexual content in the current study averaged an alarming 14 sexual acts per video. This number represents a large increase from the 1980s

when videos averaged about five sexual acts per video and in the 1990s about four. Replication research in this case tells us that not only are higher numbers of videos employing sexual imagery but also videos that incorporate sex are using it many more times within each video. This might mean that young consumers of this mediated form could get an inflated sense of the role that sexuality plays in the human experience by watching music video content. When one considers the often-problematic nature of mediated presentations of sexuality, where sex appears as a fabricated and glamorous version of reality “comprised of idealized and distorted images of sexual behavior” (Truglio, 1998, p. 9), a concern for problematic sexual socialization of young people materializes.

Music videos have gotten sexier in the past twenty years but as there are a lot of popular musical genres and forms represented on music video channels, it might be unclear which audiences will be most affected. So which genre carries the most sex? And thus, which type of viewer (based on demography) might be most at risk of inaccurate sexual socialization from music videos? Two past content analyses of music videos (Jones, 1996; Tapper et al., 1994) found that traditionally African-American genres featured more sexuality than traditionally white genres. The implication here is important when one considers that the social learning theory purports that models who are similar to the attendee (i.e., the same gender, comparable racial background, similar socio-economic status) will act as more effective subjects and will thus increase the likelihood that the learned behavior be incorporated into the attendees’ personal repertoire (Bandura, 2002). Thus, if it is found that African-American genres are indeed more sexy than other genres, African-American music video consumers might be more at risk than others.

The second hypothesis in the current study dealt with this issue of sex relative to the genre found in a music video and stated that traditionally African-American genres of music videos (i.e., hip-hop, rhythm and blues) will feature more sexual content than traditionally white genres (i.e., rock, alternative, country, pop). This hypothesis was supported. As found in the past, African-American-based videos featured higher levels of sexuality than other genres. More specifically, videos that contained some form of sexual content averaged nearly 30 more sexual acts per video than videos that featured a white genre. Whether or not music videos reflect a problematic African-American sexual social environment or help to create and/or perpetuate this environment is unclear. This study, like Jones (1996), however, takes the position that in addition to a cultural reflection “there also can be negative social effects [for African-American viewers] resulting from exposure to or use of music videos” (p. 354).

A third hypothesis allowed for the continued investigation of whether African-American consumers of music videos might be more at risk of problematic sexual socialization than other ethnicities. This third hypothesis stated that African-American characters in music videos will be more likely to dress in provocative clothing than whites and other ethnicities. This hypothesis was not supported by character-level data in the current study. While African-American characters appeared in sexy clothing 12% more often than white characters, this difference was not a significant one. In other words, there was no meaningful difference between the frequency of sexy clothing worn by African-American characters compared to other ethnicities.

The aforementioned results, however, do not tell the whole story. In addition to the traditional assessment of characters, an assessment of the type of clothing worn by wallpaper characters was also conducted. Because so much of the action, movement, and visual imagery in music videos occurs in the background (in association with lesser characters, called wallpaper characters in this study) a look at the wallpaper characters is essential to understand the levels of sexy clothing relative to the ethnicity of characters in music videos. African-American wallpaper characters were almost three times more likely to appear in sexy clothing than non-sexy clothing, and almost three times more likely to appear in sexy clothing than white wallpaper characters. These differences were found to be statistically significant.

Similar to the results of the second hypothesis, it is difficult to determine whether this is a reflection of the African-American social reality or a partial determinant of that reality. One thing is clear, however: Young African-Americans see their mediated models in less clothing more often than young white music video attendees. Further, as most characters who appear in sexy clothing are female, many of them are African-American, and this difference is only observed in wallpaper characters as opposed to more highly-developed regular characters, then gender roles, including objectification and devaluation of women, seems to be a larger issue for African-Americans than the white population. To clarify, if female characters are forced into the visual background of music videos (females made up less than 30% of all regular characters but made up about half of all wallpapers) and are in turn more frequently depicted in sexy clothing than not (almost 86% of all female wallpapers were found in sexy clothing) and more often than not those wallpapers that are dressed most sexily are African-American characters (which they are) then a case for the

worrisome sexual objectification of African-American females in music videos becomes quite an easy argument to make and one that has been made in past music video studies (Emerson, 2002; Jones, 1996).

Based on the results found in hypotheses four through seven, it is not just African-American females who should be cautious when attending to models in music videos; young women in general might be at a greater risk of learning potentially inaccurate and dangerous sexual attitudes, roles, and behaviors than young male attendees. Music videos feature female characters as objects of another character's gaze significantly more often than male characters, as more physically attractive significantly more often than male characters, as having more fit bodies significantly more often than male characters, and wearing skimpy or sexy clothing significantly more often than their male counterparts. Additionally, as discussed in an earlier portion of this chapter, only 29.8% of the 376 characters in this study were female. This statistic, coupled with the results from hypotheses four through seven, might point to a devalued, underrepresented, and objectified status for all women in music videos.

This inaccurate and problematic presentation of women in music videos is not a new concern. Past content analyses of music videos reveal that in the 1980s and 1990s women were more likely to appear in sexual situations than men (Sommers-Flanagan et al., 1993), and were more likely to appear in sexy clothing than men (Emerson, 2002; Sherman & Dominick, 1986). Again, the social learning theory suggests that models who are similar to the attendee (i.e., the same gender) will act as more effective subjects and will thus increase the likelihood that the learned behavior be incorporated into the attendees' personal repertoire (Bandura, 2002). This means

women who see female characters in music videos as models for their own behavior might be at a greater risk of enacting problematic sexual roles in their own lives.

By staying with character-level analyses and returning to the concept of replication, we are brought to the next four hypotheses (H8-H11), which dealt with an attempt to determine if the frequency of sexy clothing and high levels of undress have increased in music videos since the 1980s and 90s. Hypothesis eight, which stated that provocative dress (skimpy and sexy clothing) will be significantly more prevalent in music videos than it was in the 1980s, was supported. Characters in the current study appeared in sexy clothing just over 6% more often than characters appeared in provocative clothing in a 1980s study (Sherman & Dominick, 1986). Despite this difference being a fairly modest increase, it was statistically significant.

The social learning theory tells us that sexy clothing, which can make characters appear more attractive is a useful attention-getting step for music video producers. Further, as the characters in music videos are most often played by the influential pop stars who perform these songs, their behaviors are more likely to be modeled than most other potential models in the real and mediated worlds. As Durant et al. (1997) explained, “Role models such as musicians, actors, and athletes have a substantial influence on adolescents’ normative expectations about health risk and problem behaviors” (p. 1131). So as a strong gender role determinant, the performers in music videos have a heightened sense of importance to young peoples’ personal behavioral repertoires. The fact that there is an increased likelihood that these performers will appear in sexy clothing in modern music videos suggests that adolescents who attend to music videos will be more likely to model their clothing choices on the choices made by pop stars and dress in sexy clothing.

The next three hypotheses (H9-H11) dealt with the replication of a 1980s study (Vincent et al., 1987) that focused on sex roles in music videos. Hypothesis 9, which stated that suggested nudity will be significantly more prevalent in music videos than it was in the 1980s, was not supported. Characters in music videos from the 2000s are no more likely than characters from the 1980s to dress in clothing that suggests nudity. If these results are valid, they call into question the previous assertion that sexy clothing is increasing in music videos.

Hypothesis 10, which stated that highly seductive clothing will be significantly more prevalent in music videos than it was in the 1980s, was supported. Characters in the current study were significantly more likely to appear in highly seductive clothing (called somewhat sexy clothing in the current study) than they were in the 1980s study (Vincent et al., 1987).

Hypothesis 11, which stated that the appearance of women in undergarments will be significantly more prevalent in current music videos than it was in the 1980s, was not supported. It should be noted, however, that the difference between videos that featured women in undergarments in 2004 and 1987 (a 6.6% increase) was approaching significance at the  $p < .10$  level when a chi-square test was conducted. Further, sampling issues suggest that perhaps this difference would have been greater if the current study removed performance videos as Vincent et al. (1987) did in their study.

This hypothesis was the only “sexy clothing hypothesis” that dealt with all female characters and for this reason has a unique position in the study. It suggests that women are being objectified more than ever before in music videos. They are used as “decorative objects” (Vincent et al., 1987), appearing as alluring eye candy

both in the foreground and background, while male characters are almost never found in their undergarments (3 of 274 male characters appeared in some form of undergarment). This suggests concerns about sexist and inaccurate portrayals of women in our society. Instead of being portrayed as humans first and sexual beings second, they are often portrayed as mainly sexual beings while their humanness plays a minor or secondary role.

Continuing with the investigation of characters and their levels of undress but temporarily abandoning the concept of replication, hypothesis 12 stated that videos that feature characters that wear very sexy clothing will be significantly more prevalent than videos that feature characters that wear somewhat sexy clothing. This hypothesis was not supported and in that lack of support the first indication of one of the overarching findings is revealed: music videos continue to rely on suggestion and implication of sexuality as opposed to overt and explicit displays. Past content analyses (Baxter et al., 1985; Gow, 1990; Kalof, 1999; Sherman & Dominick, 1986) consistently found that music videos rely on innuendo and suggestiveness rather than overt sexual displays and this study is no exception. Because implication and suggestion are still popular modes for the presentation of sexuality in music videos, characters are more likely to be found in somewhat sexy clothing (implicit) rather than very sexy clothing (explicit). This implicit/explicit dichotomy will be given further attention later in this chapter when the findings from the first research question, which dealt specifically with this topic, are addressed.

Hypotheses 13 and 14 dealt with the social learning theory-based concept that physically attractive characters make better social models than less physically attractive models. These unique hypotheses linked character-level data to video-level

data to determine if good looking social models appeared more often in conjunction with sexy content. Three character variables (physical attractiveness, body type, and weight) and one video variable (number of sexual instances) were used in bivariate correlations to test this relationship. Both body type and physical attractiveness had significant positive correlations with the number of sexual instances while weight (a variable hindered by a lack of variance) did not. That is, videos with more sexual content also included more attractive characters.

