

THE EFFECTS OF NEGATIVE IMAGES OF WOMEN IN ROCK VIDEOS
ON ATTITUDES TOWARDS WOMEN

by

RUTH ELLEN STURM

B.S., University of Wisconsin, Madison, 1984

A MASTER'S THESIS

submitted in partial fulfillment of the

requirements for the degree

MASTER OF SCIENCE

Department of Psychology

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1986

Approved by:

Richard J. Harris
Major Professor

Acknowledgments

A11207 238281

LD
2668'
.TH
1986
SFP
c.2

This thesis is the product of not only my own efforts, but also those of others. Without their support and assistance, this study would have remained just an idea. I would especially like to thank:

My family, for their unconditional positive regard, and all of their support over the years.

My friends, especially Tina Casteris for all of her assistance, support, and advice, Bradley Arnall, Ann Hackett, and Julia Pauzausl for all of their help and suggestions, Pat Tetreault and Lawrence Schoen for their computer help, and Mary Schattenberg and David Walker for their moral support.

Jean Teller, for her expertise, time and good humor throughout the editing process.

My assistants, John Grace and David Sisney, whose enthusiasm and hard work made the experiment possible.

The members of my committee, Dr. Cornelia Butler Flora and Dr. John J. Uhlarik, for their guidance and assistance.

Finally, I dedicate this thesis to my major professor, Dr. Richard Harris, for his perseverance and support. I am grateful for all of his encouragement and patience. I sincerely believe that he is the best mentor that any researcher could hope for.

Table of Contents

Acknowledgments.....	11
Introduction.....	1
Method.....	18
Results.....	24
Discussion.....	32
References.....	41
Appendices.....	46
Tables.....	56
Abstract.....	64

There has long been concern about possible negative effects from exposure to certain kinds of mass media. Recently, the Attorney General's Commission on Pornography published a report linking exposure to pornography to anti-social behavior (U.S. Department of Justice, 1986). Social science research has examined a variety of media influences, from the effects of television viewing on children (see Williams, 1986, for a recent review of the literature) to television portrayals of certain groups such as blacks (e.g., Berry, 1980) and the effects of these portrayals (e.g., Graves, 1980). There has been much research specifically dealing with negative portrayals of women and possible effects of exposure to such presentations. Studies have demonstrated the effects of viewing aggressive pornography on men's attitudes and behavior towards women (see Malamuth & Donnerstein, 1984, for a review of the literature). Other studies have examined negative or sexist portrayals of women in advertising (e.g. Courtney & Whipple, 1983). One well-identified media effect is desensitization.

Desensitization occurs when people are exposed to acts of violence or abnormal sex acts vicariously, i.e. on their television screen or in a movie theater. The indirectness of the form of presentation reduces the impact such imagery would have if the viewer were to see it first hand. These scenes are viewed under conditions of relaxation. Repeated

exposures to the aversive scenes, paired with the relaxing conditions under which they are observed, can lead to an eventual decrease in the emotional reaction to the stimulus, according to the classical conditioning model of behavior. Studies on desensitization usually measure emotionality with Galvanic Skin Response (GSR). Typically, the GSR is very high for the first presentation of the aversive stimulus, indicating a high level of arousal. On subsequent exposures, the GSR decreases substantially. People become "calloused" and are no longer alarmed by the previously aversive scenes. Does this desensitization then transfer to situations in real life? Some research suggests that it does. Thomas, Lippencott, and Drabman (1977) showed adults and children a condensed version of a television detective program. These subjects exhibited lower GSRs to films of real-life aggression than did control subjects who did not see the detective program. The process of desensitization in response to media has been well-documented (see Eysenck & Nias, 1978, for a review of the literature).

It is possible that people could be desensitized to other negative images in the media, such as sexist portrayals of women in advertising or in rock videos. The important questions to ask are, Does a sort of desensitization occur with other kinds of negative images besides sex and violence? If so, how does this kind of desensitization affect viewer attitudes towards women?

Rock Music

Perhaps because the primary consumers of rock music are young people, there is a great deal of concern over possible effects of listening to it. While some of the concerns seem legitimate, others may not be. Some people feel that rock music contains subliminal messages that are "backwardly masked." They believe that these messages, placed on the record either in the studio or by Satan, have a profound influence on the listener's behavior (Vokey & Read, 1985). Some states, such as Arkansas, even considered passing bills that would place warning labels on albums and tapes that were thought to contain such messages. Although some rock music does contain intentionally placed backwards messages (e.g., Electric Light Orchestra's "Fire on High"), empirical research suggests that the message cannot be processed. From their research on backwards masking, Vokey and Read (1985) conclude ". . .the meaning of the statement appears not to have been understood at any level, conscious or otherwise" (p.1235). They found that people will "hear" almost anything in a backward message, depending on the listener's expectations.

Perhaps a more serious criticism concerns the lyrics of the music played forward. Groups such as the Parents' Music Resource Center (PMRC) feel that the lyrics of rock music are too sexually explicit and violent. They argue that albums should be rated like movies. In 1985 the PMRC

testified at hearings before the Communications Subcommittee of the Senate Commerce, Science, and Transportation Committee concerning this issue. The Recording Industry Association of America (RIAA) conceded to pressure from the PMRC, announcing that several of the major record labels would voluntarily place warning labels on albums that contained sexually explicit material. The record companies will not rate albums, but will place a sticker that reads something like "PARENTAL GUIDANCE: Explicit Lyrics" on the potentially offensive records (Advertising Age, p. 74). So far, there has been little empirical research to demonstrating any effects from listening to rock music.

A more subtle concern deals with the sexism of rock lyrics. Endres (1984) points out that since most popular music is written and performed by males, and most of the lyrics are in the first person, most rock songs are from a man's point of view. Therefore, the sex role standards in popular music are typically male defined. Females are often passive figures--possibly important to the plot of the song, but seldom active. Endres found that songs in which the female was active were usually recorded by a female.

The Rock Video

One of the newest forms of mass media is the rock video, which offers the unique combination of the visual elements of television with rock music. There are basically two kinds of rock videos. "Concert" or "performance" videos

focus on the band's performance of the song. "Concept" or "narrative" videos contain interpretations of or embellishments of the song (Sherman & Dominick, 1984). Some concept videos tell a story. Some are abstract and resemble experimental film. Concept videos often use special effects and fast, fancy editing techniques (e.g., cross cuts and jump cuts).

Rock videos can be seen in numerous places. MTV is a five-year-old television network that shows rock videos 24 hours a day. Several other networks run their own rock video programs, such as USA Network's two programs "Radio 1990" and (portions of) "Night Flight," WTBS-Atlanta's "Night Tracks," and Black Entertainment Network's "Video Vibrations." Pay-TV networks such as HBO, Cinemax, and Showtime also include regular rock video programming. Some rock video programs such as "Kidd Video" and Nickelodeon's "NICK Rocks" are targeted for children. Rock videos are now frequently shown before movies in theaters, and there are video-like sequences in many movies. The influence of rock videos can be seen in some television commercials (e.g. "Bubble Yum" Bubblegum, and "Swatch" watches). The successful police series Miami Vice has been compared to a rock video because of its continuous rock soundtrack and some of the video-like techniques used in its production.

Like any other medium, rock videos have been severely criticized. Two of the most common criticisms are that they

are violent and sexually explicit. Recent content analyses of rock videos have supported these suspicions. The National Coalition on Television Violence (NCTV) analyzed approximately 100 hours of rock videos. The researchers found that 40% of all videos had at least one act of violence. Interestingly, of these videos, 39% of them portrayed the violence as sexually related (cited in Sherman and Dominick, 1984). Baxter, DeRiemer, Landini, Leslie, & Singletray (1985) analyzed 62 videos from MTV. They found that 53.2% of the showed violence and/or crime and 59.7% portrayed sexual feelings or impulses. Sherman and Dominick (1984) analyzed 166 "concept" videos. They found that 56.6% of the videos contained episodes of violence, and over 75% contained visual presentation of sexual intimacy. Of the videos containing violence, 81% contained sexual imagery. Most of the sexual situations occurred in the traditional heterosexual context. The researchers also pointed out the interesting fact that the rate of sexual episodes on music videos (1.4 per minute) is actually less than the rate on traditional television programs (1.8 per minute). Sexual episodes were rated on a continuum, which included flirting through non-intimate touching, intimate touching, embracing, and kissing.

