



## Cultural Stereotypes and Sexual Perception; A Multifaceted Content Analysis of Gender, Race, and Interpretative Diversity in Popular Music Videos

Amin Khaksar<sup>1</sup>; Zahra Rahimi<sup>2</sup>

<sup>1</sup>School of History, Culture and Communication, Erasmus University Rotterdam, Netherlands

<sup>2</sup> Art University of Esfahan, Iran

E-mail: khaksar@eshcc.eur.nl; zahra.rrahimi@gmail.com

<http://dx.doi.org/10.47814/ijssrr.v7i11.2389>

---

### **Abstract**

This study investigates the perceptions of graduate college women from a multicultural background regarding sexual content in pop music videos, categorizing them as Sex Object, Sex as Power, or Non-Sexual. The research aims to assess the consistency and predictability of participants' perceptions through a qualitative coding system, focusing on statistically significant levels of interrater agreement. Thirty graduated female college participants were recruited through an online method, with an average age of 24.5 years. The participants, primarily, African-American, Middle east, and European and Asian were each exposed to seven pre-selected music videos out of 21, representing different suggested categories. Videos featured female artists or characters, with considerations for gender balance. Participants, motivated by a 200 Euro Amazon gift card, utilized a receiver-oriented content analysis method to report perceptions. Definitions for each category were provided, allowing participants to categorize the videos. Six subscales were employed to gauge perceptions further, assessing aspects like sexual intensity and the representation of women. Results indicated that participants viewed each video an average of 4.9 times, with an average video appeal score of 2.3 on a 4-point Likert scale. Fleiss' Kappa also employed for assessing the reliability of agreement between a fixed number of raters. These findings underscore the diversity in individual perceptions of sexual content in music videos, challenging assumptions of uniform interpretation. The study emphasizes the need for nuanced analysis and acknowledges that certain videos elicit consensus among viewers, shedding light on the complex landscape of sexual portrayals in popular culture.

**Keywords:** *Gender & Race Perception; Sex Objects, Sex Power; Popular Music Video*

## **Introduction**

Numerous scholarly investigations, conducted by reputable researchers, have contributed to our understanding of the prevalence of music video consumption among teenagers and college students. Studies reveal that these age groups watch music videos on a regular basis (Vincent et al.,1987; Jones,1988; Turner,2005). Videos are now easily accessible on the Internet, and websites that offer videos have gained popularity. For instance, Vevo, a YouTube affiliate, receives 10 music videos in a session and 1.3 billion views per month on average (Ehrlich ,2010; Aubrey, 2011). It is evident that teens and young adults like watching music videos as a kind of entertainment. Research on how watching music videos affects viewers' views and well-being is lacking, nevertheless. This study sought to ascertain if college women associated power with sex instead of objectification when it came to certain instances of sexual content in music videos. The introduction that follows will cover some of the major topics in music video research, such as the frequency of sexual content and gender stereotypes, the impact of watching music videos on gender schemas, and, finally, how to distinguish between different kinds of sexual material in music videos.

## **Recognizing Sexually Explicit Content in Music Videos**

Studies have indicated that the imagery in music videos is frequently quite sexual (Gummins, 2010; Zhang et al.,2008). Depending on the year, the definition of "sexual content," and the kind of sampling utilized, estimates of the frequency of sexual content in music videos have varied from 35-75% (Zhang et al.,2008). Provocative attire or dancing, as well as sexual contact like kissing or caressing oneself, are typical instances of sexual content found in music videos (Baxter et al., 1985; Kistler et al., 2010; Wright, 2019). Still, music video study coding methods have generally done a better job of detecting overt than hidden sexual content—for example, close-ups of attractive faces or makeup.

Music video sexual material has a history of being gender stereotyped. In particular, women have frequently been portrayed in music videos as the objects of lust for men, both on and off screen Kistler et al., 2010; Arnett, 2009). Promoting female characters in music videos has frequently been portrayed as hypersexual objects devoid of agency, as having no distinct personality traits, or as merely living decor (Arnett, 2009). Sadly, stereotypical depictions of masculinity in music videos have received significantly less attention from experts; that being said, it seems that men have not been sexualized to the same degree as women (Wallis, 2010).

## **Gender Schemas of Viewers Affected by Sexual Music Videos**

Studies indicate that sexually suggestive music videos impact the perceptions of viewers about gender roles, particularly those related to sexual relationships (Kalof, 1999; Baxter et al., 1985) Two theories of cognition—the priming theory and the social learning theory—explain these results. According to the Social Learning Theory, people pick up new skills by imitating modeled actions (Bandura, 1977). According to this theory, children's gender schemas are shaped by the media's constant repeating of stereotypical representations of men and women, which causes them to understand masculinity and femininity in more conventional and inflexible ways (Bussey et al., 1999).

Priming could also influence how viewers interpret a music video's sexual content. Priming Theory states that various inputs activate various schemas, or a construct's blueprints, which can have an impact on behavior or understanding. Viewers may watch specific music videos with pre-activated sex-related schemas if they believe that music videos are often highly sexualized media or that a specific artist has a hypersexual character. The existing figures may underestimate the incidence of sexual material in music videos since not all covert sexual content or priming effects have been thoroughly examined in content analysis (Pichon et al., 2007).

Experimental data backs up the Social Cognitive and Priming theories' assertions that media intake affects viewers' perceptions of men and women. Watching music videos that participants find extremely sexual, for instance, has been positively connected with supporting unequal standards for sexual behavior between men and women. This impact persisted even after controlling for gender, personal sexual experience, and other forms of television viewing (Gummins, 2010; Zhang et al., 2008).

Most studies on music videos have looked at their detrimental impacts. Comparatively little study, nevertheless, has been done on how sex schemas or body dissatisfaction are affected by the sort of sexual material. In contrast to women watching less attractive and/or less aggressive female protagonists, Taylor and Setters (2011) found that women watching extremely attractive and aggressive female film protagonists endorsed more stereotypically masculine and feminine gender roles for women, as long as they also thought the character was deserving of emulation. According to the authors, this is because spreading activation occurs when one element of a schema is primed, activating the other elements as well. As a result, the media-activated schemas may be related to the "Superwoman ideal," rather than the actual behavior of women. Stated differently, the stereotypically masculine elements within the participant's schema of the "ideal woman" serve to complement rather than to replace the feminine elements (Taylor et al., 2011)

Similar "stereotypically masculine" and "stereotypically feminine" categories may apply to the sexual content of music videos, with outcomes like those seen by Taylor and Setters. For instance, Andsager and Roe (2003) have made the case that musicians employ sexual material for various objectives in their music videos. Three uses of sexual material were noted by them: "sex as fantasy fulfillment," "sex as metamorphosis," and "sex as power" (i.e., using sex to exert control over others). While these classifications do not preclude one another (Andsager et al., 2003), they do enable more accurate definitions of sexual content than are often used by academics. It's possible that the various forms of sexual material stimulate distinct aspects of the viewers' ideal or schematized images of femininity. The current study focuses on the two elements—Sex as Power and Sex Object—that are most closely related to gender roles that are typically masculine and feminine.