The combination of physically attractive characters that exhibit fit bodies and often appear in videos that employ sexual content is a volatile mixture according to the social learning theory. SLT suggests that the presence of striking, conspicuous, and/or prominent individuals (Bandura, 2002) increases the likelihood that their behavior will be modeled in a given situation. Because the behaviors in music video are often sexual in nature (73% of the music videos in this sample contained some sexual content) this likely then increases the chances that young attendees will model those sexual behaviors they see enacted in music videos. In a way, these findings intensify the potentially deleterious effects sexual behavior in music videos might have on young viewers.

Rather than using the first sub-function of SLT as a basis for the rationale, as in hypotheses 13 and 14, hypotheses 15 and 16 dealt with the fourth sub-function (Bandura's model of vicarious motivation in SLT), which states that people "are more likely to adopt modeled behavior if it results in outcomes they value than if it has unrewarding or punishing effects" (Bandura, 1977, p. 28). Hypothesis 15, which stated that fewer than 5% of music videos will contain negative consequences of sexual activity, depictions of risk of sexual activity, sexual patience or sexual

precaution, was partially supported. Like sexual content found on the rest of television, sex in music videos is “virtually free of consequences” (Aubrey, 2004, p. 505). Less than 2% of the 120 unique music videos sampled in this study contained depictions of risk and responsibility, a number very similar to the rate found on regular TV (Kunkel et al., 2003). Even a more liberal scale originally used by Aubrey (2004) which measured the frequency of depictions of negative sexual consequences revealed that only about 4% of music videos in the current study depicted negative sexual consequences.

Sexual content in music videos continues to manifest as fabricated and glamorous versions of sex, or what Truglio (1998) called a “constructed reality” – an idealized, inaccurate, and overly playful version of sex. According to the social learning theory, this is a concern because humans tend to model behaviors that they’ve seen others rewarded for – or at least not punished for – and avoid behaviors that render castigation (Pavitt, 2000). The danger here is that a lack of realism in sexual content on television might create a misunderstanding about sex in the real world, particularly for younger and viewers. Certainly the findings of this study do not allay any of those concerns. The omission of potential mental and physical health risks related to sexual activity makes sex in music videos more entertaining and appealing, while social learning theory’s first sub-function (attentional processes) suggests that videos and the sexual content are more likely to be attended to. More important, the omission of potential health risks related to sexual behavior makes the content more dangerous for young viewers who might learn about their own sexuality from videos because according to the fourth sub-function of the social learning theory

(motivational processes), attendees/viewers may be more likely to model the observed sexual behavior due to a lack of negative consequences.

Turning now to the research questions posed in the current study, research question one asked: Has sexual content in music videos become more explicit since the 1980s and 1990s? Despite the lack of a statistically valid way to test the above research question (due to subtle differences in the scales used in the current study versus past music video studies), a definitive answer was found by focusing on the data from the current study alone. About 98% of all the sexual acts found in this study occurred as a kiss ( $N = 115$ ), a hug ( $N = 124$ ), an affectionate touch ( $N = 233$ ), or an act of sexual innuendo ( $N = 730$ ). Only 29 sexual acts occurred as more graphic depictions of sexual behavior. Additionally, of the remaining 29 sexual acts (found in categories such as heterosexual intercourse, homosexual intercourse, pederasty, prostitution, and exhibitionism), only one was deemed explicit (exhibitionism), the rest fell under the milder category of implicit depictions.

These findings show that, like the sexual content found in music videos of the past, sexual content in music videos in 2004/2005 is more implicit than explicit. Despite studies that suggest trends in the opposite direction for television content in general (Arnett, 2002; Brown & Newcomer, 1991; Lampman et al., 2002), music videos continue to rely on innuendo-laden presentations of sex. While it might be difficult to determine why sex in music videos remains implicit rather than explicit, a couple of speculative answers may illuminate the intentions and motivations of video producers.

First and most obviously, it is still difficult in the U.S. to get overt sexual content past scrutinous watchdogs like the FCC and the TV Parental Guidelines

Monitoring Board. While this fact explains part of the reality, it does not clarify why other channels seem to be getting more explicit and music video channels are not. Past researchers (Baxter et al., 1985, Sherman & Dominick 1986; Sommers-Flanagan et al., 1993) contend that music video sexual content is intentionally mild, relying on fantasy-based, adolescent versions of sex in order to appeal to their relatively young target audience. This idea still seems applicable to modern music videos and is bolstered by the almost complete lack of sexual consequences found in the current study. Additionally, due in part to the relatively short format (about three to five minutes per song), music videos continue to be “long on titillation and physical activity but devoid of emotional involvement” (Sherman & Dominick, 1986, p. 91) and realistic portrayals of sexual situations. Because implicit sexual displays are more effective at gaining the attention of a younger viewer and they present inaccurate, glorified versions of sexual behavior while leaving out future implications or inherent dangers of engaging in casual sexual interactions, implicit displays may be as unhealthy or more so than explicit ones.

The next four research questions (RQ2-RQ5) bring the discussion away from levels of explicitness and back to concepts engendered from the social learning theory. More specifically, research questions two through five deal with the second sub-function of observational learning in SLT, which states that the repetition of modeled exemplars might increase the likelihood that an exemplar’s behavior will be modeled (Bandura, 1977).

Research questions two and three deal with the repetition of content categories. Research question two asks: Are there identifiable themes or repeated content categories that will appear multiple times in the sample of music videos?

While a number of the 11 content categories appeared frequently in the sample, only one (transportation) has significantly increased since the 1980s when the original study (Baxter et al., 1985) was conducted. In fact, two categories of interest (Visual Abstraction – interesting because it may be used as an attention-getting technique, which is important to SLT and Violence/Crime – interesting because of its dynamic relationship with sexual content in past media studies) significantly decreased, suggesting that repetition of potentially powerful archetypal scripts is not a real concern in music videos.

Research question three asked: Will these identifiable themes or repeated content categories frequently appear in conjunction with sexual content in music videos? Taking the line of questioning in research question two one step further, research question three sought to determine if sexual content frequently appears along with other common content categories. The notion here is that if a video contains sexual content and is placed against the backdrop of repetitive content categories, then the effect on the viewer might be stronger than a video with only one element or the other.

Perhaps the most noteworthy finding to come out of these correlations was that the appearance of Violence/Crime did not significantly correlate with the appearance of sexual content. This is a promising result and one that bodes well for the healthy consumption of music videos by young people. The concern here was that a combination of sexual and violent content would be more harmful than the sum of its parts but because it does not seem that the two consistently appear together, that concern is for the time being allayed. Research question five does open up some room for disquietude. Specifically, it took these concerns one step further and asked: Will

the presence of violence or crime in a video be positively related to the number of sexual acts in a video? By running a correlation matrix with a number of different types of sexual acts (discouraged sex, homosexual sex, ordinary sex etc.), not just sexual content in general, it was possible to determine whether any type of sex was more likely to appear with violent or criminal content. While sexual content in general did not positively correlate with violent content, discouraged sex and homosexual sex (usually appearing in the form of lesbian interactions with associated male voyeurism) did significantly and positively correlate with violent and criminal imagery. This suggests that a certain number of music video producers tend to call on not one prurient type of imagery but a couple at a time, leaving the young viewer vulnerable to the compounding effects that violent imagery has when coupled with sexual imagery, especially when the sexual imagery, as in this case, errs on the socially discouraged end of the spectrum.

Creating further concern, sexual content was significantly and positively correlated with the appearance of artificial substances such as drugs and alcohol. Sexual content also showed a significant positive correlation with celebration, dance, and wealth. What these combinations mean in terms of effects on the adolescent viewer is unclear at this point but SLT makes some predictions. Mastro and Atkin (2002) suggest that the frequency of exposure to a given message or modeled exemplar might increase the likelihood that the message will be attended to and retained. Additionally, archetypal scripts or repeated content categories when related to sexual imagery might have a compounding effect on the viewer. It might be that linking sex to these other eye-catching scripts may increase the likelihood that young people will attend to the sexual content, thereby increasing the likelihood that the

mediated behavior will be modeled. One other implication of these three categories in particular (celebration, dance, and wealth) frequently appearing in conjunction with sex in music videos is that it corroborates the idea that sexual content in music videos tends to manifest as fabricated and glamorous versions of sex. Sex, instead of appearing in intimate, monogamous, and stable settings, tends to occur in music videos in lavish, fun, and indulgent dance-party settings. Again, the concern here is that a lack of realism in the presentation of sexual content in music videos might create a misunderstanding about the dangers, subtleties, and physical/emotional complexities of sexual interactions in the real world.

Research question four dealt with the concept of repetition and asked: Will videos that are most often repeated in the sample contain more sexual content than videos that are found only once? Briefly, there were no significant correlations between the number of times a video appeared in the sample and the amount of sexual content in a video.

An encouraging find, this suggests that MTV and other music video channels are not showing preference to particularly sexy music videos. Videos that feature sex are no more likely to be repeated or appear more often in the rotation than videos that do not contain sex.

#### **4.4 BET's Un:Cut Sub-Sample**

In addition to the regular sample of 120 videos that came from 5 of the major cable music video channels, a sub-sample of 20 videos from a program on Black Entertainment Television called "BET Un:Cut" was also collected. This one-hour program, which airs from 3 AM to 4 AM Thursday through Saturday, is not directed towards adolescents (as noted at the outset of the program) and for this reason

different standards and assumptions should apply to these videos than that which applied to the regular sample. The videos found on this program were all comprised of one genre, rap and hip-hop, and were made up almost entirely of African-American (90.9%) male (92.7%) characters. Un:Cut videos, performed by both well known artists (50 Cent, Nelly, Lil Jon) and relative unknowns (Twip, Filthy Rich, 2 Sense) are sexual in nature, depending on relatively graphic depictions of scantily clad females, who were typically relegated to the role of background performers acting as sexual objects (strippers, dancers, party favors) rather than living and breathing characters. It is difficult to say at this point whether this sub-genre of music videos is an up-and-coming form, still to gain in popularity and eventually become a genre not reserved for late night television and older audiences or if it will be a fleeting blip on our television screens, never graduating from late night obscurity and its initially intended older audience.

