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# Images of aggression and substance abuse in music videos : a content analysis

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IMAGES OF AGGRESSION AND SUBSTANCE USE  
IN MUSIC VIDEOS: A CONTENT ANALYSIS

A Thesis

Presented to

The Faculty of the School of Journalism and Mass Communications

San Jose State University

In Partial Fulfillment

of the Requirements for the Degree

Master of Science

by

Monica M. Escobedo

May 2009

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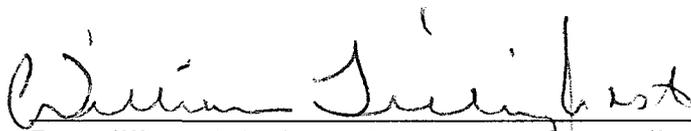
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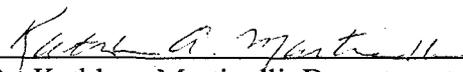
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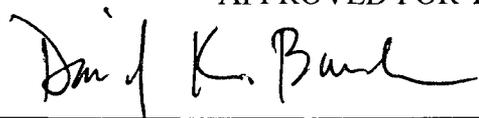
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## ABSTRACT

### IMAGES OF AGGRESSION AND SUBSTANCE USE IN MUSIC VIDEOS: A CONTENT ANALYSIS

by Monica M. Escobedo

This thesis addresses imagery as portrayed in 170 popular music videos, as accessed through *MTV.com* and *Billboard.com*. It studies popular culture content between two distinct periods: 1990-1995 and 2000-2005. Cultural changes, which include technological advances, set these two time periods apart. For that reason a comparison of these particular times is the focus. Imagery concerning substance use and aggression are individually examined while focusing on depiction, setting, and character details concerning these themes.

Through content analysis, this thesis found that aggressive and substance-related images were shown at different frequencies during each time period. The second time frame of music videos analyzed (2000-2005) contained a higher frequency of both aggression and substance-related imagery than the first time frame (1990-1995). Thus, the findings demonstrate an overall increase in this content in music videos in recent times.

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This thesis is dedicated in memory of my loving grandpa, Frank Flores Samora, who believed in me and always knew I could accomplish anything I set my mind to.

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## Chapter 1

### Introduction

Since the advent of music television (MTV), music videos have become a successful outlet in capturing young audience's attention while making music popular. But these adolescents are also beginning to engage in risky behaviors. New behaviors include aggression and using substances such as cigarettes and alcohol. This thesis hypothesizes that there is a relationship between music videos and these behaviors. These behaviors can play a significant role in shaping teens' everyday experience. Engaging in such activities has resulted in harmful consequences, including personal, social, and family problems (Escobar-Chaves & Anderson, 2008). Unique characteristics, such as the fusion of visual and audio elements in music videos, are highly popular among adolescents. Media use of this kind may be connected to newly emerged aggression and substance use behavior (Chen, Miller, & Grube, 2006).

A unique quality of this medium is its inherent ability to be a commercial while entertaining its audience. Englis (1991) wrote, "Although music videos originated as promotional tools for record albums, the videos themselves present the viewer with far more than music; they provide information about fashion and cosmetics, lifestyles, and social roles and behavior" (p.111). Music videos not only sell songs, they also sell a way of life. Therefore, the distinction between advertising and entertainment becomes ambiguous. The interconnectedness of profitability and

influence allows the content to have profound effects on overall popular culture. Music videos provide unique imagery that helps boost the popularity of a song. Conversely, the content may display risky health behaviors in a positive way.

Music is an extremely important medium to young audiences (Schwartz, 2003). What sets MTV apart from other music-related outlets is that it popularizes music by utilizing distinctive images while tapping into a particularly unique target audience. Music videos propelled the entire music industry into mainstream media, selling genres and trends at a highly successful rate, even at a global level (Jones, 2005; Smith, 2005). The saturation of music videos in the daily lives of young audiences is a result of MTV tapping into this profit-making industry. Not only has it become a lucrative medium, but music videos also provide a medium through which artists can become successful. Madonna, for example, has had iconic success in reaching the top charts as a direct result of her music videos and overall exposure on MTV (McGrath, 1996). Music videos are not just entertainment; they make a song popular, consequently aiding its position on *Billboard*, the music industry's official music chart (Denisoff, 1988).

Compared to other music video outlets, such as VH-1 (Video Hits-One), BET (Black Entertainment Television), and CMT (Country Music Television), music videos that air on MTV have the most potential to impact mainstream youth culture. Innately commercials, music videos aid in the success of a single's overall sales and radio play. However, a prominent issue has appeared: certain content offers suggestive attitudes that can result in modeling effects (Bandura, 2001). Lifestyle

depictions through artists or actors in music videos can trigger activities. Mirroring images can be a health concern since depictions of an artist in a music video may include imagery such as tobacco use or aggression, which are acts often viewed negatively by society. The consistent exposure of these images may produce desensitization and overall attitude adjustments. Consequently, certain content within music videos can suggest alterations of behavior and attitude, the content must be examined. Music videos are successful marketing tools serving sales needs by making top hits. They also provide suggestive ways of living that may involve socializing consumers into the world in a potentially harmful manner.

The fusion of audio and visual elements elevates the viewer's experience (Sherman & Dominick, 1986). Certain types of music categorically affect the content. Although popular music videos range in genre, they are often in either the rock or rap and hip-hop/pop category. Associated within these groups, specific images include gender stereotypes and overtly sexual content. When audiences view these certain images, multiple senses are fully engaged, the rate at which influence can arise becomes especially high through the visual and audio integration.

Although the overall format of MTV has dismissed music videos on television, online distribution beginning in the 21<sup>st</sup> century has allowed for a successful medium transformation (Aikat, 2004; Shao, Xu, Maddage, & Tian, 2006). Accessibility has proliferated with the aid of the Internet. Music videos remain a profit enhancer among the music industry. Years after the birth of MTV, this communication model no longer requires traditional media to remain substantial in

overall popular culture. Therefore, the online transformation proves music videos still have a potential to influence. Even though all music videos contain unpredictable messages within their content, the most popular ones are most likely to influence through mass consumption.

Today, the behavior performed may present more occurrences of risky behaviors than did behavior performed from music videos of the past. This strongly suggests that as culture changes, imagery changes. Also, the manner in which the character or characters present these depictions of aggression and substance use may produce positive enforcements. Aggression and substance use may be depicted positively.

Understanding content can enhance knowledge of whether or not there is a noteworthy connection between media use and present day imagery. Content concerning images of aggression and substance use related behaviors are health concerns among scholars (Chen, Miller, & Grube, 2005). Consequently, it is pertinent to discover if there is a significance of occurrence. Music videos can include violent and sexual images, which in turn may affect the overall contextual mood of the video clip. Within these particular images, content may depict reinforcement of cultural stereotypes (Greeson & Williams, 1987).

Music videos not only serve as profit makers and entertainment mediums they can also shape everyday attitudes and activities through their content they display. Content analyses have become successful in measuring occurrences of sexual and violent imagery. Still, there has been little research concerning the amount of risky

behaviors since the introduction of music videos online. As music videos continue to reflect society, has society changed its values? A contribution to the already existing literature would be a better understanding of whether or not subversive content regarding risky behaviors is a tendency or if it still exists in substantial amounts. It is useful to know if the depiction of substance use and aggression has increased over time. Through comparing the time periods of (1990-1995) and (2000-2005) occurrences of aggression and substance use will be calculated. Once behavior is found, characters and depictions will be analyzed. Music video viewers are mostly adolescents who may begin partaking in destructive behavior. Although it is difficult to certify that detrimental behaviors among youth are a direct relation to music videos, this particular medium has a unique quality unlike other media. With a unique blend of entertainment and advertising elements, music videos simultaneously offer suggestive musical and behavioral preferences. Music videos can even interfere with purchasing power, a direct result of media use. The content depicted can influence new lifestyles. Therefore, the content of the most popular music videos demands study as it feeds present day culture.

To develop a foundation for this study, relevant literature pertaining to the background of music videos concerned with the content will be studied. First, the emergence of music videos in youth culture will be discussed. Social learning theory will be discussed to imply an understanding between media use and media content. Literature will be reviewed that references the overall absorption of music videos into present day youth society. Following this will be a discussion on specific studies

concerning imagery and effects. Finally, an overview, theoretical framework, and a set of research questions including method will be discussed.

## Chapter 2

### Literature Review

Through the launching of MTV in 1981, music videos became a recognizable force on television (Brown & Campbell, 1986). Buggles's "Video Killed the Radio Star" introduced the 24-hour music channel to a mass audience through cable television (McGrath, 1996). Since the inclusion of this medium, mass audiences have generated widespread attention proving music videos to be a recognizable force in overall media. In order for songs to become popular, the act of creating a music video to accompany a song emerged immediately following MTV's debut and quickly became commonplace (Aufderheide, 1986). Thus, the emergence of MTV began introducing not only a new medium, but also an undiscovered profit-making engine.

#### *Sales*

As a result of this creation, music videos have become institutionalized in the overall music business. A study by Timothy Dowd (2004) evaluated the impact of MTV on the music industry. By 1985, 50% of songs that were on the *Billboard* charts also contained a music video; this percentage quickly rose to 80% by 1990. Within five years music videos became an advertising entity. In today's music business, music videos are apart of the promotional aspect. Without them it is unlikely a song will become profitable (Englis, 1991). This has fueled the transition from sub to mainstream popular culture. Along with success in dollars, music videos have efficiently captured the interest of youth audiences. Through profitable and

popular support, this impact has formulated into an influential outlet. Aufderheide (1986) describes the metaphorical force, “music video is rooted in the mass marketing of popular songs, not only as populist entertainment but as a talisman of sub-cultural autonomy and rebellion in successive generations of American youth” (p.121). Through the initiation of MTV, the relationship between music sales and music videos has only increased, forming an interconnectedness of reliance. The profit-making aspects of music videos are just one component. Intrinsically, music videos distribute unconventional entertainment to their audiences.

### *Content*

A recognizable force in both the entertainment and music industry, music videos inherently entail unique characteristics. Particularly, the escapism from traditional television sets music videos apart as a distinct new media form (Aufderheide, 1986; Sherman & Dominick, 1986). The content is exclusively related to music, combining forces of traditional and ambiguous mediums. In this sense, there is no distinction between entertainment and promotion. Hitchon and Duckler (1994) suggested that because music videos inherently publicize music, viewers are watching a commercial without realizing it. This powerful mechanism sets itself apart from traditional television in that viewing is highly engaging because of its inclusion of popular music. Additionally, Aufderheide (1986) wrote, “Music videos have broken through TV’s most hallowed boundaries. As commercials in themselves, they have erased the very distinction between the commercial and the program” (p.57). Consequently, viewers are engaging in a medium that popularizes abstract images.

