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The Effect of Social Media on Sexual Cognitions and Behaviors

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THE EFFECT OF SOCIAL MEDIA ON SEXUAL

COGNITIONS AND BEHAVIORS

by

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A thesis submitted in partial fulfillment of the requirements
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ABSTRACT

Pop culture and social media have become a prime source of entertainment and communication. The current study focuses on the potential effects of consuming this form of media and how it affects our sexual cognitions and behaviors. A sample of nine hundred and two university students were given self-reporting questionnaires concerning demographics, sexual cognitions, and exposure to sexual content in music. An analysis of music artist's posts on social media was also performed. It was hypothesized that artists who have sexual content published in their work will also have the same amount of sexual content on social media. However, there were no significant correlations found between these sources. This study found that exposure to sexual content on social media could increase the chances of acquiring certain sexual cognitions. The current study also aimed to analyze the common characteristics of artist's that post a higher frequency of sexual content on social media. This study found that female artists tend to post more sexual content on social media compared to male artists, as well as music groups containing both male and female artists.

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CHAPTER ONE: INTRODUCTION

What is Social Media?

Social media is the introduction to a new age of the World Wide Web. More specifically,

the era of social media is commonly referred to as *Web 2.0* (Hinton & Hjorth, 2013). It allows

anyone around the world to create an online identity and interact with others in various ways at

any time from any place. This form of Internet interaction between people across the world

comes in various forms: collaborative projects (i.e. Wikipedia), blogs and micro blogs (i.e.

Twitter), social news networking sites (i.e. Facebook), content communities (i.e. YouTube), and

virtual social worlds (i.e. Second Life) (Boyd & Ellison, 2008). For the purpose of this study,

there will be a primary focus on social news networking sites (SNSs).

Social Networking Sites (SNSs)

SNSs are online platforms that allow people to create a personal profile with pictures and

other willingly shared information. These services are commercial ventures that allow someone

to create a personal identity, keep in close connection with their chosen network of people, and

also be able to view others that may be included in their friend's network (Boyd & Ellison,

2007). By referring to SNSs as commercial ventures, this implies that these sites use the

information provided by their users in order to advertise certain products or ideas to many people

in a short period of time. Users forward media content to their social network through their own

page, which spreads through the extended network of someone else's profile. This type of

information sharing is known as *User Generated Content* (Hinton & Hjorth, 2013).

Everyday Communication

Social media creates a participatory culture: a form of culture that allows people to actively engage with one another while being able to express themselves creatively (Hinton & Hjorth, 2013). People who take part in social media believe that they are positively influencing a greater cause while maintaining and improving social connections (Jenkins, 2006). This type of communication is able to occur any day at any time from the comfort of one's digital device. More specifically, smartphones are the prime source of mobile communication that always has an Internet connection, and offers applications that allow people to engage in social media 24/7 (Hinton & Hjorth, 2013). Young adults in particular are estimated to spend eleven to twelve hours a day using social media (Vaterlaus et al., 2015).

Media's Influence on Behavior

Social media may only be one facet of the Internet but through observing behavior on these platforms, one can learn a myriad of information about the dynamics of human behavior. Most people use social media to learn about certain behaviors that may be too uncomfortable to talk about in today's society (Brown and L'engle, 2009). People tend to resort to the privacy of their digital screen to ask the questions about behavior that may be unclear if it's deemed appropriate.

Influence on Health

Media and technology has been considered a culprit in the shift of the cultural zeitgeist regarding nutrition in the past fifty years (Freeland-Graves & Nitzke, 2013). As of December 2015, 1.59 billion people per month access Facebook (Facebook Newsroom, 2016). For many

people, the thought of not having their phones or access to the Internet causes panic and overall distress (Hinton & Hjorth, 2013). By learning the amount of time spent on social media, it is deemed essential to evaluate the effect it may have on health choices compared to the choices that one's social network may promote.

Researchers have identified that social interaction can influence food choices and portions among young adults (Vaterlaus et. al, 2015). On the taboo side of human behavior, most people use the Internet to learn about sexual behavior. A prior study had shown that children who accessed sexual material in early adolescence were able to predict sexual behavior approximately two years later (Brown and L'engle, 2009). Asekun-Olarknmaye et. al (2014) found a relationship between high media consumption and more frequent sexual activity in young adults in Nigeria. In Belgium, adolescent children who consumed pornography and sexual music videos were more likely to engage in receiving and sending sexual text messages (Ouytsel, Ponnet, and Walrave, 2014). With this knowledge, it would be essential to ask the question whether or not this may have an effect on these children in the long-term due to the increase of accessibility to social media as it evolves.