After hearing about this program from an interested female undergraduate communication major at the University of Delaware, it was decided that a first look at a small sample of this program might be an important part of understanding the current landscape of modern music videos. The main question here was a simple one: Are Un:Cut videos sexier than regular music videos (from the 1980s and today)? Additionally, the Un:Cut sample was subjected to many of the hypotheses and research questions posed in the regular portion of the study. Unfortunately, the small sub-sample, 20 videos of a program that airs only one genre and is performed almost entirely by one ethnicity and gender, made most of the tests difficult if not impossible to conduct. Regardless of these relatively minor setbacks, a number of interesting

findings were uncovered and the remainder of this portion of the discussion chapter will be dedicated to summing them.

Un:Cut videos are significantly sexier than regular music videos. 95% of the Un:Cut sub-sample contained some form of sexual content, a number that was a significant increase when compared to music videos from the 1980s and 1990s (47%) and music videos from 2004/2005 (73%). Not only did a higher number of videos in the sample have some form of sex, they also displayed more sexual incidents per video. An astronomical 43.3 sexual acts were recorded per Un:Cut video as compared to 4.8 sexual acts per 1980s video, 3.9 per 1990s video and 14.0 per 2004 video.

The type of sexual incidents found in the Un:Cut sample were considerably less playful and a more explicit versions of sex than that found in the present version of regular music videos. In addition to significant increases in ordinary sexual behaviors and suggestive behaviors, Un:Cut videos also featured significantly increased frequencies of socially discouraged sexual depictions such as pederis, prostitution, voyeurism, and group sex. Homosexual depictions (occurring in 70% of the Un:Cut sample), which typically featured lesbian encounters with male voyeurs looking on, were also significantly more frequent than in regular music videos (where homosexual incidents occurred in only 2.5% of the regular sample).

More innocent and innocuous versions of sex were significantly less likely to occur in the Un:Cut sample. Kissing, hugging, and affectionate touching, which were almost completely absent from the Un:Cut sample, were significantly more likely to occur in the regular sample of music videos. These results tell us that the brand of sex found on BET's Un:Cut is a more mature, graphic, and unabashed version of sex than the often fantasy-based, adolescent form of sexual depictions

observed in the regular sample. To some extent this is expected and understandable. BET set out to make an adult program for adult audiences so one should expect a more adult version of sex than regular music videos whose intended audience is a younger one.

Despite expected increases in sexual content, the form of sex that airs on BET's Un:Cut might alarm some viewers. Group sex (both implicit and explicit depictions) was common on the program, appearing in 35% of the videos. Voyeurism, which typically appeared in the form of males observing and rewarding/tipping female strippers and private dancers, appeared in both implicit and explicit forms in 60% of the videos. Again, homosexual behaviors, typically characterized by misogynistic depictions of female-on-female encounters, were also common. The form of sex depicted on BET's Un:Cut, no matter the age of the audience, is an irresponsible one. Despite increased levels of sexual content, the sub-sample was completely devoid of sexual realities and ramifications. There were no depictions of sexual risks, responsibilities, or consequences in the Un:Cut sample. This resulted in a sexual gestalt in this sub-genre of music video that was characterized by recklessness and hedonism without concern for real-life results.

Un:Cut videos were not only less responsible and more misogynistic than their regular video counterparts at the video-level but also at the character-level of assessment. Only 4 (7.3%) of the 55 characters in the sub-sample were female. Females were instead relegated to the background, where wallpaper characters were mostly female (55% of the videos), while males were never expulsed to wallpaper character status (0% of the videos displayed male-only wallpapers). Wallpaper characters were depicted in sexy clothing in 19 out of the 20 videos (95%) in the

Un:Cut sub-sample. In 12 of the 20 videos, the female wallpaper characters were depicted in clothing that was more revealing than typical undergarments (such as thongs, pasties, ripped clothing, wet/see-through clothing) but were rarely depicted fully nude. Despite an almost lack of female characters, which made many of the character-level hypotheses and research questions meaningless or impossible to test, hypotheses five and six revealed that female characters in Un:Cut videos were significantly more attractive than the male characters and were significantly more likely to be the object of another character's admiring gaze. In short, female characters in the Un:Cut videos (typically African-Americans) were devalued, objectified, and marginalized.

Comparison of the frequency of the 11 common content categories measured in this study revealed another aspect about the Un:Cut videos: their party-like atmosphere. Artificial substances, depictions of wealth and free spending, celebrations, and dance were significantly more likely to occur in Un:Cut videos than the videos found in the regular sample. This might be due in part to the nature of hip-hop and rap songs, known as dance-driven, party-atmosphere music. Regardless of the source, the comparison of the common content categories seems to suggest the earlier assertion that Un:Cut videos are at least somewhat more irresponsible than regular music videos.

#### **4.5 Limitations and Directions for Future Research**

The following sections discuss some of the methodological deficiencies and shortcomings of this study, and make suggestions towards improvements and new lines of thinking in future research endeavors.

#### **4.5.1 Limitations of the Research**

There are a number of limitations to this study that must be addressed. The first set of limitations deal with the sample. Although more than 50 hours of music videos were recorded from 5 different music video channels and 178 unique videos were recorded, only 120 videos were coded for assessment in this study. Although 120 videos was about the average number of videos assessed in the previous music video content analyses, it would have been best to look at all the unique videos within the recorded composite week. This would have ensured the most accurate assessment of the current landscape of music videos. Time restraints and inescapable realities made 120 videos a more achievable number than 178 videos.

Another limitation was the time of day when the sample was recorded. Videos were mostly recorded from the hours of 6 AM to 11 AM. This timeframe was initially chosen not because it was the time when most adolescents or young people watch music videos but because it was the only time three of the channels (MTV, MTV2, and VH-1) actually still showed videos. This idea leads to a second related limitation, poor generalizability to other media and smaller music video markets. Despite a pretest that suggested young people still watch videos on MTV, MTV2, VH-1, a disconnect occurred somewhere; because so few music videos appear on these channels now, viewers must be looking to other carriers of music videos. Music videos are now available on the Internet (for examples see Yahoo! Music, Lycos Music, and Teenmusic.com) and the pretest conducted for this study suggested that many young people watch music videos online. Almost 22% of the 389 undergraduate participants in the pretest reported that they watch music videos on the Internet. Further lesser-known, lower-budget channels (i.e., Fuse, MHz) were not included in the sample (mostly because local cable does not provide these channels).

One final limitation of the sample was the relatively small sub-sample of videos from BET's Un:Cut. By only sampling 5 hours, a sample one-tenth the size of the regular sample, and coding only 20 videos (one-fifth the total number of regular videos), a potentially misleading and inaccurate assessment of this form of video may have occurred. Further, a lack of power due to such a small sample made statistically viable assessments and comparisons to the regular sample and past music video data very difficult.

A third limitation was related to the difficulties associated with replication. First, an inherent limitation of replication research is that it is seen by many as derivative (Reese, 1999, p. 1), and is always based on past, potentially flawed, research. It is the feeling of the researcher, however, that replication research is a useful tool as part of the empirical process, increasing the likelihood of good theory building, objectivity, accurate updates, and comparisons of new and old content, as well as the renovation and improvement of past studies. Unfortunately this opinion does not seem to be one that is shared by all communication scientists as many of the music video content analyses that appear in journal articles are in the form of one-and-done studies, often due to limited space in scholarly journals rather than a want to discourage potential replications. Whatever the reason, these studies then are difficult to replicate due to incomplete or nonexistent operational definitions, underreporting of procedural methods, and a lack of raw/background data, all of which at times affected the accuracy of replication in the current study. Additionally, it was difficult to find the same scales used by researchers in past studies. More specifically, the current study depended on a slightly older version of the Silverman Sexuality Scale used by three past content analyses that were identified as potentials for

replication. This older version of the sexuality scale led to difficulties in comparing new data to data from past studies.

Finally, a lack of a viable way to determine causality or speculate on the potential effects of the content analyzed in this study limited its utility and applicability. In short, we now know what music video content looks like on television in 2004/2005 but we don't know what effect this content has on the audience.

#### **4.5.2 Directions for Future Research**

The lack of generalizability to other media and less mainstream music video markets suggest some directions that future research on music video content should pursue. First, future studies should not be limited to television. Music videos are no longer limited to one medium, so assessments of the form should not be either. As Pardun, L'Engle, and Brown (2005) state, "this single media perspective is insufficient for understanding the range and quantity of sexual messages in the media that a teen is exposed to throughout the day" (p. 76). Despite knowing of this inherent weakness, Internet videos were not included in this study for a number of logistical reasons. First, a lack of FCC control makes Internet videos a bit of a different bear. It might be interesting, however, to see how a lack of FCC control affects levels of sexual and violent content in music videos. Secondly, a lack of a uniform way to label and identify music videos on the open frontier of the Internet would make tabulation of artists, songs and genres more challenging if Internet music videos are included in future studies. Additionally, the successful sampling of music videos in a random (nonpurposive) way seems almost impossible at this point on the Internet. Most videos are played only if the viewer selects a link or first picks a genre or artist from

which to select the next video for viewing. Other concerns such as site membership and viewer fees make Internet sampling far more complex than sampling from television content. Further, MTV, MTV2, and VH-1 rarely show music videos any longer so future studies should not continue to include these channels in their analysis. Instead future researchers should look to lesser known channels or new versions of MTV and VH-1 that still play videos (i.e., MTV HITS, VH-1 Soul) and perhaps conduct a more rigorous pretest to determine exactly where adolescent viewers are watching music videos.

Secondly, future studies should concentrate on coding a larger sample of music videos. This would not only increase statistical power but if all unique videos in a given time frame were coded it would take the inherently compromising process of random selection out of the study. Additionally, videos from BET's Un:Cut program revealed some interesting findings but they were unfortunately limited due to a small sample. Future studies might increase the sample size of specialty programs like BET's Un:Cut to determine how much they truly differ from regular music videos.

More accurate replication research seems to be a reachable goal. Despite inherent difficulties in conducting replication research, it is an important part of the scientific process. An increased attention to replications in content analyses would allow for a better understanding of the progression/regression, as well as trends, ebbs, and flows in media content. A focus on contacting past researchers and doggedly hunts for the exact scales, measures, and operational definitions used in past studies would likely improve the chances for accurate replications.