Sherman and Dominick (1986) noted the difficulty in describing its content: “The rapid shot changes, transformations, and anthropomorphisms common to music video present unique difficulties in identifying and describing its manifest content” (p.82). Music videos are distinct from regular television, concurrently evoking entertainment and commercialization features. As visuals can be indistinct and elusive, the music aspect is a large component of its popularity among its audiences.

### *Music*

Music affects attitude, emotion, mood, and behavior (Brown, 1989). These embedded characteristics are reasons music is significant throughout human culture. In particular, adolescents have an important connection to music both personally and socially. A study by Schwartz and Fouts (2003) discovered that adolescents’ fondness for music is a reflection of their individual personalities along with developmental issues they are experiencing throughout their everyday lives. In accordance, the socialization aspects of adolescent development are influenced through the electronic media they use (Hansen & Hansen, 1991; Lull, 1986). Within the electronic setting of popular music, adolescents find an important niche (Hansen & Hansen, 1991). It is this specific audience that has given MTV its phenomenal success.

### *Target Audience*

The arrival of MTV introduced an undiscovered target audience (Denisoff, 1988; Kaplan, 1987; McGrath, 1996). MTV has outshined and outlasted competing networks for decades throughout significant cultural changes. The ability to remain a significant factor in pop culture for such a long duration of time exemplifies MTV’s

unstoppable power. The reason for this success is MTV's practice at targeting its content to audiences who find music particularly meaningful, especially adolescents. As previously mentioned, the group of audiences that have a special interest in music is adolescents. Audiences of music videos generally range from 12- to 34-year olds (Englis, 1991; Smith, 2005). Of this age group, 54% of MTV's audience is aged 12 to 24 (Englis, 1991). The majority of MTV's audiences consist of adolescents and young adults. This particular group of youth uses this media on a daily basis (Ward, Hansbrough, & Walker, 2005). Of these two main subgroups, adolescents are easily influenced consumers. Music video viewing may result in having a negative impact on their lives (Tapper & Thorson, 1994). The presence of risky behaviors in music videos can correlate to adolescents' desires to engage in risky behaviors. Adolescents have the most potential to be affected by media use; therefore, their behaviors can be directly related to media consumption. Risky behaviors can be encouraged in a music video.

Although music videos are essentially commercials, this medium is appealing to viewers. To understand the popularity of this distinctive art form, Sun and Lull (1986) studied adolescent motivation for MTV and found that the musical and visual elements offer information concerning dance, fashion, and how to play musical instruments. Pioneering views of pop culture, music videos have transformed traditional media into an art form. The visuals executed offer open-ended quality, strategically aiming at capturing audiences' attention in which "image is reality" (Aufderheide, 1986). This alternative world in which societal components are

abstract, invokes a form of postmodern art (Aufderheide, 1986; Denisoff, 1988; Kaplan, 1987). The overall concept of music videos is indistinguishable and the content is limitless; nonetheless, they are highly acceptable and enjoyable.

This intangible form of entertainment is widely viewed. In 1981, a reported 17 million households viewed MTV, escalating to 28 million in 1986 (Kaplan, 1987; Seidman, 1992). However, overall ratings began to decline resulting in a format transformation which included the introduction of rap music (Seidman, 1992). By 1989 ratings shot back up to 35.8 million cable homes (Kalis, 1989). Now, over 70% of homes are subscribed to cable which includes MTV along with other music television outlets such as BET and VH-1 (Nielsen Media Research, 2000; Smith & Boyson, 2002). MTV still remains highly viewed among its target audience. It is the leading music television network with an audience consisting of 73% males and 78% females aged 12 to 19 (Rich, Woods, Goodman, Emans, & DuRant, 1998). In a 2005 study conducted by Ward, Hansbrough, and Walker 140 out of 148 participants stated they still view music videos on a daily basis. Although music videos are not heavily displayed on regular television anymore they still are heavily viewed through the Internet.

Recently, music video activity escalated to three hours a day (Ward, Hansbrough, & Walker, 2005). In a 1986 study by Sun and Lull, young viewers reporting using this medium an average of two hours a day. Since music videos have sustained importance in young audiences' daily activities, the content demands study. Music videos are powerful, influential agents that have empowered a long-lasting

phenomenon (Aufderheide, 1986; Peterson-Lewis & Chennault, 1986; Sherman & Dominick, 1986; Sun & Lull, 1986). The unpredictable characteristics inherent in music videos set this media apart from traditional television. Furthermore, music videos have forever changed the scene of the entire music industry. Both major and independent record labels have gained some form of advertising success from this medium. Along with impacting its audiences, the inclusion of musical artists in music videos elicits widespread attention.

### *Musical Artists*

Music videos not only aid in popularizing a single hit, but also the artists themselves. A music video can boost the overall media attention an artist receives. Exposures through a music video can open doors for other media-related ventures while enhancing the overall profit of the artist's particular recording label (Peterson-Lewis & Chennault, 1986). Consequently, the artist's behaviors as presented in their music videos are a deciding factor for their importance in mainstream culture. The way in which artists present themselves through actions implements a likeability factor. Therefore, the particular behavior depicted by characters in the music videos, either the artists or the actors, is highly significant as their behaviors have the power to influence. How these characters interact also makes a difference and is important to understand. Reddick and Beresin (2002) wrote that the presence of musical artists inform adolescents about the adult world, consequently serving as models. The probability for viewers to unconsciously implement modeling in their cognitive

processing becomes significantly high (Bandura, 2001). Watching popular music videos can play a factor in shaping their individual interpretations of the world.

#### Media Use and Effects: Music Videos through a Cognitive Perspective

In today's society, media are loaded with images vying for audience attention; out of the countless choices available the media users do choose is worthy of investigation. Also, the interpretation of content is increasingly important in order to understand how viewers interpret those images. In order to understand the significance of music videos, studying its function in youth society is important. Consequently, studies that relate to music video content should be examined through a theoretical perspective.

Throughout music video research, two of the theories that have frequently been used are: cultivation theory and social cognitive theory. For this literature review, this theory will be referred to as social learning theory which is another common name for social cognitive theory. The cultivation theory agrees with the social learning theory in that the media have influence on reality (Gerbner, Gross, Morgan, Signorielli, & Shanahan, 2002). According to both cultivation theory and social learning theory, people are influenced through the media they use in that their emotional state changes in an exaggerated form. However, cultivation theory focuses on media with violent-related content. Social learning theory emphasizes that all types of media content can influence its viewers. Therefore, social learning theory will be used to expand on media viewing consequences through the content. Albert Bandura's *Social Cognitive Theory of Mass Communication* (2001) recognizes that mass media have potential to

have a profound effect on viewers and their individual role within society. This look at music videos through Bandura's theory will discuss the important points of Bandura's contribution to understanding media use as it applies to effects. This particular theory has been an adopted framework for several related studies. In analyzing content, this is the most appropriate theory in which the content is the effect.

Through social learning theory, mass media play a role in human behavior, human thought and the overall socialization process of human communication. Bandura (2001) pointed out that influence is best defined in terms of the content people watch rather than the sheer amount. This suggests that when analyzing media use, content is the most substantive issue.

### *The Presence of Media*

The presence of media in culture plays a significant role in shaping everyday life. Social learning theory provides a theoretical foundation in understanding the ways in which mass media shape society. According to this theory, the content implemented within media influences human thought, actions, and effects. Albert Bandura (2001) is credited for introducing this cognitive approach to media consumption. According to this theory, mass media has the extreme power to affect experiences not directly, but cognitively. Human behavioral actions are a result of external influences such as television viewing (Bandura, 2001). A cognitive perspective is an enhanced understanding of how media consumption can trigger thoughts or brain activities that can wield determinative power (Bandura, 2001).

Understanding that media shapes thoughts, demonstrates that music videos do indeed have powerful behavioral effects. The profound technologies instilled in recent society have cognitive effects as well. Bandura (2001) noted:

Everyday life is increasingly regulated by complex technologies that most people neither understand nor believe they can do much to influence. The very technologies they create to control their life environment paradoxically can become a constraining force that, in turn, controls how you think and behave. (p.17)

Here, behavioral problems are viewed as a direct result of new media. Essentially, as new forms of media arise, societal problems can increase as well. Music video development can increase knowledge of technological abilities while simultaneously causing cognitive limitations. This view can also be related to the overall infiltrated, relentless amount of media available through the Internet, a medium that can become not only helpful but simultaneously deleterious to human culture. Overall, the presence of music videos has potential to employ cultural limitations. Through new media technological advancements, cultural content are displayed to mass audiences. Through depiction of popular culture, media's role becomes blurry between suggestion and telling.

### *Modeling*

Bandura's social learning theory is helpful in understanding media content. For instance, content that persuades human modeling is highly popular in present day media. This is an example of how the media we use to create our environment hinders our lives by controlling how they think about the content. Through this theory, modeling plays a considerable role in learning and social cognition. This formats

knowledge, beliefs, and attitudes among audiences. In music videos, the characters are fundamentally models that behave and act in a proposed manner. Bandura discusses the power modeling can have. Bandura (2001) wrote:

Modeling influences serve diverse functions as tutors, motivators, inhibitors, disinhibitors, social prompters, emotion arousers, and shapers of values and conceptions of reality. Although the different modeling functions can operate separately, in nature they often work in concert. Thus, for example, in the spread of new styles of aggression, models serve as both teachers and disinhibitors. When novel conduct is punished, observers learn the conduct that was punished as well as the restraints. A novel example can both teach and prompt similar acts. (p. 283)

The conflicting nature of human influence through modeling suggests human behavior may be altered by proposing an alternative way of life. The content depicted in media may encourage audiences to model what they see, consequently causing them to act in ways outside their norm. For instance, Greeson & Williams (1987) revealed that music videos do portray content that can alter personal views. Results showed that after viewing less than one hour of MTV, seventh-grade and tenth-grade adolescents were more prone to approve premarital sex than adolescents who did not view MTV. Kalof (1995) also found significant results regarding sexual opinions. She found that audience exposure to sexually explicit stereotyped imagery produced a greater acceptance of unconventional sexual beliefs than did audiences who were not exposed. Ward, Hansbrough, and Walker (2005) concluded that music video exposure does play a role in reinforcing stereotypical notions about gender among African American adolescents. Hansen and Hansen (1990) discovered through analysis of rock videos that even short exposures to antisocial behavior (e.g., stealing

cars, trashing homes, defiance) produced more favorable impressions of these acts. These studies, in accordance with social learning theory, are examples of how media use can implement a change in cognitive thinking. Through ignition of desensitization, opinion regarding certain images may be different if media did not present them. Through measuring attitudinal responses, music videos' content can induce modeling behavior among its audiences. Through media exposure, tolerability is induced, making it more likely that viewers will accept risky behaviors.

