

Sexual Content in Music's Relationship With Consumers' Body Image, Sexualization and Objectification

2016

Marika Gilbert
University of Central Florida

Find similar works at: <https://stars.library.ucf.edu/honorsthesis>

University of Central Florida Libraries <http://library.ucf.edu>

 Part of the [Social Psychology Commons](#)

Recommended Citation

Gilbert, Marika, "Sexual Content in Music's Relationship With Consumers' Body Image, Sexualization and Objectification" (2016). *Honors Undergraduate Theses*. 130.
<https://stars.library.ucf.edu/honorsthesis/130>

This Open Access is brought to you for free and open access by the UCF Theses and Dissertations at STARS. It has been accepted for inclusion in Honors Undergraduate Theses by an authorized administrator of STARS. For more information, please contact lee.dotson@ucf.edu.

SEXUAL CONTENT IN MUSIC'S RELATIONSHIP WITH CONSUMERS'
BODY IMAGE, SEXUALIZATION AND OBJECTIFICATION

by

MARIKA GILBERT

A thesis submitted in partial fulfillment of the requirements
for the Honors in the Major in Psychology
in the College of Sciences
and in The Burnett Honors College
at the University of Central Florida
Orlando, Florida

Fall Term, 2016

Thesis Chair: Dr. Chrysalis Wright

ABSTRACT

The current study examined the relationship between sexual content in popular pop, rap, and R&B music videos and female consumers' body image, self-objectification, the objectification of other women, and self-esteem. The current study had two main hypotheses: (1) exposure to sexual content in music videos would be negatively correlated with women's body image, self-objectification, and the objectification of other women and (2) Women's body image and self-objectification would mediate the relationship between exposure to sexual content in music videos and self-esteem. Participants included 308 female college students who answered questions related to the study aims online. Exposure to sexual content in music videos was estimated by the use of self-report viewing habits and content analysis using the frequency method of popular songs performed by artists highly rated by participants. Results indicated that there was a negative association between exposure to sexual content in R&B music videos and participants' objectification of other women as well as exposure to sexual content in rap music videos was associated with negative body image. Results also indicated that exposure to sexual content in rap music videos was related to increased self-objectification, which, in turn was related to decreased self-esteem among participants. Negative body image was also found to be related to decreased self-esteem among participants.

TABLE OF CONTENTS

CHAPTER 1: INTRODUCTION	1
Body Image	2
Sexualization and Objectification	3
Theoretical Foundation	4
The Current Study	4
CHAPTER 2: METHOD	6
Participants and Procedures	6
Measures.....	6
Demographic Questionnaire	6
Objectification Questionnaires	7
Self-Esteem Scale	8
Sexual Content in Music Videos	8
CHAPTER 3: RESULTS	11
H1: Sexual Content in Music Videos and Participants Body Image, Self-Objectification, and Objectification of Other Women.....	11
H2: Mediational Model of Participant Body Image and Self-Objectification, Sexual Content in Music Videos, and Self-Esteem	13
CHAPTER 4: DISCUSSION.....	14
Self-Objectification, Objectification of Other Women, and Body Image.....	14
Mediational Model	15
Theoretical Explanation	16
Limitations	16
Future Research.....	18
APPENDIX A: APPROVAL OF EXEMPT HUMAN RESEARCH	19
APPENDIX B: OBJECTIFIED BODY CONSCIOUSNESS SCALE.....	21
APPENDIX C: SELF-OBJECTIFICATION QUESTIONNAIRE	23
APPENDIX D: OBJECTIFICATION OF OTHER WOMEN QUESTIONNAIRE.....	25
APPENDIX E: ROSENBERG SELF-ESTEEM SCALE.....	27

APPENDIX F: TABLES & FIGURES	29
REFERENCES	37

LIST OF FIGURES

Figure 1. <i>Hypothesized Model</i>	30
---	----

LIST OF TABLES

Table 1. <i>Sexual References in Videos</i>	31
Table 2. <i>Intercorrelation of Study Variables</i>	32
Table 3. <i>Descriptive Statistics for Outcome Variables and Participant Ethnicity</i>	33
Table 4. <i>Regression Coefficients for Outcome Variables</i>	34
Table 5. <i>Mediational Model – Part 1</i>	35
Table 6. <i>Mediational Model – Part 2</i>	36

CHAPTER 1: INTRODUCTION

There is numerous research supporting the notion that media can be significantly influential on its consumers. More often than not unfortunately, we find that said influence can do more harm than good. Every day, magazines and television display certain ideals that for its consumers, become not only the norm, but also the conditions to strive for. Media has a strong influence on how we view ourselves, how we think, and even how we act. While most analysis has been done on the effects of what is seen on TV and in magazines, music is often forgotten.

One's social reality can be driven by the experiences they view or listen to (Volgman, 2014). Not only is music influential, but it is one of the most prevalent and verbal forms of media. We hear music everywhere and every day, whether we are aware of it or not. Music plays on the radio, in stores, and even on TV. In fact, Americans listen to music an average of four hours a day (Recording Industry Association of America (RIAA), 2016). In regards to age specifically, it has been estimated that adolescents and young adults listen to music an average of three to four hours each day (Agbo-Quaye & Robertson, 2010).

Music artists themselves can be seen as role models to fans. It is common for young fans to want to emulate their favorite artist; however, such strong influence can be harmful when the behaviors and ideals being portrayed by the artist are not as positive. More specifically, there has been an increase of sexual content seen in music media. In certain genres, it is not uncommon to find more sexually suggestive lyrics in songs, as well as sexual images in music videos. In fact, the main genres which promote themes of power, sexism, and violence are pop, rap, and hip-hop (Bretthauer, Zimmerman, & Banning, 2007). The sexual content in music has increased over the

years and more than 1/3 of popular songs contain explicit sexual content and 2/3 of these references are degrading (Martino et al., 2006; Primack, Gold, Schwarz, & Dalton, 2008). Additionally, an estimated 40% to 75% of music videos contain some form of sexual imagery (Turner, 2011; Zhang, Miller, & Harrison, 2008). Moreover, media reports in the UK suggest that among adolescents, the popularity and availability of more interactive media such as music videos is increasing (Bell & Helga, 2011). Studies have demonstrated that music media can have an effect on how its consumers view themselves and their body, as well as how they behave, and both song lyrics and music videos can be objectifying and detrimental when those images are relayed back onto its consumers. A study conducted by Vandenbosch and Eggermont (2012) showed a significant relationship between consuming sexually objectifying media, internalization, self-objectification, and body surveillance.