With these findings, there is potential support for the Sexual Socialization Theory, which refers to the frequent exposure to consistent themes about gender and sexual behavior, and the effects this may have on our personal thoughts and behaviors (Brown, 2009). However, this focus was primarily on traditional media with no analysis on social media. The current study will address the potential effects of social media specifically on sexual behavior.

<center>Arousal and Emotion</center>

High arousal can create positive experiences for the person experiencing any given situation. There are three things that have been linked with high arousal and/or positive emotional experiences: sex, music, and Facebook (Mauri et. al, 2011; Bushman et. al, 2015; Schafer & Sedlmeier, 2011). With these three variables being linked to arousal and/or positive emotion, it could potentially serve as a powerful tool in explaining why these three things have become so prominent and successful in today's digital world.

This association could potentially be explained by the Evolutionary Theory, which proposes that humans are predisposed to respond to violent and sexual cues that are associated with survival and reproduction due to being emotionally arousing (Neuberg et al., 2010). However, with these cues being present, it may cause inconvenience due to being hard to pay attention to anything else besides the sexual cue itself.

Prime sources of media that people come across that promote sexual behavior are advertisements. One study found that high levels of sexual content impairs brand memory, brand attitudes, and buying intentions for advertisements, which is consistent with the evolution and emotional arousing framework (Bushman, Lull, & Cruz, 2015). Although this finding leads us in the right direction, it only focuses on the act of sex itself, and ignores the subtler ways of sexual appeal that society may find more acceptable (i.e. artistic representation through appearance and music).

<center>Sexual Messages in Music and Social Media</center>

Music is a form of culture that is loved by all human beings across the world–the only difference may be concerning one's musical preference. As mentioned before, music can create

<center>4</center>

positive emotional experiences, and one will prefer the music that creates high arousal within them (Schafer & Sedlmeier, 2011). Due to one's natural preference with a certain genre, there may be a hidden influence behind the music one listens to, and the characteristics of the artist that we associate with the music. One of the main influences could be the high presence of sexual behavior displayed by the music artists whose music is preffered. No matter the difference between weak or strong sexual cues, one develops an increased attribution of sexual characteristics (Carpentier et. al, 2014). For example, hip-hop music videos can contain strong sexual messages that result in people conforming to traditional gender roles, and the objectification of women (Kistler & Lee, 2009). However, this does not only occur in the hip-hop genre. In Belgium, 39.3% of their music video scenes in total were sexual with women being objectified twice more often than men with narrow appearance ideals (Vandenbosch et. al, 2013).

A weak sexual cue could be in regards to sexual preference, which can also be influenced by the lyrics presented in music. Lady Gaga, a prominent pop culture figure, wrote a song titled 'Born This Way' that promoted a biological explanation of being LGBT versus being a choice, which caused an increased attribution for acceptance and understanding towards people a part of the community (Jang & Lee, 2014). The current study will focus on the presence of these types of messages in artist's social media as well as the effect it has on one's own sexual cognitions and behaviors.

Cognitive and Behavioral Processing

What one is thinking and how one perceives the world are processes of cognition. When consuming sexual media, the Social Learning Theory could be an explanation as to why there could be a tendency to associate the sexual behaviors presented with being appropriate in

society, and eventually starting to perform those behaviors as well (Bandura, 1977). Another theory, known as the Media Practice Model, refers to the way young people consume media based on who they are or who they want to be in that moment (Brown, 2000). The similar characteristic between these two theories is in regards to the desire of conforming to the societal norm due to lack of knowledge about a particular area.

A more current approach to how one learns sexual ideas explains that it may not be as simple as originally thought. More specifically, this approach focuses on the subtle sexual messages, such as appearance ideals promoted by the media. Vandenbosch and Eggermont (2014) extended the research to support a multidimensional approach of self-objectification, which is one of the first approaches to label a three-step process to specifically analyze how one adjusts to what is attractive sexually and how that effects one's sexual behaviors. The three steps proceed as follows: internalizing appearance ideals, valuing appearance over competence/skills, and body surveillance (i.e., being conscious of how your body looks vs. the societal norm) (Vandenbosch & Eggermont, 2012). However, this study focuses on sexual content in magazines and does not mention social media. The current study will focus on appearance ideals portrayed on social media by music artists.

