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Running Head: POPULAR MUSIC VIDEOS

The Rochester Institute of Technology

Department of Communication

College of Liberal Arts

The Visual Analysis of Heterogeneous Sex Role Interactions:

A Content Analysis of Popular Music Videos

by

Deanna Niccole Kimbrel

A Paper submitted

in partial fulfillment of the Master of Science degree

in Communication & Media Technologies

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THE VISUAL ANALYSIS OF HETEROGENEOUS SEX ROLE INTERACTIONS: A
CONTENT ANALYSIS OF POPULAR MUSIC VIDEOS

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Abstract

Hip Hop cultured music videos have raised concern among our nation's leaders, parents and communities. Since the introduction of music videos in the early 1980s the medium has crossed cultural, regional and ethnic boundaries (Rose, 1994). This medium has been well researched since the 1980s. The focus of this study is Hip Hop cultured music videos from years 1989-2006. The uniqueness of this study is that it focuses on nonverbal sex role interactions in this genre of music videos. This study found many useful trends. For example, men were portrayed as more dominant and/or vertical than women in the sampled music videos.

Keywords: Hip Hop Research, Sex Roles Research, Nonverbal Communication, Vertical Dimension, Music Video Research, Visual Communication

THE VISUAL ANALYSIS OF HETEROGENEOUS SEX ROLE INTERACTIONS: A CONTENT ANALYSIS OF POPULAR MUSIC VIDEOS

Music videos are a large part of American and popular culture. They provide the public with stories behind popular songs and introductions and/or appearances from admired artists. Music videos have added a visual aspect to the music industry allowing the average person to feel as if they are part of the glitz and glamour of the entertainment world, even if only for five minutes. In cases of heavy viewing, it is possible that viewers could develop personal relationships with artists in music videos, identify with the artists and even consider them friends and/or real parts of their lives. Relationships between television figures and heavy media viewers have been coined *parasocial relationships* (Giles, 2002). The formation of these relationships may cause changes in perceptions and attitudes. These changes could be negative and cause socially unacceptable behavior (Johnson et al., 1995; Wingood et al., 2003).

Music video genres such as Rap and Rock have raised controversial issues among our nation's leaders, parents and communities (Sherman & Dominick, 1986, Sommer-Flanagan, 1993). Since the introduction of music videos in the early 1980s the medium has crossed economic, cultural, regional and ethnic boundaries (Rose, 1994). Over the last 28 years music video productions have required multimillion-dollar budgets, became a leading sector of the music industry and changed the way people consume music (Rose, 1994). For example, 25 years ago Michael Jackson, singer and entertainer, set the precedent for what music videos should offer the public with his hit "*Thriller*". According to an interview with the video director, Landis and MSNBC the cost to produce "*Thriller*" was \$500,000 which was 10 times the average cost of music videos at that time (Celizic, 2008). "*Thriller*" offered a story behind the song; it was a 15minute melodrama based on the blockbuster film, *An American Werewolf in London*. This

model of music video production continues today as directors explore all the creativities that technology can recreate. Popular culture website, *soyouwanna.com* offers a Top 10 list of the most expensive music videos with the most expensive video of all time being Michael Jackson's "*Scream*" at a cost of \$7 million dollars (refer to figure 5).

In an attempt to explain the cultural and social effects of music videos, social scientists have examined the medium since its introduction in the early 1980s (Baxter, et al, 1984; Fedler et al., 1982; Sherman & Dominick, 1986). The most common social issues associated with the music video medium are the portrayal of sex roles and youth perceptions (DuRant et al., 1998; Smith & Boyson, 2002). Most commonly, the research has shown that youth are the heaviest consumers of the medium and are seeing negative images of women (Johnson et al., 1995; Wingood et al., 2003). The negative media perception of women may contribute to how frequent viewing audiences (i.e. youth) perceive the social role of women in American culture. Kilbourne (1999) contends that women and girls are most often presented in the media, especially in advertising, as tools for the personal use of men. Kimmel (2000) describes the differences between men and women as a social phenomenon that puts men and women in unequal sex roles and that this is expressed in how communities identify the gendered behaviors of masculinity and femininity. Kimmel (2000) describes the concept of gender as the socially implied differences between individuals to determine sexual orientation. He contends that socially, gender not only represents the sexual differences between men and women but also "hierarchy, power and inequality" (Kimmel, 2000, p.1).

Many of the studies that have examined the content of music videos have either been too limited (Baxter et al., 1985) or too broad (Johnson et al., 1995). Baxter et al. (1985) argue that earlier studies have examined music videos based on early and/or blind knowledge of the

medium itself. In the early 1980s, music videos were in an early stage and the effects on society were unknown. Over the last 20 years, the ways in which people consume music videos have become very different from original consumption patterns. Today, music videos are more easily available and portable, meaning that people can take the music wherever they please due to the technological advancements of the Internet and MP3 players. The Internet is a portal to view music videos from any era, genre and artist. Top music video sites like *Youtube.com* have become very popular as a way to gain access to amateur and professional music videos. Also, with technologies like the IPOD (MP3 Player), consumers can watch music videos of all genres in the palms of their own hands and take this wallet-size tool to everyday destinations.

As a result of these technologies, consumption patterns have increased. More recent studies (Johnson et al., 1995; DuRant 1998; Sediman, 1992; Sommers-Flanagan 1993; Wingood et al., 2003; and Tyson, 2005) seek to understand the role of music videos in society; however, most of these studies focus on the music as a whole and not specific genre. Research has shown that different music video genres are likely to have different effects on audiences (Johnson et al., 1995). Therefore, researchers tend to compare music genres to determine the content of music videos and their effects on audiences (DuRant, 1998; Sediman, 1992; Sommers-Flanagan, 1993). Many music video studies examine effects based on experimental and/or self-reported measures (Wingood et al., 2003). Although there are a few studies that examine specified genres (Tyson, 2005) and even fewer studies that examine the presentation of the social expectant role of men and women in music videos (Seidman, 1992), studies reviewed for this research indicate that there are no other studies that are genre exclusive which analyze sex roles in music videos. Therefore, it is necessary to examine a specified genre and the sex roles in which men and women are portrayed according to stereotypical roles.

This study seeks to further explore the music video medium as it relates to sex roles. Many researchers have sought to uncover the expected social roles of men and women through interpersonal contact and mediated presentations (Burgoon, 1978, 1998; Hall, 1979, 1984, 2001; Hall et al., 2005; Henley, 1973, 1977, 1995; Rosenthal & DePaulo, 1979). Although status, power, and dominance among men and women have been “hot topics” over the last 30 years, the study of expectant and/or stereotypical roles of men and women in music videos, particularly Hip Hop cultured music videos, seems to be a neglected area although the Hip Hop culture began to produce music videos in the early 1980s (Robinson et al., 1998; Tyson, 2006; Wingood et al., 2003). The current study seeks to examine the differences in how women are treated compared to their male counterparts in music videos. Further, this study will focus on two specified genres of music videos within the Hip Hop popular culture and compare and contrast them among each other over a 16 year period, 1989-2006, examining heterogeneous male/female nonverbal interactions according to social expectancy as presented in the sampled music videos. This research is unique because it combines aspects that other researchers may have failed to explore such as nonverbal sex role interactions as they exist in Hip Hop cultured music videos.

Background of the Study

Hip-hop culture is underrepresented as a social science research topic. Speculations are often made about the Hip Hop culture. These speculations often portray the Hip Hop culture in a negative light. It is difficult to either prove and/or disprove allegations concerning the genre as there is little evidence to support or refute the notion that the Hip Hop culture has negative effects on its audience. Although many researchers (Johnson et al., 1995; Wingood et al., 2003) have examined the Hip Hop culture, according to the research reviewed there have been no other studies that have combined Hip Hop cultured music videos and nonverbal sex role interactions

through a content analysis methodology. This study allows the researcher to explore the evolution of Hip Hop cultured music video content over a 16 year time period (i.e. 1989-2006) as the genre grew in American society. The first Rap music video was charted by Billboard Research Group in 1989. Although Hip Hop/ R&B music videos have been charted since the 1960s, this study examines only music videos from 1989 to create an even number of sampled music videos. This technique was useful in the sampling process. This study combines elements like Hip Hop culture, sex role issues and media socialization to generate a scholarly and culturally sound perspective. Although each of these issues has been explored before, neither has been explored simultaneously as the present study attempts.

The most consumer popular styles of Hip Hop cultured music videos are the Rap and R&B genres. These genres are broadcasted most frequently on television and the Internet (Armstrong, 2000). The differences among these genres are the ways in which the content is presented to the audience (Rose, 1994). R&B music is most often sung by artists to a slow melody. Rap music is often presented through spoken words that rhyme, and is accompanied by energizing fast beats (Rose, 1994). Most often, the content of Hip Hop cultured music videos has been said to be explicit and sexually offensive toward women (Rose, 1994). For this reason, the current study examines sex role differences among males and females sampled from the genre.

Purpose and Significance of the Study

This content-analytic study examines the nonverbal behavior of men and women based on aspects of affective manifestations, locations, time period and sex. Also, this study seeks to extend the knowledge of the role of men and women as presented in Hip Hop cultured music videos. Thus, the study will add to the literature regarding music video research and the role of sex in the Hip Hop culture in America.

Assumptions

Researchers have argued that this genre of music videos involve adverse depictions of the male-female interactions (Rose, 1994). Little empirical research has been done to investigate the nonverbal communication and behavior among men and women in Hip Hop cultured music videos. This deficit adds to the scholarly significance of the current study as it seeks to fill a gap in the literature.

Gender vs. Sex

Understanding gender and its role in society is imperative for the current study. There is an ongoing debate as to whether the differences between men and women are biological or socialized. This may also be known as the question of “*nature*” or “*nurture*”. In regards to nature it is believed that men and women are naturally different based on biological components like hormones, physical appearance and chemistry. In regards to nurture it is believed that men and women differ according to societal norms. Kimmel (2000) contends that we learn from birth the social inequalities between men and women.

The terms “*Gender*” and “*Sex*” are not one in the same when describing the differences between individuals. Gender “refers to the meanings that are attached to those differences within a culture” (Kimmel, 2000, p.3). The gender of an individual may be categorized based on style of dress or mannerisms that coincide with the norms set forth by a particular culture. Sex “refers to the biological apparatus, the male and the female-our chromosomal, anatomical organization” (Kimmel, 2000, p.3). In other words, things that determine sex are our biological characteristics. Sex refers to male and female and gender refers to masculinity and femininity. Kimmel (2000) offers a critical critique of the simple definitions of the terms sex and gender. He contends that the use of these terms to determine the differences between individuals is “inadequate to fully

understand the complexities of gender as a social institution” (89). However, these definitions are useful to the current study because they allow basic biological differences to be categorized in visual analysis.

The current study uses Kimmel’s (2000) definition of sex to distinguish between the characters in the sampled music videos. The characters were categorized based on physical appearance alone. Other cultural and/or biological components were not used to distinguish the sex of the characters in the sampled music videos. Categories for sex were male or female. This technique was used to coincide with the typical perception of the frequent viewers of music videos; teenagers. Johnson et al., (1995), Ward, Hansbrough and Walker (2005) and Wingood et al., (2003) contend that teens are the most frequent viewers of music videos in their studies of teens and stereotyping in music videos. The current study will use the typical perception of teens to determine the sex of characters in the music videos. It is assumed that teens will most likely determine sex based on the appearance of the basic physical characteristics of an individual (ex. women have breast and men have facial hair). This study will not account for transgendered individuals or the sexuality (i.e. homosexual or heterosexual) of individuals.