Body Image

Exposure to body image ideals that do not physically match the average person has the potential to be highly influential as well as detrimental to young girls. Mischner and colleagues (2013) found that after objectifying video exposure, the gap between perceived and ideal body image size was found to be increased in women with low self-esteem. In fact, girls with high media exposure are more likely to be dissatisfied with their body image and be more pressured to form their bodies into the “perfect” image. This can even lead women to dislike other women, even close friends who have a nicer body image (Lara, 2009). Moreover, research has found that body shame correlates with surveillance, depression, and disordered eating (Volgman, 2013).

Sexualization and Objectification

Many pop, R&B, and rap songs contain demeaning messages of men in power over women, sex as a top priority for men, the objectification of women, sexual violence against women, women being defined by having a man, and women as not valuing themselves (Aubrey & Frisby, 2011; Frisby & Aubrey, 2012; Mischner, et al., 2013; Wallis, 2011). Additionally, the sexual role of women in popular rap and hip-hop music videos is predominantly to please men (Ward, Hansbrough, & Walker, 2005). This can send the message that women exist as sexual objects whose value depends on their physical appearance (Mischner, et al., 2013). Such messages can be potentially harmful to how women view themselves, and can also have disturbing effects on how men view women. Undergraduate male students who viewed highly sexual videos had negative beliefs about women sexually, and were also more accepting of sexual violence in relationships (Aubrey & Gerding, 2015).

According to Fredrickson and Roberts (1997) –objectification theorists– the most common means that self-sexualization is presented is through the media (as cited in Slater & Tiggeman, 2015). More specifically, music videos are known to portray women in a more sexual manner. In fact, 71% of music videos portray sexually objectifying women (Ward et al., 2015). A study performed by Grabe and Hyde (2009) showed that out of 195 female adolescents, music video use was significantly related to self-objectification, which was also related to depression. Once young women view media that leads to self-objectification, they often internalize it, which can lead to a preoccupation with one’s appearance and anxiety (Volgman, 2014). Furthermore, Aubrey and Gerding (2015) found that on average, those in highly sexually objectifying condition displayed higher self-objectification than those in the non-sexually objectifying

condition. Experiencing sexual objectification can cause detrimental consequences to women, including body shame, anxiety, and eating disorders (Aubrey & Gerding, 2015). Morry and Nowatski (2009) found that women self-objectify through media and their media choice is more related to their own sexual behavior.

Theoretical Foundation

The relationship between media and sexualization and objectification can be explained through the use of the social cognitive theory, which addresses ways in which particular messages may help form or change attitudes and behavior (Slater, 2007). In other words, sexualization and objectification behaviors are learned from what is *seen* on music videos and *heard* in music lyrics. The rewarding of sexual objectification in media content teaches girls about how they may benefit from applying a sexually objectifying perspective toward their own body (Vandenbosch & Eggermont, 2012). The social cognitive theory also proposes that preexisting self-efficacy is conceptualized as a moderator of media-promoted behavior (Valkenburg & Peter, 2013). The objectification theory can be used as well to address the relationship between sexualization and objectification, and media, by illustrating how the repeated exposure to the sexual objectification of women can lead women and adolescent girls to in turn, view themselves through an observer's perspective, also known as self-objectification (Slater & Tiggeman, 2015).

The Current Study

The goal of the current study was to examine the relationship between sexual content in music videos, female consumers' body image, self-objectification, objectification of other

women, and self-esteem. The current study examined sexual content in pop, rap, and R&B music videos specifically. Not only is music highly accessible, but it can also be extremely influential. Therefore, it is important to examine the type of influence it has on women, specifically if said influence is adverse. The current study had two main hypotheses:

H1: Exposure to sexual content in popular pop, rap, and R&B music videos would be negatively correlated with female participant's body image and self-objectification as well as the objectification of other women.

H2: Female participants negative body image and self-objectification would mediate the relationship between exposure to sexual content in popular pop, rap, and R&B music videos, and female participants' self-esteem (see Figure 1).

CHAPTER 2: METHOD

Participants and Procedures

Data for the current study was collected from the University of Central Florida via the Sona System and received IRB approval (see Appendix A). Participants received class credit or extra credit for completing an online questionnaire. Participants took an average of 22.22 minutes ($SD = 9.40$) to complete the questionnaire. Participants whose responses indicated that they did not actively participate in the study were removed prior to analysis. These included a total of 21 participants who took more than two SD 's from the average completion time to complete the study.

Participants analyzed in the current study included 308 female college students. The majority of participants were White (48.7%, $n = 150$). The average age of participants was 21.02 years ($SD = 5.32$). The majority of participants identified as middle-class (39.0%, $n = 120$) or upper middle-class (30.8%, $n = 95$).

Measures

Demographic Questionnaire

Participants answered four items to assess their current age, ethnicity, social class, and gender.

Objectification Questionnaires

Participants completed a series of questionnaires that were used to assess objectified body consciousness (Greenleaf & McGreer, 2006; McKinley & Hyde, 1996), self-objectification (Fredrickson et al., 1998), and objectification of other women (Noll & Fredrickson, 1998; Strahan et al., 2008). A total of 24 items, rated on a 6-point Likert scale (1 = *strongly disagree*; 6 = *strongly agree*) were used to assess objectified body consciousness. Example items include “I rarely think about how I look” and “I rarely compare how I look with how other people look.” Ten additional items were used to assess self-objectification. Participants were asked to rank order body attributes based on the impact that they feel the attributes have on their physical self-concept. Example items include “physical coordination” and “sex appeal.” Another ten items were used to assess the objectification of other women. As with self-objectification, participants were asked to rank order body attributes that they think other women view as important. The ten items that were used are the same as those in the self-objectification scale.