The sexuality in rock videos seems to be more implied than overt. Baxter et al. (1985) state that it "relies on innuendo through clothing, suggestiveness and light physical

contact rather than more overt behaviors." Sherman and Dominick (1984) concur, stating that "Flirtation and non-intimate touching accounted for more than half of all sexual contacts" (p. 14).

Images of Women in Rock Videos

Rock videos have also been criticized for their negative portrayals of women. Nearly all rock performers are males. Eighty-two percent of the groups in the Sherman & Dominick (1984) study were composed of all male performers. Females in rock videos are usually not members of the band. Casual observation suggests that most women in videos are physically beautiful. Some professional models such as Christle Brinkley (in Billy Joel's "Uptown Girl") Julianne Phillips (in .38 Special's "What if I'd Been the One?") and Paulina (in the Cars' "Who's Gonna Drive You Home?") have appeared in videos. Often, the women in videos are scantily clad. Sherman and Dominick (1984) found that over 50% of all women in the rock videos they analyzed were provocatively clothed, while only 10% of all males were. It seems as though the female functions primarily as a decoration in the rock video.

Several articles in popular magazines have commented on the portrayals of females in rock videos. A Newsweek (Barol, 1985) article states that "Most rock videos give free rein to the cheesiest imagery of women as playthings" (p.54). In an opinion column in Maclean's (March 5, 1984),

Charles Gordon states "...there is no denying that some videos are heavy on leering lead singers, leather and chains, sex play with guitars and moist-lipped, vacant-eyed hunks of female clutching at the nearest member of the band" (p. 13). In the feminist journal Heresies, (1983, pp.8-9) Annie Goldson states, "In the narrative videos, women were generally peripheral, glimpsed at intervals through the song. Sometimes they were represented only as body parts (lips, etc.)," and "In general, the position of women in rock video is no different from what it has been traditionally in rock-- they are tolerated as visual sex symbols to front an all-male band" (p. 8,9). The entertainment editor of Glamour magazine states ". . . with rare exceptions, videos don't show women in a working environment or doing positive things . . . It's very sad that these limited images of women reach such an impressionable audience" (cited in Lakkaraju, 1985, p. 3).

In some videos, there is implied violence against women (e.g., in Bryan Adams' "Cuts Like a Knife," there are scenes of a slicing knife, then a woman's neck, and again the knife, neck, etc.). In other videos, the violence is explicit (e.g., in W.A.S.P.'s "Love Machine" a woman is drowned in a tank of water). So far there has been very little empirical research on the images of women in rock videos, although there has been considerable conjecture on the topic.

Impact of Exposure to Rock Videos: The Story So Far

Rock videos do contain violent, sexual, and negative female images. The question now is what kinds of effects do such images have on viewers? Recent research has compared the beliefs and attitudes of heavy viewers of music videos to those of light and non-viewers. Hellerstein (1985) examined the potential relationship between common adolescent anxieties and MTV viewing. She gave college undergraduates a questionnaire assessing common adolescent anxieties such as sexual fears, parental separation, peer group acceptance, self-esteem, and parental conflict. Hellerstein also asked subjects how often they watched MTV. Subjects were divided into three groups, those who reported watching MTV every day, almost every day, and less than twice a week. The results, though nonsignificant, showed a consistent pattern. It seemed that subjects who watched more MTV reported more sexual anxiety and parental conflict. However, it is also possible that those subjects who felt more anxiety and conflict watched more MTV. Hellerstein suggested that "The consequences of viewing MTV may (be) the cultivation of an unreal perception of reality" (p. 15), and "MTV may, to a degree, change the ways in which children look at sex roles and human relationships in ways prime-time television does not" (p. 16).

Lakkaraaju (1985) examined the relationship between regular watching of music television and perceptions of the

world. Lakkaraju wanted to see if heavy viewers of music television saw the world as it is (based on such things as census polls and crime statistics) or as it is represented in music television (based on the Sherman and Dominick content analysis). This approach is known as a "cultivation analysis." The idea is to examine to what degree the medium "cultivates" the viewer's perception of the world. Subjects in this study were students at a middle school. Those who watched music television less than two hours a day were considered light viewers, and those who watched more than two hours a day were considered heavy viewers. Subjects filled out a survey in which they estimated population parameters (e.g. the percentage of people in various age groups), estimated the likelihood of certain crime events, filled out an attitudes towards women scale, and gave various demographic information about themselves, including their video viewing habits. If cultivation were taking place, then heavy viewers would be more likely to perceive their world as it is presented on music television. The results indicated very few significant differences between heavy and light viewers. Lakkaraju states:

"When the findings in this study are viewed comprehensively, evidence indicates support for cultivation results in only a few specific instances which don't constitute a basis for concluding that

there is a major difference between non viewers and viewers of music television" (p.68).

Heavy viewers in Lakkaraju's study did not differ from light viewers in their attitudes towards women. The present study intends to probe this issue more deeply by actually showing both heavy and light viewers sexist and non sexist videos, and then assessing their attitudes towards women.

What is Sexism?

It is important for this research that the term "sexism" be defined. Benson and Vincent (1980) define a sexist attitude toward women as "attitudes which function to place females in a position of relative inferiority to males by limiting women's social, political, and economic development." Benson and Vincent identify what they feel are seven vital components of sexism. They are: 1) the attitude that women are genetically inferior to men, 2) support for the premise that men should have greater rights and power than women, 3) support sex discrimination practices in education, work, and politics, 4) hostility toward women who engage in traditionally masculine roles and behaviors or who fail to fulfill traditional female roles, 5) lack of support and empathy for women's liberation movements and the issues involved in such movements, 6) utilization of derogatory labels and restrictive stereotypes in describing women and 7)

evaluation of women on the basis of physical attractiveness information and willingness to treat women as sexual objects. Benson and Vincent used these components to devise their Sexist Attitudes Towards Women Scale. Their model of sexism is important because it considers several possible levels of sexism.

How is sexism conveyed in the media? Pingree, Hawkins, Butler, and Paisley (1976) established an intuitive five-level consciousness scale for images of women in print advertising. The levels range from "freedom from stereotypes" to "limited by stereotypes." The most nonsexist portrayals occur at Consciousness Level V in which men and women are portrayed as individuals. This is the least stereotypic level and is rarely achieved in the advertising or in rock videos. Men and women at Level V are not evaluated on the basis of their gender, but instead on their individual achievements. At Consciousness Level IV, men and women are portrayed as full equals, but they are still evaluated on the basis of their gender. Portrayals at this level are also uncommon in the mass media. At Consciousness Level III, a woman can be portrayed as a professional, however; there is some allusion to her household or more stereotypically female duties. There is also the suggestion that these home-oriented activities take priority in her life. Images at Level III are common in the mass media. At

Consciousness Level II, the woman is portrayed in the home. There is the suggestion that she belongs there, that this is her "place." Level II portrayals are very common in the mass media, especially in advertising. Women are often shown in the home, advertising food and cleaning products. At Consciousness Level I the most sexist images occur. Here, the woman is seen as a two-dimensional, non-thinking decoration. Images at this level include those of the woman as a sex object and the woman as a whimpering victim. Advertisements that use women's bodies as decorative objects are considered Level I portrayals. Pingree et al. analyzed the advertisements in several popular magazines for their proportions of portrayals at the various levels. Not too surprisingly, over half of the ads in Playboy magazine that contained women were Level I portrayals. Even more amazing was the fact that 56% of the advertisements in the feminist magazine Ms. were Level I and II portrayals (16% Level I and 40% Level II, Pingree et al., 1976). Level I images are extremely common in the mass media. The majority of the images of women in the rock video, then, would probably be at what Pingree et al. have identified as Consciousness Level I.

The Pingree et al. (1976) scale for sexism was developed specifically for images of women in print advertising. The rock video can easily be likened to an advertisement. In fact, many former directors of

television commercials are now directors of rock videos (Marich, 1983). Lynch (1984) states, "In many ways music videos most resemble commercials. They are short, usually three to four minutes, aim to engage the viewer in a direct, immediate experience and their major 'raison d'être' is to sell. Their product is the music, more particularly the record of the music." In addition to their motivation to sell, videos are similar to advertisements in their portrayals of women.

Sexist Imagery in Advertising

Courtney and Lockertz (1971) identified four general stereotypes of women in advertising. They were: 1) that a woman's place is in the home, 2) that women do not make important decisions or do important things, 3) that women are dependent on and need a man's protection, and 4) that men regard women primarily as sexual objects. Venkatesan and Losco (1975) examined advertisements from 1961 to 1971. They identified the most common images as 1) woman dependent on man, 2) woman as physically beautiful, and again, 3) woman as sexual object. The three images identified by Venkatesan and Losco (1975) and the last two identified by Courtney and Lockertz (1971) are relevant to the comparison of advertising to rock videos.