### *Power to Influence*

Although sheer content itself can be harmful, heavy exposure to media can also elicit an alternative view on life in which symbolism fuses with reality (Bandura, 2001). Attitude, for instance, has the potential to be changed through viewing music videos. Sun & Lull (1985) surveyed 600 high school students and found that time spent viewing music videos through MTV was negatively correlated to level of happiness. This study also concluded that the overall reason students viewed music videos was for information purposes. This medium can serve as an educational tool for learning about the world while evoking influential yet paradoxical viewpoints. By viewing music videos, exposure may produce cognitive alterations in the brain, which has potential to implement new ideas and behaviors. Furthermore, symbolic images such as stereotypes are transferred cognitively and become obscured into reality, overall affecting the perspective of its viewers. Through social learning theory, consumption of media always has potential to cognitively influence an individual, whether through heavy consumption or through sheer content. New media use not

only shapes our environment as intended, it also unintentionally depicts content that may be harmful in shaping everyday life. Although the overall popularity of music videos research has decreased since MTV's introduction, studies still continue and are necessary as the power of music videos continues in a new and different medium.

Essentially, what this theory helps to clarify is that through modeling, viewers observing particular media content may have their inhibitions lowered causing them to accept and engage in behavior they would not otherwise involve themselves in. Furthermore, social learning theory highlights that cognitive processing is correlated with viewing new media and can ultimately affect individual's viewpoints. Therefore, effects such as behavioral changes are contributed to viewing certain content, regardless of time spent. Technological forces can also implement restraining forces, causing effects to be more harmful than helpful. Through social learning theory the content is what holds the most power. The more new media are used, the more they become a restraining force in the advancement of society.

#### Music Videos and MTV: The Ongoing Power of the Medium

The unique content of MTV stimulated the adoptions of this format by other programming networks but none has been such a staple of pop culture as MTV (Goodwin, 1988; McGrath, 1996). The format began dramatic change in the late 1990s as a result of a transformation in content objectives (Jones, 2005). For example, political coverage began along with full television shows, in particular *The Real World*, which is one of the first reality programs (McGrath, 1996). The ability to make new breakthroughs while setting new trends exemplifies the ongoing and

outlasting power of MTV in pop culture. The network decided it wanted to capture audiences for a longer period of time than the format of music videos would allow (Jones, 2005). However, the network did leave one music-video-related show on the air: *TRL: Total Request Live*. Also, in 1995, MTV launched a page on the Internet in which content not viewed on MTV became viewable through its accompanying Web site (McGrath, 1996).

### *Internet*

Instead of television, music videos are mainly streamed on the Internet. Shao, Changsheng, Namunu, and Tian (2006) wrote, “The rapid development of various affordable technologies for multimedia content capture, data storage, high bandwidth/speed transmission, and the multimedia compression standards have resulted in a rapid increase in digital multimedia data content” (p.127). Aikat (2004) agrees with this, in that recent technological enhancements have allowed for the Internet to become a main medium of subsequent viewing. Although reality television now consumes MTV, music videos are now streamed throughout the Internet on *MTV.com*.

Since the Internet, music videos have become an affordable information and entertainment medium to mass media consumers. Therefore, examining music videos will help cultural understanding among youth’s behaviors. With a new generation and technological advancements, it is imperative to understand the overall imagery implications of present day videos.

Music videos remain a common advertising mechanism for record companies. However, in light of the Internet age, consumption overload has emerged; consequently music videos have to be strategically marketed. Shao, Changsheng, Manunu, Maddage, and Tian (2006) wrote:

Nowadays, many music companies are putting music videos on websites, and customers can purchase them via the Internet. However, from the customer point of view, it would be preferable to watch the highlights before making the purchases. On the other hand, it is better to provoke the buying interests of music fans by showing the highlights of a music video rather than showing it all, as there are no profits for company if they allow music fans to download the whole music video freely. (p. 127)

Although the Internet allows for easier accessibility, it also hinders profits. Nonetheless, music videos still provide both major and independent record labels with a medium in which to promote their newest artists. The creation of advertising through music videos has altered the amount of profitability but never exposure.

Music video has become a medium on its own, no longer requiring television to be resourceful. Since the transformation onto the Internet, music videos have sustained as a profit making medium (Shao, Changsheng, Namunu, & Tian; 2006). To remain successful after losing main exposure on television proves the powerful ability this medium still has at maintaining attention among its viewers.

### *Media Consumption*

Consumption of media and entertainment among adolescents has assumed a central role in their development. Consumption of this kind has become significant. According to Roberts and Foehr (2008), young consumers spend a total of six hours daily on media use. The Internet has enhanced media accessibility; therefore, the

saturation into consumer's everyday lives has reached an all time high. Through social learning theory, advances used to shape people's lives become their lives. The heavy influence of media can account for behavioral changes that may occur due to new accounts of media technology. Adolescents particularly have become heavy consumers accounting for more than half of music recording sales, and averaging two hours of music videos daily (Arnett, 1995).

The time spent using media affects the overall lives of adolescents. It is important to understand the reasoning behind heavy media consumption. Adolescents tend to use media, as a form of independence and freedom, at a time in which uncertainty is prevalent. The need to be free and independent is highly prevalent in U.S. society, therefore, music, a freedom of expression, feeds adolescents' needs for socialization, putting media use at the top of their daily activities (Hansen & Hansen, 1991).

#### Imagery within Musical Genres

Evans (2008) described his view on imagery concerning young viewers, "Imagery can be a powerful marketing tool to help create an idealized social model and thus promote product purchases and certain kinds of behavior" (p.185). Thus, the imagery of music videos, if detrimental, can result in negative behavioral effects. This supports social learning theory, in that imagery installed within music videos can produce effects such as modeling behavior.

### *Negative Imagery*

Music video research has found that rap and hip-hop/pop and rock genres heavily depict themes of negative imagery. In some instances, depictions of illegal activities are newly emerging within music video imagery. According to Edgar Tyson (2006), rap music introduced a spawn of violent and sexual imagery, along with the elevation of alcohol and drugs. Diamond, Bermudez, and Schensul (2006) wrote:

Representations of drugs shifted in the 1990s as rap music became more commercial and gansta rap took center stage. Gangsta rap artists began to celebrate the use of exotic marijuana, blunts, and hard liquor to chill out, party, and feel good. For example, Dr. Dre was accused of promoting marijuana use on his album *The Chronic* (December 15, 1992), using a marijuana leaf icon in his music videos. (p. 280)

Through time, new images emerge reflecting the change in American culture.

The seminal work of Sherman and Dominick (1986) concluded that out of 166 videos analyzed, 80% contained sexual and violent imagery. Rich, Woods, Goodman, Emans, and Durant (1998) discovered that of 518 music videos analyzed, 84.6% of videos portrayed violence, and 14.7% contained portrayals of interpersonal violence. This study also found that aggression was glamorized; more than 80% of the music videos containing violence portrayed attractive role models performing aggressive acts. Studies that found a significant rate of negative imagery motivated scholars to study effects. Consequently, studies have determined that adolescents are viewing an array of multi-faceted themes, some of which encourage negative effects such as aggression and drug use ( DuRant, Rome, Rich, Allred, Emans, & Woods, 1998;

Smith, 2005; Smith & Boyson, 2002;). As culture changes, the amount of substance use and aggression may have increased, therefore, the content within the most popular mediums used must be determined.

Parents and child activists are concerned with media that establishes themes of violence. Their concern is that this content may result in harmful effects on its young viewers (Smith & Boyson, 2002). Evidence has included desensitization effects on its viewers (Greeson & Williams, 1986). Besides rap music videos, rock music videos have intense potential to subjugate actions. Rock music videos can also intensify negative themes (Hansen & Hansen, 1990). Most music videos that have been studied in the rock genre portray common themes of body dissatisfaction, sex, and violence. Both rap and hip-hop/pop or rock music videos have potential to have these images. Regardless of genre, the emphasis of video analysis must be within the popularity of its content.

#### *Enforcement of Stereotypes*

Gender-based content is a main concern among researchers in this field. The importance of measuring this specific imagery is to see how these depictions are a reflection of society. The Brown and Campbell study (1986) was one of the first to analyze gender as well as race concluding that female behaviors were less desirable than males'. In an analysis of 182 music videos, the role and behaviors of sex-role stereotypes among occupational roles were measured. Men were given traditional occupational roles whereas as women were generally depicted operationally as non-traditional roles including dancers or entertainers. In relation to gender role

stereotypes, Tiggemann and Slater (2003) concluded that content within music videos can conjure negative thinking concerning women's body image. Furthermore, in accordance with social learning theory, the following has demonstrated that the power of music video content can affect individual viewpoints. The content does not advance but instead it harms society by enforcing continued behaviors instead of advancing to different and new perspectives. Particular content established offers a lifestyle portrayal, which can exemplify modeling effects in which the thinking of individual viewers is altered. These particular images are associated with certain musical genres. However, studies have found that both rap and hip-hop/pop and rock contain gender issues within their content (Hansen and Hansen, 1991; Kalof, 1999). Consequently, adolescents are viewing an array of multi-faceted themes, some of which encourage negative effects such as aggression and drug use (DuRant, Rome, Rich, Allred, Emans, & Woods, 1998; Smith, 2005; Smith & Boyson, 2002). Many worries from adults and governmental personnel concerned with negative effects have argued that recurring values such as violence are resulting in detrimental effects on youth and children (Smith & Boyson, 2002). One particular concern is how content concerning risky behaviors is portrayed, either in a negative or positive way. This may reinforce negative lifestyles.

#### Images of Substance Use and Aggression

Although media is used as an enjoyment and relaxation mechanism, negative effects such as risky behavioral involvement has become a subject of debate. Diamond, Bermudez, and Schensul (2006) wrote: "the proliferation of entertainment

media in our society during the past several decades has led to rising interest in its impact on public health” (p.269). Music has proven to be linked to adolescents’ increased activity with risky behaviors (Roberts, Dimsdale, East, Friedeman, 1998). The term risky behaviors can refer to many kinds of activities. For instance, Beullens and Bulck (2007) found that music television viewing was harmfully connected to driving faster and driving under the influence of alcohol. Although risky behaviors can mean various activities, the main focus will be activities associated with aggression and substance use.

Theoretically, aggression is an interpersonal form of violence (Bandura, 1978). The importance of focusing on aggression rather than violence is because plenty of research concerning violence has been conducted, and aggression is more personal and since it has little focus, demands study. Also, aggression involves human involvement whereas violence does not require human interaction to be considered violent.

According to the U.S. Centers for Disease Control and Prevention (CDC), three of the six risk behaviors that contribute to the leading causes of death among adolescents include smoking, drinking, and violence. In terms of tobacco, 63% of all new users are younger than eighteen. In 2005, reports concluded that there has been a 20% increase since 2002 of adolescent tobacco use (Escobar-Chaves & Anderson, 2008). Alcohol has been known to be abused by adolescents as well. Escobar-Chaves and Anderson (2008) noted that adolescent alcohol use brings several negative consequences at the societal level. Alcohol plays an important role in the three

leading causes of death among youth: unintended injuries, suicides, homicides.