Definitions and Key Terms

The term “*popular culture*” is used to describe media preferred by large portions of the American population. This is mainstream media and is most visible by audiences. The term “*Hip Hop cultured music videos*” is used to describe the music videos within the genre of Hip Hop popular culture. “*Hip Hop culture*” refers to all aesthetic expressions related to the Hip Hop genre. Hip Hop/R&B and Rap music videos are subcategories within the Hip Hop popular culture. These music videos differ from each other based on the style and presentation of lyrical and visual content. R&B music is most often sung by an artist to a slow melody. Rap music is

often presented through spoken words that rhyme, and is accompanied by energizing fast beats (Rose, 1994). Most often, the content of Rap music videos have been said to be more explicit and sexually offensive toward women (Rose, 1994). The term reality-based music videos are music videos that replicate real life situations. Concept music videos are music videos that follow a story line similar to a melodrama.

Research Questions

The following questions guide the present research:

(R1) To what extent is negative male-female (instances where either a man or a woman is the initiator) contact portrayed in Hip Hop/ R&B and Rap music videos?

(R2) How often do the individuals (regardless of sex) interact in the sampled music videos?

(R3) To what extent is negative male-female (instances where either a man or a woman is the initiator) contact portrayed in music videos?

(R4) To what extent is negative male-female contact (instances where either a man or a woman is the initiator) portrayed in reality-based music videos?

(R5) What are the usual locations in which negative male-female contact take place?

(R6) To what extent are characters in the music videos portrayed as acceptant of indifferent treatments?

The research questions expressed here will work to uncover the overall goal of the current study, documenting the trends in interactions between sexes as depicted in Hip Hop cultured music videos.

Method

This content analytic study is of a qualitative research design which will use a numerical process to produce key categories and measure variables (Neuendorf, 2002). The sampled Hip

Hop cultured music videos were randomly chosen based on the selection of number one songs over a 16 year period from the genre, 1989-2006. A total of 32 music videos were analyzed. The categories selected for the present study are (1) the sampled Hip Hop cultured music videos; (2) interactions among sexes; (3) scene of the sex role interactions; (4) the level of acceptance of indifferent treatment among enactors; and, (5) the year in which the music video was broadcasted on television. Within the music video category the nature of the music video is analyzed and the level of realism is analyzed. The nature of the video was defined based on the type of music video being analyzed (i.e. performance, artist without characters, concept music videos and other based on either a combination of the latter or something not mentioned). The only videos of interest for the present study were concept music videos (i.e. music videos that followed a storyline). The music videos were coded as being in either a reality or fiction based scene. Within the sexes interaction category, there are three variables of analysis; frequency (how often interactions occurred in music videos), the sex of the enactors and nature of the interaction based on a set of 16 defined affective behaviors and manifestations (Refer to figure 1). In the category of level of acceptance, acceptance was determined based on three variables high, low and cannot be determined. In the category of scene, there were 10 variables of location that could be used to determine the place in which the sex interactions took place. Lastly, year was manually coded in a space provided. Years were grouped into three categories; 1989-1994; 1995-1999; and, 2000-2006. These dates were used to track changes over the selected time periods.

To guide this paper, the following sections will follow: (1) a review of literature will focus on the theoretical framework used to guide the current study, nonverbal communication among men and women, sex role research in the media and previous research on music videos;

(2) the methodology used to analyze the chosen content will be discussed; (3) and a report on the findings and discussion of results, trends and future research will conclude the paper.

Review of Literature

Introduction

Sex roles are a very popular issue in social science research. Research on the sexes and the media explore many mediated environments in which opposite and same sex interactions are investigated. However, the research involving sex and music video analysis is limited to only a few studies (i.e. Baxter, et al, 1986; Johnson et al., 1995; Seidman, 1992; Sherman & Dominick, 1986; Wingood et al., et al., 2003). Most of the studies that explore sex roles in music videos most often use the same method of sampling. Often samples are taken from a variety of music videos and compared among each other. This sampling method is limited as it fails to focus on a specified genre of music videos. For example in a study by Sommers-Flanagan (1993) music videos presented on MTV were analyzed. This study analyzed most music genres and found that Rap and Rock music videos present the highest degree of negative content among male/female interactions. These results coincide with much of the previous research on music videos where results show that Rap and Rock music videos contain the most violent and misogynistic content (DuRant et al., 1998).

The following review of literature will focus on the theoretical framework used to guide the present study, previous studies that have examined nonverbal communication and interactions among the sexes as well as research on music videos.

Social Status, Sex Roles and Nonverbal Communication: A Conceptual Framework

Over the last 30 years researchers have studied the way men and women interact through nonverbal communication (Burgoon, Coker & Coker, 1986; Henely, 1977; Goffman, 1979;

Rosenthal & DePaulo, 1979). Henely (1977), in a review of 75 studies that looked at sexes as a factor in decoding nonverbal cues, found that female communicators have an advantage in coding nonverbal cues than their male counterparts. Henely (1977) found that the sexes effect on the decoding of nonverbal cues were more likely in studies that examined content that contained auditory and visual analysis rather than studies that only examined one of the latter. Sex was not only a topic when exploring face-to-face interactions; sex and nonverbal interactions were also explored heavily through media outlets like advertisements, television and video games.

Goffman (1979), in an analysis of advertisements, explored the depictions of men and women. Goffman (1979) discovered that women are most often placed in inferior roles in relation to men. He infers that women are placed in positions where they are treated as children, based on factors of how they are dressed, their involvement in the scenes and level of aggressiveness (gauged on touch). In more recent research, Kilbourne (1999) also finds that women are portrayed as inferior to men and even shown as objects.

Rosenthal & DePaulo (1979) explored the notion that women are more socially accommodating than men. To test this theory the researchers conducted three studies that examined interactions among men and women based on different nonverbal communication conditions (please refer to Rosenthal & DePaulo, 1979). Rosenthal & DePaulo (1979) concluded with the notion that nonverbal cues given by women are easier to read. They also found that women were more likely to offer polite nonverbal cues and more likely to decode deceptive cues.

Burgoon et al. (1986) explored nonverbal cues such as, gazing as a social expectancy violation among strangers. Burgoon et al. (1986) predicted that gazing among strangers would be rewarded positively or negatively based on the status of the individual committing the social violation. Through an experimental research design, Burgoon et al. found that the way in which

people interpreted gaze as a positive or negative social violation was based on the type of reward involved, the sex of the violator and individual differences among the participants.

These and other studies lay the groundwork for additional research to explore nonverbal communication and sex roles. When analyzing this area of research, there are many avenues that a researcher can take. It is common for research in this area to seek to uncover appearances of dominance based on instances of smiles, gazes, facial expressions, postures and body movement. Hall, Coats, Smith and LeBeau (2005) focused on the concept of vertical dimension as it relates to nonverbal behavior or *NVB*. *Vertical dimension* is the nonverbal phenomenon that occurs between individuals in dyadic situations. Hall et al. (2005) contends that there is a strong relationship between sex, social status (also defined as verticality) and nonverbal behavior. This concept has been explored by Hall et al. (2005) through studies that have researched nonverbal communication among the sexes. *Nonverbal communication* is defined by Hall et al. (2005) as behaviors that involve the “face, head, eyes, hands, body and voice; interpersonal distance and angle of the orientation” (p.898).

Hall et al. (2005) describe the *theory of vertical dimension* as a complex concept to define as its meaning changes based on different dimensions of verticality. Verticality refers to statuses of individuals within two-person interactions. The term vertical relates to power, dominance, status and hierarchy among individuals (Hall et al., 2005). Verticality can change based on people and situations. To operationalize the concept of vertical dimension, Hall et al (2005) categorized prior studies that involve vertical dimension into three categories: “role/rank, personality and social class” (Hall et al., p. 899, 2005). Hall et al. (2005) describes vertical dimension as it relates to role/rank as “situationally defined power, expertise, or status” (p. 902). An example is teacher-student relationship where one person (i.e. the teacher) has more expertise

than the other. In this situation the teacher may have more power and/or status than the student. Hall et al. (2005) defines the category of “personality” as dominant or assertive personality based on self reported measures. “Social class and/or social economic status” categories were defined based on “measures of income, education, occupational prestige, or combinations of these” (p. 902). The concept of “role/rank to evaluate verticality is the focus of this study. The other categories (i.e. personality and social class) were not useful as self-reported measures were not utilized and social economic statuses were not evaluated. Specifically, the way that men and women behave (i.e. according to roles in music videos) in two-person interactions based on a list of affective behaviors and manifestations is examined (refer to figure 1).

Hall et al. (2005) provides a review of studies, coined as *Non-verbal behavior* or *NVB* (Hall et al., 2005), that have looked at vertical dimension and nonverbal behavior. NVB research argues that coding of nonverbal gestures like gazing, smiling, touching and various body signals can determine the overall social status of the individual’s interactions. The coding of how the sexes behave towards each other in social situations is of particular interest. Researchers (Henley, 1973, 1977, 1995; Goffman, 1979) have explored the connection between nonverbal communication and how the sexes interact.

Henley (1973, 1977) conducted a series of studies that indicate that men and women differ based on nonverbal expressions such as touching, gazing, and smiling according to the notion that men have a higher vertical dimension or social status than women. For example a person that smiles less would be considered to have a higher vertical dimension or social status and this trait might be commonly found in men. This notion is relevant to the present study because it provides a theoretical framework for grounding the research. According to Hall et al. (2005) the “relation of ‘V’ [vertical dimension] to NVB [nonverbal behavior] may be associated

with subtly different motives [desire to please, to gather information, to signal role conformity], but collectively, these motives can all be seen as manifestations of what it means to lack social control or status” (Hall et al., p.901, 2005). The theory that men and women have different statuses according to how society perceives them and/or expects them to behave in relation to each other is what the current study is built upon. Although this theory can be identified by many different names such as “*vertical dimension of relationships*” (Hall et al., 2005), “*immediacy*” (Andersen et al., 1998, Burgoon & Hale, 1988) and “*social expectant status among genders*” (Goffman, 1979), the concept that men and women have different social roles remain the same. This concept has been well researched (Hall, Carter & Horgan, 2001; Hall, Horgan & Carter, 2002; Henley, 1977) and has commonly found that behavior that indicates lower social power (or vice versa) is the result of meeting the social expectations that individuals learn over the socialization period (Goffman, 1979).

Several researchers (Anderson, 1998; Burgoon, 1978, 1998; Cappella and Green, 1982) examine *immediacy* (also known as *vertical dimension*) and arousal. Gaze or interpersonal gaze (Andersen et al., 1998) has been found to produce arousal in individuals. According to Andersen et al. (1998), three theories have advanced the understanding of immediacy exchange (nonverbal cues) and nonverbal behavior among men and women. These theories are *Expectancy Violation Theory* (EVT) which states that evaluators will react moderate to high to positive immediacy (Burgoon 1978, 1998), *Discrepancy-Arousal Theory* (DAT) which states that the difference between expectations and actual immediacy which produce changes in arousal (Cappella & Greene, 1982) and *Cognitive Valence Theory* (CVT) which states that increased immediacy lead to moderate arousal change (Andersen, 1985). Although each of these theories is similar, they differ based on physiological arousal (Andersen et al, 1998). For example, in “EVT, arousal

changes and cognitive labeling occur in response to expectancy violations"(Andersen, p. 502, 1998). In "DAT, arousal is changed based on the discrepancy between expectations and the actual immediacy behavior" (Andersen, p.503, 1998). In "CVT", as the level of immediacy behavior increase among individuals, high arousal is produced and this leads to defensive behavior (Andersen et al., 1998). Although arousal as a result of immediacy is not a primary focus of the research herein, it is important to understand that nonverbal behavior and cues are likely to have cognitive effects on individuals in addition to status cues.