Advertising often uses a woman as a sexual object. McKnight (1974) examined advertisements in trade magazines. She found that many ads used semi-clad or naked female

bodies to attract attention to equipment. Dispenza (1975) points out that women are primarily used by advertisers to sell products to both women and men on the basis of their sexual appeal to men. Female consumers are encouraged to identify with females in advertisements who obtain the ultimate reward, success with men, as a result of using the product. For the male consumer, the female in the ad is implicitly the bonus that comes with the product.

Impact of Sexist Imagery in Advertising

Many women resent the sexist images of them portrayed in the media, feeling that their continual bombardment with these images diminishes their self-esteem and ignores other aspects of their personality and human potential. It has been suggested that such sexist images can be potentially harmful to male-female relationships (Ceulemans & Fauconnier, 1979), and to children's sense of values, since it has been found that children's advertising contains even more sexist imagery than adult advertising (e.g. Verna, 1975).

Sexist portrayals of women exist in advertisements for a purpose. Do sexist images help sell products? How does the presence of a "decorative" woman affect one's perceptions of and memory for an advertisement? Chestnut, LaChance and Lubitz (1977) tested the effect of presence or absence of a decorative model in a print advertisement on people's memory for the entire advertisement, and for the

brand name alone. They found that the presence of a model influenced recognition of the entire ad, but had no influence on the recognition of brand name information. The authors concluded that using an attractive model is an effective attention-getting device.

Baker and Churchill (1977) tested male and female model attractiveness on male and female subjects' attitudes towards and memory for the advertisement. They found that model sex or attractiveness did not affect subject's memory for the content of the ad, but subjects of both sexes liked the ads with the attractive models more. Further, male and female subjects liked ads with the opposite sex the most. Baker and Churchill concluded that the right model increases the chances that an ad is liked, and can also affect intentions to purchase the product.

Patzer (1980) examined the effectiveness of the "sexiness" of a female model. "Sexiness" was defined as liberal dress (i.e., scantily clad), a seductive pose, or a suggestive stance. Subjects were males and females, half of which saw the sexy ads, the other half saw non-sexy ads. Patzer measured attitudes toward the ad, cued recall of the ad, and perceptions of the product and of the female model. Patzer found that the sexy model increased the effectiveness of the ad for male subjects, and decreased the effectiveness of the ad for female subjects. Patzer

concluded that female model sexiness has positive effects on males, and negative effects on females.

Wise, King, and Merenski (1974) compared middle-aged consumers and their college-aged sons and daughters on their responses to the statement "advertisers make too much use of sex appeal in their advertisements." They found that older subjects of both genders and the younger female subjects were more likely to agree with the statement. The most sexist attitudes were expressed by the younger group of males.

It appears as though sexist portrayals of women are an effective advertising technique for male audiences. The presence of scantily clad or objectified women draws attention to the ad. Women may be used in the rock video for the same reason, to draw attention.

So far, it has been established that the mass media can and do influence attitudes and behaviors. One vehicle through which this is accomplished is through the process of desensitization, whereby people become so accustomed to an aversive stimulus that it no longer affects them. It was suggested that negative portrayals of women might produce a sort of desensitization. Repeated exposures to negative portrayals of women may lead people to have negative, calloused or sexist attitudes toward women. Sexist portrayals of women are prevalent in the rock video. Any systematic effects of exposure to these images have not

been clearly identified. In the present study, male and female subjects watched either sexist (containing negative female imagery) or nonsexist versions of the same rock videos. They rated each video and briefly stated whether or not they liked it. Afterwards, their attitudes towards women were assessed in order to determine if exposure to this sexism in this medium has any effects on male and female attitudes towards women.

Method

Subjects

Subjects were 218 undergraduates from introductory psychology classes at Kansas State University recruited for a session containing three short experiments; one on rock videos, another on naming colors, and a third on attitudes towards women. They received one hour of experimental credit for their participation. This is an appropriate subject pool, since college-aged students are frequent viewers of rock videos. A 1983 Nielsen study (cited in Sherman & Dominick, 1984) found that the typical MTV viewer had a median age of 23. Three subjects had missing data and were not included in the analyses. Of the remaining 215 subjects, 91 were females and 124 were males.

Materials

Nine rock videos were used in the study. Each video contained negative or sexist images of women as judged by the experimenter. The videos were taped from MTV and from

USA Network's program "Night Flight". Some subjects were shown the nine videos as they exist on television. Other subjects were shown nonsexist or "neutral" versions of the same videos. The neutral versions were constructed by editing out those portions that contain the images of women that met the criteria of 1) the woman was not a member of the band 2) she was scantily clad or seductively clothed and 3) she was present for decorative purposes. These images represent what Pingree et al. (1976) called Level I images. Not all women were edited out (e.g. fully clothed female dinner guests were left in one video). In order to preserve the length of the neutral video, neutral scenes from the video (e.g. someone playing a guitar, drums, or other shots of the band) were dubbed back into the video. Due to the pre-existing editorial style of video production, with its frequent intercutting, cross-cutting, rapid cutting, and repetition of scenes, the task of "neutralizing" the videos was not extremely difficult, and the edited versions did not appear to be distorted when compared to the originals. The sexist and nonsexist versions of each video were the same length, and contained the exact same soundtrack. A synopsis of each stimulus video, as it exists, and briefly the way in which it was made non-sexist appears in Appendix 1. While subjects watched the rock videos, they filled out a music survey, which asked for their social security number, gender,

musical preference, favorite bands, number of hours spent listening to rock music each week, number of hours spent watching rock videos each week, and if rock videos were ever watched with the sound off. Then, for each of the nine videos, there was space for subjects to estimate how many times they had seen the video, to comment on whether or not they liked the video, and to briefly state why or why not. The verbatim response sheet appears in Appendix 2.

As part of the color naming experiment, subjects were presented with a card containing six numbered paint chips. They were also given a response sheet with six numbered squares in which they were to describe each color. The purpose of this experiment was primarily to distract subjects so that they would not relate the videos to the attitude survey.

The attitudes towards women survey was constructed from Benson and Vincent's (1980) Sexist Attitudes Toward Women Scale (SATW). The SATW was developed on rational and intuitive grounds, incorporating some items from other scales. Benson and Vincent felt that previous scales did not cover every aspect of sexism, so they identified seven components of sexism (discussed earlier) and wrote their items to address each component. They found that their scale was not a measure of social desirability, and was highly internally consistent. In order to determine if

subjects related the rock video experiment to the attitude survey, the last question on the survey asked if subjects perceived any connection between the three experiments and if so, what they thought the connection was. Care was taken to make the response sheets look as dissimilar as possible (e.g. different colored paper, different sorts of type) so that the subject would not suspect that the studies were related. The verbatim attitude survey appears in Appendix 3.

Procedure

Content Analysis. A content analysis on the presentations of women was performed to ensure that the two versions of each of the nine videos were different. The author timed the number of seconds only females, only males, or both males and females were on the screen. Each video was then examined by the author and three colleagues, who counted the number of male and female characters in the video and the number of male and female band members. The way the characters were clothed was also rated. The raters were also asked to report the presence of a weapon or violence in the video. An example rating sheet appears in Appendix 4.

Experimental Procedure. Subjects were run in groups of 3 to 25 in a small classroom. They were given oral instructions that they would be participating in 3 short experiments. For the first experiment, experimental

subjects were told that they would be watching rock videos, and that they were estimate how many times they had seen the video, to state whether or not they liked it and why. Control subjects were told that they would be filling out a music survey. The verbatim instructions appear in Appendix 5. The experimenter was seated in the back of the room during the videos. One-third of the subjects saw the original nine videos, while another third saw the neutral videos. The last third of subjects only filled out the survey and did not watch any videos. Subjects filled out the rating form while they watched the videos. The viewing and rating process took approximately 40 minutes. When all of the subjects had completed this task, the experimenter collected the response sheets, thanked the subjects, and left the room.

A second experimenter then entered the room and described the color-naming experiment. The paint chip cards and response sheets were distributed. Subjects were asked to describe each color to the best of their abilities on the numbered sheet of paper. The subjects were asked to indicate their gender on this sheet. This part of the experiment lasted approximately 5 minutes. When everyone completed the task, the experimenter collected the materials, thanked the subjects, and left the room. This second experiment was primarily a distraction, so that the

subjects would not suspect that the attitude survey was connected to the videos.