Current Study

The current study aims to fill the deficit in the research regarding sexual content in social media specifically. By knowing how sexual messaging can potentially influence attitudes, it bears the question if the exposure of these messages combined with social media has an effect on our own perception. If so, it would be important to understand what would cause an artist to

promote this type of culture in the first place. Taking prior research into consideration, the

current study will focus on the following potential relationships:

H1: Artists who post a lot of sexual content on their social media will have a significant

relationship with sexual content in their music lyrics and music videos

H2: More frequent exposure to sexual messaging in social media posts by music artists

will result in more lenient sexual attitudes (i.e. frequent sexual thoughts and/or

behaviors).

RQ 1: What characteristics are present in artists who post a lot of sexual material (i.e.

music genre, gender, etc.)?

CHAPTER TWO: METHOD

Participants and Procedures

Data for the current study will come from a recent study conducted at the University of Central Florida (UCF) via the Sona System. Participants in the original study took 32.50 minutes to complete the online questionnaire and received class credit or extra credit for their participation. A total of 1,013 college students participated in the original study. A total of 111 participants were deleted from the study because their responses indicated that they were not involved with the survey or they did not answer important questions in the study, leaving a total sample size of 902. The majority of participants were female ($n = 647$, 71.7%) and identified as White ($n = 613$, 68%). The age of students ranged from 18 to 59 ($M = 21.58$).

Measures

Demographic questionnaire. Participants answered four questions related to their current age, race/ethnicity, and gender.

Sexual Cognitions. Participants answered a total of 88 questions to assess their sexual cognitions. These questions were used to assess particular themes of sexual cognitions found in previous research. Seven questions derived from Ward (2002) and ter Bogot et al. (2010) were used to assess the cognition that dating is a game or recreational sport (alpha = .70), eight questions (Ward, 2002) were used to assess the cognition that men are sex driven (alpha = .77), twelve questions (ter Bogot et al., 2010; Ward, 2002) were used to assess the cognition that women are sex objects (alpha = .73), four questions (ter Bogot et al., 2010) were used to assess the cognition that men are tough (alpha = .64), sixteen questions modified from Ward, Handbrough, and Walker (2005) were used to assess participants feminine and masculine ideals

(alpha = .85), fourteen questions (Ward et al., 2005) were used to assess participants sexual stereotypes (alpha = .83), nine questions (Burt, 1980) were used to assess participants sex role stereotyping (alpha = .80), nine questions (Burt, 1980) were used to assess participants adversarial sexual beliefs (alpha = .80), and an additional twelve questions (Burt, 1980; Ward, 2011) were asked to determine participants sexual conservatism (alpha = .81). Participants responded to all questions using a 6-point Likert type scale (*strongly disagree, disagree, slightly disagree, slightly agree, agree, strongly agree).* The complete list of questions can be found in Appendix A.

Exposure to sexual content in music. Participants rated the top 55 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 listened to the artists' music, watched the artists' videos, and how often they read about the artist via the internet and social media outlets, with responses ranging from 1 (*never*) to 5 (*daily*).

Exposure to sexual content in music lyrics and corresponding videos were based on measures of content analysis using the frequency method for the most current popular songs performed by the top 20 rated artists by participants using two independent raters. Artists not rated in the top 20 by participants were not analyzed in the current study. Songs for each artist were selected from the top-40 charts that had been given air play on radio stations and music television. Top songs included songs from artists' most recent albums as well as songs from previous albums because radio stations and music television often play current and previous songs and fans often listen to current and previous songs of artists they prefer (Wright & Qureshi, 2015).

Exposure to music artist social media sexual content were based on measures of content analysis using the frequency method for four consecutive months of social media posts by music artists on both *Twitter* and *Facebook*. The top 20 rated artists by participants were followed on both social media outlets from January, 2014 to April, 2014. Posts were then assessed using two independent raters. Artists not rated in the top 20 by participants were not analyzed in the current study.

As in previous research (Wright, 2013; Wright & Brandt, 2015; Wright & Qureshi, 2015), raters coded 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., objectification 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 relation to sexual behaviors as well as retrospective behaviors that occurred within the past ten years (Wright, 2013; Wright & Qureshi, 2015). Inter-rater reliability for the current study was good for lyrical content, r (221) = .95, p < .001, video content, r (221) = .87, p < .001, and social media content, r (256) = .95, p < .001.