Social Expectancy, Perceptions, Nonverbal Cues and Sex

The way in which status is perceived in mediated environments has also been an area of focus for researchers (Hall, et al., 2001, Henley, 1977). In a study by Hall et al. (2001), the social status of employees was examined through photographs. It was the goal of the researchers to examine a group of people that participate in naturally occurring status positions within an organization (Hall et al., 2001). According to Henley (1977) sex differences and status differences among individuals are very similar. It is her notion that sex differences in status underline nonverbal sex differences, that is, high-status or dominant individuals behave as men do, while low-status or submissive individuals behave as women do. For example, if someone said "she acts like a man" they may mean that she acts according to a high status or has a dominant personality. Also though many studies have examined status and sex separately, there have only been a few studies that have examined them simultaneously (Hall et al., 2001). The Hall et al., (2001) study was based on a candid (natural setting) and posed (recreated situations) photographs of a sampled university faculty. Hall et al. (2001) coded the photographs based on instances of nonverbal behaviors such as, upward head tilt, smiling, self-touch, resting elbows, posture and facial expressions.

Hall et al. (2001) hypothesized that the photos taken in a candid condition would produce a more extreme sex difference than would posed photographs (Hall et al., 2001). What makes this study unique from other studies of its nature is that it looked at posed and candid whereas researchers like, Russell & Jenkins (1999) examined posed school yearbook photos only. With a sample size of 235 photographs, the results of Hall et al.'s (2001) study indicated that people of higher statuses were more likely to relax in dyad interactions than people of lower statuses (Hall et al., 2001). Also, this study found that smiling was more likely to occur among females. This finding is consistent with many other studies that look at sex and nonverbal communication (Hall, 1984, 1998; Henley, 1997). According to the finding of this study, it lacks evidence that shows status expectations were constantly being met among males and females. According to Hall et al. (2001) "evidence of interactions among these factors suggests there may be limited usefulness in generalizing about these variables...in relations to nonverbal behavior" (p. 690). Hall et al.'s (2001) method of photographs may have been invasive and disrupted their overall goal of documenting status in a natural state. Perhaps if a hidden video was used in this analysis, more candid examples of status could have been captured.

Hall et al. (2001) found smiling to be a nonverbal cue that signifies lower status individuals and/or women, which is consistent with the findings of other researchers (Hall, 1984, 1998; Henley, 1997). However, smiling is not always an indicator of dominance. For example in an analysis of sex and dominance researchers, Mast and Hall (2004) investigated five different variables of dominance including trait dominance, the assignment of dominance, felt dominance, perceived dominance and dominance preference (refer to Mast and Hall, 2004). What makes Mast and Hall's (2004) study unique is that it analyzes dominance based on many different traits. Their notion of dominance makes it more than just a single nonverbal behavior. Their research

consisted of an experimental design which paired strangers into dyadic interactions. According to the five traits, the participants had to decide which role would be most comfortable. Then, the participants were put into two different interactions assuming the same roles and with the same partners. Mast and Hall (2004) use two self-reported measures to assess dominance in the interactions; a questionnaire, which consisted of six California Psychological Inventory dominance items (Mast & Hall, 2004) and a “Control Expressed Scale,” which consisted of nine items on a Guttman scale (Mast & Hall, 2004). The researchers found that smiling in assigned dominant roles did not indicate dominance in individuals. However, the researchers did find that preferred dominant roles had a positive relation to smiling in women. Also, smiling in perceived roles seemed to be more likely indicators of lower social status in women and a higher social status in men (Mast & Hall, 2004).

Although nonverbal cues like smiling are important in determining the level of social status among sexes, it is as important to determine ordinary people’s beliefs about social power and dominance. This is something researchers, Carney, Hall and Smith LeBeau (2005) have sought to uncover in the analysis of “ordinary people’s expectations about specific nonverbal behaviors displayed by low and high powered others” (p.106). In this study the researchers define beliefs based on three categories, actual association, perceived association and beliefs about association. According to the researchers actual association can only be distinguished when nonverbal interactions and social power are explored independently. The researchers use the examples of rank in an organization to determine the social power of an individual and timing of behavior in a coding process to determine nonverbal cues. Carney et al. (2005) define perceived relations as when impressions of social power are based on the nonverbal behavior of an individual through a mediated tool (ex. photos, TV, videotape) (Carney et al., 2005). Also, the

researchers define the notion of beliefs of social power as the act of directly asking people their non-verbal expectations of individuals with diverse social powers. The researchers predicted that people would expect different behaviors based on low or high social power.

Carney et al., (2005) conducted two studies with the same research questions. However the first study was designed to use a “within-participants design to document people’s beliefs about nonverbal behaviors and communication skills associated with social power” (Carney et al., p. 108, 2005). The participants in the study were given a written vignette that defined social power as rank and were charged with rating the different conditions. There was a total of 70 nonverbal behaviors (refer to Carney et al., 2005 for a detailed list), grouped into nine different categories; detection, distance, facial expression, hands and arms, head, legs and feet, posture, qualities of behavior and vocal behaviors (Carney et al., 2005).

The second study was quite similar to the latter; however, in this study, the participants only made one rating (Carney et al., 2005). The findings of this study indicate that a consensual endorsement of stereotypes about how low and high individuals behave nonverbally was strongly present (Carney et al., 2005). The results of this study also indicated that about half of the nonverbal behaviors demonstrated differences in power. Additionally, this research found that high powered individuals were more likely to be more relaxed in social situations than low powered individuals and this was consistent with past research on the topic at hand (Burgoon et al., 1984). Anger, disgust, less fear and sadness were the emotions that were more likely to be traits of high powered individuals than low powered individual (Carney et al., 2005).

Emotions like, smiling and happy expressions were not considered, according to the participants, a trait of neither a high powered or low powered individual (Carney et al., 2005). This finding contradicts Mast and Hall’s (2004) finding on smiling as a nonverbal cue indicator.

However, what was interesting about this study is that participants did not use sex to indicate social power through nonverbal behavior cues (Carney et al., 2005). Finally the researchers found that when viewing nonverbal interactions, people do use stereotypes to determine the overall social power of individuals, however, sex may not always be a factor. Stereotyping to determine social power is of particular interest when it comes to the portrayal of sex roles in the media.

Sex Roles Research and the Media

It has been argued that media outlets like video games, music videos and advertisements provide audiences with depictions of real life or what real life should be like (Dietz, 1998; Goffman, 1979). This view of the real world can be dangerous for many different reasons. When considering music videos (or any other medium), as a picture of real life, some viewers may fail to realize a picture's fictitious nature. Looking at the world using a media lens may make false and/or negative visual representations lethal to the perceptions of viewers. Music video viewing and the ability to distinguish real life from fiction has been explored (Johnson et al, 1995; Wingood et al., 2003). However, it is important to understand not all media present the same degree of risk. In other words, a certain genre of music videos may be more violent and or misogynic than another. Smith and Boyson state that the risk of "violence (in music videos) varies significantly by channel and genre" (2002, p. 76).

Johnson et al. (1995) conducted an experimental study with a sample of 30 African American males and 30 African American females between the ages of 11 to 16 from an inner-city area. Most of the participants were from low income backgrounds. All the participants were gathered into a large room and separated by sex. They were then given a number through a one or two counting process. Depending on the number given, the participants were separated into

experimental rooms. Participants were placed in either an exposure room where non-violent Rap music videos were shown or violent music videos were shown or in an experimental room where the participants were required to read a scenario of dating violence.

The results of this study show that exposure to nonviolent Rap music videos have positive effects on perceptions of the acceptability of teen dating violence (Johnson et al, 1995, p.602). Interestingly, the results of this study show that the effects of exposure to Rap videos were moderated by sex (Johnson et al, 1995). Females that were exposed to violent music videos were more acceptant of teen dating violence than those who were not. How females interpret messages through Hip Hop cultured music videos have also been an area of concern because of these findings.

Wingood et al. (2003) examined the effects of Rap music video on the health risk behaviors of African American females. Over a 12 month period the researchers examined the level of exposure to Rap music videos, music video viewing characteristics and the sexual health status of African American teen girls between the ages 14-18. The results of the study concur with the notion that Rap music has the power to alter perceptions and real world decisions. Wingood et al.'s (2003) study finds that Rap music videos, particularly gangsta Rap music videos may influence adolescents by modeling unhealthy sexual behavior. Through the presentation of this behavior, adolescents may feel comfortable acting in sexually risqué behaviors. Armstrong (2001) differentiates the content of rap music and gangsta Rap music by stating that the latter contains more violence and misogyny. Through Armstrong's (2001) content analysis of gangsta Rap music he found the medium to represent patriarchal hegemony.

Each of the researchers discussed in this section examine the effects of Hip Hop cultured music videos and not the visual content. It is necessary to identify studies which examine music videos through a content analysis research method.

Depictions of Sex in Music Videos: Content Analyses

Music video content has been explored as early as the 1980s when the genre was first introduced to American society by popular television network MTV (i.e. Music Television Network). Music videos quickly diffused throughout popular culture, with particular attention to youth (Sherman & Dominick, 1986). By the end of the 1980's the Hip Hop music culture had developed music videos to accompany the lyrical content of its genre (www.billboard.com). The adoption of music videos became of particular interest to communication researchers. Research projects were undertaken that looked at the content of general music videos.

Baxter, De Riemer, Landini, Leslie & Singletary (1985) examined a total of 62 rock music videos and found that content contained occurrences of sex, dance, violence and crime. Earlier studies on music videos were problematic as there was not enough past information on the topic to build effective studies and only a few genres had music videos (Baxter et al., 1985; Sherman and Dominick, 1986). For example, in the earlier research, the most popular genre of analysis was Rock music videos because they were the first music videos developed.

Sherman and Dominick (1986) sought to explore sexism and violence in Rock music videos through a content analysis research method. They sampled rock music videos over a seven week time period. They analyzed a total of 166 concept videos (Sherman & Dominick, 1986). From this content analysis, Sherman and Dominick (1986) were able to identify trends in the sampled concept videos. They found that the videos were white-male dominated. The most common settings were homes, video characters were presented in submissive manners and more

than half of the characters were young in age. Also, more than half of the characters were presented as being lower class (Sherman & Dominick, 1986). The researchers also found that the sex portrayed in the music video was presented in a traditional manner (i.e. heterosexuality) and “the act of sex in music videos was more implied than overt” (Dominick & Sherman, 1986). Additionally, they found that women were more frequently the victim of aggression and/or violence in music videos.