Other suggestions for future study include a focus on other common content categories, not just sexuality (such as violence and consumerism), which would increase the breadth and applicability of the study, as well as planning for the updating of studies (like the ones used by the cultural indicators group and work done for the Kaiser Family Foundation by Kunkel and his colleagues), perhaps every five to ten years. This would allow for the assessment of trends in music videos rather than just snap shot examinations.

Finally, linking music video content to media-use questionnaires completed by adolescent consumers of the media would allow for a better understanding of the effects that this form of entertainment has on its target audience (Pardun et al., 2005). From this questionnaire a measure similar to that used in a recent study by Pardun et al. (2005), like a Music Video Diet (MVD) would allow for the assessment of each respondent's exposure to sexual content in music videos. To this end, an association could be made between a young person's past sexual activity and future sexual intentions with their levels of exposure to sexual content in music videos.

Media use questionnaires and post-exposure surveys (as found in experiments) would allow researchers to expand on some of the central ideas in the social learning theory. This would allow for linkages between content and exposure to that content and resultant behavior to be made. This is an important step because one idea central to SLT is that the content we observe while using the mass media can affect or lives in real and traceable ways. In other words, while there is more to do with improving music video content analyses, this type of study is only a first step and SLT is an ideal theory for moving beyond the mere speculation about music video

effects. Now that we see that sex in music videos exists at a relatively high frequency and we understand that it is implied and innuendo-laden but lacking consequences and sexual realities we can begin to see what type of effects this brand of sexual content has on young audiences. The overarching question then becomes: Will an observed mediated behavior become an observable modeled behavior in the nonmediated world?

Following is a list of some specific lines of inquiry in music video research that are suggested by the social learning theory and could probably be tested now that some of the basic elements of the content are known. Research could test Bandura's (2002) idea that "behavior is especially susceptible to external influences in the absence of countervailing self-sanctions" (p. 130), meaning young people might be particularly susceptible to learning about sex from the media as they have not yet fully established their own guidelines about sexual behaviors. In other words, it might be possible to test with a post-exposure survey whether young people are actually learning more about sex than other age groups from music videos. Similar lines of inquiry based on the above Bandura assertion include testing how previous sexual activity determines reactions to sexual images in music videos and testing whether or not young people and people with relatively few sexual experiences are really more at risk of learning inaccurate sexual information from watching music videos.

Other testable SLT implications include the measurement of whether physically attractive models and models that are (demographically) similar to an attendee truly make more effective models and are thus more likely to have their behaviors modeled than characters that are not physically attractive or similar to the attendee. Additionally, it seems that testing whether other external and vicarious

motivators actually affect the likelihood that an attendee will model a behavior seems like an achievable line of inquiry. From this area within SLT the following questions arise: Does a lack of risk, responsibility and sexual consequence in music videos truly leads to reckless sexual activity on the part of (young) viewers? Do attention-getting techniques increase the likelihood that learning and retention of sexual messages in music videos will take place? Are visually abstract and complex videos better sexual tutors than more visually simple imagery or is the opposite the case? When violence, consumerism and the like are coupled with sexual content in music videos are the sexual behaviors more likely to be modeled? Does continued exposure (repetition) to the overt brand of sexual content in Un:Cut videos desensitize young viewers as Bandura suggests? Content analyses allow us to identify what type of content exists in music videos now experiments and surveys, with the help of the social learning theory, can allow us to link that content with behavioral outcomes.

#### **4.6 Conclusion**

This study revealed that sexual content and the appearance of characters in sexy/provocative clothing have both increased in music videos since the 1980s and 1990s. Characters in provocative clothing were included by music video producers significantly more often in videos from 2004/2005 than in videos from the 1980s. Sexual content appeared in a higher percentage of the videos in this study than a combined percentage from four studies in the 1980s and 90s and sexual acts also appeared at a higher rate within those videos. Because television acts as a powerful sexual socializing agent for young people, often cited as the most important sexual determinant, it is important to know the nature of the sexual lessons being taught to young viewers.

Despite increased rates of sexual content in music videos, producers have been hesitant to make the content more explicit. Sexual imagery in music videos from the 1980s and 90s has been described as “images of affection, rather than sexuality,” (Gow, 1990, p. 6) as “more implied than overt,” (Sherman & Dominick, 1986, p. 88) and as “relying on innuendo through clothing, suggestiveness, and light physical contact rather than overt behavior” (Baxter et al., 1985, p. 336). The same can be said for modern music videos’ sexual imagery (except for BET’s Un:Cut videos). This seemingly innocuous version of sex is encouraging in its lack of graphic depictions but discouraging in that its unrealistic nature might make for a confusing and nonsensical version of sex. Music video producers who neglect the inclusion of accurate representations of the risks and consequences of sexual behavior in part create this version of music video sex. The social learning theory suggests that without realistic depictions of the reward and punishment of mediated models for certain sexual behaviors, it is difficult for the adolescent attendee to learn the accurate results of those behaviors. What teens learn from music video content is a valid concern. Young people are the target audience for popular music videos and watch the channels at higher rates than any other age group. Additionally, unlike other age cohorts, sexual socialization is in full swing during adolescence. While other audience members might simply be entertained by sexual content, teens pay close attention to its subtleties and ramifications because it is a top-of-mind topic and applies neatly to their lives. Further, the characters in music videos make for great social models according to SLT, they’re young (like the target audience), physically attractive, focused on body-fitness, and role models like popular music stars make the most influential potential social models in the mediated or real world. When one

combines the above realities with the fact that there was a significant correlation between the physical attractiveness and body fitness of music video performers in this study, as well as the presence of sexual content in a video, it is clear that there should be some concern for what young viewers learn about sexuality from music videos.

It is not just young people who might be at risk when they imbibe music video content. The social learning theory and results from this study suggest that female viewers might also have reason for concern. Women continue to lack an appropriate presence in music videos, making up less than 30% of the total characters. When they do appear, female characters are significantly more likely to appear in sexy clothing than men, more likely to be portrayed as physically fit and attractive, and more likely to be objectified by another character's admiring gaze than men. Women seem to rank as a second-class group of characters in music videos. Data suggests that in this fantasy-based sex-role arrangement, male characters only want female characters around every once in a while and if they are around they should be dressed to entice and looking their seductive-best.

African-Americans also might be concerned about the roles they play in music videos. African-American wallpaper characters (an important group in understanding the atmosphere of music videos) are significantly more likely to appear in skimpy or sexy clothing than wallpaper characters made up of any other ethnicities. Further, comparisons of sexual content found in traditionally African-American genres and traditionally white genres of popular music revealed that African-American music types include significantly higher rates of sexual incidents. When one adds to that the new sub-genre of sexually graphic hip-hop and rap videos found on Black Entertainment Television's late night program, "BET's Un:Cut", African-

American parents and viewers alike might have reason for concern. The Un:Cut sub-genre features significantly higher rates of socially discouraged sexual practices and depends on the devaluation of women (through voyeurism and unrealistic homosexual encounters between two or more black women for the titillation of male characters) to entertain its audience.

Music videos, like television content in general, have gotten sexier over the past two decades. While they have not gotten more graphic, they continue to lack a realistic and socially responsible portrayal of the realities and complexities of sexual interaction. Music videos continue to rely on innuendo, sexy clothing, and other attention-getting tactics to keep viewers engaged and entertained, meanwhile depending on stereotypical gender and racial roles to tell their stories.

Despite increased levels of sexual content in music videos, it does not seem that the current status of sexual content in music videos creates any real cause for alarm. A majority of the sexual behaviors found in this study lacked graphic portrayals (i.e., intercourse) and for that reason it should not be assumed that policy changes are a necessary response to these findings or that the content found on MTV, BET, and the like should be controlled by policy changes or outside/governmental entities. That being said, young people still watch music videos quite often and music video purveyors play at least a small role in determining the type of sexual environment in which our young people are socialized. For this reason they hold a similar responsibility to that of a parent, teacher or counselor, to paint a relatively accurate picture (in spite of the a fantasy-based media environment) of the appropriate ways to behave sexually in contemporary American society, complete with the emotional and physical ramifications of sexual engagement.

## **Appendix A**

### **Recording Instrument – Music Video Content**

#### **Units of Analysis**

The recording instrument is comprised of two separate units of analysis, each with a separate recording instrument. Instrument A = The Video; Instrument B = The Characters. Code items 1-10 on Instrument A then move to Instrument B to focus on characters. Once characters are established and coded move back to Instrument A and resume coding at Line 11.

#### **Instrument A: The video**

##### **1 Coder Identification Number**

##### **2 Number of times in overall sample**

This information can be found in the attached sample details. Which includes the number of times a video appeared in the overall sample among other useful information.

##### **3-5 Month, Day, Year**

##### **6 Time block in which video appears**

0 = unable to code

1 = 6:00 AM to 8:00 AM only

2 = 4:00 AM to 6:00 AM only

3 = 9:00 AM to 11:00 AM only

4 = 3:00 AM to 4:00 AM (BET's UNCUT only)

5 = other, please specify \_\_\_\_\_

**7 Channel on which video appears**

0 = unable to code

1 = MTV

2 = MTV2

3 = VH-1

4 = CMT

5 = BET

**8 Genre of music that appears in each music video**

0 = unable to code

1 = Country

2 = Hip-Hop/Rap

3 = Pop

4 = Rock

5 = R & B

6 = Mixed Hip-Hop/Rap and R & B

7 = other, please specify \_\_\_\_\_

**Line 8. Music Genres (based in part on Jones, 1996; Powell, 1991)**

1. Country: This genre will be represented almost entirely on CMT (Country Music Television) and might appear in very small numbers on VH-1 but will not likely appear on MTV, MTV2, and BET. Country music is popular form based on a folk style of the southern and rural United States as well as on the music of cowboys in the American West and Mid-West. It typically features white performers often accompanied by acoustic guitars.
2. Hip-hop/Rap: This genre will likely be found most often on MTV, MTV2 and BET, might appear in small numbers on VH-1 and will not likely appear on CMT. Jones (1996) notes rap and hip-hop are often used interchangeably and are sometimes divided, where “hip-hop” is defined as the beat of the music and “rap” as the rhythmic talking over the beat (Powell, 1991). Others suggest that hip-hop and rap differ in content areas, where “rap” is seen as more violent i.e., gansta rap and “hip-hop” is seen as more dance-oriented and party-based (Jones, 1996), but this distinction has never been effectively clarified. In this study there will be no distinction made between the two sub-genres because operationalizing the differences would be difficult if not impossible and the demarcation is not necessary for the goals of this study. Hip-hop and rap typically feature young, black, male performers talking in a patterned way over rhythm-section-focused (i.e., percussion and bass guitar) music but may also include white and female performers in limited numbers.