The top artists rated by participants, popular songs selected for each artist, and the average sexual content in both lyrics and videos for selected songs can be found in Table 1. Table 2 contains the sexual content in social media posts.

Exposure variables were then created for exposure to sexual references via lyrics and videos by multiplying self-reported listening and viewing habits of each of the top rated artists

by the average content contained in song lyrics and music videos. Comparably, exposure variables for exposure to sexual content in social media were created by multiplying self-reported exposure by the content contained in social media outlets. 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; 2014; Wright & Qureshi, 2015). Participants in the current study reported listening to a variety of music genres. Therefore, exposure variables for music lyrics, videos, and social media were grouped by genre (Pop, R&B, Hip Hop, Rock, Dance, and Country). The total exposure variables for music lyrics, videos, and social media will be used in analysis.

CHAPTER THREE: RESULTS

Preliminary analyses to assess the reliability of scales, distributional characteristics, and the extent of missing data have already been conducted. Missing data were minimal for most variables ($< 5\%$) and were found to be missing completely at random (MCAR). Therefore, 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. However, it had no detectable effect on this dataset. This method of handling missing data is preferable to deletion methods as it allows for complete case analyses, does not reduce the statistical power of tests, and takes into consideration the reason for missing data (Twala, 2009). Moreover, this method of data imputation is a good representation of the original data as long as the missing data is less than 20%, which was the case in the original sample (Downey & King, 1998). Additionally, all variables were transformed to z scores prior to analyses.

The following statistical tests were conducted: (a) correlational analysis among sexual content in social media, music videos, and music lyrics, (b) an analysis of variance (ANOVA) to determine level of sexual content in social media posts based on music artist characteristics (music genre, artist gender, artist ethnicity, solo or group artist), and (c) correlational analysis among sexual content in social media and participants' sexual cognitions (e.g., dating is a game or recreational sport, men are sex driven, women are sex objects, men are tough, sexual conservativism, masculine and feminine ideals, sexual stereotypes, and adversarial sexual beliefs).

Intercorrelations of Study Measures

Intercorrelations of Study Measures can be found in Table 3. A correlational analysis was performed in order to analyze and compare the amount of sexual content in social media posts, song lyrics, and music videos. In this study, no significant correlations were found among the variables.

Artist Characteristics and Social Media

An analysis of variance (ANOVA) was conducted to determine if there were significant differences in sexual content in the social media posts based on music artists' characteristics (i.e., music genre, artist gender, artist ethnicity, solo or group artist). There was one main effect for gender of the artist, F (2, 20) = 6.178, p=.03. However, there were no significant findings with the remaining artist characteristics. No interaction effects were found. Results indicated that female artists posted more sexual content (M = 23.08, SD 33.54) in comparison to male artists (M = .46, SD = .48) and music groups containing both male and female members (M = 0, SD = 0).

Social Media and Sexual Cognitions

Intercorrelations of social media posts and sexual cognitions can be found in Table 4 and 5. Sexual content in social media had a significant relationship with the following sexual cognitions: dating is a game or recreational sport, men are sex driven, women being identified as sex objects, men are tough, sex role stereotyping, and adversarial sexual beliefs. There were no significant correlations with sexual conservatism, masculine ideals, or feminine ideals.

CHAPTER FOUR: DISCUSSION

The current study examined the sexual content in the social media posts of popular music artists. This study focuses on three potential relationships: (1) artists who post a lot of sexual content on their social media will have a significant relationship with sexual content in their music lyrics and music videos, (2) more frequent exposure to sexual messaging in social media posts by music artists will be related to more lenient sexual attitudes (i.e. frequent sexual thoughts and/or behaviors), and (3) music artist characteristics and the relationship with sexual content in social media posts.

This study provided insight into the influence of social media on our cognitions and behaviors, and how it can significantly affect our way of everyday thinking. This is crucial because the presence of these music artists on our media feed should not only be recognized for their entertainment value. The way that these artists act and portray themselves to the world is shaping what we view as acceptable in society. This could give us a clearer explanation as to how we evolve as a collective in terms of culture.