Seidman (1992) investigated sex-roles in music videos based on occupational assignment. For example, jobs that indicated that only an individual of a certain sex should perform it (i.e. Operator/woman and Firefighter/man). Seidman’s (1992) study is of particular interest because his affective behaviors and manifestations chart is used in the present analysis. This chart contains 16 affective behaviors used to determine stereotypes in music videos. The affective behaviors and manifestations are aggressiveness; affection; violence; nurturance; dominance; victimization; dependence happiness; sadness; activity; passivity; fearfulness; anger; sexual pursuit; being sexual perused; wearing sexually reveling clothing and acceptance (Seidman, 1992). In the current study, the researcher has identified each and categorized them as being either, positive, negative, or neutral (refer to Content Code Book). These affective behaviors and manifestations can also be seen as stereotypes of how men and women are expected to interact with each other. They are important to the current study because they help guide the understanding of perceptions in nonverbal communication between men and women in a mediated environment (i.e. televised music videos).

Seidman’s (1992) study used the *Behaviors and Manifestations Chart* in relation to occupation to determined stereotyping among men and women in music videos. The present study will use the chart to determine the nature of contact between men and women in the

sampled music videos without a specified activity required for exploration. Seidman's study (1992) included sampled music videos from MTV in the 1980's. The results of Seidman's (1992) study show that women were least represented in the music videos. Both sexes were presented in stereotypical occupational roles. For example, women were presented as caregivers and men were presented as labors. Sediman (1992) conclude with the notion that although MTV is not responsible for creating stereotypical depictions of men and women, they reinforce these notions and promote inequality among men and women by broadcasting a daily rotation of these music videos (Sediman, 1992).

Sommers-Flanagan (1993) conducted a content analysis of sex roles in music television. This study was designed "to focus on sex-role behaviors frequently identified as stereotypical female or male and frequently associated with dating, flirtation or other sexually oriented behaviors" (Sommers- Flanagan, 1993, p. 746). The content categories used in this analysis were: dominance, implicit aggression, and explicit aggression, aggression with sexuality, objectification, implicit sexuality and explicit sexuality. Males were twice more likely to be aggressors than females. Women were more likely to act in sexually explicit manners. Women were portrayed as mainly "actors" in the videos rather than lead characters. The results of this study provide evidence that the content of music videos in the genre of Rap and rock are more likely to convey adverse messages about women in the portrayal of male-female interactions.

DuRant et al. (1998) also explored sex but did so through the presentation of violence. The researchers combined aspects of sex and race to analyze popular music videos based on trends of aggression and victimization. Over a four week period a sample of 518 music videos was collected from four national music video outlets and contained genres such as Hip Hop, County, Rock and Pop. The results of the study provided evidence that less than 15% of the

music videos contained one or more scene of overt interpersonal violence (DuRant et al, 1998). The researchers found that males were most likely to be the stars of music videos and aggressors in the music videos. Black males were also largely portrayed as aggressors in music video violence, white-females were often portrayed as victims and music videos reinforced false stereotypes of the aggressive black male (DuRant et al, 1998). DuRant et al. (1998) believes that frequent exposure to music videos can cause viewers to become more accepting of violence and sex specific stereotypical portrayals.

Hip Hop: An Area of Little Exploration

Although researchers have sought to examine the effects of Hip Hop cultured music videos on audiences (Johnson et al., 1995; Wingood et al., 2003), there has been little research that has looked specifically at sex and nonverbal communication as content in Hip Hop cultured music videos. As Hip Hop evolved in American culture, the effects that it may have on audiences became questionable. Frickel (2002), Green (2003) and Rose (1994) have identified the culture of Hip Hop; as it stands today, as containing misogynistic, violent, sexist and homophobic content. Rose (1994) suggests that Hip Hop music is negative and has exploitive representations of urban culture and the people that are associated with that culture. Rose (1994) contends that the main issues surrounding the Hip Hop culture has been identified as violence, misogyny, and monetary praise (i.e. bling-bling). Green (2003) states that Hip Hop has been said to influence violence among inner-city youth, deteriorate the union of urban families and equip its followers with a false sense of themselves and the world around them. Each of these issues has been discussed through popular press outlets including the OprahWinfrey Show, MTV and PBS. Additionally in local media such as Rochester's Democrat and Chronicle Newspaper and the University of Rochester's Hip Hop colloquium have presented programs on Hip Hop videos.

Traditionally, the media have been blamed for negative social behaviors and perceptions among social misfits. The ways in which the media portray sex have been a topic of much concern. The primary focus of the research herein is to examine sex and nonverbal behavior in regards to Hip Hop cultured music videos.

In conclusion, the literature reviewed discussed the research that contributed to the overall understanding and development of the current research. It examined previous studies that researched the role of sex in nonverbal communication, the role of sex in media research and research on music videos. The next section of this paper will discuss the methodology used to carry out the objectives of the current research.

Methods

Introduction

Content analysis has been effectively used by researchers (Sherman & Dominick, 1986; Seidman, 1992; Sommers-Flanagan, 1993; Durant, 1998; and Smith & Boyson, 2002) to study sex roles, sexism, and violence in music videos. Building on this research, the author uses content analyses to look specifically at sex and nonverbal communication in Hip Hop cultured music videos. This section first discusses content analysis and then explains how the sampled material was selected, units of analysis, the coding process and content categories. Validity and reliability are also discussed within this section.

Method of Content Analysis

Content analysis is the research tool used for the current study. According to Neuendorf (2002) content analysis is the systematic objective, quantitative analysis of message characteristics. "It includes the careful examination of human interactions; the analysis of character portrayals in TV commercials, films and novels; the computer-driven investigation of

word usage in news releases and political speeches; and so much more” (Neuendorf, 2002, p. 1). Examples of content analyses include rhetorical analysis, narrative analysis, discourse analysis, conversation analysis and critical analysis (Neuendorf, 2002).

According to Krippendorff (2004), there is a general framework that each content analysis study should consist of: (1) data to begin analytical effort; (2) research question (s); (3) context of text; (4) operationalized constructs; (5) inferences; and, (6) validating evidence. This framework is similar to what the researcher uses in the present study. Specifically, the most common trends associated with the treatment of women in the music videos are investigated. Differences in time period and genre are also explored, based on the fact that two variations of the Hip Hop genre, Hip Hop/R&B and Rap music videos, are examined via the number one music videos over the selected 16 year period.

Sampling

A random sample taken from the national popular culture magazine’s Internet research tool, Billboard, is used. For a fee, Billboard offers charting information on popular music. The sample consists of the number one Hip Hop/ R&B and Rap music songs over a 16 year period, 1989-2006. There was a total sample size of 34 charted Hip Hop/R&B and Rap songs. Songs chosen for analysis were required to have an accompanying music video. Through an Internet search for the top charted songs on music video websites (ex. yahoomusic.com, youtube.com), songs that did not have an accompanying music video were excluded from the sample. This process reduced the sample size by two. Therefore the final sample size includes 32 Hip Hop/R&B and Rap music videos.

The visual presentation of each music video was the focal point for the current study. Audio was excluded from the analysis as the main focus for the current study was the visual

behaviors of the characters in the music videos. Each video was only coded once in the analysis. Repeated videos were excluded. Each video was coded separately and compared against the others.

Operationalized Constructs

The content categories were used in this study to answer the posed research questions. There are a total of six research questions.

Research Questions

The following questions guide the present research:

(R1) To what extent is negative male-female (instances where either a man or a woman is the initiator) contact portrayed in Hip Hop/ R&B and Rap music videos?

(R2) How often do the individuals (regardless of sex) interact in the sampled music videos?

(R3) To what extent is negative male-female (instances where either a man or a woman is the initiator) contact portrayed in music videos?

(R4) To what extent is negative male-female contact (instances where either a man or a woman is the initiator) portrayed in reality based music videos?

(R5) What are the usual locations in which negative male-female contact take place?

(R6) To what extent are characters in the music videos portrayed as acceptant of indifferent treatment?

Context of Text

Context categories are utilized for this study. *Context categories* are “units of textual matters that set limits on the information to be considered in the description of recording units” (Krippendorff, 2004). The context categories (i.e. variables) for this study are the Hip Hop music videos, sexes interactions (same or different sex) and scenes of the interactions (places where sex

interactions occur), acceptance (how the sexes appear to be acceptant of treatment), year (the year in which the music video aired) and genre (the type of Hip Hop cultured music video being coded).

Adhering to the sample size focus on two genres--Hip Hop/ R&B and Rap--Hip Hop/R&B music videos were identified on the Content Code Sheet as “1” and Rap music videos were identified on the content code sheet as “2”. The year in which the video was released was recorded in order to track trends. The entire music video was analyzed and investigated to determine the nature of the video and whether or not the video was based on real life or fantasy concepts (i.e. recreation of real life situations/ Galaxy quest). The nature of the video was based on each male/female interaction, sex of characters and location. Each interaction was recorded separately. The frequency of the male/female interactions was also coded. The nature of the interpersonal interaction was coded based on a list of defined affective behaviors and manifestations (i.e. aggressiveness, affection, violence, nurturance, dominance, victimization, dependence, happiness, sadness, activity, passivity, fearfulness, anger, sexual pursuit, being sexually pursued, wearing revealing clothing, cannot be determined).

Coding Process

A process designed to increase accuracy and uniformity in the coding of the music videos is used. Two content coders were used in this analysis. The coders have been identified as coder #1 and coder #2. Each coder was trained on the use of the current content code sheet and the coding process. Coder #1 was the primary coder and is the author of the current study. Coder #2 was paid a monetary fee for his participation in the coding process and his only association with the current study was the coding process. The coders coded each of the videos separately and at

different locations. The music videos were accessed through the Internet and coded based on those versions.

The coder was first prompted to identify the music as being “1a”- Hip Hop/ R&B music video or “1b”- Rap music video. The next step was to assign the music video an identification number which will eliminate repeated coding. For “1”- Hip Hop/R&B music videos, the identification numbers ranged from 1a-17a. For “1b”-Rap music videos the identification numbers ranged from 1b-17b. Once the music video was identified, the coder reviewed the 16 definitions. These definitions were used by Seidman (1992) in the analysis of sex role stereotyping in music videos. Once the coder became familiar with the definitions, the coder read all the information in the Instructions and “Notice” sections. Information in these sections informed the coder of what to include and exclude from the current analysis. The coder then coded the content of the music video according the units of analysis and content categories based on a numerical coding chart (refer to figure 1). The coder coded each interaction separately and used different coding sheets to do so. Lastly, the coder coded the year in which the music video aired. If the coder was unable to identify the year in which the video aired then it was necessary for the coder to use the date in which the song was charted number one in “Billboard”. This information accompanied the code sheet.

Research Instrument

A comprehensive content codebook was devised that included instructions of how to go about coding the sampled material. Each music video was then identified based on genre (i.e. A or B) and given an ID number (i.e. 1-17). The affective behaviors and manifestations that were used to determine the interactions in the music videos were defined. Music videos were then coded based on the nature of the music video (ex. real life situations and/or fantasy).

The interactions section is a large part of the Content Code Book. In this section each male/female interaction was recorded in each music video. The sex of each individual involved in the scene was coded. The nature of the action is coded based on the list of affective behaviors and manifestations. The level of acceptance of treatment displayed in each interaction was coded and based on criteria previously outlined. The locale of each interaction was coded to determine the most common destination for male/female conduct in the Hip Hop cultured music videos.

Pilot Study

The content codebook was piloted before it was distributed to the content coders. Two blind coders (people unfamiliar with the codebook) were used to review five random music videos from the sampled material. These coders were chosen for their experience with Hip Hop cultured music videos. They were asked to review the draft of the content codebook along with the random music videos with a goal of pointing out usability issues and missed units of analysis. The blind coders suggested that the affective manifestations be more clearly defined in the content codebook. Therefore, definitions were placed next to the affective behaviors and manifestations in the final construct of the content codebook. For example, aggressiveness in the content codebook was defined as to threaten, to assault or injure another purposefully and this would be coded as a negative affective behavior. Happiness was defined as liberation, joy and cheerfulness and would be coded as a positive affective behavior.