3. Pop: This genre will likely be found on MTV, MTV2 and VH-1, may appear in small numbers on BET and will likely not appear on CMT. This genre typically features bubbly, light and innocuous musical forms, often geared towards adolescents. Examples include Brittany Spears, N-Sync, and The Backstreet Boys. Pop typically features young, white performers both male and female and may include non-white performers in some instances.
4. Rock: This genre will likely be found on MTV, MTV2 and VH-1 and will not likely appear on CMT and BET. This genre is an umbrella category that will include punk rock, pop-punk, alternative, new wave, and classic rock. The main defining feature of rock music is the presence of a lead singer, a guitarist(s) – either electric or acoustic, a bassist and drummer – a standard formula of instrumentation that is still salient in rock music. Rock typically features white performers, both male and female, of all ages but may also include non-white performers in limited numbers.
5. R & B: This genre will likely be found on MTV, MTV2 and BET and may appear in small numbers on VH-1 and will likely not appear on CMT. This genre is form of popular music developed by African Americans that combines blues and jazz, characterized by a prevalent backbeat and repeated clips of instrumental phrases. R & B currently features digital or electronically derived musical accompaniment or samples of older more traditional rhythm and blues music. R & B typically features black performers, both male and female, of all ages but may also include non-black performers in limited numbers.
6. Mixed Hip-hop/Rap and R & B: This genre will likely be found on MTV, MTV2 and BET and may appear on VH-1 and will likely not appear on CMT. This category is reserved for the songs that have strong elements of a rap song (i.e., a verse of rhythmic talking or rapping by a rapper) and strong elements of an R & B song (chorus sung by an R & B singer or verses sung by an R & B singer).
7. Other: For all videos that do not fit into one of the above categories. Examples include dancehall, reggae, classical, and if a song is mixes any category other than hip-hop and R & B (i.e., Nelly and Tim McGraw mixing country and rap or JoJo and Bow Wow mixing pop and rap, Linkin Park and Jay-Z mixing rock and rap).

### **Examples from Each Genre**

1. Country - Travis Tritt, Tim McGraw, Sawyer Brown, Shania Twain, Rascal Flatts, Lee Ann Womack.

2. Hip-hop/Rap - Eminem, T.I., Ja Rule, Lil' Wayne, Lil' Jon, Chingy, XZIBIT, De La Soul, Black Eyed Peas, EPMD, Public Enemy, 50 Cent, Beastie Boys, Ludacris, Snoop Dogg (incl. when feat. Pharrell), Mos Def.
3. Pop - Brittany Spears, Justin Timberlake, Backstreet Boys, Avril Lavigne, Jesse McCartney, Keane, Kelly Clarkson, Michael Jackson, Madonna, Jessica Simpson.
4. Rock - Green Day, Pearl Jam, John Mayer, Blink 182, Jimmy Eat World, Hoobastank, U2, Depeche Mode, Duran Duran, The Police, Good Charlotte, Lenny Kravitz, Maroon 5, Modest Mouse, Velvet Revolver, Linkin Park (unless with outside rapper).
5. R & B - Usher, Tyra, TLC, Destiny's Child (unless rappers present), Ray Charles, Marvin Gaye, Mario, Jennifer Lopez, Gerald Levert, Fantasia, Ashanti.
6. Mixed Hip-hop and R & B - Ciara feat. Missy Elliott, Destiny's Child feat. T.I. and Lil' Wayne, Jadakiss feat. Mariah Carey, Method Man feat. Mary J. Blige, Lloyd Banks feat. Avant, Twista feat. Faith Evans, Kanye West feat. Brandy.
7. Other - Nelly feat. Tim McGraw, Bounty Killer, Rupee, Sean Paul, Bob Marley, Ludwig Van Beethoven, Loretta Lynn feat. Jack White.

**If you're not sure which genre . . . ask yourself . . .**

- If you're not sure if its pop or rock . . . ask yourself . . . Does the artist play their own instrument? Yes=rock; No=pop
- If you're not sure if its pop or rock . . . ask yourself . . . Is the artist in a band? Yes=rock; No=pop
- If you're not sure if its pop or rock . . . ask yourself . . . Is the artist in a capitalism-driven, pre-formed group that dances and does not play instruments? Yes=pop; No=rock
- If you're not sure if its pop or rock . . . ask yourself . . . Does the group include a guitarist, bassist, drummer? Yes=rock; No=pop. So if a group has a drummer, a pianist and lead singer=pop. If a group has a drummer, a pianist, a guitarist, a bassist, and a lead singer=rock.

**9 Artist Name**

**10 Song Title**

## **11 Common Music Video Content Categories**

1 = visual abstraction

2 = dance

3 = violence or crime

4 = celebration

5 = friendship

6 = isolation

7 = wealth

8 = transportation

9 = artificial substances

10 = religion

11 = political issues

Ma = major content category

Mi = minor content category

NT = not there

UC = unable to code

### **Line 11. Baxter et al. (1985) Music Video Content Categories**

Each content category should be coded as either a major theme (Ma) - appears on screen for more than 30-seconds, minor theme (Mi) – appears for less than thirty seconds, not there (NT) or unable to code (UC). Multiple references of the same content category will not be coded. Once a content category has been identified as major, minor or not there coding is done for that category within that video. This is in keeping with the replication of the Baxter et al. (1985) study and is well clarified when they noted “The researchers were interested in the number of videos containing at least one reference to a content category and not in the number of times the same element appeared in a particular video” (p. 335).

#### **1. Visual Abstraction** – use of special effects to produce odd, unusual, and/or unexpected representations of reality

Unusual camera techniques

Special lighting

Fog

Superimposition imagery

Costuming

Use of fire and flames

Distortions via unique lighting, editing or camera angles.

Computer Graphics and other modern special effects

Animation

#### **2. Dance**

Group dancing – spontaneous or natural

Group dancing – choreographed

Couple dancing

Individual or group doing jazz

Individual or group doing ballet

Individual or group doing tap

Individual or group doing break-dancing

Note: An individual dancing naturally or spontaneously such as a guitarist bobbing head while playing or a lead singer swaying and rocking while performing is not dancing. It would be dancing if they choreographed some moves together like the guitar dips in old Poison videos.

**3. Violence or Crime**

Physical aggression against people

Physical aggression against objects

Dance movements imitating violence

Destructiveness

Use of weapons (chains, guns, knives, axes, hammers etc.)

Physical aggression against self

Chase

Murder

Victimless Crimes

**4. Celebration** – portrayal of happy, festive occasions (that are not holiday related)

Activities which stimulate a happy or joyful reaction in participants

Audience at a (rock) concert

Social gatherings or party scene with light, happy setting

**5. Friendship** – portrayal of relationships of mutual affection and respect

Togetherness of nonsexual variety (male-female)

Comradery – pals, girlfriends, clubs, or social groups

Companionship in settings such as home, school, work, etc., where one person provides company for another

**6. Isolation** – alone or apart from others

Physical separation from others in indoor setting

Physical separation from others in outdoor setting

Desertion by loved one

**7. Wealth** – affluence, possession of valuable material objects

**8. Transportation** – use and or display of various types of vehicles or modes of conveyance

**9. Artificial Substances** – use of narcotics, stimulants, and other substances including tobacco and alcohol

**10. Religion** – portrayal of belief in superhuman, controlling power, character

holds up bible, characters pray in church, characters pray at bedside at home

**11. Political Issues** – overt behaviors or symbols which represent political issues, entities or institutions, including race relations, anti-police, anti-government and anti-war sentiments, bi-partisan politics

**12 Behavioral Categories (Silverman Part 1)**

1 = kiss

\_\_\_ yes

\_\_\_ no

\_\_\_ unable to code

\_\_\_ # of instances

2 = hug

\_\_\_ yes

\_\_\_ no

\_\_\_ unable to code

\_\_\_ # of instances

3 = interpersonal/affectionate touching

\_\_\_ yes

\_\_\_ no

\_\_\_ unable to code

\_\_\_ # of instances

4 = suggestiveness and sexual innuendo

\_\_\_ yes

\_\_\_ no

\_\_\_ unable to code

\_\_\_ # of instances

5A = heterosexual intercourse - explicit

\_\_\_ yes

\_\_\_ no

\_\_\_ unable to code

\_\_\_ # of instances

5B = heterosexual intercourse - implicit

\_\_\_ yes

\_\_\_ no

\_\_\_ unable to code

\_\_\_ # of instances

6 = nonsexual aggressive bodily contact

\_\_\_ yes

\_\_\_ no

\_\_\_ unable to code

\_\_\_ # of instances

7A = nonaggressive contact with a child

\_\_\_ yes

\_\_\_ no

\_\_\_ unable to code

\_\_\_ # of instances

7B = aggressive contact with child

\_\_\_ yes

\_\_\_ no

\_\_\_ unable to code

\_\_\_ # of instances

### **Part 1. Behavioral Categories –**

1. The purpose of this part of the coding scheme is designed for recording televised portrayals of and references to physical contacts and sexual behaviors, which are within the norms of our society. There are 7 behavioral categories in Part 1, some of which are further divided into subcategories.
2. Each separate instance or behavior should be recorded. Several behaviors going on simultaneously should all be recorded independently. For example: A woman embraces her husband and kisses him. Record both a hug and a kiss. Example two: A scantily dressed man and woman kiss and embrace in bed. Record a kiss, a hug and one instance of implicit Heterosexual intercourse.
3. It is not however, possible to code a single behavior of a single individual under two separate categories. For example seductively blowing a kiss would only be coded as a kiss and not as an act of suggestiveness or sexual innuendo as well.
4. If a codable behavior extends over a long time, the behavior is nevertheless noted only once, even if the camera pans away or cuts away and then returns to the same behavior. That is, a behavior, which has obviously continued off screen, should not be recorded again when the camera returns to it. However, if the behavior stops and then resumes, record that behavior as a new occurrence.
5. If two hands are involved in the same behavior and in the same location, score behavior only once, even if one hand starts moving slightly. If the 2 hands are doing different things, score each separately. For example if one hand is being used to blow a kiss and the other is being used to grab a body part code the first hand as kiss and second hand as either affectionate touching or suggestiveness depending on the nature of the touch.
6. Mark “yes” if any behavior in a given category occurs within a video and “no” if it does not. If “yes” is marked indicate the number of instances. To count and clarify number of instances it might be useful to keep a running tally next to the “# of instances” area on the code sheet and put a brief description of each instance either below that section or separately on the back of the page if more room is needed. Each tally mark, then, should have a brief explanation either below the section or on the

back of the sheet including characters involved, placement in video (beginning, middle, end) and brief description of touch (i.e., Jay-Z touches background dancer on shoulder in a sexy way at beginning of video). This brief explanation will not be used as data but will instead be used as a sort of shorthand to make comparisons between each video and coder possible. For example if Coder#1 codes 6 kisses and Coder#2 codes 7 kisses these notes will clarify what each coder counted as a kiss and (roughly) when they counted it within the video.