Sexual Content Across Media Platforms

Sexual content produced by music artists existed in social media posts, song lyrics, and music videos. However, there were no significant correlations in determining the amount of sexual content portrayed in any of the artist's material. Therefore, there was insufficient evidence to support the first hypothesis. Even so, previous research demonstrates that too much sexual content could lead to reduced memory about a particular brand (Bushman, Lull, & Cruz, 2015). Since part of the music industry is to make money, the tendency to reduce levels of sexual

content could serve as the reason why the amount of sexual content varies among these platforms.

The sexual content posted on social media had a significant correlation with specific sexual cognitions; therefore, there was support for the second hypothesis. Since young adults are estimated to spend up to twelve hours a day on social media (Vaterlaus et al., 2015), this provides plenty of opportunity for exposure to the social media posts of popular music artists.

Most people use social media as a source of peer interaction, but also to stay relevant on what is going on in our culture. Gender and sex role expectations are potentially reinforced and deemed as normal when one sees their peers promoting sexual ideals themselves, or if they're supporting one's favorite music artists on their social media feed. Prior studies have provided support for this finding by stating that frequent exposure to sexual themes can influence sexual cognition and attribution of sexual characteristics (Brown and L'engle, 2009; Carpentier et al., 2014; Kistler and Lee, 2009).

Female Artists and Levels of Sexual Content

In the current study, female artists were found to post more sexual content on social media compared to male artists. Vandenbosch et al. (2013) had shown that close to half of all popular music video scenes contained sexualizing messages. Within these messages, women were being objectified with narrow appearance ideals more often than men. According to the Social Cognitive Theory, this frequent exposure to sexual and gender role themes could have made it the norm for this behavior to be acceptable (Bandura, 1977). Other women who may consume media content are more likely to identify with the female being portrayed, thus they incorporate the artist's behaviors into their own behaviors (Bandura, 1977).

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A main feature of a female artist's presentation in the music industry may require them to act more sexually compared to their male counterparts since there is a high presence of sexual themes in social media have set the appearance and sex standard for all types of women. The results of the current study could serve as support for the Cultivation Theory, which states that more exposure to specific gender roles in the media could increase the likelihood of someone integrating those ideas into their own psyche (Gerbner et al., 1994). With such a high exposure to female being objectified, this could be a reason why female artists tend to go in a sexual direction in terms of how they portray themselves, whether or not they consciously acknowledge the behavior.

Limitations of Study

This study utilized university students as the population; therefore, the results could differ in the general population. The students in our sample were a majority white ($N = 613$, 68%) and/or female ($N = 647$, 71.7%). Since our results can only be confidently applied to white, female, university students, a more diverse population will be needed to fill the void.

Our data was collected using self-reporting questionnaires without the presence of a witness, so there could be a difference between how one wants to be portrayed versus who they realistically are. Students also received extra credit for using the Sona system, which entails that our population might not have provided fully accurate answers due to motivation.

Future Research

Future research should expand their population in order to have equal representation and more of an opportunity to see if there are any additional characteristics that could contribute to

how sexual messaging is portrayed and incorporated into one's psyche. In terms of how the data is collected, naturalistic observation, over a longer period of time, may offer a more accurate depiction of how one takes in the messaging and processes it.

The current study analyzed the top 20 artists for the most current popular songs at the time the study was performed. Future research should expand the analysis among a wider variety of artists, and examine these artists during different time periods. Music preference and associated trends are always changing, which means that the effects could differ depending on what is popular at the time. Future research should follow these trends to evaluate how sexual messages are portrayed in the music industry over time.

Facebook and Twitter were the two social media platforms analyzed in this study. Social media is also evolving through time, which means that future research should expand their data analysis onto these different media platforms to see their potential effects. Artists also seem to post on these platforms more often during time periods when they are promoting new content, such as music videos and/or music albums. It may be beneficial for future research to follow a widened group of artists during time periods when artists release new material.