### **Sexual Objectification and Source of Power**

There is a tendency in the literature to categorize sexual material into high and low categories without delving into the particular kinds of sexual content. Nonetheless, certain content evaluations have shown differences between the overall activity of male actions and the passivity of female sexual behaviors in music videos (Sommer- Flanagan et al., 1993; Wallis, 2011). Scholars have endeavored to illustrate the impact these depictions of women as "sex objects," individuals possessing sex appeal but lacking other salient characteristics, have on viewers. That being said, it's not a given that study participants and researchers would see the music videos the same way. For instance, Ward et al. (2005) featured movies of encouraged nudity, grinding dancing techniques, songs supporting conventional gender norms, close-ups of female body parts, and sexual caressing of a woman's body in their non-sexual control group videos.

Further, researchers may be especially interested in the Sex as Power theme because it blends the gender-stereotypical emphasis on women's looks with representations of female autonomy, skill, and power that defy norms. Sex as Power movies could have different impacts than Sex Object videos because of this seemingly "mixed message" or blend of standard and non-traditional gender roles. Sex as Power messages may not have the same detrimental consequences as traditional portrayals of female sexuality if viewers see them as affirming female position and power in a way that is directly opposed to (rather than additive to) traditional feminine stereotypes. Yes, that might have a favorable outcome. Alternatively, like in the Taylor et al. (2011) research, audiences could not be able to discern between Sex as Power films and other movies, or the videos might have conflicting messages that lessen any beneficial

benefits. In addition to undermining feminism, the sexualization of female authority has the potential to spread sexism (Jhally, 2007).

Traditionally, psychological research has combined all forms of sexual material into one category and linked high concentrations of this content to appearance-related anxiety and gender stereotypes. However, the impacts of Sex as Power messaging on music video viewers have not been objectively established by studies to far. Teenagers who listen to music with “non-degrading” sexual lyrics (as judged by researchers) are less likely to initiate sexual intercourse than those who listen to “degrading” lyrics, even after adjusting for other predictors of sexual activity. Martino, (2006) providing evidence that the impact of these videos may be different from that of Sex Object videos. According to a research that is presently being published, some college women find empowerment in the act of sexual objectification (S. Hust, personal communication). It is possible that the perspective varies according on the kind of sexual material, with certain types being viewed as more powerful than others.

Finding out if undergraduate women can discriminate between Sex Object and Sex as Power films is essential to properly evaluate the effects of Sex Object Vs Sex as Power material in music videos. Finding certain music videos that fall into each category and may be applied to experimental study is also essential. This data is essential for assessing assertions on the advantages and disadvantages of sexualized media for women's mental health.

### **What Does the Current Study Look for?**

The current study examined graduate college women's perceptions of pop music videos in relation to the suggested categories of Sex Object, Sex as Power, and Non-Sexual. The study also looked at how consistent and predictable people' perceptions of sexual material in music videos were. By giving a small group of women a qualitative coding system and figuring out whether and when statistically-significant levels of interrater agreement could be reached in categorizing the sexual content of each individual film, these concerns were examined. Only female participants were chosen because prior studies have demonstrated that gender variations exist in how people perceive sexual elements in video clips (Manganello et al., 2010).

In this study, untrained volunteers reported their perceptions of the content of a particular unit using a method called receiver-oriented content analysis. More external validity may be achieved when discussing how viewers are influenced by material using this manner (Austin et al., 2007; Austin et al., 1999). Purposive sampling was used to raise the possibility that the films' sexual content might differ. Table1

Videos were specifically chosen based on the researchers' perceptions that they were in a certain category. These initial classifications are provided in. It's crucial to remember, though, that neither the participants nor the content analysis of the sample itself received access to the researchers' evaluations. In other words, the initial evaluations conducted by the researchers aimed solely at identifying a sample suitable for the content analysis that the participants undertook afterwards.

It was anticipated that participants would be able to discriminate between various sexual content groups. It was specifically anticipated that viewers would rank each video as a strong representative of one category and a poor representative of the others. Furthermore, this study anticipated that at least part of the films would be classified according to a consensus.

**Method and Materials**

Using the university's online recruitment method, thirty female college graduate participants were selected as a convenience sample. Potential participants were notified in the research description that watching pop music videos would be required of them.

Participants received a 200 Euro Amazon gift card by entering their names in a lottery as payment. The average age of the participants was 24.5 years (SD = 2.42). Eighteen out of the participants (60%) identified as Caucasian, four (13%) as African-American, two (6%), and six (20%) as multiracial or mixed.

Each participant saw a randomly chosen video from a collection of 21 famous music videos that had been pre-selected and were thought to be indicative of one of three categories (Non-Sexual, Sex as Power, or Sex Object) on a computer (see Table 1). Each participant watched just seven of the 21 music videos in order to prevent participant fatigue.

A female artist or female characters were highlighted in each video. Furthermore, four of the seven Sex Object videos, three of the Non-Sexual music videos, and three of the seven Sex as Power videos had male primary characters or musicians.

Videos that have the same artist but different suggested categories were chosen wherever feasible. By eliminating videos that had received fewer than about 10 million views, the average number of YouTube hits for each category was maintained as close to 100 million as feasible (the video "Wrecking Ball" by Miley Cyrus had the fewest views at 8,859,603).

But other music videos had more views because they were older or more well-liked. All of the songs included were from the pop or hip-hop genres, with the exception of "Radioactive" by Imagine Dragons, a jazz tune with a pop singer. This was selected because of these genres' widespread appeal and to prevent confusion caused by them.

Table 1 Researcher's provisional Classifications of videos as either sex object, sex as source power, or non-sexual content.