**Category 1: Kiss** – Kissing any part of another adult’s body, throwing a kiss to another, with or without use of own hand, or kissing an object acting as a representative of an individual (i.e., photograph of a person or an article of clothing habitually worn by the person).

Examples:

1. Person kisses own hand and then blows the kiss in the direction of another person. Code as one kiss.
2. Man kisses woman on cheek. Code as one kiss.
3. Man kisses cheek of his grandmother, looks at her then kisses her forehead. Code as two kisses.
4. Man and woman press lips together. Code as two kisses. I know this seems like cheating but it is how the Silverman scale is defined. Character 1 kisses and character 2 kisses so total kisses =2.
5. Woman kisses photograph of her absent husband. Code as one kiss.
6. Man kisses the hand of a lady. Code as one kiss.

**Category 2: Hug** – Encircling another adult’s body with one’s arms and/or drawing that person toward one’s own chest region; or doing the same to some article currently representing an absent individual (i.e., woman hugs photograph of missing husband while repeating his name). Some form of upper torso contact is necessary to the hug, so such points of contact as an arm resting across a shoulder or back, a hand lying on a shoulder, neck or chest, or a face touching chest or face should not be tallied separately if occurring within the broader context of a hug. On the other hand, certain behaviors can occur simultaneously with a hug but not be necessary component of it (such as a kiss, or massaging the back). These behaviors should be tallied separately.

Examples:

1. Man and woman embrace each other. Record two hugs.
2. A man picks up his bride to carry her over the threshold; the female encircles his neck with her arms. Record two hugs.
3. A woman picks up a photograph of her lover and presses it to her chest. Record one hug.
4. A man embraces a woman but her arms stay down and she does not embrace. Record one hug.

**Category 3: Interpersonal Touching** (Includes five sub-categories of which only one will be used in this study) – Any activity, which brings one adult in physical contact with another adult (unless coded as Kiss, Hug or Aggressive Bodily Contact).

The contact may be hand-to-hand, hand to body, or body-to-body contact. The five sub-categories of Interpersonal Touching reflect different contexts in which people make physical contact. Only one sub-category will be coded in this study. The other four sub-categories fall outside the scope of this study but can be seen as a point of reference in the Silverman code book. So category 3, Interpersonal Touching is equal to Affectionate Touching in this study.

**Sub-category 3E (as it is called in Silverman scale): Affectionate**

**Touching** - Includes other touching not codable under Kissing, Hugging, or categories 3A-3D which demonstrates positive feelings for another person.

Examples:

1. A couple walks along with one of each of their arms across the other's back. Record as two affectionate touches.
2. A man caresses any part of his wife's body. Record as one affectionate touch per time his hand leaves her body and returns to touch again.
3. A woman massages the back of a man. Record as one affectionate touch.
4. A couple embrace, kiss and caress one another's back and arms. Record two instances each under hug, kiss and affectionate touch.
5. Two adults get into a tickling match. Code two instances of an affectionate touch.

**Category 4: Suggestiveness and Sexual Innuendo** – This category includes any flirtatious behavior and nonverbal activity signaling sexual interest in or attraction to another individual. The physical instances of this category include all behavioral signs of attraction to another person, to the person himself (flirt with self in mirror), or to the camera including both subjective and objective camera views (i.e., if girl looks at camera and licks lips code here) or to a representation of a person (photograph). Therefore, a character 'leering' at a lady or pornographic pictures would be coded. Also code flirtatious behaviors meant to attract another person – so code sexy walk if it's done to get the attention of another character.

Also code sexy dancing such as striptease, suggestive/sultry signing and dancing, and booty shaking for the purposes of entertaining and/or arousing others (including viewers at home). Make sure if you code a dance move as sexy it has something outside the normal dance move that makes it sexy (a lot of dancing could be construed as sexy these days if our grandmothers were coding). For example if a female character is wearing very little clothing and her dance moves in some way simulate sex or seem flirtatious and enticing code as on instance. If however the character is fully (or almost fully) clothed and she makes a combined hip and shoulder move towards the camera that might seem a little bit sexy but it is not sexual or flirtatious per se do not code. This will be one of the more difficult judgment calls and should be discussed extensively during training.

If a group of dancers all do the same suggestive dance move code for only one suggestive instance (not equal to the number of dancers) – see Lenny Kravitz video. Sometimes deciding if a touch is affectionate (Cat. 3) or suggestive (Cat. 4) can be difficult. If an instance comes up that, at first seems it could be either, the coder should ask himself/herself is the behavior signaling sexual interest or attraction (code as Cat.4- suggestiveness) or is the behavior signaling friendship, affection, a tender feeling or fondness (code as Cat. 3 - affectionate)

Examples:

1. batting eyelashes, winking
2. tongue on lips, lip puckering
3. swaying or seductive dropping of hips
4. head and shoulder flirtation movements
5. exposure of body parts (unbuttoning blouse or shirt suggestively or dancer lifting part of miniskirt suggestively)
6. looking someone up and down
7. beckoning seductively
8. touching oneself suggestively
9. touching partner suggestively (not affectionately), the key here is sexual interest versus friendly interest
10. grinding dance between male and female

**Category 5: Heterosexual Intercourse** (Includes two sub-categories)

**Sub-category 5A: Explicit**– Explicit portrayals of sexual intercourse between opposite sex partners. Such direct portrayals are not likely to be seen on television.

Example

1. Couple gets naked on bed (substantial portions body parts exposed) and motion of sexual intercourse is evident and clear.

**Sub-category 5B: Implied** – Implied portrayals are (in part) clarified by the following example.

Example

1. A couple embraces at the bedroom door. The scene fades and we see a couple leaving the bedroom the next morning.
2. A couple is fooling around in bed together. We don't see motion of intercourse etc. but it is implied that intercourse will or has happened.

**Category 6: Nonsexual Aggressive Bodily Contact** – Any physical contact done with the obvious intent to harm another individual; or any physical contact committed while attempting to defend oneself from the attack of another; or use of force in trying to break up a fight or restraining someone; or mimicked use of force, as in pretending to wring someone's neck. Weapons used in such attempts (i.e., a knife, lead pipe, sword, wiffle bat) should be considered an extension of the attacker unless there is a physical and/or temporal break between contacts with the aggressor and contact with

the victim. If the aggressive contact has no explicitly sexual motivation it should be coded here; if the contact has an explicitly sexual motivation it should be coded under Part 2 SDSP 5. A knife attack would be coded in Cat. 6 if the aggressor was holding the knife while it was being used to stab the victim but would not be coded at all if the knife was thrown at the victim. Shooting a gun, while undeniably aggressive, would not be coded; using a gun to hit someone over the head would be coded. In other words, this is not intended as a categorization scheme for aggressive behavior but rather as a scheme to tally aggressive behavior, which employs physical contact. A lot of violence in music videos seems very staged and at times quite playful and fun (see Ashlee Simpson and Ludacris video). Judgments will not be made on the seriousness of the fighting and all nonsexual aggressive bodily contact, regardless of humor or playfulness, will be coded here. Self-harmful aggressive bodily contact (i.e., character throws himself down a flight of stairs or violently into a wall as in Jimmy Eat World video) will be coded here.

**Category 7: Physical Contact With Children** (Includes two sub-categories) – Behaviors involving physical contact between an adult (adolescent and older) and a child (pre-pubescent) or between two children should be coded here. The only exceptions to this are pedophilia and incest involving a child, which should be coded under Part 2. If the physical contact is nonaggressive, the behavior should be coded under Category 7A. If the contact is aggressive it should be coded under Category 7B. Behaviors coded under Categories 1-6 when performed by or to children are all coded under Category 7.

**Sub-category 7A: Nonaggressive Child Contact** – This category includes behaviors which involve any nonaggressive contact between a child and either another child or an adult.

Examples

1. A physician touches a child while examining him. Code as one instance.
2. A child runs to her father and throws her arms around him. Code as one instance unless he clearly hugs back then code as two instances.
3. A boy taps his mother on her shoulder to get her attention. Code as one instance.
4. A rapper puts his arm around a child to show friendship. Code one instance.
5. A politician squeezes a baby's cheek. Code one instance.
6. An adult and a child hug. Code two instances.

**Sub-category 7B: Aggressive Child Contact** – This category includes any physical contact done with the obvious intent to harm another individual in which the perpetrator, victim or both are children. All rules that apply to Nonsexual Aggressive Bodily Contact (Cat. 6) should be applied here the only difference is that one or more of the participants are children.

Examples

1. Child hits adult in the head with a wiffle bat. Code as one instance.
2. A woman slaps a child across the face and then on his bottom.  
Code two instances.
3. A young girl, clearly angry with her father, smashes a picture of him against the wall. Code as one instance.