APPENDIX A: SEXUAL COGNITIONS QUESTIONNAIRE

1. Casual sex is okay.
2. You don't need a relationship to have a good time; all you need are two people who are attracted to each other.
3. Sexual activity is desirable as early in a relationship as possible.
4. It's okay to have sex with several different people, because then you start getting good at it.
5. Dating is basically a game, a battle of the sexes, where both males and females try to gain the upper hand and manipulate each other.
6. A good way to reward or punish someone is by giving or withholding sex.
7. A man will be most successful in meeting or picking up women if he has a "rap" or uses flattery, sexy, or cute pick-up lines.
8. Men more often think of sex and therefore they cannot be faithful to their girlfriends.
9. Men are mostly interested in women as potential sex partners and don't want to be "just friends" with a woman.
10. It's difficult for men to resist sexual urges and to remain monogamous.
11. It is natural for a man to want to admire or ogle women and to comment on their bodies, even if he has a girlfriend.
12. Something is wrong with a guy who turns down a chance to have sex.
13. Men who are "good with the ladies" and who can get any woman into bed are cool.
14. Men are always ready and willing for sex; they think about it all the time.
15. It is only natural for a man to make sexual advances to a woman he finds attractive.
16. Women should really take care of their appearance; men don't want an ugly woman as a girlfriend.
17. A woman has to look sexy in order to be attractive to men.
18. It is cool for a guy to have a sexy girlfriend.
19. Women are sexual objects whose value is based on their physical appearance.
20. An attractive woman should expect sexual advances and should learn how to handle them.
21. Women should be more concerned about their appearance than men.
22. Using her body and looks is the best way for a woman to attract a man.
23. Women should spend a lot of time trying to be pretty; no one wants to date a woman who has "let herself go."
24. There's nothing wrong with men whistling at shapely women.
25. It bothers me when a man is interested in a woman only if she is pretty.
26. There is nothing wrong with men being primarily interested in a woman's body.
27. Being with an attractive woman gives a man prestige.
28. Handsome boys can get any girl.
29. It is cool for a girl to have a real hunk as a boyfriend.
30. Girls prefer a tough guy as a boyfriend.
31. As a boy you better be a macho than a nerd.
32. It is okay to have sex with someone you are very much attracted to but don't know very well.
33. Sex belongs only in married relationships.
34. It is important for a man to be athletic or in good shape

35. It is important for a man to be intelligent
36. It is important for a man to be cool or stylist
37. It is important for a man to be daring or to be a risk taker
38. It is important for a man to be physically attractive or 'fine'
39. It is important for a man to be nice or polite
40. It is important for a man to be funny or to have a good sense of humour
41. It is important for a man to have money or nice things
42. It is important for a woman to be athletic or in good shape
43. It is important for a woman to be intelligent
44. It is important for a woman to be cool or stylist
45. It is important for a woman to be daring or to be a risk taker
46. It is important for a woman to be physically attractive or 'fine'
47. It is important for a woman to be nice or polite
48. It is important for a woman to be funny or to have a good sense of humour
49. It is important for a woman to have money or nice things
50. Most women are sly and deceptive when they are out to attract a man, often hiding their flaws, and play it sweet.
51. Women are most attracted by a muscular body and a handsome face.
52. Being with an attractive woman gives a man prestige (e.g., a trophy date).
53. What women find most attractive about a man is his money, job, or car.
54. There is nothing wrong with men whistling at shapely women.
55. Using her body and looks is the best way for a woman to attract a man.
56. Something is wrong with a guy who turns down a chance to score with a woman.
57. Men want sex; women want relationships.
58. Women should not be afraid to wear clothes that show off their figure; after all, if you've got it, flaunt it.
59. It is okay for a woman to pursue a man who is already taken. After all, all is fair in love and war.
60. Women should do whatever they need (e.g., use make-up, buy attractive clothes, work out) to look good enough to attract a man.
61. A man should fight when the woman he's with is insulted by another man.
62. It is acceptable for the woman to pay for the date.
63. A woman should be a virgin when she marries.
64. There is something wrong with a woman who doesn't want to marry and raise a family.
65. A wife should never contradict her husband in public.
66. It is better for a woman to use her feminine charm to get what she wants rather than ask for it outright.
67. It is acceptable for a woman to have a career, but marriage and family should come first.
68. It looks worse for a woman to be drunk than for a man to be drunk.
69. There is nothing wrong with a woman going to a bar alone.
70. A woman will only respect a man who will lay down the law to her.
71. Many women are so demanding sexually that a man just can't satisfy them.
72. A man's got to show the woman who's boss right from the start or he'll end up henpecked.