A third experimenter then entered the room and explained that she was conducting a survey on attitudes towards women. The experimenter instructed the subjects to read each item carefully and answer it as honestly as possible. She distributed the surveys and sat at the front of the room. When all of the subjects had completed the survey, the experimenter debriefed the subjects. The experimenter first explained that the purpose of the color-naming task was to see if there were any differences between males and females in how they named colors. The relationship between the first and third experiments was then exposed. The experimenter expressed concern over the ways in which women are portrayed in rock videos, and explained that the experiment was designed to see if these negative images have any effect on people's attitudes towards women. The experimenter said that of everyone participating in the experiment, one-third saw normal videos, one-third saw the same videos with sexist images edited out, and one-third did not watch any videos, but only filled out the surveys. The experimenter explained that she was looking for a difference between these groups in how they filled out the attitudes towards women survey. The verbatim debriefing statement appears in Appendix 6.

Subjects were asked not to discuss the design of the experiment with anyone. They were given the office number of the experimenter, in the event that they would want to discuss the study. Subjects were thanked for their participation and were given their experimental credit receipts.

Results

Content Analysis

The results of the content analysis indicate that the two versions of each video were indeed different in their presentations of women. There was considerable agreement among raters. Occasionally, there was a slight discrepancy in the number of characters counted, since there was some uncertainty about coding people in the background. The number of seconds that men, women and both men and women are on the screen in each video, and the mean number of seconds for each category appear in Table 1.

Insert Table 1 about here

The number of male and female characters, the number of male and female band members, and the number of male and female characters seductively clothed in each video appears in Table 2. The presence of a weapon and/or implied violence in each video is also indicated in Table 2.

Insert Table 2 about here

There were clearly more women for a longer amount of time in the unedited versions of the videos. There were no female band members in any of the videos. Considering amount of clothing, there were more scantily clad women than there were scantily clad men in the unedited videos; however, these images were not present in the edited versions. Three of the nine videos contained a weapon and four videos portrayed violence. The weapons and violent images were left intact in the edited versions of the videos.

Scoring

Each subject's data consisted of their responses on the music survey, their experimental condition, and their average score on the attitudes towards women survey. Since this information was on separate sheets of paper, subjects' social security numbers were used for identification.

Information from the music survey was used in grouping subjects according to their gender, musical preference, number of hours spent listening to rock music per week, and the number of hours spent watching rock videos per week. Since very few subjects reported watching rock videos with the sound off, this information was disregarded. The

frequencies of the responses on the music survey appear in Table 3.

Insert Table 3 about here

Over half of the subjects cited their musical preference as rock. The median number of hours spent listening to rock music per week was 19. The median number of hours spent watching rock videos per week was two, which was surprisingly low. Half of the subjects reported watching either zero or one hours of rock videos per week.

Subjects' average scores on the attitude survey were determined by first reversing the five-point scale for the negatively keyed items, so that a high score would represent a nonsexist attitude on all items, then by summing the responses and dividing by 37 (i.e., the total number of items). This value will be referred to as the "sexism score."

Effects of Gender

Several Analyses of Variance were performed on the data (i.e., the sexism scores), using the BMDP statistical package. To ensure that any significant results were not due to type II error, a stricter cut-off for rejection of the null hypothesis was calculated, using the Bonferroni method. Instead of the usual .05 level, .04 was used.

In the principal ANOVA, male and female subjects' sexism scores were compared for the three conditions (i.e., edited video, unedited video, and control group). The means for each group appear in Table 4.

 Insert Table 4 about here

There was a significant main effect for gender, $F(1, 209) = 53.67$, $p < .01$, with males demonstrating more sexist attitudes than females. Males had a mean sexism score of 3.36, and females had a mean sexism score of 3.78, with a lower score indicating more sexist attitudes. There was no effect of condition, and there was no interaction.

Subjects who watched the unedited videos did not differ significantly in their sexism scores from subjects who watched the edited videos, or from control subjects who did not watch any videos.

Rock Music Listening

The next analysis was performed to determine how rock music listening habits might affect sexism scores of males and females in the three groups. A median split of 19 hours per week was used to identify subjects as heavy listeners (i.e., those who reported listening to more than 19 hours of rock music per week, average of 33.37 hours) and light listeners (those who reported listening to less than 19 hours of rock music per week, average of 8.91

hours). There was a main effect for gender, $F(1, 202) = 56.74$, $p < .01$, in the same direction as in the first analysis, with males demonstrating more sexist attitudes than females. There was a significant interaction between gender and hours of rock music listening, $F(1,202) = 7.75$, $p < .01$. Post hoc t -tests showed significant differences between all four of the means. The means of the four groups appear in Table 5.

 Insert Table 5 about here

The difference of the greatest magnitude was between male and female heavy listeners. The most sexist attitudes were demonstrated by the male heavy listeners. Again, there was no main effect for condition and no interaction of it with either of the other two factors.

Rock Video Viewing

The sexism scores for males and females in the three conditions were again compared, this time considering how many hours of rock videos were watched per week. Two hours was used as a cut-off for a median split to identify subjects as heavy viewers (i.e., those who watched two or more hours per week, average of 5.82 hours) and light viewers (those who watched less than two hours per week, average of 1.63 hours). There was a main effect for gender, $F(1, 202) = 54.26$, $p < .01$, in the same direction

as the previous analyses. There was no main effect for the number of hours spent watching rock videos each week. There was also no main effect for condition and no interactions.

It was felt that using two hours of video viewing per week to identify subjects as light and heavy viewers was somewhat artificial because there may not be that much difference between watching one hour of videos a week and watching none. Another analysis was therefore performed comparing "nonviewers" (i.e., those who reported watching 0 hours of videos per week, $N=42$) to "viewers" (those who reported watching one or more hours of videos per week, $N=175$). The results of the analysis replicated those of the previous one, a main effect for gender, $F(1,202) = 35.56$, $p < .01$, and no effect for hours of video or condition.

It would have been interesting to examine those subjects who truly are heavy viewers. Six hours per week would not be an unreasonable cut-off, since the average subject in previous studies (Hellerstein, 1985; Lakkaraju, 1985) reported watching videos much more often than this. Unfortunately, in this study there were 191 subjects who watched less than six hours of videos per week, and only 25 who watched more than six hours per week. There were too few subjects in the heavy viewing cells, so any analyses were impossible.

Musical Preference

Another analysis was performed grouping subjects according to their musical preference. It has been suggested that heavy metal music and videos present the most degrading images of women. The analysis was performed to see if subjects who preferred heavy metal differed significantly from those who prefer other kinds of music. On the music survey, subjects had been asked to state their favorite kind of music. No one in the control condition cited heavy metal as their favorite kind of music, so the analysis was performed only on those subjects who had seen the videos. Of 154 video subjects, 106 cited rock/top-40 as their favorite kind of music. Fourteen subjects cited heavy metal as their favorite kind of music, and 34 subjects cited something else (e.g. classical, jazz, country, Christian). A Musical Preference x Condition ANOVA was performed, with the three groups of musical preference being "rock," "heavy metal," and "other." There was no main effect for musical preference, subjects who preferred heavy metal did not differ significantly from those who preferred rock or those who preferred other kinds of music in their sexism scores. There was also no main effect for condition and no interactions.

An Abbreviated Scale

It was felt that some of the items on the SATW scale were more relevant than others to the kinds of attitudes

that may be affected by watching videos. For example, "I see nothing wrong with men whistling at shapely women," seemed more relevant than "A working wife should not be hired for a Job if there is a family man who needs it." The author asked two colleagues who were familiar with the goals of the present study to go through the SATW and mark items they thought represented attitudes that would most likely be affected by watching sexist videos. The author also performed this task. There was considerable agreement on the relevant items. Twelve of the 37 items were chosen by all three people. These items composed an abbreviated survey that would be used for a further analysis. (The 12 items chosen are marked with asterisks in Appendix 3). In order to estimate the internal consistency of the scales, coefficient alpha was computed for the long and short versions. It was determined that the normal version of the scale had a reliability of .87, and the abbreviated version had a reliability of .73. It was felt that the reliability of the abbreviated scale was adequate, so a Gender x Condition ANOVA was performed using subjects' average score on the twelve items. The results replicate those of previous analyses, a main effect for gender, $F(1,210) = 55.92$, $p < .01$, with males expressing more sexist attitudes. The mean sexism score for male subjects was 3.37; the mean sexism score for female subjects was 3.89. There was no main effect for

condition and there were no interactions.