<b>Sex as a source of power</b>	<b>Sex Objects</b>	<b>Non - Sexual</b>
"Dirrty" by Christina Aguilera	"Anaconda" by Nicki Minaj	"Thinking Out Loud" by Ed Sheeran
"Partition" by Beyoncé	"Blurred Lines" by Robin Thicke ft. T.I. and Pharrell	"Rolling in the Deep" by Adele
"Bad Romance" by Lady Gaga	"Freak Me" by Silk	"Fix You" by Coldplay
"Wrecking Ball" by Miley Cyrus	"Twerk" by City Girls ft. Cardi B	"Radioactive" by Imagine Dragons -
"Bitch Better Have My Money" by Rihanna	"S&M" by Rihanna	"Girl on Fire" by Alicia Keys
"Like a Prayer" by Madonna	"WAP" by Cardi B ft. Megan	"Happy" by Pharrell Williams
"LoveGame" by Lady Gaga	"Buttons" by The Pussycat Dolls	"Halo" by Beyoncé

**Data Processing and Validation**

The university Human Subjects Review Committee authorized every surgery. Following their completion of each video, participants received definitions for each category. After that, participants identified which of the three categories the video fit within. According to the definition of Sex Object videos, the ladies are passive rather than strong or in charge of the circumstance. They are flimsy or

exposed. The way the women are portrayed is quite sensual and suggestive. The women in the video don't use their sexuality to control other people or achieve their own agendas. There doesn't seem to be anything going on within these women's minds; they are only ornaments.

On the other hand, the definition of "Sex as a source of Power" videos said that "The women are in charge and powerful." They are safe and robust. Similar to the videos of sex objects, they are presented in an extremely sensual and seductive way. The video shows women as utilizing their sexuality to gain control over other people or to achieve some other aim.

It appears as though they are more than only their physical selves—there is a mental component to them. However, "Sexuality and sex appeal are not focused on in the video" is the definition of a non-sexual video. Additionally, participants scored the film on six subscales, indicating how much they thought the Sexual Item; The degree to which women were represented in the Sex as a source Power and Non-Sexual video as either powerful and aggressive or weak and submissive. Lastly, they were asked to rank the overall level of sexual content intensity.

### Outcomes

On a scale of 0-100, the participants had viewed each video an average of 4.9 times (SD = 5.3). The average video appeal score was 2.3 (SD =.59) on a 4-point Likert scale, where 1 meant the participant did not enjoy the music video and 4 meant they loved it very lot (See Table 2).

Table 2 number of seen of videos and appeal

Video	Video Number of times previously seen	Appeal
"Dirty" by Christina Aguilera	0.5	2.0
"Partition" by Beyoncé	1.2	3.0
"Anaconda" by Nicki Minaj	0.5	3.8
"Blurred Lines" by Robin Thicke ft. T.I. and Pharrell	3.8	2.1
"Bad Romance" by Lady Gaga	15.6	3.5
"Wrecking Ball" by Miley Cyrus	0.2	1.9
"Thinking Out Loud" by Ed Sheeran	0.9	2.2
"Rolling in the Deep" by Adele	0.3	2.2
"Bitch Better Have My Money" by Rihanna	4.9	1.6
"Fix You" by Coldplay	2.2	1.2
"Like a Prayer" by Madonna	0.6	2.1
"Love Game" by Lady Gaga	8.2	3.1
"Radioactive" by Imagine Dragons -	10	1.8
"Girl on Fire" by Alicia Keys	9.5	2.9
"Freak Me" by Silk	14.3	3.4
"Twerk" by City Girls ft. Cardi B	18.6	1.1
"S&M" by Rihanna	0.0	1.7
"WAP" by Cardi B ft. Megan	0.0	2.4
"Buttons" by The Pussycat Dolls	4.9	3.0
"Happy" by Pharrell Williams	6.2	2.9
"Halo" by Beyoncé	1.0	1.7

### Data Analysis procession

As many judges were involved in grading distinct video sets, a Fleiss's Kappa was employed to evaluate rater agreement. Since some of the data gathered for this study were ordinal, Fleiss's Kappa is meant to analyze nominal data only. It is probable that there was a higher perceived distance between the two halves of the forced-choice Likert subscale than between the two gradations on each end, hence a weighted kappa was not acceptable for this study. In light of the characteristic listed in the item, the Likert subscales were thus fraudulently dichotomized, with responses to 1 and 2 classed as "low" and responses to 3 and 4 as "high" (Sapra et al., 2008; Davies et al. 2008). For instances of artificially dichotomized ordinal scales in prior research, see (Sapra et al., 2008; Davies et al. 2008). The limited number of categories (3 for the overall categorizations, 2 for the dichotomized Likert subscales) causes inflated k values, therefore it is important to keep this in mind while interpreting the Landis (1977) table of k values. Consequently, the consensus was defined using just the most cautious cut-off value (.81, or "almost perfect agreement").

### Data Nominal Classification

All of the songs "Thinking Out Loud" by Ed Sheeran, "Rolling in the Deep" by Adele, "Fix You" by Coldplay, "Radioactive" by Imagine Dragons -, "Girl on Fire" by Alicia Keys, "Happy" by Pharrell Williams, "Halo" by Beyoncé were deemed to be non-sexual. Everyone agreed that "Anaconda" by Nicki Minaj was a sex object. Everyone agreed that "Wrecking Ball" by Miley Cyrus was coded as sex as power. with the exception of S&M, which was excluded from research on this variable because of incomplete data, the remaining movies did not produce consensus. There was disagreement among participants on the sexuality of five out of the twenty coded movies and whether or not ten of the videos represented sex as power or sex object (refer to Table 3).

Table 3 Nominal classification of music videos and interpreters' reliability statistics.