Therefore, alcohol use is a form of socialization among adolescents. Furthermore, consequences of both early tobacco and alcohol use have included lowered school performance and induced high-risk behaviors.

In addition to substance use, aggression related behaviors have also been linked to risky behaviors acted out by adolescents. In 2005, 12 to 20 year-olds participated in 28% of all single-offender crimes in the United States which makes up about 13 percent of the population (Escobar-Chaves & Anderson, 2008). These crimes were a result of aggressive related behavior. Although it is difficult to certify there is a connection, music videos have been found to contain themes of substance use and violence (DuRant, Rome, Allred, Emans & Woods, 1997; Smith & Boyson 2002). The significance of studying aggression and substance use in music videos is despite the high percentages concerning adolescents' behavior regarding substance use and aggression; music videos still depict these negative lifestyles. Escobar-Chaves and Anderson (2008) wrote: "research strongly suggests that exposure to alcohol advertising and to electronic media that portray alcohol use increases adolescents' alcohol use" (p.162). Also, risky behaviors have proven to play a socialization role in an adolescent's life. Behaviors by adolescents mark a special significance in their lives. The individual behaviors of adolescents can be a result of their socialization units.

In a report to the Surgeon General United States Public Health Service (1972), the important connection between behaviors and adolescents are illustrated:

The origins of human behavior are generally traceable to early childhood influences. It is during adolescence, however, that drives and desires are first expressed in a manner and context that approximate adulthood. In the earlier years, personality and character are shaped. In adolescence, the results begin to be displayed in a relatively grownup manner, and tendencies become modulated or confirmed. (p.126)

Furthermore, the behaviors that adolescents choose to involve themselves in are stepping stones to their overall lifestyle. If wrong decisions are made, detrimental effects can take place, including early death. This critical period of time can invoke new involvement with risky behaviors. The most popularized media among adolescent consumers demand scrutiny in order to validate a connection between the two. Therefore, music videos that feature alcohol, cigarette, or aggressive behavior may have capabilities to influence consumers by modeling these same exact behaviors.

#### *Aggression and Substance Use in Videos*

In order to see a possible connection between music video viewing and risky behaviors, it is necessary to examine current studies addressing this very subject. DuRant, Rome, Rich, Allred, Emans, and Woods (1997) examined alcohol and tobacco use in 518 music videos from various music related networks including BET, CMT, and VH-1. Out of these music television outlets, MTV contained the highest percentage of smoking and alcohol use. Results indicated that 25.7% of the video's contained smoking related imagery; 26.9% contained alcohol related imagery.

Roberts, Henriksen, Kelly, Carbone, Wilson, and Christenson (1999) found that 47% of rap and hip-hop songs referenced alcohol. These two studies contain substantial statistics in which continued examination of this content is pertinent. Benjamin (1999) measured aggression rates among viewers concluding that viewers who watched less violent music videos had lower aggression reactions than did viewers who watched violent related imagery in music videos. This study related directly to social learning theory in that music videos harm cognitive processing through the content implemented. Similarly, effects were measured in a study conducted by Chen, Miller, Grube, and Walters (2006), which examined substance use and aggressive behaviors among youth as connected to popular music. Using self-administered questionnaires, findings signified that substance use and aggressive behaviors among young people were considerably associated with listening to certain genres of popular music. Results of a longitudinal study concerning health risk behaviors concluded that 44.2% of participants, who watch rap music videos, also reported using substances. In a similar study, malt liquor consumption was correlated with rap music (Wingwood, DiClemente, Bernhardt, & Harrington, 2003). This same study concluded through a 12-month follow-up that adolescents who viewed rap music videos were two times more likely to use alcohol and drugs than adolescents who did not view rap music videos. Although it is difficult to specifically relate these effects to music videos, there is an apparent correlation that suggests a possible connection. Furthermore, the following studies display evidence that there is a

possible connection between adolescents' media use and their behaviors as suggested by social learning theory.

#### Literature Overview: Closing Notes with a Theoretical Framework

MTV introduced a worldwide phenomenon to mainstream audiences. In particular, young viewers are heavily attracted to this medium. The power has substantially remained influential as pop culture notably remains influenced through music videos. Even the transformation to the Internet has not stopped the popularity among viewers and record companies.

Adolescents' involvement with risky behavioral activities, specifically aggression and substance use, has increased within recent years (Escobar-Chaves & Anderson). As heavy music listeners, the addition of visuals in which music videos are implemented can heighten the overall viewer experience. According to Albert Bandura (2001), social learning theory proposes that exposure to societal stereotypes within mass media can alter viewers opinion and behavior.

This heightened experience can conjure cognitive processing through which the bar of influence is significantly raised. Imagery of music videos corresponds to pop culture as it changes over time. According to research, images are capable of behavioral messages. In particular, behavior depicted within music videos can desensitize viewers, consequently altering their world both socially and individually.

As technological developments and accessibility of new media escalate, the role of media has begun to saturate the content of everyday life. With the rise of Internet accessibility, more and more consumption is emerging especially among

adolescents. In a world in which media overload has become commonplace, the most popular media are the most significant.

Adolescents' participation in risky behaviors has recently increased 20% from 2002 to 2005 (Escobar-Chaves & Anderson, 2008). According to social learning theory, the increase of adolescent risky behavior may be a result of media use. Through new media use, the environment and mental world are altered. Thus, interpretation of music video imagery through behaviors depicted can elicit modeling results. The behaviors of the characters also play an important factor.

Music videos are free-flowing modes of expression executed through behavioral perspectives. Therefore, imagery of risky behaviors through the most popular music videos is important to understand, as they can potentially aid in influencing individual identity and overall social behavior.

#### Research Questions

According to social learning theory, ways of life depicted in media can propel a viewer's stimulation to implement the content viewed. Through modeling behavior, users may be highly influenced from content and thus act accordingly.

Social learning theory suggests that the content within music videos can be connected to behavioral effects. Popular music videos reinforce societal norms as a reflection of popular culture. However, not all content is positive. Therefore, risky behaviors can be a reflection of adolescents' involvement with such behaviors as aggression and substance use. This remains a deleterious concern. The media people

use to advance their lives can in fact hinder them through depictions of risky behaviors in an acceptable format.

This literature review examines imagery in relation to effects. It supports the relevance for continued study as music video remains highly viewed on the Internet. It seeks to connect risky behavioral statistics with behaviors of the same manner as executed through music videos. The following questions are addressed in this study:

- What percent of aggression is an element in the most popular music videos?
- What percent of substance use is an element in the most popular music videos?
- Which behavior is most depicted aggression or substance use?
- Of the two time periods that will be studied, 1990-1995 and 2000-2005, which one has the most depictions of aggression?
- Of the two time periods that will be studied, 1990-1995 and 2000-2005, which one has the most depictions of substance use?
- Who are the characters performing these acts: actors or actual musicians?
- Are these acts mostly portrayed in a favorable or unfavorable way?
- Of the two time periods that will be studied, 1990-1995 and 2000-2005, which genre has the most depictions of aggression, rock or rap/hip-hop/pop?
- Of the two time periods that will be studied, 1990-1995 and 2000-2005, which genre has the most depictions of substance use, rock or rap/hip-hop/pop?

## Chapter 3

### Research Methods

A content analysis was conducted to examine the occurrence of risky behaviors portrayed in music videos. Specifically, aggression and substance use were the two subject matters measured. To define these acts into quantifiable operations, definitions from previous studies were applied. The most popular music videos were the unit of analysis. Although specific effects cannot be determined, this content analysis examined the rate at which specific imagery is displayed, determining if these occurrences were insignificant or prevalent within the most popular music videos.

Since the format of MTV has adopted reality television, popular music videos have become an online medium (Jones, 2005; Smith, 2005). Consequently, a comparison of music videos since its transformation to the World Wide Web was essential to determine if there has been a significant alteration among content displayed. The most popular music videos were selected according to *MTV.com* and *Billboard.com*. The time frames accessed were 1990-1995 and 2000-2005.

As statistics concerning adolescent risky behaviors rise, especially alcohol and cigarette use as well as violent behaviors, the media they frequently use should be consistently analyzed. For that reason, this study established a recent conclusion concerning this subject. The rate at which the most popular music videos reflect these behaviors was observed as well as significance. This study sought to conclude if

there is a possible indication of a correlation between adolescent behaviors and behavior of music video content as the content culturally changes through time. Each behavior was separately analyzed within the same video.

Coding was used to obtain statistics concerning music video content. Two specific coding methods were adopted to quantify imagery and obtain reliable data. One method coded occurrences of substance use and the other aided in measuring incidences of aggression. Statistical computer software SPSS 16.0.1 was used to digitally record the coding outcome to determine the overall rate of occurrence. The quantitative methods used to obtain statistical data were T-Test and Chi Square analysis. To enhance reliability, an additional coder with popular music knowledge was utilized in which a consensus of at least .85 (85%) was obtained to certify accuracy. The additional coder was provided with information on the coding process and rating procedures along with a training session. The coding results were recorded on specific coding sheets in which the occurrences were rated video by video. (See Appendix A).

#### The Time Frames: (1990-1995) and (2000-2005)

Images of risky behavioral content did not see significant occurrence until the 1990's (Greeson & Williams, 1987). Therefore, the time frames are significant in which this sort of content depicted is highly possible. The first group of music videos examined was from the time frame: 1990-1995. In this time frame, the most popular videos aired were through television (McGrath, 1996). MTV had a direct association with the youth generation as a result of being the first business to deliberately tap into

this market. During this particular time frame, MTV's power set trends and highlighted musical genres. Jones (2005, p.83) wrote: "MTV was the first to explore and introduce what are now staples of popular culture: It brought "mega-events" such as LiveAid, the merging of popular music and corporate sponsorship, "unplugged" acoustic performances, and reality programming in the form of *The Real World*." MTV set the scene for newly emerging trends and opened doors for future cultural forces. With less information available during this time period, MTV had major control of society including music, fashion, and overall culture (Jones, 2005).

The second group of music videos was from the time period: 2000-2005. This time period introduced a different world in which information overload became common and accessibility easily attainable. These two time periods are different not only in terms of culture but by technological forces that either inhibited or promoted more information. The media as well as the culture changed with the introduction of the Internet to mass audiences. This time frame introduced a new era and a new generation in which music videos became accessed through the Internet (Aikat, 2004; Shao, Xu, Maddage, & Tian, 2006). The reason for these particular time frames was to determine if occurrences of risky behaviors, specifically aggression and substance use, have appeared more frequently or less frequently since the transformation of music videos on the World Wide Web.