For the objectified body consciousness scale, 14 items were reverse coded. Then, all 24 items were summed to derive a total score used in analyses. Total scores ranged from 24-168 with higher scores indicating a higher body consciousness. The alpha reliability for the objectified body consciousness scale for the current study was .76.

For both the self-objectification questionnaire and the objectification of other women questionnaire, scores were obtained separately by summing the items for appearance-based items and competence-based items. Then, the sum of the competence based items were subtracted from the appearance-based items. Higher scores indicated a greater emphasis on appearance,

interpreted as a higher trait of self-objectification of objectification of other women. Alpha reliabilities for the self-objectification questionnaire were .72 for the appearance based items and .67 for the competence based items. Alpha reliabilities for the objectification of other women questionnaire were .66 for the appearance based items and .72 for the competence based items. Questionnaires can be found in Appendices B, C, and D.

Self-Esteem Scale

Participants completed the Rosenberg ten item self-esteem scale, with five being reversed scored, to assess self-esteem (Rosenberg, 1965). Items were scored on a 7-point Likert scale (1 = *strongly disagree*, 7 = *strongly agree*). Example items include “On the whole, I am satisfied with myself” and “I take a positive attitude toward myself.” All 10 items were summed to derive a total score used in analyses. Higher scores indicated higher self-esteem. Alpha reliability for the current study was .90. The complete list of items can be found in Appendix E.

Sexual Content in Music Videos

Participants rated the top 53 music artists from the top-40 charts on how much they liked the artist with response options ranging from 1 (*I don't know this artist*) to 8 (*extremely like*). Participants also rated artists on how much they watch the artists' music videos, with responses ranging from 1(*never*) to 5(*daily*).

Exposure to sexual content in music videos was based on measures of content analysis using the frequency method for the most current popular songs performed by music artists by participants using two independent raters. Songs from each artist were selected from the top- 40 charts that had been given air play on radio stations and music television. Artists not rated highly

by participants or who did not have a music video available for their most current popular songs were not analyzed in the current study. Of the 53 music artists, only 20 had an “official” video for their current popular songs. Based on participant ratings, 11 artists representing rap, pop, and R&B were used in analyses for this study.

Raters attended an orientation to content analysis and visual categories to be examined, participated in training using the frequency method, and were given practice assignments to check for coding accuracy prior to coding for visual content that was used in the current study. This process was implemented to ensure that raters did not change the standards of their coding or alter their proficiency in coding during the process. Raters were given several weeks to complete coding that was used in the current study to prevent fatigue.

As in previous research (Wright, 2013; 2014; Wright & Brandt, 2015; Wright & Qureshi, 2015; Wright & Rubin, in press), raters were coding for the frequency of the following sexual references: (a) sexual behavior and body language (e.g., intimate touch, hand gestures to sexual acts), (b) sexual language (e.g., talk about sexual encounters, advice regarding sex), and (c) demeaning messages (e.g., objectifications of women, sexual violence). This technique was modified from a similar method implemented by Collins, Martino, Elliot, and Miu (2011) in an examination of exposure to sexual content on television. This technique has also been used to examine content within current popular music and its relations to sexual behaviors (Wright, 2013; Wright & Qureshi, 2015). Inter-rater reliability for the current study was assessed using intra class reliability and was good for artists’ video content (.92).

Exposure variables for each music genre (pop, rap, R&B) were created for exposure to sexual references via music videos by multiplying self-reported viewing habits of each of the top rated artists by the average content contained in music videos. This technique, too, was modified from that used by Collins et al. (2011) and was recently used to assess sexual content in music (Wright, 2013; Wright & Qureshi, 2015). The total exposure variables for music videos were used in analysis. The list of artists in the pop, rap, and R&B genres, as well as the sexual content per songs will be located in Table 1.

CHAPTER 3: RESULTS

Preliminary analyses first assessed the reliability of scales, distributional characteristics, and the extent of missing data. Preliminary analysis of the data revealed that less than 2% of the data were missing at random. A simple mean substitution imputation method was used (Kline, 2005). This method involves replacing the missing data with the overall mean value for the variable. There is the possibility that replacing missing data in this manner can distort the distribution of the data, although it had no detectable effect on this dataset. The distribution of the data was the same before and after the imputation. Results for the main analyses conducted relative to each research question are described below.

Data were then analyzed in SPSS using linear regressions and correlations to determine how exposure to sexual content in music videos was related to the sexualization and objectification of female participants (H1). Mediation analysis was then conducted to determine how sexualization and objectification of female participants mediate the relationship between exposure to sexual content in music videos and female participants' self-esteem (H2).

H1: Sexual Content in Music Videos and Participants Body Image, Self-Objectification, and Objectification of Other Women

An intercorrelational analysis was conducted between the study variables. Results indicated that the dependent measures were correlated with one another. The independent measures were also correlated with one another. For the demographic variables, age was negatively correlated with pop music and rap music, indicating that younger participants reported exposure to this form of music more than older participants. Social class and participant age were

also negatively correlated, indicating that older participants reported having a higher social class. Participant social class was also positively correlated with the objectification of other women, in that those of a higher social class reported more objectification of other women. Of particular interest was the correlation among exposure to sexual content in pop, rap, and R&B music videos with objectified body consciousness, self-objectification, and the objectification of other women. Correlational results indicated that the objectification of other women was negatively correlated with R&B music videos. Intercorrelations of study variables are presented in Table 2.

A one-way ANOVA was conducted to see if there was a significant difference in female participants self-objectification, objectified body consciousness, objectification of other women, and self-esteem based on their reported ethnicity. Results indicated a significant difference for self-objectification, $F(5, 302) = 3.02, p = .01$, and self-esteem, $F(5, 302) = 2.42, p = .04$. There were no significant differences for objectified body consciousness, $F(5, 302) = 1.35, p = .21$, or objectification of other women, $F(5, 302) = .87, p = .50$. Results can be found in Table 3.