Video	Most common classification	Fleiss's kappa
"Thinking Out Loud" by Ed Sheeran	Non-sexual	1.0*
"Anaconda" by Nicki Minaj	Sex Object	1.0*
"Dirrty" by Christina Aguilera	Sex as Power	0.3
"Rolling in the Deep" by Adele	Non-sexual	1.0*
"Partition" by Beyoncé	Sex as Power	0.4
"Fix You" by Coldplay	Non-sexual	1.0*
"Blurred Lines" by Robin Thicke ft. T.I. and Pharrell	Sex object	0.4
"Radioactive" by Imagine Dragons -	Non-sexual	0.3
"Bad Romance" by Lady Gaga	Sex as Power	0.4
"Wrecking Ball" by Miley Cyrus	Sex as Power	1.0*
"Bitch Better Have My Money" by Rihanna	Sex as Power	0.6
"Freak Me" by Silk	Sex Object	0.4
"S&M" by Rihanna	.....	....
"Like a Prayer" by Madonna	Sex as Power	0.3
"Twerk" by City Girls ft. Cardi B	Sex Object	0.6
"Girl on Fire" by Alicia Keys	Non-sexual	1.0*
"Happy" by Pharrell Williams	Non-sexual	1.0*
"LoveGame" by Lady Gaga	Sex as Power	0.6
"WAP" by Cardi B ft. Megan	Sex Object	0.6
"Buttons" by The Pussycat Dolls	Sex Object	0.4

\* = significant values

L= Low, H= High

**Sub- category of Sex as an Object**

All participants gave "Anaconda" by Nicki Minaj a high rating on the forced-choice Sex Object subscale. On the subscale, participants all gave poor ratings to the following items: "Thinking Out Loud" by Ed Sheeran, "Rolling in the Deep" by Adele, "Fix You" by Coldplay, "Wrecking Ball" by Miley Cyrus. For the other movies, non-significant kappa was observed (refer to Table 4).

Table 4 Sex object Sub- category and interrater agreement statistics.

Video	Most common grouping	Fleiss's kappa	Mean rating
"Thinking Out Loud" by Ed Sheeran	L	1.0*	1.0
"Anaconda" by Nicki Minaj	H	1.0*	3.8
"Dirty" by Christina Aguilera	L	0.4	2.4
"Rolling in the Deep" by Adele	L	1.0*	1.4
"Partition" by Beyoncé	L	0.5	1.8
"Fix You" by Coldplay	L	1.0*	1.0
"Blurred Lines" by Robin Thicke ft. T.I. and Pharrell	H	0.5	3.2
"Radioactive" by Imagine Dragons -	L	0.4	1.8
"Bad Romance" by Lady Gaga	H	0.4	3.0
"Wrecking Ball" by Miley Cyrus	L	1.0*	1.6
"Bitch Better Have My Money" by Rihanna	H	0.4	2.8
"Freak Me" by Silk	H	0.5	3.2
"S&M" by Rihanna	L	0.4	1.0
"Like a Prayer" by Madonna	H	1.0*	2.6
"Twerk" by City Girls ft. Cardi B	H	1.0*	2.0
"Girl on Fire" by Alicia Keys	L	0.4	3.2
"Happy" by Pharrell Williams	L	0.5	1.0
"LoveGame" by Lady Gaga	l	0.4	1.0
"WAP" by Cardi B ft. Megan	H	0.5	3.0
"Buttons" by The Pussycat Dolls	H	0.4	3.2

\* = significant values  
L= Low, H= High

**Sub- category of Sex as Power**

A unanimous rating of "Wrecking Ball" by Miley Cyrus, "Bitch Better Have My Money" by Rihanna, and "Like a Prayer" by Madonna, was given by participants on the forced-choice Sex as Power subscale. "Thinking Out Loud" by Ed Sheeran, "Anaconda" by Nicki Minaj, "Happy" by Pharrell Williams, received negative ratings from all participants on the subscale. For the other movies, non-significant kappa was observed (refer to Table 5).

**Sub- category of Non- Sexual Music videos**

On the forced-choice Non-Sexual subscale, participants universally gave high ratings to the following items: "Thinking Out Loud" by Ed Sheeran, "Rolling in the Deep" by Adele, "Fix You" by Coldplay, "S&M" by Rihanna, "Happy" by Pharrell Williams. On the subscale, participants all gave "Anaconda" by Nicki Minaj, "Bad Romance" by Lady Gaga, "Bitch Better Have My Money" by Rihanna, "Freak Me" by Silk, "Girl on Fire" by Alicia Keys, and "Buttons" by The Pussycat Dolls, poor ratings. For the other movies, non-significant kappas were observed (refer to Table 6).



**Passive/Weak Sub-category**

On the forced-choice Weak and Passive subscale, none of the videos received consistently high ratings. All of the participants gave the following poor ratings on the subscale: "Dirty" by Christina Aguilera, "Partition" by Beyoncé, "Radioactive" by Imagine Dragons, "Bad Romance" by Lady Gaga, "Wrecking Ball" by Miley Cyrus, "Bitch Better Have My Money" by Rihanna, "Like a Prayer" by Madonna, "Twerk" by City Girls ft. Cardi B, and "WAP" by Cardi B ft. Megan. For the remaining movies, non-significant kappas were observed (refer to Table 7).

**Robust and Dynamic Sub- category**

On the forced-choice Strong and Active subscale, participants universally gave the following ratings: "Dirty" by Christina Aguilera, "Partition" by Beyoncé, "Radioactive" by Imagine Dragons -, "Bad Romance" by Lady Gaga, "S&M" by Rihanna, "Like a Prayer" by Madonna, "WAP" by Cardi B ft. Megan. All of the participants gave "Anaconda" by Nicki Minaj, and "Freak Me" by Silk negative ratings. For the remaining movies, non-significant kappas were observed (refer to Table 8).

**Sub-category for Sexual Intensity**

On the forced-choice test, participants all gave "Anaconda" by Nicki Minaj, "Bad Romance" by Lady Gaga, "Like a Prayer" by Madonna, and "Buttons" by The Pussycat Dolls, excellent ratings. Subscale for Highly Sexual. All of the participants said that the songs "Thinking Out Loud" by Ed Sheeran, "Rolling in the Deep" by Adele, "Fix You" by Coldplay, "S&M" by Rihanna, "Happy" by Pharrell Williams, and "LoveGame" by Lady Gaga scored poorly. For the remaining movies, non-significant kappas were observed (refer to Table 9).