An important reason why these time frames were analyzed is because the specific behaviors of aggression and substance use may have become more common in present day. It is important to understand that as culture changes, imagery

presented within media changes as well. Therefore, it is important to notice if there are considerable behavioral changes. Aside from technological advancements, youth culture changes to represent contemporary society. Therefore, the images of aggression and substance use may be depicted differently in present day music videos, which are aired through the Internet. Youth culture in present day may be more acceptable to these behaviors because they are more heavily presented in present day videos. The content of present day videos may present these behaviors in a more favorable way than in the past. Since culture changes, it is important to see if music video content has increased occurrences of these behaviors in present day society in which it is more acceptable. Therefore, the content of aggression and substance use might differ based on main medium used throughout the specific time frame analyzed.

The Online Sources: *MTV.com* and *Billboard.com*

Music videos were studied through the Internet. MTV initiated a musical generation into a powerhouse of popular culture. *Billboard* determines the rate at which that music is popular and accordingly most profitable. A combination of the two biggest music sources in the music industry were used *Billboard.com* and *MTV.com* were utilized in order to obtain a substantial sample of popular music videos within both time frames analyzed. The specific pages within these Web sites were utilized as they offer both substantial information concerning rate of popularity and access to the unit of analysis.

*MTV.com* has a library of over 16,000 music videos compared to *Billboard.com*, which has a library of only 12,000 music videos (Billboard “*About us*,” 2008; MTV “*News music videos, reality TV shows, celebrity news, top stories: MTV*,” 2008). Accordingly, all music videos were accessed from *MTV.com*. The particular use of this Web page was to obtain accurate information concerning popular music videos by year. The specific page within *MTV.com* was: *MTV Yearbook*, a public accessible music video library specifically devoted to the top hits and their videos as sorted by year.

*MTV Yearbook* includes top hits, artists, special interviews, and songs from every year starting from MTV’s history in 1981 to present. The following excerpt is from the “Description” section of *MTV Yearbook* taken directly from the Web site:

The MTV Yearbook sends you on a voyage back to the biggest, best, most memorable music videos of every year since the beginning of MTV -- aka, the beginning of time, as far as we’re concerned, anyway. Pop princesses, boy bands, hard rockers, rappers, rhymers ... more or less any and all videos that mattered most every year dating back to our birth the music video revolution we helped usher in.” (MTV “*Yearbook top music videos by year*,” 2008).

All music videos were examined from this source, approximately 170 music videos. To confine the videos into a smaller more obtainable sample, the top hits for this study were all songs that reached #1 on the *Billboard* charts according to *Billboard.com*.

*Billboard.com*, which is the Internet division of *Billboard* magazine, was also used. *Billboard* has offered the music industry as well as the public access to music charts since 1894 and still remains the number one provider of this information

(Billboard “About Us,” 2008). Only #1 singles were examined to obtain a conclusive sample of the highly popularized music videos within each particular year examined. As mentioned in this literature review, in order for an artist to obtain success in a single, it must reach the charts and also include a music video to land significant positions on the chart. Consequently, the #1 most popular songs in this list are determined from a combination of record sales, radio and club/dance play (Billboard “*Billboard celebrates 50 years of the hot 100: billboard hot 100 50<sup>th</sup> anniversary*,” 2008). Consequently, the songs from the historical chart list were examined as obtainable through *Billboard.com*. Information on any artist who ever had a single on the charts are publicly obtainable. Every artist has an individual Web site including a biography, discography, and information of their single’s peak positions, accompanying year it was reached.

#### The #1 Music Videos: The Requirements

According to this literature review, rock, rap, and hip-hop/pop are the most prevalent themes in music video research. Therefore, only songs that topped #1 within those genres applied. The names of the individual *Billboard* charts included for this study are:

*Hot R&B/Hip-Hop Singles & Tracks*  
*Mainstream Rock Tracks*  
*Modern Rock Tracks*  
*The Billboard Hot 100*  
*Hot Dance Music/Club Play*

Music videos associated with either the rock or rap/hip-hop/pop categories were the main focus. Therefore, the #1 videos that reached the *Latin* or *Adult Contemporary* charts were excluded from this study since they deem irrelevant for this study.

### *Coding Sheet*

A coding sheet was used to record instances of aggression and substance use by genre of video, record label, duration of video and how many times it is displayed in order to certify the overall plot of each video. (See Appendixes).

### The Data Analysis: The Music Videos

Out of the 170 music videos that were examined, 81 were from the first time period studied: 1990-1995 (Group A) and 89 were from the second time period: 2000-2005 (Group B). The following six pages are a complete list of music videos that were analyzed. For simple reading, they are broken down by year in a randomized fashion.

1. Group A: Music Videos from 1990-1995.

(1990)

“U Can’t Touch This” By M.C. Hammer  
“Love Will Lead You Back” By Taylor Dayne  
“Nothing Compares 2 U” By Sinead O’Connor  
“Vogue” By Madonna  
“Suicide Blonde” By INXS  
“I’m Your Baby Tonight” By Whitney Houston  
“Black Velvet” By Alannah Myles  
“Downtown Train” By Rod Stewart  
“Make You Sweat” By Keith Sweat  
“The Humpty Dance” By Digital Underground  
“I’ll Be Your Everything” By Tommy Page  
“Groove Is in the Heart” By Deee-Lite  
“Hard to Handle” By The Black Crowes  
“Policy of Truth” By Depeche Mode

(1991)

“Smells Like Teen Spirit” By Nirvana  
“She Talks to Angels” By The Black Crowes  
“Emotions” By Mariah Carey  
“I Wanna Sex You Up” By Color Me Badd  
“Things That Make You Go Hmmmm...” By C+C Music Factory  
“Been Caught Stealing” By Jane’s Addiction  
“O.P.P” By Naughty By Nature  
“I Adore Mi Amor” By Color Me Badd  
“Losing My Religion” By R.E.M.  
“Black Or White” By Michael Jackson  
“Gett Off” By Prince  
“Cream” By Prince  
“I’ve Been Thinking About You” By Londonbeat  
“Top of The World” By Van Halen

(1992)

“Real Love” By Mary J. Blige  
“Baby-Baby-Baby” By TLC  
“End of the Road” By Boyz II Men  
“Diamonds and Pearls” by Prince  
“Drive” By R.E.M.  
“Even Better Than the Real Thing” By U2  
“One” By U2  
“Give It Away” By Red Hot Chili Peppers  
“I’m Too Sexy” By Right Said Fred  
“Friday I’m In Love” By The Cure  
“They Want Efx” By Das EFX  
“To Be With You” By Mr. Big  
“Remember The Time” By Michael Jackson  
“Human Touch” By Bruce Springsteen  
“Remedy” By The Black Crowes  
“My Lovin (You’re Never Gonna Get It)” By En Vogue  
“In The Closet” By Michael Jackson  
“Finally” By CeCe Peniston

(1993)

“Nuthin' But A 'G' Thang" By Dr. Dre  
"No Rain" By Blind Melon  
“What's My Name?" By Snoop Dogg  
"Pets" By Porno for Pyros  
"Informer" By Snow  
"Plush" By Stone Temple Pilots  
"Regret" By New Order  
"Insane in the Brain" By Cypress Hill  
"Hip Hop Hooray" By Naughty By Nature  
"Livin' On The Edge" By Aerosmith  
"Knockin' Da Boots" By H-Town  
"Heart-Shaped Box" By Nirvana

(1994)

"The Sign" By Ace of Base  
"Loser" By Beck  
"Gin And Juice" By Snoop Dogg  
"Zombie" By The Cranberries  
"Shine" By Collective Soul  
"Longview" By Green Day  
"Basket Case" By Green Day  
"When I Come Around" By Green Day  
"Vaseline" By Stone Temple Pilots  
"Interstate Love Song" By Stone Temple Pilots  
"Flava In Ya Ear" By Craig Mack  
"Can We Talk?" By Tevin Campbell

(1995)

"You Oughta Know" By Alanis Morissette  
"One More Chance" By Notorious B.I.G.  
"Big Poppa" By Notorious B.I.G.  
"Red Light Special" By TLC  
"Hand in My Pocket" By Alanis Morissette  
"Baby" By Brandy  
"December" By Collective Soul  
"Name" By Goo Goo Dolls  
"Bedtime Story" By Madonna  
"My Friends" By Red Hot Chili Peppers  
"Take a Bow" By Madonna

## 2. Group B: Music Videos from (2000-2005)

(2000)

“What a Girl Wants” By Christina Aguilera  
“It’s Gonna Be Me” By NSYNC  
“Say My Name” By Destiny's Child  
“Waiting For Tonight” By Jennifer Lopez "  
“Country Grammar” By Nelly  
“Music” By Madonna  
“American Pie” By Madonna  
“Otherside” By Red Hot Chili Peppers  
“Californication” By Red Hot Chili Peppers  
“With Arms Wide Open”By Creed  
“Kryptonite” By 3 Doors Down  
“Last Resort” By Papa Roach  
“I Disappear” By Metallica

(2001)

“Fallin””By Alicia Keys  
“Ms. Jackson” By OutKast  
“Thank You” By Dido  
“I Wish” By R. Kelly  
“Ain’t It Funny” By Jennifer Lopez  
“Lady Marmalade” By Christina Aguilera  
“Always on Time” By Ja Rule  
“I Just Wanna Love U (Give It 2 Me)” By Jay-Z  
“Hella Good” By No Doubt  
"Don't Tell Me" By Madonna  
“It’s Been A While” By Staind  
“No More Drama” By Mary J. Blige  
“I Need a Girl (To Bella)” By Diddy  
“Fat Lip” By Sum 41

(2002)

“Get the Party Started” By Pink  
“U Got It Bad” By Usher  
“Beautiful” By Christina Aguilera  
“All My Life” By Foo Fighters  
“Like I Love You” By Justin Timberlake  
“Lose Yourself” By Eminem  
“Soak Up The Sun” By Sheryl Crow  
“A Thousand Miles” By Vanessa Carlton  
“Die Another Day” By Madonna  
“By the Way” By Red Hot Chili Peppers  
“Luv U Better” By LL Cool J  
“Oh Boy” By Cam'ron  
“Blurry” By Puddle Of Mudd  
“Work It” By Missy Elliott  
“Dilemma” By Nelly  
“No One Knows” By Queens of the Stone Age

(2003)

“Hey Ya!” By OutKast  
“In Da Club” By 50 Cent  
“Crazy in Love” By Beyoncé  
“Baby Boy” By Beyoncé  
“21 Questions” By 50 Cent  
“Shake Ya Tailfeather” By Nelly  
“Bring Me to Life” By Evanescence  
“Numb” By Linkin Park  
“Faint” By Linkin Park  
“Gossip Folks” By Missy Elliott  
“Get Busy” By Sean Paul  
“Like A Stone” By Audioslave  
“Somewhere I Belong” By Linkin Park

(2004)