Three linear regression analyses were conducted to determine the relationship between participants' demographics and exposure to sexual content in music videos to objectification of other women, objectified body consciousness, and self-objectification. The overall model for objectification of other women was not significant, $F(9, 298) = 1.32, p = .22$. Only R&B music videos was a significant predictor to the objectification of other women, $t(9,298) = -2.33, p < .05$. The objectified body consciousness model results were also not significant, $F(9, 298) = 1.44, p = .17$. However, rap music videos was a significant predictor of objectified body consciousness, $t(9,298) = 1.98, p < .05$. The overall model for self-objectification was

significant, $F(9, 298) = 2.10$, $p = .03$, $R^2 = .06$. However, results did not indicate significant predictors from any of the independent variables entered into the model. Regression results can be found in Table 4.

H2: Mediation Model of Participant Body Image and Self-Objectification, Sexual Content in Music Videos, and Self-Esteem

To test the hypothesis that female participant body image and self-objectification mediate the relationship between exposure to sexual content in music videos and self-esteem, regression analyses were performed using the Test of Joint Significance (TJS). In the TJS the path from the predictor (sexual content in music videos) to the mediator (body image and self-objectification) and the path from the mediator to the outcome variable (self-esteem) must be significant in order to conclude a mediational relationship (Cohen & Cohen, 1983; Kenny, Kashy, & Bolger, 1998).

The first set of analyses regressed exposure to sexual content in music videos on participant body image and self-objectification (see Table 5). Neither regression model was significant. However, exposure to sexual content in rap music was a significant predictor of self-objectification. As participant exposure to sexual content in rap music videos increased, so did their self-objectification.

The second analysis regressed body image and self-objectification on participant self-esteem (see Table 6). The overall model was significant, $F(2, 305) = 28.81$, $p < .001$, $R^2 = .16$. Both objectified body consciousness and self-objectification were significant predictors of participants self-esteem.

CHAPTER 4: DISCUSSION

The purpose of this study was to examine the relationship between sexual content in music and its effects on the sexualization and objectification of its consumers. Due to the increasing prevalence of sexual content in music (Martino et al., 2006; Primack, Gold, Schwarz, & Dalton, 2008), it is important to examine just how influential this easily accessible form of media can be on how its consumers view themselves as well as others, affirming the significance of the present study. More specifically, the aim of this study was to examine the relationship between exposure to sexual content in pop, rap, and R&B music videos and women's body image, objectification of other women, self-objectification, and self-esteem. It was hypothesized that exposure to sexual content in popular rap, pop, and R&B music videos would be negatively correlated with women's body image and self-objectification as well as the objectification of other women. Moreover, it was also hypothesized that female participants negative body image and self-objectification would mediate the relationship between exposure to sexual content in popular pop, rap, and R&B music videos, and female participants' self-esteem. Results from this study partially supported the hypotheses.

Self-Objectification, Objectification of Other Women, and Body Image

The results of this study indicated that there is a negative association between R&B music and objectification of other women. In addition, results showed that rap music is associated with objectified body consciousness. Results also indicated that exposure to sexual content in music videos is related to self-objectification. This is not surprising, and was expected, considering the content in pop, rap, and R&B music videos that have been reported in previous

research (Aubrey & Frisby, 2011; Frisby & Aubrey, 2012; Mischner, et al., 2013; Wallis, 2011; Ward et al., 2005) as well as previous research that found similar results in terms of exposure to sexual content in music videos and body image, self-objectification, and the objectification of other women (Aubrey & Gerding, 2015; Grabe & Hyde, 2009; Lara, 2009; Mischner et al., 2013; Volgman, 2014).

In terms of demographics, there was some variation in self-esteem and self-objectification for women based on their reported race/ethnicity. Results indicated that White, non-Hispanic women and Hispanic women had the lowest mean scores for self-esteem. Results also showed that Black women had the highest mean score for self-objectification while Hispanic women had the lowest. A study by Gordon found that African American girls reflect the media content they strongly identify with, specifically Black music videos (2008). This could be a possible explanation as to why Black women have more self-objectification when they are exposed to objectifying music videos. In relation to age, results found that the younger participants listened more to rap and pop music than the older participants did. Aubrey and Frisby found similar results, in that rap music is more popular among the youth (2011). Moreover, women of a higher social class were more objectifying of other women.

Mediational Model

The current study tested a mediational model in that female participants' negative body image and self-objectification would mediate the relationship between exposure to sexual content in popular pop, rap, and R&B music videos and female participants' self-esteem. Results of the current study somewhat supported the model.

Vandenbosch and Eggermont (2012) found a significant relationship between consuming sexually objectifying media, self-objectification, and body surveillance, supporting the results of the current study, which indicated that exposure to rap music videos is related to increased self-objectification, which along with objectified body consciousness, was associated with decreased self-esteem. This is not surprising considering previous research has shown that rap music has more body objectification when compared to other music genres (Flynn et al., 2016). Furthermore, previous studies have shown that a significant relationship exists between rap music consumption and negative body images (Peterson et al., 2007). Moreover, results from the mediational model were supported by a study conducted by Aubrey and Gerding that found increased self-objectification led to body shame (2015).

Theoretical Explanation

Results of the current study can be explained by the social cognitive theory. According to the social cognitive theory, behaviors are learned from what is seen (Slater, 2007); therefore, it is not surprising that this study found a significant relationship between objectification behaviors and exposure to sexual content in music videos. Moreover, based on the objectification theory, this study's findings support the notion that women's exposure to sexual objectification of women in music videos can lead to their own self-objectification (Slater & Tiggeman, 2015; Vandenbosch & Eggermont, 2012).