Table 5 Sex as a source of power sub- category and interrater agreement statistics

Video	Most common grouping	Fleiss's kappa	Mean rating
"Thinking Out Loud" by Ed Sheeran	L	1.0*	1.0
"Anaconda" by Nicki Minaj	L	1.0*	1.4
"Dirty" by Christina Aguilera	H	0.4	2.8
"Rolling in the Deep" by Adele	L	0.5	1.6
"Partition" by Beyoncé	H	0.4	2.6
"Fix You" by Coldplay	L	0.4	1.8
"Blurred Lines" by Robin Thicke ft. T.I. and Pharrell	H	0.4	2.6
"Radioactive" by Imagine Dragons -	L	0.5	2.0
"Bad Romance" by Lady Gaga	H	0.5	3.2
"Wrecking Ball" by Miley Cyrus	H	1.0*	4.0
"Bitch Better Have My Money" by Rihanna	H	1.0*	3.6
"Freak Me" by Silk	H	0.4	2.8
"S&M" by Rihanna	L	0.5	1.6
"Like a Prayer" by Madonna	H	1.0*	3.8

"Twerk" by City Girls ft. Cardi B	H	0.5	2.8
"Girl on Fire" by Alicia Keys	L	0.5	1.8
"Happy" by Pharrell Williams	L	1.0*	1.2
"LoveGame" by Lady Gaga	H	0.5	3.0
"WAP" by Cardi B ft. Megan	L	0.4	2.0
"Buttons" by The Pussycat Dolls	L	0.4	2.4

\* = significant values

L= Low, H= High

Table 6 Non-sexual scale and interrater agreement statistics.

Video	Most common grouping	Fleiss's kappa	Mean rating
"Thinking Out Loud" by Ed Sheeran	H	1.0*	4.0
"Anaconda" by Nicki Minaj	L	1.0*	1.0
"Dirrty" by Christina Aguilera	L	0.4	2.2
"Rolling in the Deep" by Adele	H	1.0*	4.0
"Partition" by Beyoncé	H	0.4	2.6
"Fix You" by Coldplay	H	1.0*	3.8
"Blurred Lines" by Robin Thicke ft. T.I. and Pharrell	L	0.5	1.6
"Radioactive" by Imagine Dragons -	H	0.4	3.6
"Bad Romance" by Lady Gaga	L	1.0*	2.2
"Wrecking Ball" by Miley Cyrus	L	0.5	1.0
"Bitch Better Have My Money" by Rihanna	L	1.0*	1.6
"Freak Me" by Silk	L	1.0*	1.2
"S&M" by Rihanna	H	1.0*	3.8
"Like a Prayer" by Madonna	L	0.5	1.0
"Twerk" by City Girls ft. Cardi B	L	0.5	2.8
"Girl on Fire" by Alicia Keys	L	1.0*	1.6
"Happy" by Pharrell Williams	H	1.0*	3.8
"LoveGame" by Lady Gaga	H	0.4	4.0
"WAP" by Cardi B ft. Megan	L	1.0*	2.0
"Buttons" by The Pussycat Dolls	L	1.0*	1.0

\* = significant values

L= Low, H= High

### Remarks and Discussion

The purpose of this study was to determine which music videos college women thought best represented the categories of Sex Object, Sex as Power, and Non-Sexual, as well as to determine whether they could make this distinction using interrater agreement data. For several videos, participants' nominal

classifications of the sexual content were unanimous, but for other videos, they differed greatly. Three things can be inferred from these findings: (a) college women distinguish between different kinds of sexual content, such as Sex Object and Sex as Power; (b) researchers shouldn't assume that viewers interpret sexual content in a way that is consistent with themselves or with one another; and (c) even so, some videos have clear enough sexual content for viewers to reach an agreement.

Five videos—"Thinking Out Loud" by Ed Sheeran, "Rolling in the Deep" by Adele, "Fix You" by Coldplay, "S&M" by Rihanna, and "Happy" by Pharrell Williams —were recognized by the participants as non-sexual; one was classified as a sex object ("Anaconda" by Nicki Minaj), and another as sex-as-power ("Wrecking Ball" by Miley Cyrus).

Table 7 Weak/passive subscale and interrater agreement statistics.

Video	Most common grouping	Fleiss's kappa	Mean rating
"Thinking Out Loud" by Ed Sheeran	L	0.5	1.8
"Anaconda" by Nicki Minaj	H	0.5	3.4
"Dirty" by Christina Aguilera	L	1.0*	1.0
"Rolling in the Deep" by Adele	L	0.5	2.0
"Partition" by Beyoncé	L	1.0*	1.2
"Fix You" by Coldplay	L	0.4	2.4
"Blurred Lines" by Robin Thicke ft. T.I. and Pharrell	H	0.4	2.2
"Radioactive" by Imagine Dragons -	L	1.0*	1.0
"Bad Romance" by Lady Gaga	L	1.0*	1.2
"Wrecking Ball" by Miley Cyrus	L	1.0*	1.0
"Bitch Better Have My Money" by Rihanna	L	1.0*	1.2
"Freak Me" by Silk	L	0.4	2.2
"S&M" by Rihanna	H	0.6	1.6
"Like a Prayer" by Madonna	L	1.0*	1.4
"Twerk" by City Girls ft. Cardi B	L	1.0*	1.4
"Girl on Fire" by Alicia Keys	L	0.4	2.4
"Happy" by Pharrell Williams	L	0.4	2.0
"LoveGame" by Lady Gaga	L	0.5	1.4
"WAP" by Cardi B ft. Megan	L	1.0*	1.4
"Buttons" by The Pussycat Dolls	L	0.4	2.4

\* = significant values

L= Low, H= High

Table 8 Strong/active subscale and interrater agreement statistics.

Video	Most common grouping	Fleiss's kappa	Mean rating
"Thinking Out Loud" by Ed Sheeran	L	0.4	2.4
"Anaconda" by Nicki Minaj	L	1.0*	1.2
"Dirrty" by Christina Aguilera	H	1.0*	3.6
"Rolling in the Deep" by Adele	H	0.5	3.0
"Partition" by Beyoncé	H	1.0*	3.6
"Fix You" by Coldplay	L	0.4	2.0
"Blurred Lines" by Robin Thicke ft. T.I. and Pharrell	L	0.4	2.8
"Radioactive" by Imagine Dragons -	H	1.0*	3.6
"Bad Romance" by Lady Gaga	H	1.0*	3.0
"Wrecking Ball" by Miley Cyrus	H	0.4	4.0
"Bitch Better Have My Money" by Rihanna	H	0.5	3.8
"Freak Me" by Silk	L	1.0*	2.4
"S&M" by Rihanna	H	1.0*	3.2
"Like a Prayer" by Madonna	H	1.0*	3.4
"Twerk" by City Girls ft. Cardi B	H	0.4	3.4
"Girl on Fire" by Alicia Keys	L	0.5	1.6
"Happy" by Pharrell Williams	L	1.0*	2.6
"LoveGame" by Lady Gaga	H	0.5	3.4
"WAP" by Cardi B ft. Megan	L	1.0*	3.4
"Buttons" by The Pussycat Dolls	L	0.5	2.6

\* = significant values

L= Low, H= High

Table 9 Highly sexual sub- category and interrater agreement statistics.