Discussion

In summary, there were few significant results in the study. Overall, males had more sexist attitudes than females, and males who were heavy listeners of rock music had the most sexist attitudes. There was no difference between heavy and light viewers, or between subjects in the three conditions. The following section will address these results, and offer some suggestions for future research.

Gender Differences and the SATW

Males in this study expressed more sexist attitudes towards women than did females. This result replicates the findings of Benson and Vincent (1980). It is possible that female subjects are more sensitive to the issues raised by the SATW. It is also possible that female subjects gave socially desirable responses. Since females are more likely to be familiar with feminist concepts, they might have known what the "right" responses were. There is also a potential problem with the fact that a female experimenter distributed the survey. Subjects may have responded differently if the experimenter had been male. Future research should counterbalance the sex of the experimenter.

Perhaps an attitude scale is not the best way to assess effects of sexist rock videos. There were no significant effects using either the long or the short

versions of Benson and Vincent's SATW. LakkaraJu (1985) used items from the Spence and Helmreich (1972) Attitude Towards Women Scale, and found no difference between heavy and light viewers. In future research, a different dependent measure could be used to assess attitudes towards women. Perhaps after watching sexist and non-sexist rock videos, subjects could watch another videotape that supposedly depicts a scene from real-life, e.g. a woman modeling clothing. Subjects could be asked to rate personal characteristics of the woman, such as her attractiveness, intelligence, etc. Male subjects could also be asked how likely they would be to ask this woman on a date.

It is possible that sexist rock videos affect something other than attitudes. Sexist portrayals of women in rock videos might affect the way women perceive themselves. In future research, women could watch several videos over a period of time with either negative or positive images of women. Subjects would then rate themselves on such things as their attractiveness, independence, intelligence, and creativity.

Effects of Sexist Videos

Watching sexist videos did not lead to more sexist attitudes, as predicted in this study. This lack of an effect should be approached carefully. Subjects were exposed to videos for a mere 40 minutes, after which their

attitudes were assessed. It is possible that college students' attitudes cannot be influenced by a one-time exposure. It would be interesting to replicate the study with younger subjects, those in high school, junior high school, and grade school who may be more "impressionable" than college students. It would also be interesting to expose college students to sexist or nonsexist videos for a longer period of time, perhaps for several hours a week for a number of weeks (as is done in desensitization studies, e.g., Linz, Donnerstein, & Penrod, 1984). Thus, even though no effect for sexist videos was found, this result should be interpreted with caution.

It could be argued that the two versions of each video were not different enough to produce a difference in attitude towards women. This seems unlikely, since the content analysis shows that the videos did differ substantially on their presentations of women.

Another potential problem is that the sexist lyrics of the music were present in both the edited and unedited versions of the videos. Any attitudinal effects of listening to sexist rock music have not yet been identified. Future research may want to consider this issue.

Responses on the Music Survey

Subjects had been asked to estimate how many times they had seen each video. The number of males and females

who had never seen each video, and the average number of times each video had been seen appears in Table 6.

Insert Table 6 about here

Several of the subjects reported never having seen many of the videos. None of the videos had been seen over an average of seven times. There did not appear to be any differences between sexes on the number of times each had seen the videos. Both male and female subjects did report having seen the unedited videos more times. The mean number of times subjects had seen the unedited videos was 3.24; the mean number of times they had seen the edited videos was 2.05.

Subjects were also asked to state whether or not they liked the videos. The number of and percentage of subjects who reported liking each video, broken down by gender and condition, appears in Table 7.

Insert Table 7 about here

There were no systematic differences between males and females on how much they liked the videos. However, subjects who saw the unedited videos reported liking them slightly more than those subjects who saw the edited videos.

One frequent complaint was that the video did not make sense or did not have a plot. Interestingly, this comment was not only by subjects who watched the edited versions, but also by those who watched the unedited versions. Although it is true that the plot in some of the videos was disturbed through the process of editing, this did not seem to make a difference in subjects' liking of the video, or in their complaints about the video's lack of plot.

The comments subjects made about the portrayal of women in the video were of interest. Subjects who watched the edited videos did not make any comments about women, since there were very few women in these videos. On the other hand, 58 percent of the subjects who watched the unedited videos did comment on the presence of women. Of the 45 males in this latter condition, 25 commented on the women in the video. Of the 30 females in this condition, 19 commented on women in the video. The content of each comment was examined. Three basic types of comments emerged; those that referred to the attractiveness of the women, those that expressed opposition to the way in which the women were portrayed, and those that merely acknowledged the presence of the women.

There were some very interesting sex differences in the kinds of comments made. Of the 50 male comments, 30 referred to the attractiveness of the woman, such as "Good looking girl," "Cute girl," "A very hot girl," and "Nice

babe." Only one male comment expressed opposition, stating "I didn't particularly like the part where the young lady got rat-like." Of the 46 female comments, 31 expressed opposition to the female portrayal. Typical comments were "I did not like the way they showed the lady--as a dizzy, 1/2 dressed blonde with no intelligence whatsoever," and "The connection between knives and sex makes me uncomfortable, especially when they flashed from the knife to her chest and neck in the beginning." One woman did not like a video because ". . .these women are portrayed as insatiable nymphos hanging all over this guy with no lines of their own," later stating, "I'm sorry, but this bugs me." Only one female commented on the attractiveness of the women in the video, saying she "liked to watch the pretty lady." Incidentally, only one female commented on the attractiveness of men in the videos.

The fact that there was a difference between males and females in the way they commented on the women in the videos was not too surprising. However, the magnitude of this difference was surprising and alarming. Nearly all of the males who commented on women in the video approved of the portrayal, while nearly all of the women did not.

Future research in this area would should continue to collect and examine this kind of qualitative data. One idea would be to have "focus group" discussions after viewing sexist or nonsexist videos. Subjects could discuss

how they felt about what they had seen. An interesting manipulation might be to vary the proportions of males and females in these groups.

It was suggested earlier that women are put in rock videos for the same reason they are put in advertisements, to attract and hold the attention of males. This contention was supported by the comments male subjects made about women in the videos. It was interesting that female subjects reported watching videos as often as male subjects, yet they seemed to oppose the way women were portrayed in the videos. It is unclear why women watch rock videos. Future research should address this issue.

Although a significant portion of the rock video audience is female, the makers of rock videos seem to cater to male tastes. The rock video is primarily an advertisement, with the product sold being a record. Perhaps males buy more records than females. Market research (Simmons Market Research Bureau, Inc., 1984) indicates that this is not the case. Females buy as many records as males. Perhaps females do not purchase records associated with negative female images. Heavy metal music and videos are notorious for their poor treatment of women. Research indicates that females also buy as many heavy metal albums as males.

Effects of Heavy Listening

Males who are heavy listeners of rock music had more sexist attitudes than females or males who are light listeners. It is possible that the sexism of rock lyrics is having some effect on the attitudes of male listeners. It is also possible that males who have more sexist attitudes listen to more rock music. However, those who listen to supposedly the most sexist kind of music (i.e., heavy metal) did not differ significantly from those who listen to other kinds of music. There were very few subjects who cited heavy metal as their musical preference, possibly because that type of music is generally targeted at a younger audience. Future research should examine "heavy listeners" more carefully. What kind of music do they listen to? Do they even listen to the words?

Effects of Heavy Viewing

The fact that there were no differences between heavy and light video viewers could be partially explained by the scarcity of heavy viewers. The study was conducted in Manhattan, KS, where cable subscribers pay an additional fee for MTV, which is probably the most accessible source for video viewing (since it shows videos 24 hours a day). Many of the subjects lived in the dormitories, where MTV is not available. Previous research on rock videos has had many more heavy viewers. For example, in Lakkaraju's (1985) study, the median time spent watching music

television per day was two hours, which is fourteen hours per week. These subjects were students at a middle school. The median in the present study was 2 hours per week, with only 10 of the 214 subjects watching more than 14 hours per week. In the future, subjects with a wider range of video viewing habits should be tested in order to truly understand the effects of sexist videos on viewers.

Conclusions

This study has not demonstrated any detrimental effects from watching sexist rock videos. This is not to say that these effects do not exist. There are many possible avenues of exploration for this new medium. Other populations should be tested. Exposure times should be increased. Different kinds of dependent measures should be used. Other elements of rock videos, such as their violent imagery, need to be examined.