“Toxic” By Britney Spears  
“Topsy” By J-Kwon  
“Burn” By Usher  
“Confessions, Pt. II” By Usher  
“My Boo ( Featuring Alicia Keys)” By Usher  
“Dip It Low” By Christina Milian  
“What You Waiting For” By Gwen Stefani  
“The Reason” By Hoobastank  
“Drop It Like its Hot (Featuring Pharrell)” By Snoop Dogg  
“Lean Back” By Terror Squad  
“Breaking the Habit” By Linkin Park  
“Slow Jamz” By Twista  
“Overnight Celebrity” By Twista  
“Float On” By Modest Mouse

(2005)

“Boulevard of Broken Dreams” By Green Day  
“Don’t Cha” By Pussycat Dolls  
“My Humps” By Black Eyed Peas  
“Just a Lil Bit” By 50 Cent  
“Soldier” By Destiny's Child  
“These Boots Are Made For Walking” By Jessica Simpson  
“Soul Survivor” By Young Jeezy  
“Get Right (Featuring Fabolous)” By Jennifer Lopez  
“Beverly Hills” By Weezer  
“Cool” By Gwen Stefani  
“Hollaback Girl” By Gwen Stefani  
“Run It!” By Chris Brown  
“Gold Digger” By Kanye West  
“Best of You” By Foo Fighters  
“Candy Shop” By 50 Cent  
“E-Pro” By Beck  
“Feel Good Inc” By Gorillaz  
“Lose My Breath” By Destiny's Child  
“Hung Up” By Madonna

## Coding

This evaluation focused on two specific instances of risky behavioral activity, specifically, aggression and substance use among the most popular music videos. The imagery within the music videos was the focus point. The occurrences of these images were recorded. Since behavioral activity can vary, specific definitions of aggression and substance use were used from two previous studies that measured the same occurrences. This study quantified instances of aggression and substance use according to these definitions as defined in the following section. For this study, operational definitions from prior studies as well as newly created definitions were used.

### *Categories*

Basic information was obtained from each music video in order to group videos for further analysis. Each basic category was easily attained under each music video. The categories are:

1. Time Period.
2. Year.
3. Record Label.
4. Artist Name.
5. Duration of Video.

Although the specific genre for each music video was not given, the following general categories were used so that each music video could be easily placed into genre:

*Rock*  
*Rap/Pop/Hip-Hop*  
*Operational Definitions from Prior Studies*

Based on a study measuring gender role content by Sommers-Flannagan, Rita Sommers-Flannagan, and Davis (1993), the following three definitions were adopted as a coding strategy for recoding aggressive behavior within the unit of analysis:

1. Implicit Aggression. Instances that do not directly portray violence but suggest aggression, portray themes of aggression, or depict the threat of inflicting pain or injury. Examples include “Before” or “After” scenes of violence such as an individual crying when it is implied that a rape has just taken place, or broken bottle next to an unconscious individual’s head.
2. Explicit Aggression. Instances of actual acts intended to inflict pain or injury (e.g., slapping, shoving, kicking, verbal assault, and rape). This category also includes scenes where someone establishes dominance over another by using forceful means.  
Dominance/Subservience: One person is clearly in the position of being dominated by another, this is not by physical force, but rather there are natural order implications. The power differential is portrayed as “the way things are supposed to be.” The subservient person in part of a situation over which another holds control or power.

3. Aggression with Sexuality. Situations or encounters that are primarily either sexual or aggressive in nature but also include overtones of the other element. For example, scenes of aggression in which the receiver of the aggression is portrayed as enjoying the aggression to some extent by responding to the perpetrator in a sexual way. This does not require physical contact, but there must be themes of sexual attraction along with the aggression. This also included scenes that are primarily sexual in nature that also include themes of aggression or threatening behavior. Also evaluated were the occurrences of substance use related behavior which were measured according to a prior study by DuRant, et al. (1997) who analyzed instances of tobacco and alcohol in music videos. These categories were defined as the following:

1. Smoking. Smoking-related behaviors include lighting a cigarette; holding a cigar or pipe in the mouth or the hand; and portrayal of a cigarette, pipe, or cigar in an ashtray or any other location.

2. Smokeless Tobacco. Smokeless tobacco use includes holding a can or bag, putting tobacco into the mouth, spitting tobacco, or having a tobacco bulge visible in the cheek or lower lip.

3. Alcohol. Alcohol use behaviors include holding a drink or bottle, drinking or pouring alcohol, offering or serving a drink or bottle, and portrayal of a bottle or glass on a table.

### *Operational Definition Created for this Study*

For the last category “other,” an operational definition was constructed specifically for this study:

4. Other. Any illicit drug use. This includes images of paraphernalia such as needles.

### *Recording Table*

In order to organize instances of both aggression and substance use, a table was constructed (see appendix). The instances were recorded in a numerical fashion. Also, for measuring the length of each act, the exact duration was recorded for enhanced reliability. Exact length in seconds was attained through use of the navigator and cursor located on each music video. The navigator controls the video in which the viewers can play/pause/stop each music video viewed. The cursor displayed directly under the video can rewind or fast-forward each music video simply by dragging it through use of a computer mouse. There is also a timer located as the video plays which runs in seconds.

### *Characters and Setting*

The characters that perform these acts were also studied. Also, the particular setting was examined. The purpose for examining these subjects was to examine specific occurrences of aggression and substance use in a more detailed manner.

### *Operational Definitions from Prior Studies*

DuRant, et al. (1997) analyzed instances of characters involved in these behaviors. According to this study, the following factor was probed in order to obtain

substantial information concerning the characters of both aggression and substance use behaviors:

1. Emotional Tone.

*Operational Definition Created for this Study*

For this study, the following concerning characters were examined:

2. Character Performing Act

In order to clarify this particular information, more specific details were used in the coding sheet for accuracy. The following definitions for each characteristic measured were created specifically in this study.

1. Emotional Tone. The tone can be either positive or negative. The positive will be viewed as uplifting. The negative refers to the overall tone as being depressing.
2. Character Performing Act. Whether or not the character is the actual artist or an actor.

*Depiction*

Once behavior was recorded and the character relationships and setting were determined, the depictions of these behaviors were also measured. To determine this, a Likert Scale was created:

Very Favorably    Favorably    Neutrally    Unfavorably    Very  
Unfavorably

Favorably was referred to as acts of either substance use or aggression in which the act was displayed in an accepting way. If the recorded acts were reflected by showing negative consequences, the acts were be considered unfavorably.

### *Measures*

Instead of recording images in intervals, the actual time was recorded for accuracy. The music video navigator used during this study offered duration of video while playing. Therefore, exact duration in seconds was obtained.

In conclusion, this study focused on the following information concerning aggression and substance use:

1. Categories
2. Duration In Seconds
3. Character
4. Depiction

Since two independent variables were compared, which are the two time frames, a T-Test was used through SPSS. To collect information of the nominal type, a Chi-Square analysis was conducted also using SPSS.

In this particular study, it is important to note that although there will be coding implemented, these behaviors are interpreted by individuals who have an inherently subjective analysis point of view. However, the descriptions for behavior analyzed were narrowly defined and direct, therefore, not easily subject to misinterpretation. After material was coded, a conclusion was made as to what time era had the most distinctive rate of occurrences.

## Chapter 4

### Results and Findings: Aggression

A total of 52 occurrences were found in 15 of 170 music videos, which analyzed aggressive behavior (either implicitly or explicitly). However, there were no recorded instances of aggression with sexuality. There were more recorded instances of aggression in the second time period (2000-2005) than there were in the first time period analyzed (1990-1995). In music videos analyzed in the first time period (1990-1995), a total of 17 instances in five music videos were found. In the second time period (2000-2005), a total of 35 instances in 10 music videos were found. Generally eight percent of the total 170 music videos evaluated contained occurrences of aggression according to categorical definitions. The occurrence rate of aggression in the 170 music videos analyzed was very small therefore, it can be concluded that there is no significance of occurrence for aggression imagery among popular music videos. For a more detailed look at occurrences concerning aggression, including videos and individual occurrences, refer to Table 4.1.

The most recorded category between implicit and explicit aggression was explicit aggression with 51 instances in which there was only one recorded instance of implicit aggression. Between the two time frames, each recorded act lasted either one, two, or four seconds long. 3 Doors Down, "Kryptonite" (2000-2005) was the artist whose video contained the most occurrences of aggression with twelve instances. This particular music video contained more than one-third of all aggression imagery

for this particular time period. The artist who had the second highest instances of aggression was The Cranberries with their video “Zombie” (1990-1995) with a total of 9 occurrences. The longest duration of aggressive behavior, which lasted for four seconds, was found in two music videos, one in each time frame. The first video, as found in the first time period 1990-1995, was Naughty by Nature’s “Hip Hop Hooray” followed by NSYNC’s “It’s Gonna Be Me” as found in the second time frame 2000-2005. For a more detailed look at individual occurrences regarding aggression, refer to Table 4.2.

As far as genres depicting these acts, the rock genre contained more videos with aggression in the first time period and the rap/hip-hop/pop genre contained more videos with aggression in the second time period. For the first time period, a total of four videos in the rock category contained aggression, only one video in the rap/hip-hop/pop category featured aggression. In the second time period, there were a total of eight rap/hip-hop/pop music videos containing aggression with only two music videos in the rock category.

As for the characters performing these acts, two music videos contained teenagers performing these acts. The music videos were Nirvana’s “Smells Like Teen Spirit” and Aerosmith’s “Livin’ on the Edge,” both of which were found in the first time period, 1990-1995. Only one music video displayed children performing an aggressive act which was in The Cranberries’ “Zombie” as found in the first time period, 1990-1995. The remainder of the music videos contained aggressive featured adults performing these acts. (See Table 4.3)

The depictions of these acts were almost always presented in a negative and unfavorable disposition. In fact, only one music video displayed aggression in a positive and favorable way which was NSYNC's "It's Gonna Be Me." (See Table 4.4)

**Table 4.1** Video Frequency - Music Video Aggression Categorical Behavior  
 \* A total of 170 videos were evaluated in which 15 videos were found to contain occurrences concerning aggressive activities.

	<b>1990-1995</b>	<b>2000-2005</b>	<b>Total</b>
<b>Number of Videos with Aggression Imagery</b>	5	10	15
<b>Number of Videos without Aggression Imagery</b>	76	79	155
<b>Total Videos</b>	<b>81</b>	<b>89</b>	<b>170</b>

	<b>1990-1995 (n=81)</b>	<b>2000-2005 (n=89)</b>	<b>Total (n=170)</b>
<b>Videos Containing Aggression</b>	<b>6%</b>	<b>11%</b>	<b>8%</b>
<b>Implicit Aggression</b>	0%	1%	<b>2%</b>
<b>Explicit Aggression</b>	6%	10%	<b>5%</b>
<b>Aggression with Sexuality</b>	0%	0%	<b>0%</b>

**Table 4.2 Individual Occurrences - Music Videos Aggression Categorical Behavior**

\* A total of 170 videos were evaluated in which 15 videos were found to contain occurrences concerning aggressive activities.