Video	Most common grouping	Fleiss's kappa	Mean rating
"Thinking Out Loud" by Ed Sheeran	L	1.0*	1.0
"Anaconda" by Nicki Minaj	H	1.0*	3.2
"Dirrty" by Christina Aguilera	L	0.4	2.4
"Rolling in the Deep" by Adele	L	1.0*	1.0
"Partition" by Beyoncé	L	0.4	2.2
"Fix You" by Coldplay	L	1.0*	1.2
"Blurred Lines" by Robin Thicke ft. T.I. and Pharrell	L	0.5	2.8
"Radioactive" by Imagine Dragons -	L	1.0*	1.4
"Bad Romance" by Lady Gaga	H	1.0*	3.0

"Wrecking Ball" by Miley Cyrus	H	0.5	3.6
"Bitch Better Have My Money" by Rihanna	H	0.5	3.2
"Freak Me" by Silk	H	0.5	3.2
"S&M" by Rihanna	L	1.0*	1.0
"Like a Prayer" by Madonna	H	1.0*	4.0
"Twerk" by City Girls ft. Cardi B	L	0.4	2.4
"Girl on Fire" by Alicia Keys	H	0.4	3.0
"Happy" by Pharrell Williams	L	1.0*	1.0
"LoveGame" by Lady Gaga	L	1.0*	1.0
"WAP" by Cardi B ft. Megan	L	0.4	0.4
"Buttons" by The Pussycat Dolls	H	1.0*	3.8

\* = significant values

L= Low, H= High

There was not much of a consensus among the other eleven videos. Most of the disputes were found in the latter two groups. It seems that the line separating sexual videos from non-sexual videos is less blurry than the line separating sex as object and power.

Both of these trends imply that while differences between the messages included in sexual content are more nuanced or subjective, sexual and non-sexual movies are primarily distinguished by relatively overt aspects (such as kissing and provocative dancing). This means that factors that have a sexual theme and produce high interrater agreements might be helpful in classifying a movie as sexual or non-sexual. However, participants may have to depend somewhat on their less trustworthy impressions of men's and women's "checking out" gazes and decorative function in addition to the more overt features when drawing differences between Sex Object and Sex as Power films, which reduces unanimity.

It's interesting to note that some participants thought that the video "S&M" by Rihanna, which lacked explicit sexual material, represented sex as power. Others saw other videos—dubbed "Dirrty" by Christina Aguilera—that appeared to have explicit sexual material as non-sexual. These differences could be caused by a number of things, including the viewer's lack of attention, outside information that shapes their perception of the video (e.g., interpreting a video as less sexual because it is less sexual than other videos the artist has produced), individual variations in the kinds of physical traits and behaviors that are interpreted as sexual, and increased or decreased sensitivity to cues of sexual content. For instance, viewers who think Adele embraces her plus-size physique and dress traditionally would think that her look defies conventions associated with celebrities. If they find Adele appealing as well, her allure combined with her defiant appearance and attire might convey the idea that "sex is power."

According to the study's findings, college women's perceptions of what makes a Sex as Power vs a Sex Object video are still unclear. The ladies in the Sex as Power video "Wrecking Ball" by Miley Cyrus and the Sex Object video "Anaconda" by Nicki Minaj, however, are significantly different from one another. The ladies in "Anaconda" by Nicki Minaj are archetypal backup dancers, frequently seen dancing in silhouette and in a bondage, with the exception of special guest rapper Nicki Minaj. They are effectively on display, waiting to be caressed and gawked at by the singer rather than engaging with the world or one other. The only other male character in the video is the singer, who is also the only one that interacts with others and moves around the setting. Furthermore, several phrases in the lyrics, including "Callin' all the girls, do you hear me?" appear to imply sexual objectification. and "You know I adore the way you sway in those jeans, girl." The description of Sex Object videos that participants were given,

which said that "the women do not use their sexuality to obtain some goal or exercise power over others," is consistent with these elements of the video. These women appear to be little more than ornamentation.

The ladies in "Anaconda" by Nicki Minaj are ornamental and passive, in contrast to the female character in "Wrecking Ball" by Miley Cyrus, who is portrayed abusing and threatening her soul defenseless partner. She is in charge of the circumstance and has different objectives and aspirations than her male counterpart. She also follows her own sexual instincts instead of waiting for the male character to initiate all of these actions (such as caressing and kissing her partner). In a similar vein, the refrain "Girl, you really got me bad" alludes to authority over the storyteller. The participants' description of Sex as authority, which said that women in Sex as Power films "are powerful and in control of the situation... using their sexuality to obtain some goal or power over others," is consistent with all of these activities. It follows that the participants' classification of the video as Sex as Power was not surprising.

But most of the study's videos weren't quite so definitively and unanimity classified as "Anaconda" by Nicki Minaj and "Wrecking Ball" by Miley Cyrus. In fact, when utilizing the Likert scale instead of the nominal ratings, some participants categorized the identical videos in a different way. For instance, while raters generally agreed that the film "Like a Prayer" by Madonna was about sex as power, one participant used the nominal rating method to assign the video the category of sex object. There might be overlap between the groups as the cause of this disparity. Regarding "Like a Prayer" by Madonna, the majority of raters concurred with the assertion that the film is a sex object. As a result, both were thought to be represented in the video. One participant did not agree with the other four raters' assessment that the overall message was one of sex as power. It is possible that this participant recognized the video's sexual content cues as did the others, but they placed a greater emphasis on the sexually objectifying elements.

Analyzing the "Like a Prayer" by Madonna evaluations in more detail reveals that, despite one participant's assessment that the film was a compelling example of a non-sexual video, the video was uniformly assessed as being extremely sexual. These evaluations that seem to contradict one another might be a sign that the system is unreliable.

The Weak and Passive / Strong and Active scales and the total nominal rating, however, showed a similar conflicting outcome. All participants disputed that the ladies in "Like a Prayer" by Madonna were weak and docile, and they all felt that the women were powerful and active. Four times out of five, the Likert scores fell on the extreme end of the scale. The expectation was that the participants' unanimous assessments of the women in "Like a Prayer" by Madonna as strong and active, along with their unanimous opinions that the video was extremely sexual, would lead to a rating of Sex as Power for all participants because the definition of Sex as Power emphasizes female agency while the definition of Sex Object does not. Nevertheless, one person chose Sex Object when asked to choose the category that best suited the video. This participant claimed that "Like a Prayer" by Madonna featured the elements of a Sex as Power video but the look and feel of a sex object video overall.