Data Collection

Information was collected from *Billboard* Music Charts. *Billboard* has two research resources in which consumers can obtain information, Internet and magazine. For the purposes of the current study, the Internet resource was used. *Billboard* is a popular culture information source that reports on entertainment news. A large part of *Billboard's* business is to gather

information about the music industry. They report their finding through the production of charts, data, analysis and profiles (www.billboard.com). Information on the top charted songs for Hip-hop/R&B and Rap was purchased for the current study from *Billboard's* database. Since information on the Rap genre only began to be charted in 1989 and most recently updated in 2006, the current study was restricted to these dates for analysis.

Setting and Environment

The setting in which the current study was investigated was a structured environment which allowed the coder to only focus on the analysis for the visuals in the sampled music videos rather than the sound. There was to be no other media present and/or contributing noise (ex. radio, TV) while the coding process was underway.

The coding process consisted of four sessions and the coders coded the information independently. Most of the coding process was conducted in a library setting. The videos were viewed on computers and the popular videos website, youtube.com was used to locate and view the music videos.

Validity

The concept behind the validity measurement is that the current study only measures what it says it will measure. To increase validity, the current study used 16 behaviors and manifestations used in previous research that measured sex roles in music videos. The main focus of the current study was to analyze concept music videos and code nonverbal behaviors in dyadic interactions among video enactors. To determine the significance of difference between genres for each content category statistical program SPSS was used to conduct nonparametric analysis, chi-squared (χ^2) at a significance level of $<.05$ (refer to figure 6). The statistical test of χ^2 determines the probability of randomness in a distribution.

Reliability

The concept behind reliability testing is that the measuring procedure used in the current study will produce the same results time after time. Reliability for the current study is based on an intercoder reliability of 100% agreement among the coders. The process used to obtain 100% agreement was that when the coders did not agree on a certain variable, that variable was coded as not being present (i.e. N/A). For example, if coder 1 codes dominance as present and coder 2 codes dominance as not present, dominance was counted as not present in this particular video. Therefore both coders agreed on the data 100% or the information was not used for the current study. There were no entire videos excluded from the sample, only individual variables.

Summary

The current sections discussed the method of analysis that will be used for the current study; content analysis, the sampling method used for the current study, the research questions, and the coding process as well as validity and reliability. The next sections of this paper will present the results of the current research. Validity and reliability for the current study will be discussed. The results of the study will be presented in the order of research questions used for the investigation.

Results

Introduction

The results discussed in this section are presented in three different sections. The first section explains the validity and reliability. The second section reports data found based on the research questions posed for this project. The third section summarizes the results.

The presence of the identified manifestations and behaviors were used to determine the positive and negative behaviors of the enactors in the sampled music videos. Each definition of

manifestation was analyzed and categorized as positive, negative and or neutral. There was a total of ten negative, four positive and two neutral manifestations. The videos were broken up into five to six year intervals to account for trend by time period (i.e. 1989-1994; 1995-1999; and 2000-2006). These time periods could not be broken up into even categories based on the 16 year period observed.

Validity

The concept behind the validity measurement is that the current study only measures what it says it will measure. To increase validity, the current study used 16 behaviors and manifestations used in previous research that measured sex roles in music videos (Sideman, 1992). The main focus of the current study was to analyze concept music videos and code nonverbal behaviors in dyadic interactions among video enactors. To determine the significance of difference between genres for each content category statistical program SPSS was used to determine the χ^2 at the significance level of $<.05$ (refer to figure 6). There was a total of 21 variables analyzed with 14 found to be statistically significant (refer to figure 5).

Reliability

The concept behind reliability testing is that the measuring procedure used in the current study will produce the same results time after time. Reliability for the current study was 100% agreement among the coders. In the event that the coders did not agree that data was not used in the results of the current study.

Research Question One (R1)

To what extent is negative male-female (instances where either a man or a woman is the initiator) contact portrayed in Hip Hop/ R&B and Rap music videos?

The results for this research question were found through analysis of the 16 manifestations and behaviors coded in the 32 sampled music videos (refer to figure 1). Of those

sampled music videos 10 of the manifestations and behaviors coded were found to be statistically significant ($p < .05$). Five of the statistically significant manifestations and behaviors were negative in nature based on pre-set definitions. Four positive and one neutral manifestations and behavior were statistically significant. The negative manifestations and behaviors were violence ($\chi^2=18$, $df=1$, $p=.000$); dependence ($\chi^2=10.12$, $df=1$, $p=.001$); sadness ($\chi^2=24.50$, $df=1$, $p=.000$); fearfulness ($\chi^2=24.50$; $df=1$; $p=.000$); and, dominance ($\chi^2=15.12$, $df=1$, $p=.000$). The positive manifestations and behaviors were affection ($\chi^2=18$, $df=1$, $p=.000$); nurturance ($\chi^2=8$, $df=1$, $p=.005$); happiness ($\chi^2=18$, $df=1$, $p=.000$); and, activity ($\chi^2=18$, $df=1$, $p=.000$). Passivity was the single neutral manifestation and behavior that was found to be statistically significant ($\chi^2=21.12$, $df=1$, $p=.000$). Violence was present in 15 out of the 17 Hip Hop/R&B music videos (refer to figure 6) coded and in 13 out of the 15 Rap music videos coded (refer to figure 6). Dependence was present in 13 out of the 17 Hip Hop/R&B music videos (refer to figure 6) coded and in 12 out of the 15 Rap music videos coded. Sadness was only present in only one of the 17 Hip Hop/R&B music videos coded and in none of the Rap music videos coded.

Fearfulness was present in 16 out of the 17 Hip Hop/R&B music videos (refer to figure 6) and in 14 out of the 15 Rap music videos coded. Dominance was present in the Hip Hop/R&B music videos coded and in all the Rap music videos (refer to figure 6) coded.

Affection was present in 15 of the 17 Hip Hop/R&B music videos coded (refer to figure 6) and in 14 of the 15 Rap music videos coded. Nurturance was present in 13 of the 17 Hip Hop/R&B music videos and in 11 out of the 15 Rap music videos coded. Happiness was present in 15 of the 17 Hip Hop/R&B music videos coded and in 13 of the 15 Rap music videos coded. Activity was present in 14 of the 17 Hip Hop/R&B music videos coded and in 14 of the 15 Rap music videos coded. Passivity was present in 16 of the 17 Hip Hop/R&B music videos coded and

in 13 of the 15 Rap music videos coded. The researcher found no significant trends associated with year and/or time period in regards to any of the manifestations and behaviors coded.

Research Question Two (R2)

How often do the individuals (regardless of sex) interact in the sampled music videos?

This research question sought to discover the frequency of interactions among males/females (refer to figure 2). For the purpose of this question the videos were not categorized based on year; only genre and number of male/female interactions coded in the music videos was considered for categorization. Frequency of male/female interaction among the two genres were found to be statistically significant based on a significance level of $<.05$ ($\chi^2=15.25$, $df=2$, $p=.000$).

Results indicate that 59% of the Hip Hop/R&B music videos coded contained at least one male/female interaction (refer to figure 2). 29% of all Hip Hop/R&B music videos contained two male/female interactions and 12% of the Hip Hop/R&B music videos coded contained three or more male/female interactions (refer to figure 2). Therefore in most of the Hip Hop /R&B music videos sampled (i.e. 59%) men and women only had direct contact once. Results indicate that 67% of Rap music videos had at least one direct interaction among male/female characters. 33% of Rap music videos had two male/female interactions and none of the videos had three or more male/female interactions. Therefore the Rap music videos, similar to the Hip Hop/R&B music videos sampled most often contained at least one dyadic interaction among men and women.

Research Question Three (R3)

To what extent is male-female contact (instances were either a man or a woman is the initiator) portrayed in music videos?

This research question sought to uncover how often men and women interacted in each music video genre (i.e. Hip Hop/R&B and Rap videos). Although the main purpose of the research was to discover the interaction between heterogeneous sexes (men and women) it also coded instances of interactions among homogeneous sexes (ex. women and women).

The results indicate that interactions between males and females were the most common interactions in each of the music video genres sampled with a significance level of $<.05(\chi^2=11.75, df=3, p=.008)$. Heterogeneous interactions (i.e. men to women interactions) (35%) or women to men interactions (41%) were present a combination of 76% in the sampled Hip Hop/R&B music videos (refer to figure 3). However, women were 6% more likely to be the initiators of interactions with men in Hip Hop/R&B music videos. There were male/male interactions in 18% of the sample Hip Hop/R&B music videos sampled and 6% of female/female interactions in the sample music videos (refer to figure 3).

In the Rap genre, heterogeneous interactions were present in 80% (m/f 47%; f/m 33%; refer to figure 3) of the sampled music videos. Men were 14% more likely to be the initiators of interactions with women in Rap music videos. There were male/male interactions in 20% of the sampled Rap music videos and there was no female/female contact in the sample Rap music videos.

Research Question Four (R4)

To what extent is male-female contact (instances where either a man or a woman is the initiator) portrayed in reality based music videos?

This research question seeks to discover the extent to which reality is portrayed in the sampled music videos (refer to figure 4). To uncover evidence to refute and/or support notions surrounding this question the coders coded the nature (i.e. reality or fiction) of the sampled

music videos. This variable was found to be statistically significant between the two genres based on significance level of $<.05$ ($\chi^2=6.12$, $df=1$, $p=.013$). The results indicate that Hip Hop/R&B music videos were presented in reality settings in 82% of the sampled music videos and 18% of the sampled music videos were based in a fiction-like setting. The results also indicate that 60% of the Rap music videos were based in a reality setting and 40% of the Rap music videos were based in a fiction setting.

Research Question Five (R5)

What are the usual locations in which male-female contact (instances were either a man or a woman is the initiator) take place?

This research question seeks to determine the usual locations that male/female interactions took place in each genre of the sampled music videos (refer to figure 4). This variable was found to be statistically insignificant between the two genres based on a significance level of $<.05$ ($\chi^2=4.18$, $df=2$, $p=.123$).

Research Question Six (R6)

To what extent are characters in the music videos acceptant of indifferent treatment?

This research question seeks to examine the extent to which enactors in the music videos are acceptant of indifferent treatment portrayed in the music videos. This variable was found to be statistically insignificant between the two genres based on significance level of $<.05$ ($\chi^2=6.12$, $df=4$, $p=.190$).

Summary of Results

In summary, the results of the current study were able to provide statistical significance for four of the six questions that were proposed. Through this analysis, it was found that Hip Hop cultured music videos do contain instances of negative behaviors and manifestations. This

research also found that there was more male/female interaction in Rap music videos than in Hip Hop/R&B music videos. The leading interactions among the sexes in the music videos were those involving men and women in each genre. However, men were more likely to be the initiators of interactions in Rap music videos than in Hip Hop/R&B music videos. Also, homogenous interactions (male/male interactions) were most common among men in Rap music videos.

This research found that time period was not a factor in the level of negative behaviors and manifestation in each genre of the music videos. The analysis of each genre showed that negative behaviors and manifestations were consistent in almost every year analyzed. Location of the music videos were insignificant to this study as it fell below the statistically significance level of $<.05$ pre-set for the current study. The level of acceptance of indifferent treatment among the receivers of negative affective behaviors and manifestations was also insignificant based on the significance level of $<.05$ for the current study. The researcher found that elements of real life were often portrayed in each of the sampled music videos. However reality was most often portrayed in Hip Hop/R&B music videos.