	<b>1990-1995 (n=81)</b>	<b>2000-2005 (n=89)</b>	<b>Total (n=170)</b>
<b>Number of Individual Occurrences with Aggression Imagery</b>	17	35	52
<b>Total Videos with Occurrences</b>	5	10	15

	<b>1990-1995 (n=81)</b>	<b>2000-2005 (n=89)</b>	<b>Total (n=170)</b>
<b>Individual Occurrences of Aggression</b>	20%	35%	30%
<b>Occurrences of Implicit Aggression</b>	0%	1%	5%
<b>Occurrences of Explicit Aggression</b>	20%	38%	30%
<b>Occurrences of Aggression with Sexuality</b>	0%	0%	0%

**Table 4.3 Video Frequency: Music Videos Aggression Categorical Behavior Character Depiction**

\* A total of 170 videos were evaluated in which 15 videos were found to contain occurrences concerning aggressive activities.

	<b>1990-1995</b>	<b>2000-2005</b>	<b>Total</b>
<b>Number of Videos</b>	81	89	170
<b>Total Videos with Characters Depicting these Acts</b>	<b>5</b>	<b>10</b>	<b>15</b>

	<b>1990-1995 (n=81)</b>	<b>2000-2005 (n=89)</b>	<b>Total (n=170)</b>
<b>Videos Containing Characters Depicting Aggression</b>	<b>6%</b>	<b>11%</b>	<b>8%</b>
<b>Actor</b>	4%	6%	<b>5%</b>
<b>Actual Artist</b>	0%	1%	<b>0%</b>
<b>Both Artist and Actor</b>	1%	3%	<b>2%</b>

**Table 4.4 Video Frequency: Music Videos Aggression Categorical Behavior Portrayal of Acts**

\* A total of 170 videos were evaluated in which 15 videos were found to contain occurrences concerning aggressive activities.

	<b>1990-1995</b>	<b>2000-2005</b>	<b>Total</b>
<b>Number of Videos</b>	81	89	170
<b>Total Videos containing Portrayal of Aggression</b>	5	10	15

	<b>1990-1995 (n=81)</b>	<b>2000-2005 (n=89)</b>	<b>Total (n=170)</b>
<b>Videos Containing Portrayal of Aggression</b>	6%	11%	8%
<b>Favorable</b>	1%	2%	1%
<b>Unfavorable</b>	4%	8%	7%
<b>Neutral</b>	0%	0%	0%

**Table 4.5 Video Frequency: Music Videos Aggression  
Genre**

\* A total of 170 videos were evaluated in which 15 videos were found to contain occurrences concerning aggressive activities.

	<b>1990-1995</b>	<b>2000-2005</b>	<b>Total</b>
<b>Number of Videos</b>	81	89	170
<b>Total Videos containing Aggression</b>	5	10	15

	<b>1990-1995 (n=81)</b>	<b>2000-2005 (n=89)</b>	<b>Total (n=170)</b>
<b>Videos Containing Aggression</b>	6%	11%	8%
<b>Rap/Hip-Hop/Pop</b>	2%	8%	5%
<b>Rock</b>	3%	2%	2%

## Results and Findings: Substance Use

A total of 363 occurrences were found in 57 music videos in the first time frame (1990-1995) 23 music videos contained substance use content, while 34 videos of substance use were recorded in the second time frame (2000-2005). Generally, 33 percent of all 170 music videos analyzed contained substance use images with more images displayed in the second time frame (2000-2005) than were in the first time frame (1990-1995). Although the results are not statistically significant, the comparisons between the time frames are close. It can be concluded that music videos in the second time frames contained a slightly higher frequency rate of substance use imagery. A combination of alcohol, smoking, and other were reported regarding categorical substance use images. There were no instances found that involved smokeless tobacco. (Refer to Table 5.1)

The music video that contained the most occurrences of substance use was Madonna's "Music," with a total of 26 occurrences as found in the second time frame (2000-2005). The music video that contained the second highest amount of occurrences was Notorious B.I.G's music video, with 24 occurrences. It is important to note that both these music videos contained images of alcohol, whether it was characters drinking the alcohol or the camera angles focusing on images of a bar or alcohol bottles. (See Table 5.2) In general, most instance of substance use lasted only one second but lasted as long as 43 seconds.

As far as genre is concerned, the majority of popular music videos containing these images were either in the rap or pop/hip-hop category. Among the categories of

substance use, only one instance was recorded regarding the “other” category, which was found in the second time frame analyzed (2000-2005); the music video was Mary J. Bliges’ “No More Drama.” The rest of the recorded instances contained mostly alcohol images.

As for the characters performing these acts of tobacco or alcohol use, most depictions were performed by actors. However, it is important to note that imagery of substance use was also measured regardless of whether or not someone was smoking or drinking. This included images of a bottle or a bar scene. (See Table 5.3)

As for the depiction, substance use portrayals were mostly depicted in a favorable and positive way. For example, people holding drinks were portrayed as partying and enjoying themselves. There were fewer occurrences of negative depictions of substance use which was generally displayed negatively by being depressed or smoking or drinking alone. (See Table 5.4)

Moreover, both time frames contained at least seven videos that provided images of either aggression or substance use. However, it is important to note that the second time frame contained more images of both aggression and substance use.

#### Summary: Research Questions and Answers

As mentioned in the literature review section, this study sought to answer the following questions:

- What percent of aggression is an element in the most popular music videos?

Out of the 170 music videos that were analyzed, 8% contained aggression according to the categorical definitions used in this study. For the first time

period (1990-1995) which examined 81 videos, 5% contained aggression. The second time period (2000-2005) in which 89 videos were observed, 11% included aggression.

- What percent of substance use is an element in the most popular music videos?

Out of the 170 music videos that were analyzed, 35% contained imagery containing either substances or substance use. In the first time period (1990-1995) which examined 81 music videos, 28% of the music videos contained imagery of either substance or substance use. The second time period (2000-2005) consisting of 89 music videos, 42% contained substance-related imagery.

- Which behavior is most depicted aggression or substance use?

Substance use imagery was found more prevalent in this study.

- Of the two time periods that will be studied, 1990-1995 and 2000-2005, which one has the most depictions of aggression?

The second time frame contained more music videos of aggression.

- Of the two time periods that will be studied, 1990-1995 and 2000-2005, which one has the most depictions of substance use?

The second time frame was found to contain more videos consisting of substance-related imagery.

- Who are the characters performing these acts: actors or actual musicians?

Although there were occurrences found including actual musicians depicting these acts, there was no significant rate found. In general, the

characters performing these acts, both aggression and substance use, were performed by actors.

- Are these acts mostly portrayed in a favorable or unfavorable way?

This included ratings that measured portrayal as either positive or negative. (See coding sheet in Appendix). For both time periods analyzed, most imagery of aggression was depicted negatively or in an unfavorable way. For both time periods which examined substance use, most imagery was depicted in a positive or in a favorable way.

- Of the two time periods that will be studied, 1990-1995 and 2000-2005, which genre has the most depictions of aggression, rock or rap/hip-hop/pop?

In total, the genre of rap/hip-hop/pop contained the most depictions of aggression. Individually, the genre of rock contained more images of aggression in the first time period. The genre of rap/hip-hop/pop contained more images of aggression in the second time period.

- Of the two time periods that will be studied, 1990-1995 and 2000-2005, which genre has the most depictions of substance use, rock or rap/hip-hop/pop?

In total, the genre of rap/hip-hop/pop contained more images of substance use. Individually, the genre of rock contained more images of substance use in the first time period. The genre of rap/hip-hop/pop contained more images of substance use in the second time period.

**Table 5.1 Video Frequency: Music Videos Substance Use Categorical Behavior**

\* A total of 170 videos were evaluated in which 34 videos were found to contain occurrences concerning substance use activities.

	<b>1990-1995</b>	<b>2000-2005</b>	<b>Total</b>
<b>Number of Videos with Substance Use Imagery</b>	23	34	57
<b>Number of Videos without Substance Use Imagery</b>	58	55	112
<b>Total Videos</b>	<b>81</b>	<b>89</b>	<b>170</b>

	<b>1990-1995 (n=81)</b>	<b>2000-2005 (n=89)</b>	<b>Total (n=170)</b>
<b>Videos Containing Substance Use</b>	<b>28%</b>	<b>38%</b>	<b>33%</b>
<b>Smoking</b>	11%	7%	<b>9%</b>
<b>Smokeless Tobacco</b>	0%	0%	<b>0%</b>
<b>Alcohol</b>	17%	35%	<b>28%</b>
<b>Other</b>	0%	1%	<b>5%</b>

**Table 5.2 Individual Occurrences: Music Videos Substance Use Categorical Behavior**

\* A total of 170 videos were evaluated in which 34 videos were found to contain occurrences concerning substance use activities.

	<b>1990-1995</b>	<b>2000-2005</b>	<b>Total</b>
<b>Number of Individual Occurrences With Substance Use Imagery</b>	85	278	363
<b>Total Videos</b>	<b>23</b>	<b>34</b>	<b>57</b>

	<b>1990-1995 (n=81)</b>	<b>2000-2005 (n=89)</b>	<b>Total (n=170)</b>
<b>Individual Occurrences of Substance Use</b>	<b>10%</b>	<b>31%</b>	<b>21%</b>
<b>Smoking</b>	24%	40%	<b>32%</b>
<b>Smokeless Tobacco</b>	0%	0%	<b>0%</b>
<b>Alcohol</b>	80%	92%	<b>55%</b>
<b>Other</b>	0%	1%	<b>0.5%</b>

**Table 5.3 Video Frequency: Music Videos Substance Use Categorical Behavior Character Depiction**

\* A total of 170 videos were evaluated in which 34 videos were found to contain occurrences concerning substance use activities.

	<b>1990-1995</b>	<b>2000-2005</b>	<b>Total</b>
<b>Number of Videos</b>	81	89	170
<b>Total Videos with Character Depicting these Acts</b>	17	30	47

	<b>1990-1995 (n=81)</b>	<b>2000-2005 (n=89)</b>	<b>Total (n=170)</b>
<b>Videos Containing Characters Depicting Substance Use</b>	20%	33%	29%
<b>Actor</b>	13%	17%	15%
<b>Actual Artist</b>	8%	8%	8%
<b>Both Artist and Actor</b>	2%	6%	4%

**Table 5.4 Video Frequency: Music Videos Substance Use Categorical Behavior  
Portrayal of Acts**

\* A total of 170 videos were evaluated in which 34 videos were found to contain occurrences concerning substance use activities.