These results imply that sexual content perceptions are extremely complex, maybe even more so than one would anticipate from the comparatively high inter rater agreement statistics shown in sexual media content analyses that do not highlight themes related to sex as power (Aubrey et al., 2011; Zhang et al., 2010). For instance, even though the criteria were intended to be mutually exclusive, the same person may evaluate a video like "Like a Prayer" by Madonna as an example of a category. With the exception of the shared assertion that the videos were sexual in nature, every sentence in the Sex Object definition was actually the opposite of the corresponding sentence in the Sex as Power definition ("the women are not powerful or in control of the situation" versus "The women are powerful and in control of the situation"). The reason why viewers give the same film two literally different meanings is an intriguing subject raised by these findings.

The application of different schemas to the same stimulus may be the cause of the inconsistent perceptions of sexual content and the total absence of any films that consistently scored well on the Weak and Passive scale. Scholars have often assumed that female protagonists in music videos that highlight their sexual appeal are sexually objectified and deferential to male characters (Cow, 1996; Wallis, 2011). This view, however, misses the opportunity that female artists have to subversively manage non-gender stereotypes through their sexuality (Balaji, 2010). Videos titled "Sex as Power" appear to provide women more control over how women depict their sexuality, enabling them to utilize sex appeal to denote strength and prestige as opposed to gender-stereotypical vulnerability. For instance, the song "Like a Prayer" by Madonna describes how the singer's sexual attraction gives her control over men, how it brings her money benefits, and how she may physically protect herself from attention of this kind. These assertions are supported by the video, which features the diva posing in private and showcasing the jewels and outfits that her male fans have gifted her. In this film, it is evident that sex is associated with prestige and power.

However, "Like a Prayer" by Madonna doesn't depict the singer's sexuality in a more intimate or comprehensive way; instead, it presents her sex appeal like a valuable item. The vocalist and female backup dancers are shown in this fashion in a manner that is very similar to the backup dancers in the sex object video "Anaconda" by Nicki Minaj. They put on a show for men, obsess about appearances, dress and dance provocatively, and get their power from men's opinions on their appearance. The Sex as Power video "Wrecking Ball" by Miley Cyrus, in contrast to "Like a Prayer" by Madonna showed very little overlap of categories. It was unanimously identified as low on the Sex Object, Non-Sexual, and Weak and Passive subscales, and high on the Sex as Power and Strong and Active subscales (one participant did identify the video as being low on both the Highly Sexual and Non-Sexual subscales). Meanwhile, both male and female lead vocalists were featured in videos that scored highly on the Sex Object and/or Sex as Power subscales. Therefore, how viewers interpret the content of a sexual video is not just influenced by the gender of the lead vocalist. Furthermore, it doesn't seem that this impression is entirely related to the singer's identity because a number of musicians (such as Lady Gaga, Miley Cyrus, Madonna, and Rihanna) had videos that scored well and poorly on the same scale.

Consequently, it seems that some interrater conflicts result from disparities in how sexual content is perceived (e.g., widely-varying answers to the Weak and Passive subscale for "LoveGame"), while other interrater conflicts seem to stem from the challenge of unifying two discordant themes under a single label (as elucidated in "Like a Prayer" by Madonna).

Researchers may find particular interest in the latter situation. What happens to a viewer's behavior if they believe that a video has contradictory themes? As was previously mentioned, watching Sex Object films will lead to a rise in women endorsing gender stereotypes (Zhang et al.2008) and beauty worry (Tiggemann et al., 2004) films of women trying to utilize their sexuality to empower themselves, on the other hand, defy conventional gender stereotypes (Balaji, 2010) and may have the opposite priming effect as gender stereotypical Sex Object videos.

However, since Sex as Power videos still associate sex appeal with status and control, it is possible that they might make female viewers more anxious about their beauty than Sex Object videos, which do not associate sex with these advantages. This would have an impact akin to previous research showing that viewers of female films who find beautiful, aggressive female characters attach more gender stereotypes to women overall, perhaps increasing the desire for thinness (Taylor et al., 2011) The claim that mixed-message movies affect each of these variables in proportion to the messages' strength appears plausible. On the other hand, it's feasible that in terms of behavioral impacts, one message regularly outperforms the other. It's also critical to remember that Sex as Power films might promote dangerous or antisocial conduct, like the violent female character in "Wrecking Ball" by Miley Cyrus.

### ***Recommendation and Implications***

The fact that certain viewers may not see some videos' sexual content clearly does not mean that these movies will not be useful in future studies. Studies that use these kinds of movies may even have more external validity because participants' opinions on most of the videos varied. As previously mentioned, prior studies have presumed that participants view sexual content as either Sex Objects or Non-Sexual (Wallis, 2011; Zhang et al., 2008). Furthermore, the finding that only 11 of the 21 music videos included in the study were unanimously regarded as having a certain kind of content—or none at all—indicates that participant and researcher perceptions may vary widely, adding a significant amount of “noise.” It may be possible for researchers to elicit greater group differences and reveal previously undetectable effects by concentrating on the impact of perceived rather than assumed signals.

The results of this study directly affect how research on music videos is interpreted, as well as how media studies of sexual content are interpreted in general. Research that link the impacts of watching music videos on women to sexual objectification may really be showing the effects of displaying appealing pictures of women, concepts related to sex as power, or sexual material in general, without first evaluating participants' opinions of the videos.

It is hard to say which parts of the films are priming which viewers' schemas if the variety of possible interpretations of sexual material is not taken into consideration.

Furthermore, it's probable that previous study on sexual objectification rather than other forms of sexual content misled researchers away from investigating potential benefits of watching music videos, such a rise in acceptability of female sexual expression. Cleaner connections between the impacts of video messages and perception may be made possible by future study on perception's function as a mediator of content. Regarding the detrimental effects of watching videos, an individual's interpretation of the sexual material in those videos may serve as a risk factor or a protective factor. Further research evaluating the impact of individually perceived vs widely accepted signals in a given video would help to clarify the connection between priming, schemas, and watching results. It should be mentioned that further research is necessary to ascertain the relative weights of or interactions between lyrics and images when classifying content, since the current study depended on participants' assessments of the video in its whole.