Discussion

Overall, the results of the current study indicate that the examination of Hip Hop cultured music videos is a worthy medium for analysis. The findings herein coincide with many similar studies. For example, it was found that Rap music videos contained negative male/female content. Sommers-Flanagan (1993) also found Rap music videos to contain a high degree of negative male/female content in an analysis of music videos. Similar to Goffman (1979), it was found that Rap music videos placed women in an inferior role as men were 14% more likely to be the initiators of nonverbal contact with women. However, in the analysis of Hip Hop/ R&B

music videos women were 6% more likely to be the initiators of nonverbal contact with men.

With these findings it may be fair to infer that men are more dominant in Rap music videos and women are more dominant in Hip Hop/R&B music videos. In regards to the theoretical concept of vertical dimension (Hall et al., 2005), men have more “verticality” than women in Rap music videos and women have more “verticality” than men in Hip Hop/R&B music videos. However, with an overall 8% increase in “verticality” men have been portrayed as the most dominant sex among the sampled music videos. This finding coincides with Hall et al.’s (2005) notion that men have a higher vertical dimension or social status than women.

Hall et al. (2005) assigns motives for “verticality” (i.e. socialization, desire to please, and conformity). This study can conclude that men and women in the sampled music videos act according to assigned roles. Therefore Hall et al.’s (2005) concept of role/rank (i.e. situationally defined power, expertise, or status) to determine verticality is the most logical motive for the vertical dimension of men and women in the sampled music videos.

Carney et al. (2005) states that the portrayal of status roles or “verticality” through media outlets allows people to develop stereotypical perceptions of individuals. According to Wingood et al. (2003), Rap music videos have the power to alter perceptions and influence real world decisions. Therefore, the previous finding may indicate that the viewing of Hip Hop cultured music videos may be detrimental to viewers as they portray men as more dominant than women.

Dietz (1998) and Goffman (1979) assert that the media provides audiences with depictions of real life and what real life should be. The findings herein indicate that over 80% of Hip Hop/R&B music videos and 60% of Rap music videos were based in reality settings. Therefore it may be fair to assume that Hip Hop cultured music videos offer audiences pictures of real life using a media lens. This mediated view of the real world may offer distorted

presentations of what real life looks like, therefore offering some sort of risk to its audience. This risk could be explored through further analysis of reality based and fiction based music videos and perceptions.

Johnson et al.'s (1995) study found that acceptability of negative portrayals of women in Rap music videos was high among their teenage sample. This study was unable to find acceptability as statistically significant in the sampled music videos. However, the researcher suggests that acceptability in Hip Hop cultured music videos be further explored using a more effective method and/or sample for analysis.

Sherman and Dominick (1986) found setting as a significant trend in their analysis. However, the current study was unable to find statistical significance in the analysis of location and/or setting. The researcher suggests that the settings of Hip Hop cultured music videos be further explored using a more effective method and/or sample.

Seidman (1992) found that negative stereotypical sex roles were present in his analysis of music videos using his chart of behaviors and manifestations. This chart was also used in the current study and it was found that each of the music video genres sampled contained negative behaviors and manifestations. The negative behaviors and manifestations found to be statistically significant were violence, dependence, sadness, fearfulness and dominance. However, it was uncovered that the sampled music videos also contained positive manifestations and behaviors which were affection, nurturance, happiness and activity. Therefore this finding may indicate that although most Hip Hop cultured music videos contain some degree of negative content, they also contain positive content. Since this study only tested content, it is useful to further explore which behaviors and manifestations, positive or negative, have the largest influence on audiences.

In closing, this section presented the findings of the present research and discussed them in relation to past research. It is necessary for more research to be done on the topic to continue to contribute to the discipline. This content analysis provided insight on the top charted Hip Hop cultured music videos over a 16 year period (1989-2006). Although time period and male/female contact was found to be insignificant, this analysis uncovered many other important trends. However, there are still many other aspects, material and variables that must be analyzed. The conclusion of this study will speak to the anticipated contributions of the current study, limitations of the study and possibilities for further research.

Conclusion

Introduction

The results of the current study indicate that Hip Hop cultured music videos is a worthy topic of analysis. Although this study was unable to statistically prove the significance of variables like time, acceptability and location, it has uncovered many other important trends. The visuals of the sample music videos reinforce stereotypes that the media portrays men as more dominant than women and that most Hip Hop culture music videos are presented in reality settings. This study is a strong contributor to related literature on sex roles, Hip Hop culture and nonverbal communication research. This section will discuss the limitations of the current study, measures for delimitation, recommendations for future research as well as final interpretations and conclusions. This section concludes the reporting of this Master's thesis.

Limitations

Limitations of the current study can be attributed to the method used for analysis. Content analysis is a method that only researches the content of media and not the effects of the media on audiences. This limits the current study from answering the question of "why". Therefore,

evidence concerning the effects of this medium on audiences is not available through the current study. This leaves a deficit that is imperative for further exploration.

The content analysis research technique requires that units of analysis be descriptive and exhaustive. This is a timely task which requires that researchers be familiar with the content and the tool used for analysis (i.e. content codebook). To account for this limitation, the research tool has been revised and pre-tested to decrease chances of error. Also, coders that took part in the study were intensively trained on the research tool to reduce instances of inaccuracy. Coder #2 was trained twice and completed the coding process twice to reduce error as a result of understanding the content codebook.

The process used for intercoder reliability could also serve as a limitation for the current study. The process of eliminating data that both of the coders did not agree on may have skewed the final results of the research. The process may have left a deficit in the data used to report the final results.

The researcher only analyzed the visual aspects of the music videos and did not code the language that was used within the male/female interactions. This technique was used because nonverbal communication is the main focus of the current study. Therefore, some of the visual interactions could have been misinterpreted. Also, the sample size may have been a limitation of the current study. The study only analyzed 32 music videos. Each of the music videos had been charted as number one songs by information source, Billboard. For example if the study had expanded its sample size to include the top five Hip Hop cultured music videos the results may have been more varied.

The use of the 16 affective behavior and manifestations may have been a limitation of the current study based on the uneven distribution of the negative, positive and neutral affective

behaviors and manifestations. There were a total of 10 negative, four positive and two neutral affective behaviors and manifestations used for analysis for the present study. This uneven distribution of affective behaviors and manifestations many attribute to the large amount of occurrences of negative affective behaviors and manifestations. If each category (i.e. positive, negative, and neutral) was assigned even amounts of affective behaviors and manifestation the results may have been more varied.

The perspective of the coders may have also been a limitation for the current study. There were many differences that existed among the coders. The coders were different sexes, educational levels and ethnicities. Coder #1 was largely vested in the research as this was her Master's thesis whereas coder #2 was paid a monetary fee for his involvement. The similarities that existed among the coders were that they are of the same age group and both are familiar with the genres of music analyzed.

The categorization of sex may have been a limitation of the current study. Appearances of sex according to physical characteristics were used to determine if a character in the music videos was either male or female. Gender (i.e. masculinity and femininity) was not used in the categorization of characters in the music videos therefore cultural norms associated with gender was not accounted for in the current study. Also variations of gender (i.e. transgendered, cross-gendered) were not accounted for in the sampled music videos. The exclusion of gender may have skewed the results of the present study.

Another limitation of the current study was the process of identification for the music videos. One of the music videos was present in each genre analyzed, however, only coded once. Also, this study only looked at Hip Hop cultured music videos which are very similar in nature. Had the research looked at other genres outside of the Hip Hop culture, the results may have

been more varied. Although there are many limitations that are associated with the current study, the researcher has taken measures of delimitation for some controllable error.

Delimitations

The researcher delimited the current study by designing a systemic collection method for the sampled material. An exhaustive research tool has been used for the present study (refer to figure 1). A specified area of analysis has been chosen (sex roles) and those involved with the study has been thoroughly trained on the medium (i.e. hip-hop/R&B and Rap music videos) and the research tool (i.e. content codebook). Since this method of delimitation will not account for all the limitations of the current study, the researcher recommends that future analysis of the topic at hand must be conducted.

Future Research

The results of the current study indicates that there must be more research performed on the topic at hand to support and/or refute the notions that are surrounding content issues in Hip Hop cultured music videos. It is recommended that researchers investigate a larger sample size in analysis of the issue, use more coders and compare other genres of Hip Hop cultured music videos. It is furthered recommended that information from this study be used to design a study that will examine the effects of Hip Hop cultured music videos. Also, an analysis of gender rather than sex may be useful in the investigation of the depiction of masculinity and femininity in Hip Hop cultured music videos. Through these efforts more valuable information can be contributed to research involving sex roles, Hip Hop culture and media content.

Interpretations and Conclusions

In conclusion, the research herein sought to discover the presentation of heterogonous sex roles as they exist in Hip Hop cultured music videos. To do this, a content analysis research procedure was undertaken with required the efforts of two coders.

The results of the current study found Hip Hop cultured music videos did include instances of negative affective behaviors and manifestations. However, the researcher did not find an increase in time period to be a factor of increased negative behaviors and manifestations in the sampled music videos. Most often in each genre, negative behaviors and manifestations were present.

The results also support the inference that Hip Hop cultured music videos are not likely to present direct interactions among males/females more than once in the music videos. The results show that at 67% of Rap music videos and 59% of Hip Hop/ R&B music videos contained only one direct male/female interaction (refer to figure 2). Also, it could be inferred that interactions among males and females with males being the initiators of contact is more likely in Rap music videos than in Hip Hop/R&B music videos (refer to figures 3)

The results of the current study also indicate that it is likely for Hip Hop cultured music videos to be based in a reality setting (refer to figure 4). It could be inferred that the music videos may be a reenactment of a real life situation. However, Hip Hop/R&B music videos are almost 20% more likely than Rap music videos to be based on real life situations. Overall, it is clear to see that the content of Hip Hop cultured music videos do contain a level of negative content and direct interactions between males and females are most common among each genre. However, the research still leaves many unanswered questions that only further analysis of the topic could seek to explore. The results of this research are a piece to the puzzle to understanding how detrimental the content of Hip Hop cultured music videos really is to audiences, particularly

young audiences. Although these results make it possible to make inferences about the content of Hip Hop cultured music videos, there is a lot of information that this study could not derive.

This deficit should be used as fuel for further analysis.

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Appendix

Figure 1: Content Code Book

The Visual Analysis of Heterogeneous Sex Role Interactions:

A Content Analysis of Popular Music Videos

Section: 1

NOTICE

Before each video can be coded, the video needs to be specified according to genre and assigned an identification number. The identification number will be assigned in the sequence in which the video is viewed. For example: if the video was view first and it's a Hip Hop/R&B video the identification number will be "A-1". If the video viewed is a Rap music video and viewed tenth then the video will be identified as "B-10". Each genre is to be coded separately.