	<b>1990-1995</b>	<b>2000-2005</b>	<b>Total</b>
<b>Number of Videos</b>	81	89	170
<b>Total Videos containing Portrayal of Substance Use</b>	23	34	57

	<b>1990-1995 (n=81)</b>	<b>2000-2005 (n=89)</b>	<b>Total (n=170)</b>
<b>Videos Containing Portrayal of Substance Use</b>	32%	43%	38%
<b>Favorable</b>	17%	24%	21%
<b>Unfavorable</b>	4%	3%	4%
<b>Neutral</b>	9%	15%	12%

**Table 5.5 Video Frequency: Music Videos Substance Use  
Genre**

\* A total of 170 videos were evaluated in which 34 videos were found to contain occurrences concerning substance use activities.

	<b>1990-1995</b>	<b>2000-2005</b>	<b>Total</b>
<b>Number of Videos</b>	81	89	170
<b>Total Videos containing Substance Use</b>	23	34	57

	<b>1990-1995 (n=81)</b>	<b>2000-2005 (n=89)</b>	<b>Total (n=170)</b>
<b>Videos Containing Substance Use</b>	32%	43%	38%
<b>Rap/Hip-Hop/Pop</b>	13%	32%	23%
<b>Rock</b>	14%	5%	10%

## Chapter 5

### Discussion

Although early engagement of aggression of substance use acts can be a result of many different reasons, it can be disputed that music video imagery may enhance the acceptance of these activities. The new generation that is now experiencing “information overload” is using media to grasp onto reality and to help them with their individuality. The media that this generation prefers should continue to be closely examined.

The table from this study concluded that although there is was no major significance rate found, the newest videos contain a slightly higher frequency rate of these themes. Also, the tables agree with previous studies in that cultural reinforcements still exist. For example, alcohol is still depicted as being socially accepted whereas aggression is generally still viewed negatively.

Even though there is a plethora of consumption options in which the youth chooses to engage in, music videos are still being viewed and aimed at this generation. Whether or not they are still as popular is not as important as whether or not they are still being viewed. Since, they are still being made, they are still being viewed. As mentioned in the literature review, Bandura’s Social Learning Theory states that the media being used does have potential to affect our cognitive processes whether consciously or subconsciously. Therefore, the music videos that are viewed do have potential to impact the viewers’ personal view on the world around them. Although, it is impossible to determine whether or not there are definite effects made

through watching music videos, the content among music videos, does reflect current day society. Therefore, the artists that make music videos are choosing to display imagery that will be viewed through a group of audiences that has the most potential to be influenced by it.

In an assessment regarding the very exact themes of aggression and substance use in popular music videos, Smith concludes that “because popular music often includes references to drugs and alcohol, music videos are likely to depict visual images of such behavior ” (2005, p.94). Moreover, it is impossible to disseminate that music and behavior are separate.

Unlike most studies, this study measured imagery by actual seconds. This gave a greater perspective on how long imagery is depicted. Most imagery concerned with substance use and aggression last no more than one second. However, there were findings of four, five, and even seven second intervals regarding this imagery. Also, this study not only recorded imagery but also, character depicting this imagery was examined. This concluded that there were more imagery depicted involving actors. However, there were some findings of actual musicians performing these acts. The portrayal was examined as well. To get a greater grasp of this subject, imagery was analyzed as either positive or negative. Portrayal was also examined by using a Likert Scale in which favorability was computed. Both these ways of viewing depiction concluded that aggression is viewed negatively and substance use is generally depicted in a favorable way.

This thesis aimed at discovering which time era displayed most instances of aggression and substance use. It also discovered the setting, depiction and character displaying these acts. It concluded that the second time frame of music videos (2000-2005) contained most instances. The question now is has society become more favorable of these images and behaviors or just merely more tolerable? Compared to other research, my findings agree that the genre that contained the most occurrences of alcohol was in the rap/hip-hop/pop category. Related studies concluded that malt liquor was highly correlated with the rap category (Chen, Miller, Grube, 2006). My study confirms that cultural stereotypes are still embedded within music video imagery.

As for imagery in both time periods, both seemed to portray both alcohol and tobacco use in a glamorized fashion. However, the first time period displayed tobacco use in a more light way whereas the second time period contained tobacco use in a more depressing connotation. Aggression was depicted as generally unfavorable in both time periods.

#### Directions for Future Research

This thesis studied images of aggression and substance use among the most popular music videos. A follow up study should be conducted in order to obtain more substantial research data concerning this subject. The most pertinent study that should be conducted would be an analysis on the actual lyrics of the music videos. Through this, the theme of these images can be more thoroughly examined.

Also, in order to become more associated with the actual viewers of this media, conducting an anonymous survey at either a junior high or high school would be valid. This way, teenagers would feel more comfortable displaying their feelings on alcohol and aggression. The questions that should be asked is whether or not they use substances and have gotten in a fight recently. Also, questions regarding media use should be asked. This way, a conclusion could be gathered as to whether or not there is a significant link between adolescents who use substances or behave aggressively and media use regarding music video usage.

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Appendix A

Coding Sheet

Music Video Aggression Categorical Behavior

**Categories:** Fill in information as given by each music video. For the genre section, categorize each video as either: rock, rap, or pop/hip-hop.

Time Period	Year	Genre	Artist Name	Duration of Video

**Operational Definitions:** Use the following definitions to record acts of aggression.

**Implicit Aggression.** Instances that do not directly portray violence but suggest aggression, portray themes of aggression, or depict the threat of inflicting pain or injury. Examples include “Before” or “After” scenes of violence such as an individual crying when it is implied that a rape has just taken place, or broken bottle next to an unconscious individual’s head.

**Explicit Aggression.** Instances of actual acts intended to inflict pain or injury (e.g., slapping, shoving, kicking, verbal assault, and rape). This category also includes scenes where someone establishes *dominance* over another by using forceful means.

**Dominance/Subservience:** One person is clearly in the position of being dominated by another, this is not by physical force, but rather there are natural order implications. The power differential is portrayed as “the way things are supposed to be.” The subservient person in part of a situation over which another holds control or power.

**Aggression with Sexuality.** Situations or encounters that are primarily either sexual or aggressive in nature but also include overtones of the other element. Fore example, scenes of aggression in which the receiver of the aggression is portrayed as enjoying the aggression to some extent by responding to the perpetrator in a sexual way. This does not require physical contact, but there must be themes of sexual attraction along with the aggression. This also included scenes that are primarily sexual in nature that also include themes of aggression or threatening behavior.

**Recording Table:** According to definitions given, record instances of aggression in numerical fashion (1, 2, 3...) than record exact duration of act (example: 15 seconds) using the play/pause button of music video navigator located directly below each music video.

<b><u>Categorical Behaviors:</u></b>			<b><u>Duration of Aggression:</u></b>
<b>Implicit Aggression</b>	<b>Explicit Aggression</b>	<b>Aggression With Sexuality</b>	<b>Duration (In Seconds):</b>

**Characters and Setting:** After each act is recorded, go back to each instance using the cursor to forward/rewind which is located directly under each music video. Also use the play/pause button of the music video navigator to examine the specific portrayal. Measure character and setting by indicating the following information:

<b>Emotional tone:</b> positive (uplifting) or negative, (depressing)	<b>Proximity between characters:</b> (close-up or far away)	<b>Character performing act:</b> (Musician or Actor)
(1.)		
(2.)		
(3.)		
(4.)		
(5.)		
(6.)		
(7.)		
(8.)		
(9.)		
(10.)		

**Depiction:** For recorded instances of aggression, go back to each instance by dragging cursor to forward/rewind which is located directly under each music video. Also use the play/pause button of the music video navigator to examine each depiction in detail. Determine whether the act is depicted in a favorable or unfavorable way. Portrayals presented as acceptable are considered *favorable* and acts punished by showing negative consequences are considered *unfavorable*. Mark an “X” to the most applicable term using the Likert Scale given below:

	<b>Very Favorable</b>	<b>Favorable</b>	<b>Neutral</b>	<b>Unfavorable</b>	<b>Very Unfavorable</b>
(1.)					
(2.)					
(3.)					
(4.)					
(5.)					
(6.)					
(7.)					
(8.)					
(9.)					
(10.)					

Appendix B

Coding Sheet:

Music Video Substance Use Categorical Behavior

**Categories:** Fill in information as given by each music video. For the genre section, categorize each video as either: rock, rap, or pop/hip-hop.

Time Period	Year	Genre	Artist Name	Duration of Video

**Operational Definitions:** Use the following definitions to record acts of substance use.

**Smoking.** Smoking-related behaviors includes lighting a cigarette; holding a cigar or pipe in the mouth or the hand; and portrayal of a cigarette, pipe, or cigar in an ashtray or any other location.

**Smokeless Tobacco.** Smokeless tobacco use includes holding a can or bag, putting tobacco into the mouth, spitting tobacco, or having a tobacco bulge visible in the cheek or lower lip.

**Alcohol.** Alcohol use behaviors include holding a drink or bottle, drinking or pouring alcohol, offering or serving a drink or bottle, and portrayal of a bottle or glass on a table.

**Other.** Any illicit drug use. This includes images of paraphernalia such as pipes.



**Characters and Setting:** After each act is recorded, go back to each instance by dragging the cursor located directly under each music video. Also use the play/pause button of the music video navigator to examine the specific portrayal. For recorded instances of only alcohol, such as displaying a bar or drink, disregard character information. Measure character and setting by indicating the following information:

<b>Emotional tone:</b> positive (uplifting) or negative, (depressing)	<b>Proximity between characters:</b> (close-up or far away)	<b>Character performing act:</b> (Musician or Actor)
(1.)		
(2.)		
(3.)		
(4.)		
(5.)		
(6.)		
(7.)		
(8.)		
(9.)		
(10.)		

**Depiction:** For recorded instances of substance use, go back to each instance by dragging the cursor to forward/rewind each. Also use the play/pause button of the music video navigator to examine each depiction in detail. Determine whether the act is depicted in a favorable or unfavorable way. Portrayals presented as acceptable are considered *favorable* and acts punished by showing negative consequences are considered *unfavorable*. Mark an “X” to the most applicable term using the Likert Scale given below:

	<b>Very Favorable</b>	<b>Favorable</b>	<b>Neutral</b>	<b>Unfavorable</b>	<b>Very Unfavorable</b>
(1.)					
(2.)					
(3.)					
(4.)					
(5.)					
(6.)					
(7.)					
(8.)					
(9.)					
(10.)					

Appendix C

Video Frequency Chart

Music Video Quantitative Analysis of Categorical Behavior

	1990-1995	2000-2005	Total
<b>Number of Videos</b>			
<b>Total Videos</b>			

	1990-1995 (n=81)	2000-2005 (n=89)	Total (n=170)
<b>Videos Containing</b>	%	%	%
( )			
( )	%	%	%
( )	%	%	%
( )	%	%	%