Lastly, the study's emphasis was on female undergraduates from a mid-sized institution located in a rural location. Therefore, more study is required to determine how males and people from various age groups and cultural backgrounds see the sexual material in music videos. In order to optimize external validity, participants in this study were not trained in music video content analysis beyond the category categories that were presented. Further studies on the impacts of music videos with people trained to rate sexual content in music videos, however, might be helpful in determining whether media literacy has any bearing at all on these results.

### ***References***

- Andsager, J., & Roe, K. (2003). ‘What’s your definition of dirty, baby?’: Sex in music video. *Sexuality & Culture: An Interdisciplinary Quarterly*, 7(3), 79-97.
- Arnett, J. (2002). The sounds of sex: Sex in teens’ music and music videos. In J. D. Brown, J. R. Steele, & K. W. Childers (Eds.), *Sexual teens, sexual media: Investigating media’s influence on adolescent sexuality* (pp. 253-264). Routledge, UK.



- Aubrey, J., & Frisby, C. M. (2011). Sexual objectification in music videos: A content analysis comparing gender and genre. *Mass Communication & Society*, 14(4), 475-501.
- Austin, E. (2007). The locus of message meaning: Differences between trained coders and untrained message recipients in the analysis of alcoholic beverage advertising. *Communication Methods & Measures*, 1(2), 91-111.
- Austin, E., Pinkleton, B., & Fujioka, Y. (1999). Assessing prosocial message effectiveness: Effects of message quality, production quality, and persuasiveness. *Journal of Health Communication*, 4(3), 195-210.
- Balaji, M. (2010). 'Vixen resist in': Redefining black womanhood in hip-hop music videos. *Journal of Black Studies*, 41(1), 5-20.
- Bandura, A. (1977). *Social learning theory*. Englewood Cliffs, NJ: Prentice-Hall.
- Baxter, R. L., de Riemer, C., Landini, A., Leslie, L., & Singletary, M. W. (1985). A content analysis of music videos. *Journal of Broadcasting & Electronic Media*, 29(3), 333-340.
- Boruszkowski, L., Vincent, R., & Davis, D. (1987). Sexism on MTV: The portrayal of women in rock videos. *Journalism & Mass Communication Quarterly*, 64, 750-941. <https://doi.org/10.1177/107769908706400410>
- Bussey, K., & Bandura, A. (1999). Social cognitive theory of gender development and differentiation. *Psychological Review*, 106(4), 676-713.
- Cummins, R. (2007). Selling music with sex: The content and effects of sex in music videos on viewer enjoyment. *Journal of Promotion Management*, 13(1-2), 95-109.
- Davies, R. A., Maher, C. G., & Hancock, M. J. (2008). A systematic review of paracetamol for non-specific low back pain. *European Spine Journal*, 17(11), 1423-1430.
- Ehrlich, B. (2010). Vevo ranks number one among music video viewers. Mashable.
- Frisby, C. M., & Aubrey, J. (2012). Race and genre in the use of sexual objectification in female artists' music videos. *Howard Journal of Communications*, 23(1), 66-87.
- Gow, J. (1996). Reconsidering gender roles on MTV: Depictions in the most popular music videos of the early 1990s. *Communication Reports*, 9(2), 151-161.
- Jhally, S. (Producer & Director). (2007). *Dreamworlds 3: Desire, sex & power in music video*. Media Education Foundation, United States.
- Jones, S. (1988). Cohesive but not coherent: Music videos, narrative and culture. *Popular Music and Society*, 12(4), 15-29.
- Kalof, L. (1999). The effects of gender and music video imagery on sexual attitudes. *The Journal of Social Psychology*, 139(3), 378-385.
- Kistler, M., & Lee, M. (2010). Does exposure to sexual hip-hop music videos influence the sexual attitudes of college students? *Mass Communication & Society*, 13(1), 67-86.
- Landis, J. R., & Koch, G. G. (1977). The measurement of observer agreement for categorical data. *Biometrics*, 33(1), 159-174.

- Manganello, J. A., Henderson, V. R., Jordan, A., Trentacoste, N., Martin, S., et al. (2010). Adolescent judgment of sexual content on television: Implications for future content analysis research. *Journal of Sex Research*, 47(4), 364-373.
- Martino, S. C., Collins, R. L., Elliot, M. N., Strachman, A., Kanouse, D. E., et al. (2006). Exposure to degrading versus nondegrading music lyrics and sexual behavior among youth. *Pediatrics*, 118(2), 430-441.
- Pichon, I., Boccato, G., & Saroglou, V. (2007). Nonconscious influences of religion on prosociality: A priming study. *European Journal of Social Psychology*, 37, 1032-1045.
- Sapra, M., Vahia, I. V., Reyes, P. N., Ramirez, P., & Cohen, C. I. (2008). Subjective reasons for adherence to psychotropic medication and associated factors among older adults with schizophrenia. *Schizophrenia Research*, 106(2-3), 348-355.
- Sommers-Flanagan, R., Sommers-Flanagan, J., & Davis, B. (1993). What's happening on music television? A gender role content analysis. *Sex Roles*, 28(11-12), 745-753.
- Taylor, L., & Setters, T. (2011). Watching aggressive, attractive, female protagonists' shapes gender roles for women among male and female undergraduate viewers. *Sex Roles*, 65(1-2), 35-46.
- Tiggemann, M., & Slater, A. (2004). Thin ideals in music television: A source of social comparison and body dissatisfaction. *International Journal of Eating Disorders*, 35(1), 48-58.
- Turner, J. (2005). An examination of sexual content in music videos. Doctoral dissertation, University of Delaware, Newark, DE.
- Vincent, R., Davis, D., & Boruszkowski, L. (1987). Sexism on MTV: The Portrayal of Women in Rock Videos. *Journalism & Mass Communication Quarterly - JOURNALISM MASS COMMUN*, 64, 750-941. <https://doi.org/10.1177/107769908706400410>.
- Wallis, C. (2011). Performing gender: A content analysis of gender displays in music videos. *Sex Roles*, 64(3-4), 160-172.
- 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.
- Wright, P. (2009). Sexual socialization messages in mainstream entertainment mass media: A review and synthesis. *Sexuality & Culture: An Interdisciplinary Quarterly*, 13(4), 181-200.
- Zhang, Y., Miller, L., & 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.
- Zhang, Y., Dixon, T., & Conrad, K. (2010). Female body image as a function of themes in rap music videos: A content analysis. *Sex Roles*, 62(11-12), 787-797.

### Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).