Limitations

There were several limitations of this study that should be taken into account. For one, generalizability cannot be determined due to the sample of participants coming from a single

location. Also, the participants' age range was not wide enough to generalize it to females of all ages. Furthermore, most participants identified as White, non-Hispanic, which also negates generalization. Limitations of sample size (< 30 participants) for some ethnic groups of participants precluded analyzing results based on participant ethnicity. Another limitation is that the survey was conducted through an online setting. Participants could not be monitored, and therefore allowed the possibility for insufficient to unreliable participation. Also, taking the different ethnic groups into account, there should have been a wider range of music artists. Perhaps popular artists from each ethnicity should have been included in the analysis. Another limitation is that participants were not actually shown music videos during the survey. The current study used self-report measures as well as content analysis to estimate participants' exposure to sexual content in music videos. Measures of body image, self-objectification, objectification of other women, and self-esteem were also based on self-report measures. Participants may not have accurately recalled answers to these questions. Additionally, results of the current study only partially supported the main hypotheses and some results may be limited or otherwise difficult to interpret, such as the regression analysis for self-objectification. While the overall model was significant, explaining 6% of the variance in participants' self-objectification, results did not indicate which predictors were associated with participants self-objectification. This may have occurred because too many predictor variables were entered in the model, which can mask the significant predictors. It could also be that the predictor variables were correlated with one another, impeding the regression analysis results (Chatterjee, Hadi, & Price, 2000).

Future Research

While the current study did yield significant results, future research should be conducted to further analyze the effects of sexual content in music. Future research should focus on exposure effects from the top artists that display sexual content in their music videos, instead of top artists in general. Moreover, future research should widen the age range of female participants to include young adolescent girls as well as adult women. Also, future research should be done on males and their sexualization and objectification. Just as young girls look up to their favorite female artists, young boys exhibit this behavior as well with their favorite male artists. Body image of adolescent boys is often overlooked in research, but it is just as important to examine how media affects boys in relation to their body image and self-esteem.

APPENDIX A: APPROVAL OF EXEMPT HUMAN RESEARCH



University of Central Florida Institutional Review Board
Office of Research & Commercialization
12201 Research Parkway, Suite 501
Orlando, Florida 32826-3246
Telephone: 407-823-2901 or 407-882-2276
www.research.ucf.edu/compliance/irb.html

Approval of Exempt Human Research

From: UCF Institutional Review Board #1
FWA00000351, IRB00001138

To: Chrysalis L. Wright and Co-PI: Marika Gilbert

Date: April 25, 2016

Dear Researcher:

On 04/25/2016, the IRB approved the following activity as human participant research that is exempt from regulation:

Type of Review: Exempt Determination
Project Title: Media influences on sexualization and objectification of college students.
Investigator: Chrysalis L Wright
IRB Number: SBE-16-12202
Funding Agency:
Grant Title:
Research ID: N/A

This determination applies only to the activities described in the IRB submission and does not apply should any changes be made. If changes are made and there are questions about whether these changes affect the exempt status of the human research, please contact the IRB. When you have completed your research, please submit a Study Closure request in iRIS so that IRB records will be accurate.

In the conduct of this research, you are responsible to follow the requirements of the [Investigator Manual](#).

On behalf of Sophia Dziegielewski, Ph.D., L.C.S.W., UCF IRB Chair, this letter is signed by:

A handwritten signature in black ink that reads "Joanne Muratori".

Signature applied by Joanne Muratori on 04/25/2016 09:35:28 AM EDT

IRB Manager

APPENDIX B: OBJECTIFIED BODY CONSCIOUSNESS SCALE

Objectified Body Consciousness Scale

Please rate the following items using this scale:

- (a) Strongly disagree
- (b) Disagree
- (c) Somewhat disagree
- (d) Neither agree nor disagree
- (e) Somewhat agree
- (f) Agree
- (g) Strongly agree

1. I rarely think about how I look.
2. I think it is more important that my clothes are comfortable than whether they look good on me.
3. I think more about how my body feels than how my body looks.
4. I rarely compare how I look with how other people look.
5. During the day, I think about how I look many times.
6. I often worry about whether the clothes I am wearing make me look good.
7. I rarely worry about how I look to other people.
8. I am more concerned with what my body can do than how it looks.
9. When I can't control my weight, I feel like something must be wrong with me.
10. I feel ashamed of myself when I haven't made the effort to look my best.
11. I feel like I must be a bad person when I don't look as good as I could.
12. I would be ashamed for people to know what I really weigh.
13. I never worry that something is wrong with me when I am not exercising as much as I should.
14. When I'm not exercising enough, I question whether I am a good enough person.
15. Even when I can't control my weight, I think I am an okay person.
16. When I'm not the size I think I should be, I feel ashamed.
17. I think a person is pretty much stuck with the looks they are born with.
18. A large part of being in shape is having that kind of body in the first place.
19. I think a person can look pretty much how they want to if they are willing to work at it.
20. I really don't think I have much control over how my body looks.
21. I think a person's weight is mostly determined by the genes they are born with.
22. It doesn't matter how hard I try to change my weight, it's probably always going to be about the same.
23. I can weigh what I'm supposed to when I try hard enough.
24. The shape you are in depends mostly on your genes.

APPENDIX C: SELF-OBJECTIFICATION QUESTIONNAIRE

The Self-Objectification Questionnaire

The questions below identify 10 different body attributes. We would like you to *rank order* these body attributes from that which has the *greatest impact* on your physical self-concept (rank this a “9”), to that which has the *least impact* on your physical self-concept (rank this a “0”).

Note: It does not matter *how* you describe yourself in terms of each attribute. For example, fitness level can have a great impact on your physical self-concept regardless of whether you consider yourself to be physically fit, or any level in between.

IMPORTANT: *Do Not Assign The Same Rank To More Than One Attribute!*

9 = greatest impact

8 = next greatest impact

When considering your *physical self-concept*...

1 = next to least impact

0 = least impact

- | | |
|---|-------|
| 1. What rank do you assign to <i>physical coordination</i> ? | _____ |
| 2. What rank do you assign to <i>health</i> ? | _____ |
| 3. What rank do you assign to <i>weight</i> ? | _____ |
| 4. What rank do you assign to <i>strength</i> ? | _____ |
| 5. What rank do you assign to <i>sex appeal</i> ? | _____ |
| 6. What rank do you assign to <i>physical attractiveness</i> ? | _____ |
| 7. What rank do you assign to <i>energy level (e.g., stamina)</i> ? | _____ |
| 8. What rank do you assign to <i>firm/sculpted muscles</i> ? | _____ |
| 9. What rank do you assign to <i>physical fitness level</i> ? | _____ |
| 10. What rank do you assign to <i>measurements (e.g., chest, waist, hips)</i> ? | _____ |

In administering the measure, the title is not included. Scores are obtained by separately summing the ranks for appearance-based items (3, 5, 6, 8, and 10) and competence-based items (1, 2, 4, 7 and 9), and then subtracting the sum of competence ranks from the sum of appearance ranks. Scores may range from -25 to 25, with higher scores indicating a greater emphasis on appearance, interpreted as higher trait self-objectification.