A more general issue persists, that is why negative images of women are so pervasive in the mass media. To what degree do such images create and reinforce sexist attitudes? Why do women continue to tolerate and support them? The negative images of women in rock videos are merely a symptom of a much larger problem. It is important that research continues to examine any systematic effects of the media derogation of half of the population.

REFERENCES

- Baker, M.J. & Churchill, G.A. (1977) The impact of physically attractive models on advertising evaluations. Journal of Marketing Research, 14, 538-555.
- Barol, B. (1985) Women in a video cage. Newsweek, 105, p. 54.
- Baxter, R.L., DeRiemer, C., Landini, A., Leslie, L., & Singletary, M.W. (1985) A content analysis of music videos. Journal of Broadcasting and Electronic Media, 29, 333-340.
- Benson, P.L., & Vincent, S.M. (1980) Development and validation of the Sexist Attitudes Toward Women Scale (SATW). Psychology of Women Quarterly. 5, 276-291.
- Berry, G.L. (1980) Television and Afro-Americans: Past legacy and present portrayals. In S.B. Whitney and R.P. Abeles (eds..) Television and Social Behavior: Beyond Violence and Children. Hillsdale, NJ: Lawrence Erlbaum.
- Ceulemans, M., & Fauconnier, G. (1979) Mass Media: The Image, Role, and Social Conditions of Women. Paris: United Nations Educational Scientific and Cultural Organization.
- Chestnut, R.W., Lachance, C.C., & Lubitz, A. (1977) The decorative female model: Sexual stimuli and the recognition of advertisements. Journal of Advertising, 6, 11-14.

- Courtney, A.E. & Lockertz, S.W. (1971) A woman's place: An analysis of the roles portrayed by women in magazine advertisements. Journal of Marketing Research, 8, 92-95.
- Courtney, A.E., & Whipple, T.W. (1983) Sex Stereotyping in Advertising. Lexington, MA: Lexington Books.
- Dispenza, J. (1975) Advertising and the American Woman. Dayton, OH: Pflaum Publishing.
- Endres, K.L. (1984) Sex role standards in popular music. Journal of Popular Culture, 18, 9-18.
- Eysenck, H.J. & Nias, D.B.K. (1978) Sex, Violence and the Media. New York: Harper & Row Publishers.
- Goldson, A. (1983) Three-minute heroes. Heresies, 16, 6-10.
- Gordon, C. (1984) Video sex and violence. Maclean's, 97, p. 13.
- Graves, S.B. (1980) Psychological effects of black portrayals in television. In S.B. Whitney & R.P. Abeles (eds..) Television and Social Behavior: Beyond Violence and Children. Hillsdale, NJ: Lawrence Erlbaum
- Hellerstein, L. (1985) MTV and late-adolescent sexual anxieties and parental conflict. Unpublished manuscript, University of Massachusetts, Department of Communication Studies, Amherst.

- Lakkaraaju, L.K. (1985) Music Television and Cultivation Analysis. Unpublished master's thesis, University of Georgia, Athens, GA.
- Linz, D., Donnerstein, E. & Penrod, S. (1984) The effects of multiple exposures to filmed violence against women. Journal of Communication, 34, 130-147.
- Lynch, J.D. (1984) Music videos: From performance to dada--surrealism. Journal of Popular Culture, 18, 53-57.
- Malamuth, N.M. & Donnerstein, E. (eds.) (1984) Pornography and Sexual Aggression. Orlando, FL: Academic Press.
- Marlich, B. (1983) Ad directors dance to music video beat. Advertising Age, 54(33), pp. 1, 54.
- Milavsky, J.R., Kessler, R.C., Stipp, H.H., & Rubens, W.S. (eds.) (1982) Television and Aggression: A Panel Study. Orlando, FL: Academic Press.
- McKnight, D. (1974) Sexism in advertising: What's a nice girl like you... Technology Review, 76, 20-21.
- Patzer, G.A. (1980) A comparison of advertisement effects: Sexy female communicator vs. non-sexy female communicator. In J.C. Olson (ed.) Advances in Consumer Research, Ann Arbor: Association for Consumer Research.
- Pingree, S., Hawkins, R.P., Butler, M., & Paisley, W. (1976) A scale for sexism. Journal of Communication, 26, 193-201.

- Records will warn: It's X-plicit (1985) Advertising Age, 56(2), pp.3, 74.
- Sherman, B.L. & Dominick, J.R. (1984) Violence, sex, & rock and roll: A content analysis of music television. Unpublished manuscript, University of Georgia, School of Journalism, Athens.
- Simmons Market Research Bureau, Inc. (1984) 1984 Study of Media and Markets. New York: Author.
- Spence, J.T., & Helmreich, R. (1972) The attitudes toward women scale: An objective instrument to measure attitudes toward the rights and roles of women in contemporary society. JSAS Catalog of Selected Documents in Psychology, 2, 66-67.
- Thomas, M.H., Horton, R.W., Lippencott, E.C., & Drabman, R.S. (1977) Desensitization to portrayals of real-life aggression as a function of exposure of television violence. Journal of Personality and Social Psychology, 35, 450-458.
- U.S. Department of Justice (1986). Attorney General's Commission on Pornography: Final Report. Vols. 1+2. Washington, DC: U.S. Government Printing Office.
- Venkatesan, M. & Losco, J. (1975) Women in magazine ads: 1959-1971. Journal of Advertising Research, 15, 49-54.
- Verna, M.E. (1975) The female image in children's TV commercials. Journal of Broadcasting, 19, 301-308.

- Vokey, J.R., & Read, J.D. (1985) Subliminal messages:
Between the devil and media. American Psychologist, 40,
1231-1239.
- Williams, T.B. (ed.) (1986) The Impact of Television: A
Natural Experiment in Three Communities. Orlando, FL:
Academic Press.
- Wise, G.L., King, A.L., & Merenski, J.P. (1974) Reactions
to sexy ads vary with age. Journal of Advertising
Research, 4, 11-16.

APPENDIX 1

The Videos and How They Were Neutralized

#1 Scritti Politti, "Perfect Way" (pop)

This video centers around the band's performance of the song. There is a great deal of cutting. Several images of decorative, scantily clad women are cross-cut into the video. They are shaking their heads and drinking. These images were replaced with other parts of the video, usually with shots of people playing instruments.

#2 Ratt, "Round and Round" (heavy metal)

This video follows a story line. An upper-class dinner party is disturbed by some noise from the floor above. The commotion is the heavy-metal band Ratt performing. The dining room begins to shake, and at one point the guitar player crashes through the ceiling and proceeds to play a guitar solo on the dining room table. One of the dinner guests, a beautiful young woman in a strapless gown and a tiara, seems seduced by the music. She climbs up the staircase, tearing off her clothes. The video concludes with her dancing in front of the band in a short raggy dress. The video was neutralized by removing nearly all references to this woman, and replacing them with scenes of band members playing instruments, and by the other dinner guests looking at one another.

#3 Bryan Adams, "Cuts Like a Knife" (rock)

In this song, Bryan Adams sings about losing his love, and how the feeling "cuts like a knife." In the video, the metaphorical knife becomes a real one. There are several shots of Adams making slicing motions with the knife, and of the knife being thrown into a wall. They are combined or cross-cut with scenes of a woman who, throughout the course of the video, takes off her clothes, puts on a bathing suit, and dives into an empty pool. There are juxtapositions of knife scenes with scenes of the woman's neck and wrists. The video was edited by removing all references to the woman, and again by replacing these images with scenes of the band playing. The violent images of the knife alone were left intact.

#4 Kiss, "Tears are Falling" (heavy metal)

This is primarily a performance video. There are occasional references to a presumably nude woman crying. At one point, she lies backwards and is enveloped by fog. The video is neutralized by editing out the scenes of the woman and replacing them with scenes of the band and other neutral shots such as a droplet gliding down a guitar string.

#5 The Cars, "Tonight She Comes" (pop)

This video focusses on the lead singer singing the song. He is often superimposed over a much larger image of a beautiful young woman dancing and blowing kisses. There are a few other scenes with women, including one sucking on some candy, and one blowing a bubble. All images of women were replaced with shots of the singer or the band.

#6 Def Leppard, "Photograph" (heavy metal)

This performance video has scenes of the murder of a Marilyn Monroe look-alike cut into it. There are also some scenes of a photographer taking pictures of her. Near the end of the video, for no apparent reason, there are several shots of scantily clad women in cages. All references to the women and the photographer were replaced by band shots.