**13 Socially Discouraged Sexual Practices (SDSP; Silverman Part 2)**

1A = homosexuality - explicit

yes

no

unable to code

# of instances

1B = homosexuality - implicit

yes

no

unable to code

# of instances

2A = incest - explicit

yes

no

unable to code

# of instances

2B = incest - implicit

yes

no

unable to code

# of instances

3A = pederosis - explicit

yes

no

unable to code

# of instances

3B = pederosis - implicit

yes

no

unable to code

# of instances

4A = prostitution - explicit

yes

no

unable to code

# of instances  
 4B = prostitution - implicit  
 yes  
 no  
 unable to code  
 # of instances  
 5A = aggressive sexual contact - explicit  
 yes  
 no  
 unable to code  
 # of instances  
 5B = aggressive sexual contact - implicit  
 yes  
 no  
 unable to code  
 # of instances

**Part 2. Socially Discouraged Sexual Practices (5 types)**

1. The purpose of this part of the coding scheme is to specify televised portrayals of and references to sexual behavior which deviate from the norms of our society. Some of the behaviors grouped under this rubric are legal offenses others are not; some are more widely tolerated while others are universally taboo; but, in general, all are discouraged by current standards of acceptability.

2. All 5 of these categories are broken down further into explicit – the sexual contact (i.e., intercourse between two men) must be explicitly portrayed on the screen to be entered under this category or implicit – any situational cues or scenes which suggest unambiguously that the critical behavior (i.e., intercourse between two men) has taken or will take place.

3. Part 2 should be conceptualized as the eighth category of physical contact in that a behavior coded in Part 2 should never be tallied separately under Part 1 (or Part 3 for that matter). For example, if two homosexuals are seen kissing, their behavior would be noted as two instances of SDSP 1(Homosexuality) for the two kisses. The homosexual kiss would not be recorded in Part 2 under Category 1: Kiss.

**SDSP 1: Homosexuality** – sexual desire for or sexual activity with a partner of one’s own sex.

Explicit example – Explicit portrayal of intercourse between two men or two women.

Implicit example - A homosexual couple embrace and then duck into a public bathroom.

Implicit example #2 – Two boys in locker room, both naked, one leers longingly at other clearly indicating sexual interest.

**SDSP 2: Incest** – Sexual relations between persons of the opposite sex who are closely connected by blood relationships.

Explicit Example - Explicit portrayal of heterosexual intercourse between two related individuals.

**SDSP 3: Pederosis** – Sexual attraction for, and a preference for sexual intercourse with children, whether they be of the same or opposite sex as the adult.

Explicit Example – Explicit portrayal of sexual intercourse with an immature child.

Implicit Example – An identified child molester approaches child, says “Come with me and I’ll buy you some candy”, takes the child’s hand and walks off towards a wooded area of a park.

**SDSP 4: Prostitution** – The relatively indiscriminate granting of sexual favors for payment or material reward.

**SDSP 5: Aggressive Sexual Contact** – This category is used to score instances of rape and sexually sadistic behavior. Rape is defined as a forced sexual encounter culminating in intercourse where the victim is an unwilling participant and is under threat of, or may actually be physically harmed. Sexually sadistic behavior is defined as prolonged aggression which is explicitly portrayed as sexually gratifying for the aggressor or where the torture is focused upon the genitals of the victim. In other word, fighting with a partner in an otherwise sexual situation (i.e., in bedroom in lingerie and she slaps him) is not aggressive sexual contact and should instead be coded under Part 1, Category 6 Nonsexual aggressive bodily contact.

#### **14 Socially Discouraged Modes of Gratification (DMG; Silverman Part 3)**

1A = exhibitionism - explicit

\_\_\_ yes

\_\_\_ no

\_\_\_ unable to code

\_\_\_ # of instances

1B = exhibitionism - implicit

\_\_\_ yes

\_\_\_ no

\_\_\_ unable to code

\_\_\_ # of instances

2A = fetishism - explicit

\_\_\_ yes

\_\_\_ no

\_\_\_ unable to code

\_\_\_ # of instances

2B = fetishism - implicit

\_\_\_ yes

\_\_\_ no

\_\_\_ unable to code

\_\_\_ # of instances

3A = masturbation - explicit

yes  
 no  
 unable to code  
 # of instances  
3B= masturbation - implicit  
 yes  
 no  
 unable to code  
 # of instances  
4A = tranvestism/transexualism - explicit  
 yes  
 no  
 unable to code  
 # of instances  
4B = tranvestism/transexualism - implicit  
 yes  
 no  
 unable to code  
 # of instances  
5A = voyeurism - explicit  
 yes  
 no  
 unable to code  
 # of instances  
5B = voyeurism - implicit  
 yes  
 no  
 unable to code  
 # of instances  
6A = other unnatural sexual behavior - explicit  
please specify \_\_\_\_\_  
 yes  
 no  
 unable to code  
 # of instances  
6B = other unnatural sexual behavior - implicit  
please specify \_\_\_\_\_  
 yes  
 no  
 unable to code  
 # of instances

### **Part 3. Socially Discouraged Modes of Gratification (6 types)**

1. Any interpersonal contact(s) of physical intimacy or sexual orientation(s), which are deemed taboo by society because the selected partner is inappropriate.
2. All 6 of these categories are broken down further into **explicit** – the sexual contact (i.e., intercourse) must be explicitly portrayed on the screen to be entered under this category or **implicit** – any situational cues or scenes which suggest unambiguously that the critical behavior (i.e., intercourse with the inappropriate partner) has taken or will take place.
3. Part 3 should be conceptualized as the ninth category of physical contact in that a behavior coded in Part 3 should never be tallied separately under Part 1 (or Part 2 for that matter). For example, if a man is seen masturbating and seen blowing kisses to a photograph of a girlfriend, the behavior would be noted as one instance of DMG 1(Masturbation). The blown kiss at the photograph would not be recorded in Part 2 under Category 1: Kiss.

**DMG 1: Exhibitionism** – A compulsive tendency to expose parts of the body, usually the sex organs, for purpose of one’s own sexual excitation. Note that striptease or suggestive singing and dancing for purposes of entertaining others is not included in this category but should be recorded under Category 4: Suggestiveness of Part 1.

**DMG 2: Fetishism** – Sexual arousal and gratification is induced by handling objects, or nonsexual parts of the body belonging to the opposite sex. Fetishes are typically articles of clothing (stockings, lingerie etc) handkerchiefs, the hair or feet.

**DMG 3: Masturbation** – The induction of a state of erection of the genital organs and the achievement of orgasm by manual or mechanical self-stimulation.

**DMG 4: Transvestism (and Transsexualism)** – The wearing of clothes of the opposite sex, particularly if this tendency is associated with sexual excitement or an attempt to function psychologically or sexually in the manner of the opposite sex.

**DMG 5: Voyeurism** – Obtaining sexual gratification by watching other undress or engage in sexual activity

**DMG 6: Other Unnatural Sexual Behaviors** – Any kind of illegal or unnatural sexual behavior which cannot be placed in another category. Any reference to a sexual encounter between a human and an animal (bestiality) should be coded here. Any reference to a sexual encounter between more than two sexual participants (group sex, ménage a trios) should be coded here.

### **15 Depiction of Risk or Responsibilities of Sexual Behavior (Kunkel)**

1 = sexual patience depicted

2 = sexual precaution depicted

3 = risks and/or negative consequences depicted

\_\_\_ yes

\_\_\_ no

\_\_\_ type (1-3)

\_\_\_ unable to code

\_\_\_ # of instances

**Line 15. Kunkel et al. (2003) Risk or Responsibilities of Sexual Behavior**

Note: Normally only need to code in this section if coded “yes” for Category 5 (Heterosexual Intercourse) A (explicit) or B (implicit) in Part 1 of Silverman scale or if coded “yes” for any item in Parts 2 and 3 in Silverman scale. In the rare instance that a symbol of risk or responsibility is shown but a Silverman sexual act was not coded you may still code the symbol of risk and responsibility.

1. Sexual Patience – waiting until a relationship matures and both people are equally ready to engage in sex; examples in this category should emphasize the virtues of sexual abstinence, virginity, or simply waiting until one is certain s/he is ready to assume the responsibilities associated with a sexual relationship
2. Sexual Precaution – pursuing efforts to prevent AIDS, STDs, and/or unwanted pregnancy when sexually active; examples in this category might include depiction of the use (or intended use) of a condom; condom use accounted for 40% of sexual precaution codings but it is unclear what made up the other 60%
3. Depiction of Risks and/or Negative Consequences – visual indications of risk and/or negative consequences of irresponsible sexual behavior; examples include presentation of such serious, life-altering outcomes as unwanted pregnancy and abortion, punitive damages such as trouble with the law, as well as characters who contract AIDS from unprotected sexual intercourse

**16 Depiction of Negative Sexual Consequences - - Emotional/Social**

1 = disappointment

2 = guilt/anxiety

3 = humiliation

4 = rejection

5 = other \_\_\_\_\_ please specify

\_\_\_ yes

\_\_\_ no

\_\_\_ type (1-5)

\_\_\_ unable to code

\_\_\_ # of instances

**17 Depiction of Negative Sexual Consequences - - Physical**

1 = unwanted pregnancy

2 = contraction of STD

3 = physical abuse by a sexual partner

4 = other \_\_\_\_\_ please specify

\_\_\_ yes

\_\_\_ no

\_\_\_ type (1-4)

\_\_\_ unable to code

\_\_\_ # of instances

**18 Depiction of Negative Sexual Consequences - - Punitive**

1 = punishment by school officials

2 = punishment by law

3 = punishment by parents

4 = other \_\_\_\_\_ please specify

\_\_\_ yes

\_\_\_ no

\_\_\_ type (1-4)

\_\_\_ unable to code

\_\_\_ # of instances

**19 Depiction of Positive Sexual Consequences - - Emotional/Social**

1 = an increase in self-esteem or self-worth

2 = expression of closeness, intimacy, and/or affection

3 = pride in the enhancement of one's reputation among others

4 = other \_\_\_\_\_ please specify

\_\_\_ yes

\_\_\_ no

\_\_\_ type (1-4)

\_\_\_ unable to code

\_\_\_ # of instances

**20 Depiction of Positive Sexual Consequences - - Physical**

1 = clear expression of physical satisfaction

2 = intentional pregnancy

3 = other \_\_\_\_\_ please specify

\_\_\_\_ yes

\_\_\_\_ no

\_\_\_\_ type (1-3)

\_\_\_\_ unable to code

\_\_\_\_ # of instances

**Lines 16-20. Aubrey (2004) Sexual Consequences (Includes two parts)**

Note: Normally only need to code in this section if coded “yes” for Category 5 (Heterosexual Intercourse) A (explicit) or B (implicit) in Part 1 of Silverman scale or if coded “yes” for any item in Parts 2 and 3 in Silverman scale. In the rare instance that a symbol of risk or responsibility is shown but a Silverman sexual act was not coded you may still code the symbol of risk and responsibility.