Genre

1. Hip Hop/R&B
2. Rap

Identification

- A. 1-17
- B. 1-17

Section: 2

NOTICE

- **Include only information specified in this book**
- **Include only information from visual content**
- **Exclude artist name and song title**
- **Exclude all activities not defined in this code book**
- **Only code each video once**
- **Code video with no audio only**

Defining affective behaviors and manifestations in interpersonal relations

Code according to manifestation in video and specify

1. Aggressiveness- to threaten, to assault or injury another purposefully (negative)
2. Affection- to have gentle physical contact. Kiss, caress, or hug (positive)

3. Violence- physical force (threaten or actual) depiction of physical harm (results of unseen violent harm) (negative)
4. Nurturance- the act of physical and emotional care (positive)
5. Dominance- power over another or a group of people (negative)
6. Victimization- hardship due to actions of other (negative)
7. Dependence- subordinate and unhealthy trust (negative)
8. Happiness- liberation, joy and cheerfulness (positive)
9. Sadness- depression, desolate, sorrow (negative)
10. Activity- movement, powerful liveliness (positive)
11. Passivity- submissive, inactive, indifferent (neutral)
12. Fearfulness- intimidation, apprehension, fear –(negative)
13. Anger- enragement, madness (negative)
14. Sexual pursuit- seduction (negative)
15. Being sexually pursued- being seduced (neutral)
16. Wearing revealing clothing- according to cultural norms (negative)
17. Acceptance- compliance with adverse treatment (negative)

Section: 3

Units of Analysis

- 1-Music Videos- Code the type and context of each video
- 2- Interactions- Code interactions between two or more people in the music videos
- 3- Scene of Interactions- Code where each interaction takes place on each video
- 4- Acceptance- code appearance of acceptance in each interaction within each music video
- 5- Year- Code the year in which each video was released

Music Videos

1. Nature of Video

1. Performance (coding stops here)
2. Artist (s) only no characters (coding stops here)

3. Concept (continue with coding)
4. Other (specify) _____ (if other fits with definitions continue to code)
2. Scene of Setting
 1. Real life situation
 2. Fiction/Fantasy

Interactions in Video

1. Frequency
 1. Once
 2. Twice (use other coder sheets to code each occurrence and attach)
 3. Three times or more (use other coder sheets to code each occurrence and attach)
2. Sex of enactors
 1. Male (sender) - Female (receiver)
 2. Female (sender) - Male (receiver)
 3. Male (sender) - Male (receiver)
 4. Female (sender) - Female (receiver)
3. Nature of Interaction (1 for present and a 2 for none present)
 1. Aggressiveness- (specify)_____
 2. Affection- (specify)_____
 3. Violence- (specify)_____
 4. Nurturance- (specify)_____
 5. Dominance- (specify)_____
 6. Victimization- (specify)_____
 7. Dependence- (specify)_____
 8. Happiness- (specify)_____
 9. Sadness- (specify)_____
 10. Activity- (specify)_____
 11. Passivity- (specify)_____
 12. Fearfulness- (specify)_____
 13. Anger- (specify)_____

14. Sexual pursuit- (specify)_____
15. Being sexually pursued- (specify)_____
16. Wearing revealing clothing- (specify)_____
17. Cannot be determined

Level of Acceptance

1. High
 1. Unawareness
 2. Ignore
 3. Physical acceptance (ex. smile, laughter) (specify)_____
2. Low
 1. Physical non-acceptance (ex. attack, leave) (specify)_____
 2. Awareness (ex. facial expression) (specify) _____
3. Cannot be determined

Scene (one per interaction)

1. Location
 1. Night Club
 2. Domestic setting (house)
 3. Outside
 4. Eatery (fast food, restaurant)
 5. Mall or shopping area
 6. Professional (business environment) (specify) _____
 7. Academic (school) (specify) _____
 8. Digitally imaged (specify) _____
 9. Other (specify) _____

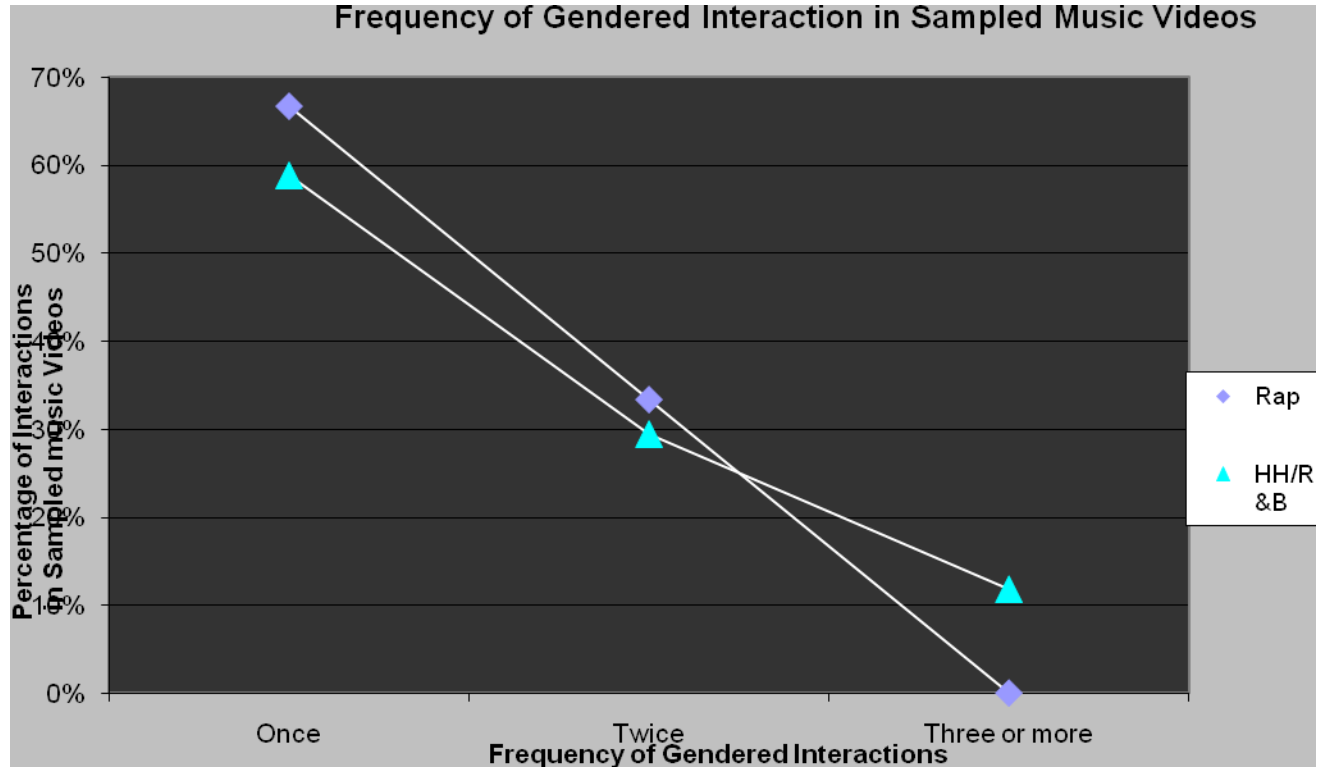
10. Cannot be determined

D- Year (ex. 1989; 1999, 2001)

Use Billboard if necessary

Please Indicate_____

Figure 2: Frequency of Sex Role Interactions

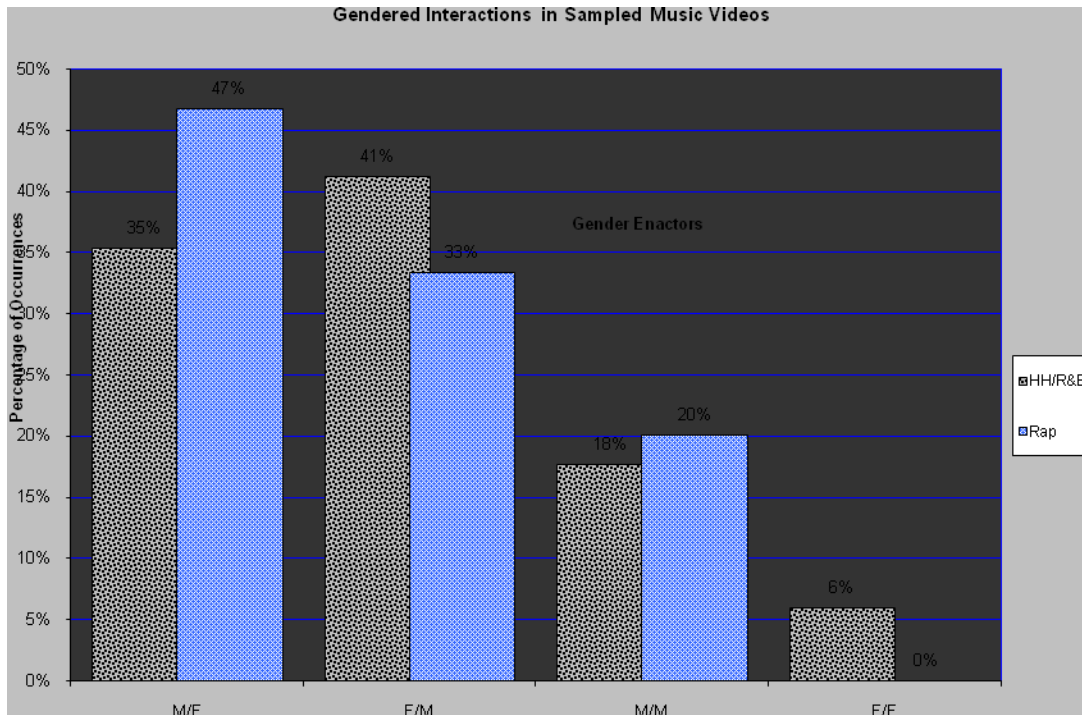
Results of Research Question #2

How often do the individuals (regardless of sex) interact in the sampled music videos?

The results of this analysis indicated most of the sampled music videos only had one direct sex role interaction occurrence. This interaction percentage was a little more than a 12% difference among Rap and Hip Hop/R&B music videos. Sex role interactions occurred less in the music videos as the number of occurrences increased. For example, 29% of the sampled Hip Hop/R&B music videos contained two gendered interactions which was a 20% decrease from music videos that only contained one sex role interaction.

Figure 3: Sex Role Interactions in Sampled Music videos

Results of Research Question #3



To what extent is male-female (instances where either a man or a woman is the initiator) contact portrayed in music videos?