#7 Elliot Easton, "(Wearing Down) Like a Wheel" (rock)

This video focusses on Elliot Easton playing guitar and singing. There are a few scenes what is presumed to be his girlfriend. Some of these scenes were removed, for example one in which she is only wearing a man's shirt, and another in which she is wearing skimpy pajamas. Some scenes of the fully-clothed girlfriend remain in the edited video.

#8 Raven, "On and On" (heavy metal)

This somewhat comical video centers around the band trying to make some sort of a deal with various record companies. At each company there is a large breasted female secretary exposing her cleavage. All shots of this woman were removed, and replaced with shots of the band.

#9 Krokus, "Midnight Maniac" (heavy metal)

In this video, a beautiful young woman, the "midnight maniac" supposedly assaults various members of the band. They seem to be dead, but then arise with smiles on their faces. All shots of the woman were removed, and replaced with shots of the band and shots of a photographer taking pictures at the scene of the crime. A few shots of women in the background remained intact.

APPENDIX 2

Music Survey

MUSIC SURVEY

1. Please give me your social security number: _____
2. Please tell me if you are male or female: _____
3. What is your favorite kind of music?
4. Please list a few of your favorite performers or bands:
5. Approximately how many hours per week do you spend listening to ROCK music? _____
6. Approximately how many hours per week do you spend watching ROCK VIDEOS with the sound ON? _____
7. Do you ever watch videos without the sound on? _____
If so, approximately what percentage of the time do you watch videos without sound? _____% of the time.
8. For each of the following videos, please give me this information:

VIDEO NUMBER	ESTIMATE HOW MANY TIMES YOU HAVE SEEN IT.	DID YOU LIKE THIS VIDEO?	PLEASE BRIEFLY EXPLAIN WHY YOU DID OR DID NOT LIKE THIS VIDEO.
1			
2			
3			
4			
5			
6			
7			
8			
9			

APPENDIX 3
Attitude Survey

Please state YOUR SOCIAL SECURITY NUMBER

_____ - _____ - _____

Please state your gender, male or female _____

Please read each item carefully and indicate to what degree you agree or disagree with the statement.

SA=Strongly Agree

A=Agree

UN=Undecided

D=Disagree

SD=Strongly Disagree

PLEASE PRINT THE ABBREVIATION FOR YOUR RESPONSE IN THE SPACE NEXT TO EACH IT.

PLEASE ANSWER THE ITEMS AS HONESTLY AS POSSIBLE. YOUR RESPONSES SHOULD REFLECT THE WAY YOU FEEL. REMEMBER, YOUR RESPONSES WILL BE KEPT CONFIDENTIAL.

- _____ 1. If I had a daughter, I would discourage her from working on cars.
- _____ 2. I get angry at women who complain that American society is unfair to them.
- *_____ 3. Our society puts too much emphasis on beauty, especially for women.
- _____ 4. Women shop more than men because they can't decide what to buy.
- *_____ 5. It bothers me when a man is interested in a woman only if she is pretty.

- _____ 6. It bothers me to see a man being told what to do by a woman.
- *_____ 7. I think that women should spend a lot of time trying to be pretty.
- _____ 8. I can really understand why there needs to be a feminist movement.
- _____ 9. Men are just as easily influenced by others as women are.
- _____ 10. Women should not be as sexually active before marriage as men.
- *_____ 11. I think women should be more concerned about their appearance than men.
- _____ 12. Men will always be the dominant sex.
- *_____ 13. I dislike it when men treat women as sexual objects.
- _____ 14. I think that the husband should have the final say when a couple makes a decision.
- _____ 15. Women should have all of the same rights as men.
- *_____ 16. Women should be handled gently by men because they are so delicate.
- _____ 17. Women should be prepared to oppose men in order to obtain equal status.
- _____ 18. I think that women are naturally emotionally weaker than men.
- _____ 19. On the average, women are as intelligent as men.
- _____ 20. If a husband and wife both work full time, the husband should do half the housework.
- _____ 21. I like women who are outspoken.
- *_____ 22. I see nothing wrong with men whistling at shapely women.
- _____ 23. It bothers me more to see a woman who is pushy than a man who is pushy.

- ___ 24. A working wife should not be hired for a job if there is a family man who needs it.
- ___ 25. Women can handle the pressure just as well as men when making a decision.
- ___ 26. Men are naturally better than women at mechanical things.
- *___ 27. I think that many TV commercials present a degrading picture of women.
- ___ 28. I think a woman could do most things as well as a man.
- ___ 29. I think men are instinctually more competitive than women.
- *___ 30. I think women have a right to be angry when they are referred to as "broad."
- ___ 31. It would make me feel awkward to address a woman as "Ms."
- *___ 32. I see nothing wrong with men who are primarily interested in a woman's body.
- ___ 33. If I had a choice I would just as soon work for a woman as a man.
- *___ 34. When women go around braless or wearing short skirts and tight tops, they are just asking for trouble.
- *___ 35. Many women have an unconscious wish to be raped.
- ___ 36. It is insulting to have the "obey" clause remain in the marriage service.
- ___ 37. A woman should not expect to go exactly the same places or to have quite the same freedom of action as a man.
- ___ 38. Did you perceive any connection between the three experiments? Please circle: YES or NO
If so, what did you think the connection was?

* denotes items used in abbreviated survey.

APPENDIX 4

Content Analysis Sample Rating Sheet

1. Total # of male characters
2. Total # of female characters
3. Total # of male band members
4. Total # of female band members
5. Rate each character on the amount of clothing they are wearing: 1=nude, 2=minimally or "seductively" clothed, 3=adequately clothed and indicate their gender (M or F).
6. Is there a weapon present in this video? (yes or no)
7. Is there evidence of implied violence in this video? (yes or no)

Example of a Rating Sheet:

QUESTION	EXAMPLE		VID 1		VID 2		VID 3	
	①	②	①	②	①	②	①	②
1	0	3	0	3				
2	0	2	0	0				
3	0	3	0	3				
4	0	0	0	0				
CHARACTERS	5 ₁	3M	3M					
	2	3M	3M					
	3	3M	3M					
	4	1F	-					
	5	2F	-					
	6	-	-					
	7	-						
	8							
	9							
	10							
6	YES	YES						
7	YES	YES						

APPENDIX 5

Instructions

Part I-(Experimenter is JOHN)

(HAND OUT 1.CARDS AND 2.INFORMED CONSENTS AS PEOPLE ARRIVE)

You will be doing three short experiments today which will take one hour for all three. The reason we combined these experiments is that the first one is too long to give you 1/2 credit, and the second two are each too short. Since the three of us have the same adviser, it was okay for us to do it all at the same time. My experiment has to do with (watching rock videos and rating them/filling out an attitude survey). David's experiment has to do with how you describe colors. The last experiment belongs to Ruth, and it's an attitude survey.

First, please fill out a card for experimental credit. Make sure you put your professor's name down.

Next, please read over and sign the informed consent form which says that you know what the experiment is about, and that you can withdraw at any time.

(COLLECT CARDS AND INFORMED CONSENTS)

(HAND OUT VIDEO/MUSIC SURVEYS)

Like I said, my experiment has to do with rock (videos/music) As you may know, there has recently been a lot of concern about the effects of listening to rock music. The following is a study on college students' attitudes towards and preferences for various types of music. In the experiment you will be asked to (watch 9 music videos and to rate how well you liked each, to briefly state why or why not, and to estimate how many times you have seen the it/fill out a music survey). You will use the sheet of paper I gave you to respond on. Please fill out the information during the video, we will not stop in between. This information will be useful to us only if you take the task seriously. Please do not talk during any part of the presentation so as not to disturb those around you. Any questions?

(COLLECT SURVEYS, THANK THEM. LEAVE.)

Part II-(Experimenter is DAVID)

(HAND OUT 1.CHIP CARDS AND 2.RESPONSE SHEETS)

In this short experiment, you will examine the card of numbered paint chips. It will be your task to describe each color. You may use as many words as you like. Simply give the chip the best color name that you can. Each chip is numbered. Please respond on your numbered answer sheet. Please do not forget to give your I.D. number and gender. Does anyone have any questions?

(COLLECT CARDS AND SHEETS. THANK THEM. LEAVE.)