73. Women are usually sweet until they've caught a man, but then they let their true self show.
74. A lot of men talk big, but when it comes down to it, they can't perform well sexually.
75. In a dating relationship a woman is largely out to take advantage of a man.
76. Men are out for only one thing.
77. Most women are sly and manipulating when they are out to attract a man.
78. A lot of women seem to get pleasure in putting men down.
79. A woman who initiates a sexual encounter will probably have sex with anybody.
80. A woman shouldn't give in sexually to a man too easily or he'll think she's loose.
81. Men have a biologically stronger sex drive than women.
82. A nice woman will be offended or embarrassed by dirty jokes.
83. Masturbation is a normal sexual activity.
84. People should not have oral sex.
85. I would have no respect for a woman who engages in sexual relationships without any emotional involvement.
86. Having sex during the menstrual period is unpleasant.
87. The primary goal of sexual intercourse should be to have children.
88. Women have the same needs for a sexual outlet as men.

APPENDIX B: TABLES & FIGURES

Table 1: Sexual References in Lyrics and Videos

Artist	Song	Lyrics	Videos
Katy Perry *pop*	Roar (2013)	0	1.5
	Unconditionally (2013)	0	14
	dark horse (2013)	0.5	7
	walking on air (2013)	4.5	7.5
	by the grace of god (2013)	0	0
	this is how we do (2013)	0	0
	it takes two (2013)	0	0
Justin Timberlake	suit & tie (2013)	5	16
R&B			
	Mirrors (2013)	0	27
	tunnel vision (2013)	0	181.5
	take back the night (2013)	34	1.5
	TKO (2013)	1.5	22
	pusher love girl (2013)	2	0
	don't hold the wall (2013)	1.5	0
	strawberry bubblegum (2013)	10	0
	drink you away (2013)	1.5	0
	let the groove get in (2013)	33	0
Lana del Rey *pop*	burning desire (2012)	12	5
	dark paradise (2012)	0	0
	young and beautiful (2013)	3	0

	summertime sadness (remix) (2013)	9.5	1.5
Drake *hip hop*	hold on, we're going home (2013)	11	11
	all me (2013)	9.5	0
	worst behavior (2013)	0	0
	started from the bottom (2013)	0	11.5
	pound cake (2013)	1	0
	the language (2013)	4	0
	too much (2013)	1	0
	w-tang forever (2013)	2.5	0
	I do it (2013)	22	0
	from time (2013)	1.5	0
Eminem *hip hop*	the monster (2013)	0	0.5
	rap god (2013)	1.5	0.5
	Berserk (2013)	7.5	0
	Headlights (2013)	0	0
	Survival (2013)	0	0
	bad guy (2013)	0	0
	rhyme or reason (2013)	0	0
	Legacy (2013)	0	0
	beautiful pain (2013)	0	0
	so far… (2013)	2	0
Miley Cyrus *pop*	wrecking ball (2013)	1	34
	adore you (2013)	0	93
	we can't stop (2013)	6.5	35

	Drive (2013)	5.5	0
	someone else (2013)	0	0
	hands in the air (2013)	0	0
	maybe you're right (2013)	0	0
	fuck me when you know I got it (2013)	0	0
	SMS (Bangerz) (2013)	0	0
	my darling (2013)	0.5	0
Imagine Dragons *rock*	Radioactive (2012)	0	0
	Monster (2013)	0	0
	Demons (2012)	0	0
	on top of the world (2012)	0	1.5
Maroon 5 *pop*	love somebody (2012)	2	47
Daft Punk *dance*	get lucky (2013)	38	0
	instant crush (2013)	0	0.5
	lose yourself to dance (2013)	0	1
	doin' it right (2013)	0	0
Ariana Grande *pop*	the way (2013)	1	15.5
	right there (2013)	3	8
	almost is never enough (2013)	0	6.5
	baby I (2013)	0	2.5
	last Christmas (2013)	0	0
	tattooed heart (2013)	2.5	0
	honeymoon avenue (2013)	0	0
Bruno Mars *R&B*	when I was your man (2012)	0	0

	Treasure (2012)	1.5	4.5
	Gorilla (2012)	10	54.5
	young girls (2012)	0	0
	Moonshine (2012)	2	0
Tyler Farr *country*	Whiskey in my water (2013)	0.5	28.5
	Redneck crazy (2013)	1	1
Sara Bareilles *pop*	Brave (2013)	0	0
Paramore *rock*	Still into you (2013)	0	0
	Now (2013)	0	0
	Daydreaming (2013)	0	0
	Grow up (2013)	0	0
Jake Owen *country*	days of gold (2013)	1	24.5
	ghost town (2013)	0	16.5
	what we aint got (2013)	0	0
	anywhere with you (2011)	0	0
J. Cole *hip hop*	power trip (2013)	3.5	18
	she knows (2013)	4.5	0.5
	forbidden fruit (2013)	8.5	0
	crooked smile (2013)	0.5	0
	let nas down (2013)	0	0
	Villuminati (2013)	3	0
	born sinner (2013)	0	0
	rich niggaz (2013)	2	0
Blake Shelton *country*	boys round here (2013)	3.5	2.5