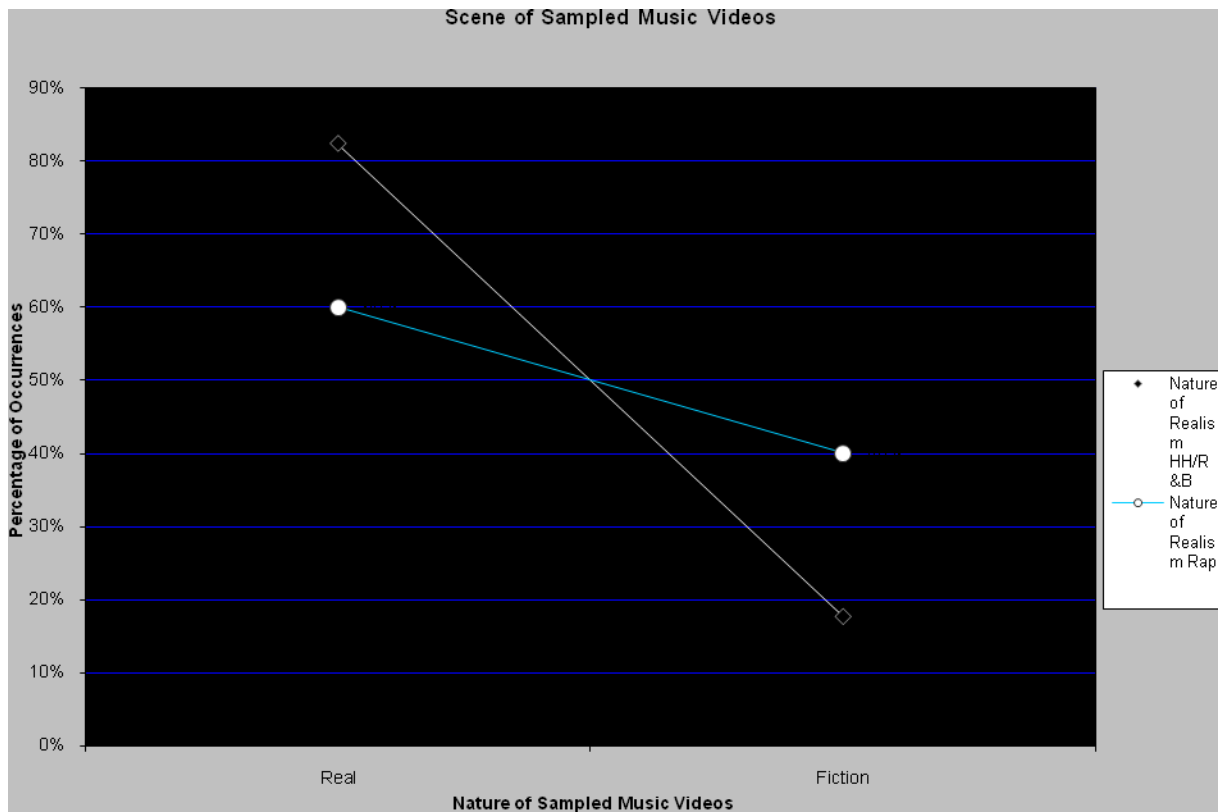
The results of this analysis indicate that the most common sex role interactions presented in the music videos are heterogeneous sex role interactions. Females were most often the senders in Hip Hop/R&B music videos with males being the receivers. Males were most often the senders in Rap music videos and women were the receivers.

Key:

Sender/Receiver	
Male/Female= M/F	Female/Male=F/M
Male/Male=M/M	Female/Female=FF

Figure 4: Scene of Sampled Music Videos

Results of Research Question 4



To what extent is negative male-female contact (instances where either a man or a woman is the initiator) portrayed in reality based music videos?

The results of this analysis indicate that most of the sampled music videos were based in reality. Hip Hop/ R&B music videos were more likely than Rap music videos to be based in a reality-like setting.

Figure 5: The Ten Most Expensive Music Videos

The 10 Most	Expensive Music Videos
#10	"Girlfriend/Boyfriend" Cost: \$1,500,000+ Artist: Blackstreet (featuring Janet Jackson)
#9	"November Rain" Cost: \$1,500,000+ Artist: Guns N' Roses
#8	"Unpretty" Cost: \$1,600,000+ Artist: TLC
#7	"She's a Bitch" Cost: \$2,000,000+ Artist: Missy Elliot
#6	"Miami" Cost: \$2,000,000+ Artist: Will Smith
#5	"Larger Than Life" Cost: \$2,100,000+ Artist: Backstreet Boys
#4	"What's It Gonna Be" Cost: \$2,400,000+ Artist: Busta Rhymes (featuring Janet Jackson)
#3	"Heartbreaker" Cost: \$2,500,000+ Artist: Mariah Carey
#2	"Victory" Cost: \$2,700,000+ Artist: Puff Daddy (featuring Notorious B.I.G. & Busta Rhymes)
#1	"Scream" Cost: \$7,000,000+ Artist: Michael Jackson (featuring Janet Jackson)

(prepared by www.soyouwanna.com)

Figure 6: Chi Square Analysis

Variables	χ^2	df	p.
*Sex	11.75	3	0.008
*Real/Fiction	6.12	1	0.013
*Frequency	15.25	2	0.000
Acceptance	6.12	4	0.190
Location	4.18	2	0.123
Aggressiveness	2.00	1	0.157
*Affection	18	1	0.000
*Violence	18	1	0.000
*Nurturance	8	1	0.005
*Dominance	15.12	1	0.000
Victimization	coded all the variance		
*Dependence	10.12	1	0.001
*Happiness	18	1	0.000
*Sadness	24.5	1	0.000
*Activity	18	1	0.000
*Passivity	21.12	1	0.000
*Fearfulness	24.5	1	0.000
Anger	3.12	1	0.077
Sexual Pursuit	0.00	1	1.000
Being Sexual Pursued	0.00	1	1.000
Wearing revealing Clothing	0.125	1	0.720

*= Statistically Significant

Figure 7: Billboard Research Group- Sampling Tool

Billboard.
RESEARCH SERVICES

TN: 142467

R&B/ HIP-HOP
SINGLES NUMBER
ONES OF THE
YEAR

B-4 Research Package

This list is comprised of the year-end #1s for each year that one was published in the year-end edition of Billboard® magazine.

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BILLBOARD®'S TOP R&B/HIP-HOP SONGS OF THE YEAR**Year – TITLE – Artist (Label)**

- 1968 – **SAY IT LOUD—I'M BLACK AND I'M PROUD** – James Brown (King)
- 1969 – **WHAT DOES IT TAKE TO WIN YOUR LOVE** – Jr. Walker & the All Stars (Soul)
- 1970 – **I'LL BE THERE** – Jackson 5 (Motown)
- 1971 – **MR. BIG STUFF** – Jean Knight (Stax)
- 1972 – **LET'S STAY TOGETHER** – Al Green (Hill)
- 1973 – **LET'S GET IT ON** – Marvin Gaye (Tamla)
- 1974 – **FEEL LIKE MAKING LOVE** – Roberta Flack (Atlantic)
- 1975 – **FIGHT THE POWER PT. I** – Isley Brothers, T-Neck (Epic/Columbia)
- 1976 – **DISCO LADY** – Johnnie Taylor (Columbia)
- 1977 – **FLOAT ON** – Floaters (ABC)
- 1978 – **SERPENTINE FIRE** – Earth, Wind & Fire (Columbia)
- 1979 – **GOOD TIMES** – Chic (Atlantic)
- 1980 – **LET'S GET SERIOUS** – Jermaine Jackson (Motown)
- 1981 – **ENDLESS LOVE** – Diana Ross & Lionel Richie (Motown)
- 1982 – **THAT GIRL** – Stevie Wonder (Tamla)
- 1983 – **SEXUAL HEALING** – Marvin Gaye (Columbia)
- 1984 – **WHEN DOVES CRY** – Prince & the Revolution (Warner Bros.)
- 1985 – **ROCK ME TONIGHT** – Freddie Jackson (Capitol)
- 1986 – **ON MY OWN** – Patti LaBelle & Michael McDonald (MCA)
- 1987 – **STOP TO LOVE** – Luther Vandross (Epic)
- 1988 – **I WANT HER** – Keith Sweat (Vintertainment)
- 1989 – **SUPERWOMAN** – Karyn White (Warner Bros.)
- 1990 – **HOLD ON** – En Vogue (Atlantic)
- 1991 – **WRITTEN ALL OVER YOUR FACE** – Rude Boys (Atlantic)

BILLBOARD®'S HOT R&B/HIP-HOP SONGS OF THE YEAR**Year – TITLE – Artist (Label)**

- 1992 – **COME & TALK TO ME** – Jodeci (Uptown)
- 1993 – **I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD")** – Whitney Houston (Arista)
- 1994 – **BUMP N' GRIND** – R. Kelly (Jive)
- 1995 – **CREEP** – TLC (LaFace)
- 1996 – **YOU'RE MAKIN' ME HIGH/LET IT FLOW** – Toni Braxton (LaFace)
- 1997 – **IN MY BED** – Dru Hill (Island)
- 1998 – **TOO CLOSE** – Next (Arista)
- 1999 – **FORTUNATE** – Maxwell (Rock Land/Interscope/Columbia)
- 2000 – **LET'S GET MARRIED** – Jagged Edge (So So Def/Columbia)
- 2001 – **FIESTA** – R. Kelly Featuring Jay-Z (Jive)
- 2002 – **FOOLISH** – Ashanti (Murder Inc./AJM/IDJMG)
- 2003 – **IN DA CLUB** – 50 Cent (Shady/Aftermath/Interscope)
- 2004 – **IF I AIN'T GOT YOU** – Alicia Keys (J/RMG)
- 2005 – **LET ME LOVE YOU** – Mario (3rd Street/J/RMG)
- 2006 – **BE WITHOUT YOU** – Mary J. Blige (Geffen/Interscope)

Billboard
RESEARCH SERVICES

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TOP RAP SINGLES OF THE YEAR

B - 8 Research Package

On the following page is the top single of the year based on Billboard®'s Rap charts. These annual listings originally appeared in year-end issues of Billboard® magazine. *Hot Rap Singles* changed to *Hot Rap Tracks* on June 8, 2002, reflecting a change in chart calculation, from Nielsen SoundScan singles sales to Nielsen BDS monitored radio airplay. The 2002 recap is a measure of the latter, radio audience points stretched out over the entire year to show what the chart would have looked like had the new methodology been employed for the entire year.

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BILLBOARD®'S TOP RAP **SINGLES / TRACKS OF THE YEAR**

Year -- **TITLE** -- Artist (Label)

- 1989 -- **SELF DESTRUCTION** -- The Stop The Violence Movement (Jive)
- 1990 -- **EXPRESSION** -- Salt-N-Pepa (Next Plateau)
- 1991 -- **TREAT 'EM RIGHT** -- Chubb Rock (Select)
- 1992 -- **THE PHUNCKY FEEL ONE/HOW I COULD JUST KILL A MAN** -- Cypress Hill (Ruffhouse)
- 1993 -- **WE GETZ BUZY/HEAD OR GUT** -- Illegal (Rowdy)
- 1994 -- **FUNKDAFIED** -- Da Brat (So So Def/Chaos)
- 1995 -- **ONE MORE CHANCE/STAY WITH ME** -- The Notorious B.I.G. (Bad Boy/Arista)
- 1996 -- **HOW DO U WANT IT/CALIFORNIA LOVE** -- 2Pac Featuring KC & JoJo (Death Row/Interscope)
- 1997 -- **I'LL BE MISSING YOU** -- Puff Daddy & Faith Evans Featuring 112 (Bad Boy/Arista)
- 1998 -- **DÉJÀ VU [UPTOWN BABY]** -- Lord Tariq & Peter Gunz (Codeine/Columbia)
- 1999 -- **WHO DAT** -- JT Money Featuring Sole (Tony Mercedes/Freewold/Priority)
- 2000 -- **HOT BOYZ** -- Missy "Misdemeanor" Elliott Featuring Nas, Eve & Q-Tip (The Gold Mind/EastWest/EEG)
- 2001 -- **MY BABY** -- Lil' Romeo (Soulja/Priority)
- 2002 -- **HOT IN HERE** -- Nelly (Fo' Reel/Universal/UMRG)
- 2003 -- **IN DA CLUB** -- 50 Cent (Shady/Aftermath/Interscope)
- 2004 -- **LEAN BACK** -- Terror Squad (SRC/Universal/UMRG)
- 2005 -- **LOVERS & FRIENDS** -- Lil Jon & The East Side Boyz Featuring Usher & Ludacris (BME/TVT)
- 2006 -- **IT'S GOIN' DOWN** -- Yung Joc (Block/Bad Boy South/Atlantic)

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