Part III-(Experimenter is RUTH)

This is a survey on attitudes towards women. On the survey you will see several statements. After each statement, please write SA for strongly Agree, A for agree, UN for undecided, D for disagree and SD for strongly disagree. Please answer these items truthfully, don't respond the way you think you SHOULD respond, or the way you think I want you to respond. Are there any questions? When you are finished, please just sit quietly until everyone is finished.

(HAND OUT SURVEYS)

Is everyone finished?

(COLLECT SURVEYS)

Let me explain what the experiments were all about.

APPENDIX 6

Debriefing

There were several purposes to this experiment. The second experiment that you did was on color naming. Some people have said that males and females have different color vocabularies. They say that women are more likely to say "mauve" or "burgundy" in naming a color, while men describe color in only the simplest terms, such as "white" or "red." In asking you to name these colors, we were trying to find out if males and females would describe the colors of the paint chips differently.

The first and third experiments were related. In many rock videos, women are often portrayed in a very sexist way. We wanted to see if these portrayals had any effect on people's attitudes towards women. Of everyone that is in this experiment, one-third of the people saw normal rock videos, one-third of them saw the same videos, with the sexist parts (for example, women with few or no clothes on) cut out, and one-third only heard the music that accompanies the videos. We wanted to see if there would be any difference in these groups in their attitudes towards women. We think that if people's attitudes towards women are affected by the videos, then that will be reflected in the survey. Please do not discuss the purpose of this experiment with anyone, because this might contaminate the results of future experiments. If you have any questions about the study, or would like to discuss it further, contact me, Ruth Sturm, in 564 Bluemont, or leave a message at 532-6850. Thank-you very much for your participation.

Please bring your cards up to the front, and I will give you a receipt.

Table 1

Number of Seconds Men, Women, and Both Men and Women are on the Screen in Each of the Edited and Unedited Versions of the Nine Experimental Videos

Video Number	Version	Number of Seconds		
		Men Only	Women Only	Both
1	Edited	149	5	0
	Unedited	132	53	0
2	Edited	193	9	62
	Unedited	144	32	88
3	Edited	223	0	0
	Unedited	169	46	6
4	Edited	198	0	0
	Unedited	165	42	10
5	Edited	232	0	0
	Unedited	137	21	59
6	Edited	203	0	0
	Unedited	168	20	13
7	Edited	216	35	16
	Unedited	201	50	14
8	Edited	189	0	4
	Unedited	143	8	38
9	Edited	212	0	24
	Unedited	130	42	46
		Mean Number of Seconds (overall)		
	Edited	202	11	12
	Unedited	154	35	30

Table 2

Results of the Content Analysis

1. Number of male characters
2. Number of female characters
3. Number of male band members
4. Number of female band member
5. Number of scantily clad/nude males
6. Number of scantily clad/nude females
7. Weapon present
8. Implied violence present

Video Number		Category							
		1	2	3	4	5	6	7	8
1	Edited	4	0	3	0	0	1	no	no
	Unedited	4	3	3	0	0	1	no	no
2	Edited	7	3	5	0	2	0	no	no
	Unedited	7	4	5	0	2	1	no	no
3	Edited	5	0	5	0	0	0	yes	yes
	Unedited	5	1	5	0	0	1	yes	yes
4	Edited	4	0	4	0	0	0	no	no
	Unedited	4	1	4	0	0	1	no	no
5	Edited	5	0	5	0	0	0	no	no
	Unedited	5	6	5	0	0	4	no	no
6	Edited	5	0	5	0	0	0	yes	yes
	Unedited	6	7	5	0	0	5	yes	yes
7	Edited	1	1	1	0	0	0	no	no
	Unedited	1	1	1	0	0	1	no	no
8	Edited	4	0	3	0	2	0	no	yes
	Unedited	4	4	3	0	2	4	no	yes
9	Edited	11	2	5	0	0	2	yes	yes
	Unedited	11	3	5	0	0	3	yes	yes

Table 3

Frequency Distribution of Responses on Music Survey (N=217)

	Number of Responses
Musical Preference	
Rock/Top 40	158
Country	10
Classical	4
Jazz	6
New Wave/Punk	9
Heavy Metal	14
Other	16
Number of Hours Spent Listening to Rock Music (per week)	
0-4	29
5-9	23
10-14	31
15-19	27
20-24	35
25-29	11
30-34	22
35-39	7
40-44	12
45-49	0
50-54	8
55+	11
Number of Hours Spent Watching Rock Videos (per week)	
0	42
1	67
2	33
3	19
4	33
5-9	20
10-14	14
15-19	4
20-24	5
25+	1

Table 4

Mean Sexism Scores for Male and Female Subjects in the
Three Experimental Conditions

	Condition		
	Unedited Videos	Edited Videos	No Videos
Males	3.36 (N=45)	3.39 (N=49)	3.34 (N=30)
Females	3.82 (N=30)	3.82 (N=34)	3.72 (N=27)

On a five-point scale, 1=strongly agree, 2=agree, 3=undecided, 4=disagree, 5=strongly disagree.

Table 5

Mean Sexism Scores for Male and Female Heavy and Light Listeners to Rock Music

	Males	Females
Light Listeners	3.43	3.70
	(N=61)	(N=48)
Heavy Listeners	3.28	3.88
	(N=62)	(N=43)

On a five point scale, 1=strongly agree, 2=agree
3=undecided, 4=disagree, 5=strongly disagree.

Table 6

The Number of Male and Female Subjects Who Had Never Seen Each Video and the Mean Number of Times Male and Female Subjects Had Seen Each Video In Each Condition

Video Number	Unedited Videos				Edited Videos			
	Males		Females		Males		Females	
	#	mean	#	mean	#	mean	#	mean
1	14	2.78	11	4.93	20	1.73	17	1.41
2	7	5.22	10	5.33	12	3.96	15	3.74
3	10	6.44	13	6.23	16	3.22	10	5.14
4	22	2.28	20	2.47	36	0.86	23	1.21
5	15	2.38	11	5.00	12	3.00	9	3.56
6	13	4.87	10	5.47	15	3.74	17	3.18
7	28	0.51	24	0.30	45	0.18	30	0.15
8	31	0.60	24	0.30	49	0.00	27	0.24
9	21	2.11	22	1.20	35	0.71	25	0.91
means:	17.89	3.02	16.11	3.47	26.67	1.93	19.22	2.17

Table 7

The Number of (and Percentage of) Male and Female Subjects
in the Unedited and Edited Video Conditions Who Reported
Liking Each Video

Video Number	Unedited Videos		Edited Videos	
	Males (N=45)	Females (N=30)	Males (N=49)	Females (N=34)
	# (%)	# (%)	# (%)	# (%)
1	18 (40)	21 (70)	13 (27)	12 (35)
2	33 (73)	15 (50)	33 (67)	20 (59)
3	35 (77)	20 (67)	28 (57)	18 (53)
4	24 (53)	14 (47)	23 (47)	12 (35)
5	33 (73)	25 (83)	40 (82)	22 (65)
6	26 (58)	20 (67)	26 (53)	19 (56)
7	10 (22)	6 (20)	12 (24)	4 (12)
8	15 (33)	4 (13)	9 (18)	8 (24)
9	24 (53)	13 (40)	18 (37)	11 (32)
mean percentages:				
	(54)	(51)	(46)	(41)

THE EFFECTS OF NEGATIVE IMAGES OF WOMEN IN ROCK VIDEOS
ON ATTITUDES TOWARDS WOMEN

by

RUTH ELLEN STURM

B.S., University of Wisconsin, Madison, 1984

AN ABSTRACT OF A MASTER'S THESIS

submitted in partial fulfillment of the

requirements for the degree

MASTER OF SCIENCE

Department of Psychology

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1986

ABSTRACT

The rock video is one of the newest forms of mass media. It combines the visual elements of television with rock music. Rock videos have been criticized for their displays of gratuitous sex and violence, and for their sexist portrayals of women. There has been very little empirical research on possible negative effects of viewing rock videos. The present study examines how sexist portrayals of women in rock videos affect attitudes towards women. Subjects watched either nine sexist videos, nine neutral videos (with the sexist portrayals edited out) or no videos. After a distractor task, subjects' attitudes towards women were assessed. The results indicate that overall, males had more sexist attitudes towards women than did females, and males who were heavy listeners of rock music reported the most sexist attitudes. There was no effect for condition. Subjects who watched sexist videos did not differ in their attitudes from those who watched neutral or no videos. It was suggested that the study be replicated with younger subjects or with increased exposure to the videos.