	sure be cool if you did (2013)	0	14
	mine would be you (2013)	1.5	0
	steve mcqueen (2012)	2	0
	dude (looks like a lady) (2012)	1	0
	the christmas song (2012)	0	0
	timber, I'm falling in love (2013)	0	0
	Celebrity (2013)	0	0
	ten times crazier (2013)	2	0
	do you remember (2013)	4	0
Nicki Minaj *hip hop*	High school (2012)	9.5	26.5
Will.i.am *hip hop*	#that power (2013)	0	0
	fall down (2013)	2.5	18
Calvin Harris *dance*	I need your love (2012)	0.5	39
	Thinking about you (2012)	0	36.5

Table 2: Sexual Content in Social Media

Artist	Twitter	Facebook	Total
Katy Perry *pop*	3	1	4
Justin Timberlake	0	0	0
R&B			
Lana del Rey *pop*	0	1	1
Drake *hip hop*	1	0	1
Eminem *hip hop*	0	0.5	0.5
Miley Cyrus *pop*	45.5	11.5	57
Imagine Dragons *rock*	0	0	0
Maroon 5 *pop*	0.5	0	0.5
Daft Punk *dance*	0	0	0
Ariana Grande *pop*	0	2	2
Bruno Mars *R&B*	0	0	0
Tyler Farr *country*	0.5	0	0.5
Sara Bareilles *pop*	0	0	0
Paramore *rock*	0	0	0
Jake Owen *country*	0.5	0	0.5
J. Cole *hip hop*	0	1	1
Blake Shelton *country*	1.5	0	1.5
Nicki Minaj *hip hop*	63	11.5	74.5
Will.i.am *hip hop*	0.5	0	0.5
Calvin Harris *dance*	0	0	0

Table 3: Intercorrelations of Study Measures

	1	2	3
1. Sexual content in social media		.33	.27
2. Sexual content in song lyrics	.33		.13
3. Sexual content in music videos	.27	.13	

Table 4: Intercorrelations of Social Media and Sexual Cognitions

	1	2	3	4	5	6
1. Sexual content in social media		.08**	.12**	.09**	.09**	.05
2. Dating as a recreational sport/game	.08*		.43**	.44**	.29**	-.25**
3. Men are sex driven	.12**	.43**		.62**	.49**	.25**
4. Women are sex objects	.09**	.44**	.62**		.63**	.23**
5. Men are tough	.09**	.29**	.49**	.63**		.26**
6. Sexual conservatism	.05	-.25**	.25**	.23**	.26**	
7. Masculine ideals	.02	.18**	.38**	.46**	.47**	.32**
8. Feminine ideals	.05	.16**	.34**	.44**	.42**	.30**
9. Sexual stereotypes	.15**	.46**	.63**	.78**	.65**	.29**
10. Sex roles	.10**	.12**	.36**	.49**	.41**	.49**
11. Adversarial sexual beliefs	.11**	.38**	.56**	.62**	.51**	.39**

*p < .05, **p < .01-.25**

Table 5: Intercorrelations of Social Media and Sexual Cognitions Cont

	7	8	9	10	11
1. Sexual content in social media	.02	.05	.15**	.10**	.12 **
2. Dating as a recreational sport/game	.18**	.16**	.46**	.12**	.38**
3. Men are sex driven	.38**	.34**	.63**	.36**	.56**
4. Women are sex objects	.46**	.44**	.78**	.49**	.62**
5. Men are tough	.47**	.42***	.65**	.41**	.51**
6. Sexual conservatism	.32	.30**	.29**	.49**	.39**
7. Masculine ideals		.87**	.51**	.39**	.35**
8. Feminine ideals	.87**		.50**	.36**	.33**
9. Sexual stereotypes	.51**	.50**		.51**	.71**
10. Sex roles	.39**	.36**	.51**		.51**
11. Adversarial sexual beliefs	.35**	.33**	.71**	.51**	

*p < .05, **p < .01-.25**

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