**APPENDIX D: OBJECTIFICATION OF OTHER WOMEN
QUESTIONNAIRE**

Objectification of Other Women

This section is concerned with how women think about other women’s bodies. Listed below are ten different body attributes. When you think about, or look at other women, which of these body attributes are most important? Please rank the attributes in order from 1 (*least important*) to 10 (*most important*) in other women.

- 1. What rank do you assign to *physical coordination*? _____
- 2. What rank do you assign to *health*? _____
- 3. What rank do you assign to *weight*? _____
- 4. What rank do you assign to *strength*? _____
- 5. What rank do you assign to *sex appeal*? _____
- 6. What rank do you assign to *physical attractiveness*? _____
- 7. What rank do you assign to *energy level (e.g., stamina)*? _____
- 8. What rank do you assign to *firm/sculpted muscles*? _____
- 9. What rank do you assign to *physical fitness level*? _____
- 10. What rank do you assign to *measurements (e.g., chest, waist, hips)*? _____

APPENDIX E: ROSENBERG SELF-ESTEEM SCALE

Rosenberg Self-Esteem Scale

Instructions: Below is a list of statements dealing with your general feelings about yourself. Please rate each item using this scale:

- (a) Strongly disagree
- (b) Disagree
- (c) Somewhat disagree
- (d) Neither agree nor disagree
- (e) Somewhat agree
- (f) Agree
- (g) Strongly agree

1. On the whole, I am satisfied with myself.
- 2.* At times, I think I am no good at all.
3. I feel that I have a number of good qualities.
4. I am able to do things as well as most other people.
- 5.* I feel I do not have much to be proud of.
- 6.* I certainly feel useless at times.
7. I feel that I'm a person of worth, at least on an equal plane with others.
- 8.* I wish I could have more respect or myself.
- 9.* All in all, I am inclined to feel that I am a failure.
10. I take a positive attitude toward myself.

Items with an asterisk are reverse scored. Sum the scores for the 10 items. The higher the score, the higher one's self-esteem.

APPENDIX F: TABLES & FIGURES

Figure 1. *Hypothesized Model*

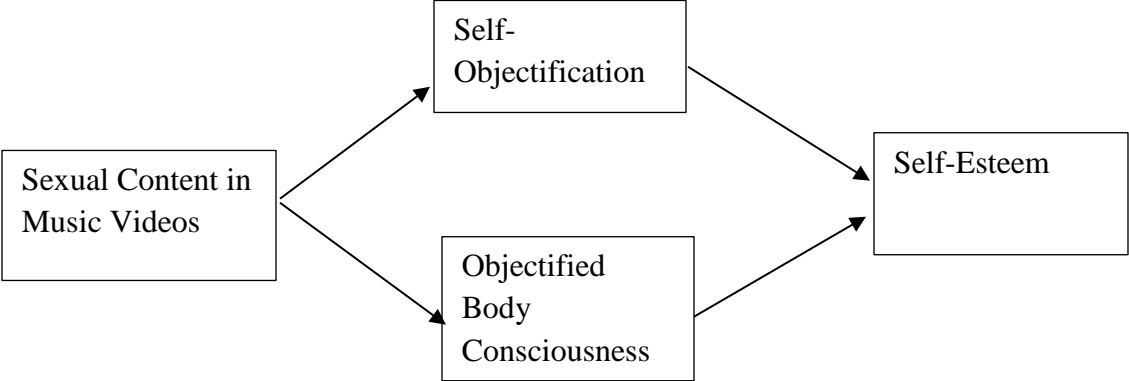


Table 1. *Sexual References in Videos*

Artist	Song	Videos	Average
Katy Perry <i>pop</i>	Roar (2013)	1.5	4.8
	Unconditionally (2013)	14	
	dark horse (2013)	7	
	walking on air (2013)	7.5	
	this is how we do (2013)	0	
Lana del Rey <i>pop</i>	burning desire (2012)	5	2.2
	young and beautiful (2013)	0	
	summertime sadness (remix) (2013)	1.5	
Miley Cyrus <i>pop</i>	wrecking ball (2013)	34	54
	adore you (2013)	93	
	we can't stop (2013)	35	
Maroon 5 <i>pop</i>	love somebody (2012)	47	47
Ariana Grande <i>pop</i>	the way (2013)	15.5	8.1
	right there (2013)	8	
	almost is never enough (2013)	6.5	
	baby I (2013)	2.5	
J. Cole <i>rap</i>	power trip (2013)	18	6.2
	she knows (2013)	0.5	
	crooked smile (2013)	0	
Nicki Minaj <i>rap</i>	High school (2012)	26.5	26.5
Will.i.am <i>rap</i>	#that power (2013)	0	9
	fall down (2013)	18	
Drake <i>rap</i>	hold on, we're going home (2013)	11	7.5
	worst behavior (2013)	0	
	started from the bottom (2013)	11.5	
Justin Timberlake <i>RandB</i>	suit and tie (2013)	16	49.6
	Mirrors (2013)	27	
	tunnel vision (2013)	181.5	
	take back the night (2013)	1.5	
	TKO (2013)	22	
Bruno Mars <i>RandB</i>	when I was your man (2012)	0	19.7
	Treasure (2012)	4.5	
	Gorilla (2012)	54.5	

Table 2. *Intercorrelation of Study Variables*

	Age	Social Class	OBC	SO	OW	Pop	R&B	Rap
Age	1	-.24**	-.04	-.03	-.07	-.14*	-.00	-.12*
Social Class	-.24**	1	-.09	-.01	.12*	.00	-.09	-.08
OBC	-.04	-.09	1	.22**	.23**	-.00	.03	.06
SO	-.03	-.01	.22**	1	.54**	.01	-.04	.09
OW	-.07	.12*	.23**	.54**	1	-.03	-.13*	-.01
Pop	-.14*	.00	-.00	.01	-.03	1	.68**	.58**
R&B	-.00	-.09	.03	-.04	-.13*	.68**	1	.52**
Rap	-.12*	-.08	.06	.09	-.01	.58**	.52**	1

*p<.05, **p<.01.