## **Appendix B**

### **Recording Instrument - - Music Video Content**

#### **Units of Analysis**

The recording instrument is comprised of two separate units of analysis, each with a separate recording instrument. Instrument A = The Video; Instrument B = The Characters. Code items 1-10 on Instrument A then move to Instrument B to focus on characters. Once characters are established and coded move back to Instrument A and resume coding at Line 11.

#### **Instrument B: The Characters**

A major character is defined as someone who is central to the action of the video or a role essential to the plot (Healy, 1994; Kahlenberg, 1995). A supporting character is defined as someone with a role essential to the development of the major character's role (Kahlenberg, 1995). Make sure to write enough of a detailed description of the character (including name of individual artist if known) on the form so that he/she can be identified later. Multiple characters can be coded as major characters (up to 4) if indeed both/all roles are equally essential to the plot and the screen time for each character is the same.

A wallpaper character is defined as the group of people who make up the moving and living background, providing a sort of human wallpaper or visual backdrop for the video such as background dancers, a backing band or a group of friends and should be a holistic judgment of the entire video. Videos with multiple

characters (more than four) who all appear for approximately the same duration, and are hard to isolate need not be coded as specific characters but should instead be coded as wallpaper characters. Wallpaper characters will only be coded for lines 19-20 (skimpy/sexy clothing and type of nudity or sexy clothing) & lines 22-24 (brief description of character, dominant race and dominant gender). A wallpaper character can be involved in a Silverman behavior, SDSP or SDMG, as long as there are already 4 main or supporting characters. In other words, a character does not have to be identified as a major or supporting character in order to be involved in a sexual act. Wallpaper characters will also be coded for the dominant gender and dominant race represented. For example if the video contains background dancers and they are more than 50% white and more than 50% female than they would be coded as follows: dominant race = white, dominant gender = female. In order to decide whether a group of wallpaper characters are dressed in skimpy or sexy clothing one should first determine dominant race and gender. Once dominant gender is determined look at the characters in that gender grouping and determine if any of them are wearing skimpy or sexy clothing. If yes, then code based on level of that sexy clothing. In other words, here you are not asking yourself “Are a majority of characters wearing skimpy or sexy clothing?” You are instead asking: “Are some of the wallpaper characters that are the dominant gender selected wearing skimpy or sexy clothing?” This will only come up on rare occasion, usually in videos if one background dancer is dressed in sexy clothing then they all are. This rule has been added to make the decision easier. If it seems that a lot of characters or about half of the characters (but you’re not sure and you don’t have to count wallpaper characters) are dressed in skimpy clothing put it

down as a 2 or higher. If only one of 20 are dressed in skimpy clothing then the code is 1 = neutral clothing.

Major and supporting characters will be coded in exactly the same way. They will each be coded for all of the following items. In Line 20 Type of Nudity or Sexy Clothing the coder should list all types of nudity and sexy clothing that apply to a character or set of characters (wallpaper). Characters will be coded first and then the video will be coded.

FOR QUESTIONS 1-10 SEE INSTRUMENT A

**11 Social Age**

- 0 = cannot code
- 1 = baby
- 2 = child
- 3 = teenager, adolescent
- 4 = young adult
- 5 = adult
- 6 = elderly

**12 Gender**

- 0 = cannot code
- 1 = male
- 2 = female

**13 Race/Ethnic Group**

- 0 = cannot code
- 1 = white
- 2 = black
- 3 = hispanic
- 4 = asian
- 5 = other \_\_\_\_\_ please specify

**14 Major/Supporting Character**

- 0 = cannot code
- 1 = major character
- 2 = supporting character

**15 Weight**

- 0 = cannot code
- 1 = skinny/abnormally thin (emaciated)
- 2 = normal weight (thin, good body)
- 3 = slightly overweight (chubby, plump)
- 4 = obese (fat)

**16 Body Type - - Fitness/Muscularity**

- 0 = cannot code
- 1 = spindly, weak, flabby, soft (out of shape)
- 2 = average, little/no focus on muscularity of the body
- 3 = very fit, muscular, in shape

**17 Physical Attractiveness Scale - - Within the context of the video, character is portrayed as:**

- 0 = cannot code
- 1 = ugly, repulsive
- 2 = unattractive, homely
- 3 = neither attractive nor unattractive (no focus on looks)
- 4 = attractive, appealing
- 5 = very attractive, above average appeal (stunning, gorgeous; strong focus on looks)

**18 Object of Gaze - - Is the character set up as the object of another person's attention or admiring gaze?**

- 0 = cannot code
- 1 = gaze does not occur/appear
- 2 = gaze occurs/appears

**19 Does Character Wear Skimpy or Sexy Clothing?**

0 = cannot code

1 = neutral clothing – clothing is not sexy (video does not highlight body/clothes)

2 = somewhat sexy clothing – clothing is somewhat skimpy/sexy

3 = very sexy clothing – clothing is extremely skimpy/sexy

4 = outright nudity – no clothing, character is nude

**Line 19. Signorielli et al. (1994) Does Character Wear Skimpy or Sexy Clothing (of major and minor characters)**

Note1: Codes 1 and 2 should be thought of as “nonprovocative clothing” and codes 3 and 4 should be thought of as “provocative clothing.”

Note2: Code 2 should be thought of as “suggestive nudity” and code 3 should be thought of as “highly seductive clothing.”

**20 Type of Nudity or Sexy Clothing**

Only used if in “19 – Does Character wear skimpy or sexy clothing?” coded clothing with a “2” or higher. Codes 1-5 generally = somewhat sexy clothing, codes 6-10 generally = very sexy clothing. List all that apply.

0 = cannot code

00 = not applicable (N/A)

1 = man with open shirt/man in “wife-beater” tank-top

2 = woman with open shirt/display of heavy cleavage/exposed midriff

3 = man in “hot pants”

4 = woman in “hot pants”/woman in (particularly) short skirt

5 = man in bathing suit/man without shirt

6 = woman in bathing suit

7 = man in clothes with undergarments partially or totally exposed

8 = woman in clothes with undergarments partially or totally exposed

9 = man in undergarments

10 = woman in undergarments

11 = nudity – woman in-between wearing undergarments and being totally nude

12 = total nudity

**21 Musical Artist**

Is the character the musical artist or a member in the group listed in the credits for this video? To answer simply denote yes(Y) or no(N)

Musical artist?

Yes/No

## **22 Brief Description of Character**

3 lines provided on code sheet to allow for notes about specifics of character including role the character played in video or any notes that would help understand that character's place in the narrative or plot of the video.

## **23 Dominant Gender (wallpaper character only)**

0 = cannot code

1 = male

2 = female

3 = well mixed – characters at about a 50/50 ratio gender-wise.

## **24 Dominant Race (wallpaper character only)**

0 = cannot code

1 = white

2 = black

3 = Hispanic

4 = Asian

5 = well mixed – characters make up a good mix of ethnicities (not just one)

6 = other \_\_\_\_\_ please specify

**Note about wallpaper characters:** If dominant gender is determined to be female then only look at the female characters to make judgment about whether a characters are wearing skimpy or sexy clothing (Line 20) and what type (Line 21). If dominant gender is determined to be male then only look at the male characters to make judgment about skimpy or sexy clothing (Line 19) and what type (Line 20). If the gender is well mixed look at both genders and make a determination about the average character for each and list all that apply in Line 20 and use Line 19 to make most appropriate determination.

## **Steps Used to Select Which 4 Characters to Code**

- First thing after coding video specifics (i.e., # of times in sample, Time Block, Artist) that a coder should do is view the video one time all the way through to make assessment about which characters (up to 4) to code. At this time also determine main or supporting status for each character. Sometimes two or three total viewing will be needed to make this assessment. It might be good to draw a bracket at the bottom of the page with 4 options and fill them in, replace and rearrange as necessary until the correct 4 characters are selected.
- When attempting to get to the 4 codable characters for each video ask yourself: Which are the four most visually and contextually important characters to the plot or storyline in this video or (if there is not plot like a video that is mostly

performance by the artist or group) which 4 characters best allow me to make a holistic judgment of the look and feel of the video?

- If there are more than 4 characters that meet the above two delineations (i.e., drive the plot or visually assemble the look and feel of the video) you must then go to time spent on screen to pick the 4 characters. For example in a video where there are 5 band members that are clearly the central characters (potentially major or supporting) and 2 are clearly main characters and three are clearly supporting, you must measure the screen time for the last 3 (with stopwatch) to determine the last two codable characters. The 2 of the 3 that engender the longest screen time will be coded as the last two codable characters in this video (in this case as supporting characters).
- Remember, videos with multiple characters (more than four) who all appear for approximately the same duration, and are hard to isolate need not be coded as specific characters but should instead be coded as wallpaper characters. In other words, if a video is mostly a “performance video” (w/out narrative, story or plot), like Chingy’s *Balla Baby* video, all characters except Chingy are wallpaper because Chingy is the only character that emerges in any real and measurable way more often than any other character. If you’re coding a video performed by a group (i.e., rock band), the group would usually be 4 main characters and rest of the video would be wallpaper. If however, the group is more than 4 members then the 4 with most screen time are the 4 characters selected for analysis in this video. If the group is superceded by the presence of a narrative and the characters in this narrative seem to be driving the plot (despite not being in the group) those characters (up to 4) would be the codable characters and not the band which in this case would then be used to help determine the wallpaper characters in the video. See Jimmy Eat World video.

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