Note. OBC = Objectified Body Consciousness, SO = Self-Objectification, OW = Objectification of Other Women

Table 3. *Descriptive Statistics for Outcome Variables and Participant Ethnicity*

	<i>N</i>	Objectified Body Consciousness		Self-Objectification		Objectification of Other Women		Self-Esteem	
		<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>
Black	52	104.12	14.05	-.04	7.05	1.23	10.51	52.92	11.48
White	150	107.45	14.87	-2.19	9.88	.92	11.92	49.35	10.90
American Indian	3	102.67	25.42	-1.33	8.74	9.67	6.43	52.00	12.29
Asian	25	99.80	14.33	-4.76	5.95	-2.20	8.48	47.00	10.84
Hispanic	67	106.15	15.34	-5.87	8.38	.84	10.60	51.04	11.56
Other	11	106.45	15.37	-4.09	11.48	3.36	13.46	58.27	10.38

Table 4. *Regression Coefficients for Outcome Variables*

	OBC	SO	OW
Age	-.05	-.03	-.06
Black	-.12	.15	-.07
White	.04	.10	-.11
Indian	-.02	.02	.04
Asian	-.14	-.04	-.13
Hispanic	-.01	-.09	-.09
Pop	-.13	.09	.09
R&B	.07	-.11	-.19*
Rap	.16*	.07	.04
R^2	.04	.06	.04
F	1.44	2.11*	1.32

* $p < .05$

Note: Standardized Beta Coefficients reported

Note. OBC = Objectified Body Consciousness, SO = Self-Objectification, OW = Objectification of Other Women

Table 5. *Mediational Model – Part 1*

	OBC	SO
Pop	-.08	.01
R&B	.04	-.12
Rap	.09	.14*
R^2	.01	.02
F	.72	1.73

* $p < .05$

Note: Standardized Beta Coefficients reported

Note. OBC = Objectified Body Consciousness, SO = Self-Objectification

Table 6. *Mediation Model – Part 2*

	Self-Esteem
OBC	-.27*
SO	-.24*
R^2	.16
F	28.81*

* $p < .001$

Note: Standardized Beta Coefficients reported

Note. OBC = Objectified Body Consciousness, SO = Self-Objectification

REFERENCES

- Agbo-Quaye, S., & Robertson, T. (2010). The motorway to adulthood: Music preference as the sex and relationships roadmap. *Sex Education, 10*(4), 359-371.
doi:10.1080/14681811.2010.515094
- Aubrey, J. S., & Frisby, C. M. (2011). Sexual objectification in music videos: A content analysis comparing gender and genre. *Mass Communication and Society, 14*, 475-501.
- Aubrey, J. S., & Gerding, A. (2015). The cognitive tax of self-objectification: Examining sexually objectifying music videos and female emerging adults' cognitive processing of subsequent advertising. *Journal of Media Psychology: Theories, Methods, And Applications, 27*(1), 22-32. doi:10.1027/1864-1105/a000128
- Bell, B. T., & Dittmar, H. (2011). Does media type matter? The role of identification in adolescent girls' media consumption and the impact of different thin-ideal media on body image. *Sex Roles, 65*(7-8), 478-490. doi:10.1007/s11199-011-9964-x
- Bretthauer, B., Zimmerman, T. S., & Banning, J. H. (2007). A feminist analysis of popular music: Power over, objectification of, and violence against women. *Journal Of Feminist Family Therapy: An International Forum, 18*(4), 29-51. doi:10.1300/J086v18n04_02
- Chatterjee, S.; Hadi, A. S.; Price, B. (2000). *Regression Analysis by Example* (Third ed.). John Wiley and Sons.
- Cohen, J., & Cohen, P. (1983). *Applied multiple regression/correlation analysis for the behavioral sciences* (2nd ed.). Hillsdale, NJ: Erlbaum.
- Collins, R. L., Martino, S. C., Elliott, M. N. & Miu, A. (2011). Relationships between adolescent sexual outcomes and exposure to sex in media: Robustness to prosperity-based

- analysis. *Developmental Psychology*, 47, 585–591.
- Flynn, M.A., Craig, C.M., Anderson, C.N., & Holody, K.J. (2016). Objectification in Popular Music Lyrics: An Examination of Gender and Genre Differences. *Sex Roles*, 113. DOI: 10.1007/s11199-016-0592-3
- Fredrickson, B. L., Roberts, T. A., Noll, S.M., Quinn, D. M., & Twenge, J.M. (1998). That swimsuit becomes you: Sex differences in self-objectification, restrained eating, and math performance. *Journal of Personality and Social Psychology*, 75, 269-284.
- Frisby, C. M., & Aubrey, J. S. (2012). Ethnicity and genre in the use of sexual objectification in female artists' music videos. *Howard Journal of Communications*, 23(1), 66-87.
doi:10.1080/10646175.2012.641880
- Gordon, M. K. (2008). Media contributions to African American girls' focus on beauty and appearance: Exploring the consequences of sexual objectification. *Psychology of Women Quarterly*, 32(3), 245-256. doi:10.1111/j.1471-6402.2008.00433.x
- Grabe, S., & Hyde, J. S. (2009). Body objectification, MTV, and psychological outcomes among female adolescents. *Journal of Applied Social Psychology*, 39(12), 2840-2858.
doi:10.1111/j.15591816.2009.00552.x
- Greenleaf, C., McGreer, R. (2006). Disordered eating attitudes and self-objectification among physically active and sedentary female college students. *The Journal of Psychology*, 140, 187-198.
- Kenny, D. A., Kashy, D. A., & Bolger, N. (1998). Data analysis in social psychology. In D. T. Gilbert, S. T. Fiske, & G. Lindzey (Eds.), *The handbook of social psychology* (4th ed., pp. 233–265). New York: Oxford University Press.

- Kline, R.B. (2005). *Principles and Practice of Structural Equation Modeling*. NY: The Guildford Press.
- Lara, C. A. (2009). Exposure to female body imagery in music media: Its effect on women's identity development, self-esteem, and self-concept. *Dissertation Abstracts International*, 70, 3223.
- Martino, S., Collins, R., Elliott, M., Strachman, A., Kanouse, D., & Berry, S. (2006). Exposure to degrading versus nondegrading music lyrics and sexual behavior among youth. *Pediatrics*, 118, 430–41.
- McKinley, N. M., & Hyde, J. S. (1996). The objectified body consciousness scale: Development and validation. *Psychology of Women Quarterly*, 20, 181-215.
- Mischner, I. S., van Schie, H. T., Wigboldus, D. J., van Baaren, R. B., & Engels, R. E. (2013). Thinking big: The effect of sexually objectifying music videos on bodily self-perception in young women. *Body Image*, 10(1), 26-34. doi:10.1016/j.bodyim.2012.08.004
- Nowatzki, J., & Morry, M. M. (2009). Women's intentions regarding, and acceptance of, self sexualizing behavior. *Psychology of Women Quarterly*, 33(1), 95-107. doi:10.1111/j.1471-6402.2008.01477.x
- Mulgrew, K. E., & Volcevski-Kostas, D. (2012). Short term exposure to attractive and muscular singers in music video clips negatively affects men's body image and mood. *Body Image*, 9(4), 543-546. doi:10.1016/j.bodyim.2012.05.001
- Noll, S. M. & Fredrickson, B. L. (1998). A mediational model linking self-objectification, body shame, and disordered eating. *Psychology of Women Quarterly*, 22, 623-636 doi:10.1111/j.1471-6402.1998.tb00181.x

- Peterson, S., Wingood, G., DiClemente, R., Harrington, K., & Davies, S. (2007). Images of sexual stereotypes in rap videos and the health of African American female adolescents. *Journal Of Womens Health, 16*(8), 1157-1164.
- Primack, B., Gold, M., Schwarz, E., & Dalton, M. (2008). Degrading and nondegrading sex in popular music: A content analysis. *Public Health Report, 123*, 593–600.
- Recording Industry Association of America. (2016). Facts & Research. Retrieved from <http://www.riaa.com/reports/>
- Rosenberg, M. (1965). *Society and the adolescent self-image*. Princeton, NJ: Princeton University Press.
- Slater, A., & Tiggemann, M. (2015). Media exposure, extracurricular activities, and appearance related comments as predictors of female adolescents' self-objectification. *Psychology of Women Quarterly, 39*(3), 375-389. doi:10.1177/0361684314554606
- Strahan, E. J., Lafrance, A., Wilson, A. E., Ethier, N., Spencer, S. J., & Zanna, M. P. (2008). Victoria's dirty little secret: How sociocultural norms influence adolescent girls and women. *Personality and Social Psychology Bulletin, 34*(4), 288-301.
- Turner, J. S. (2011). Sex and the spectacle of music videos: An examination of the portrayal of race and sexuality in music videos. *Sex Roles: A Journal of Research, 64*, 173–191.
- Valkenburg, P. M., & Peter, J. (2013). The differential susceptibility to media effects model. *Journal of Communication, 63*(2), 221-243. doi:10.1111/jcom.12024
- Vandenbosch, L., & Eggermont, S. (2012). Understanding sexual objectification: A comprehensive approach toward media exposure and girls' internalization of beauty

- ideals, self-objectification, and body surveillance. *Journal of Communication*, 62(5), 869-887. doi:10.1111/j.14602466.2012.01667.x
- Volgman, M. E. (2013). More than music to my ears: Music lyrics and self-objectification. Dissertation Abstracts International, 75
- Wallis, C. (2011). Performing gender: A content analysis of gender display in music videos. *Sex Roles*, 64, 160-172. doi:10.1007/s11199-010-9814-2
- Ward, L. M., Hansbrough, E., & Walker, E. (2005). Contributions of music video exposure to black adolescents' gender and sexual schemas. *Journal of Adolescent Research*, 20(2), 143-166.
- Ward, L. M., Seabrook, R. C., Manago, A., & Reed, L. (2015). Contributions of diverse media to self sexualization among undergraduate women and men. *Sex Roles*, 74(1), 12–23. doi:10.1007/s11199-015-0548z
- Wright, C. L., (2013): Family Structure and Music as a Model of Dyadic Behavior, *Marriage & Family Review*, 49:4, 309-329
- Wright, C. L. (2014). Sexual behaviors of Hispanic emerging adults: Examining the immigrant paradox. *Marriage & Family Review*, 50, 246-268.
- Wright, C. L., & Brandt, J. (2015). Music's Dual Influence on Dyadic Behaviors. *Marriage & Family Review*, 51, 544-563.
- Wright, C. L., & Qureshi, E. (2015) The Relationship Between Sexual Content in Music and Dating and Sexual Behaviors of Emerging Adults, *Howard Journal of Communications*, 26:3, 227-253, DOI: 10.1080/10646175.2015.1014982
- Wright, C. L., & Rubin, M. (in press). "Get lucky!" The relationship between sexual content in

music lyrics, videos, and social media and sexual cognitions and risk among emerging adults from the United States and Australia. *Sex Education*.

Zhang, Y., Dixon, T. L., & Conrad, K. (2009). Rap music videos and African American women's body image: The moderating role of ethnic identity. *Journal of Communication*, 59(2), 262-278. doi:10.1111/j.1460-2466.2009.01415.x

Zhang, Y., Miller, L. E., & Harrison, K. (2008). The relationship between exposure to sexual music videos and young adults' sexual attitudes. *Journal of Broadcasting & Electronic Media*, 52(3), 368-386. doi:10.1080/08838150802205462