Sexual Content and Objectification in Music Videos: Implications for Domestic Violence

Domestic violence, or intimate partner violence (IPV), is a major public health issue that occurs across all races, education levels, and socioeconomic statuses (Wilt & Olson, 1996). While domestic violence affects everyone, it predominantly affects women: it is estimated that as many as one in three women will be subject to IPV in her lifetime (McHugh & Frieze, 2006). About one third of all homicides involving women in the United States are committed by an intimate partner, and IPV is responsible for 20% of all violent crimes against women (U.S. Department of Justice, 2003). Media framing influences how people view domestic violence and violence against women. For example, sexual objectification of women in American culture has become a “social right” for males (Wescott, 1986), and when women are sexually objectified in both the media and in real-world scenarios, they are treated as a commodity valued only for sexual use (Szymanski, Moffitt, & Carr, 2011). Exposure to female sexual objectification in the media may desensitize consumers to domestic violence, reinforce gender stereotypes and roles, and perpetuate rape myths (Huesmann & Taylor, 2006; Flood & Pease, 2009).

Sexual objectification is most commonly portrayed in visual media through gaze, and objectifying gaze is often depicted during interpersonal and social encounters in which males sexually gaze at their female partners (Fredrickson & Roberts, 1997). Objectifying gaze depicted in visual media frequently highlights female bodies and body parts, and such objectification is not limited to pornography (Fredrickson & Roberts, 1997). Research examining depictions of women in commercials, prime-time television programs, movies, music lyrics and videos, magazines, advertising, sports media, video games, and Internet websites found that women are sexually objectified more often than men and that women are often the targets of men’s sexist comments, sexual remarks, and sexual behaviors (American Psychological Association [APA],
2007). When men are exposed to sexualized content, both their attitudes and behaviors toward women become more sexualized and aggressive (APA, 2007).

Music contains substantially more sexual content than other forms of media (Pardun, L’Engle, & Brown, 2005). There is a great deal of research that suggests when men are exposed to the misogynistic, sexual, and violent nature of certain music lyrics and videos, their beliefs in hostile sexual relationships, gender-role stereotypes and aggressive attitudes toward women increase (Ward, Hansbrough, & Walker, 2005; Anderson, Carnagey, & Eubanks, 2003; Ward, 2002; Kalof, 1999; Wester, Crown, Quatman, & Heesacker, 1997; Barongan & Hall, 1996; St. Lawrence & Joyner, 1991). Studies focusing on music lyrics lend varying levels of support to the hypothesis that violent lyrics create acceptance of violence against women: while there were some correlations, they were not always lyric-dependent, which weakens the claim that the content itself is causing negative attitude development (Wester et al., 1997; St. Lawrence & Joyner, 1991). In these cases, it is hypothesized that merely listening to hard rock or rap primes listeners to engage in negative attitudes toward women (Wester et al., 1997; St. Lawrence & Joyner, 1991).

In another line of work, previous studies documented an overwhelmingly large percentage of female objectification portrayed in music videos, but such studies limited their media sample by considering only music videos with female artists. For example, studies found that portrayals of female sexual objectification and female self-objectification (portrayal of oneself as a sexual object rather than human) in music videos led to higher rates of IPV acceptance and adversarial sexual beliefs among both men and women (Aubrey, Hopper, & Mbure, 2011; Johnson, Adams, Ashburn, & Reed, 1995).
Thus, we intend to build upon this research by further exploring portrayals of female sexual objectification and sexual content in music videos. Further, we are exploring neutral or reversed instances of sexual objectification (i.e., less female sexual objectification, more male sexual objectification) to address the gap in the research by expanding our analysis to both male and female sexual objectification.

**Research questions.** We address four research questions in our content coding of the Top 40 music videos of 2014:

1. How often do Top 40 music videos portray *implicit or explicit sexual content*?
2. How often do Top 40 music videos portray *sexually objectifying content* and what are the most common depictions of sexual objectification in Top 40 music videos?
3. Are there any *sexually neutral* music videos?
4. Are there any *reversals* of sexual objectification portrayed in Top 40 music videos?

**Methods**

Our media sample consisted of the Top 40 music videos identified through the Billboard Hot 100 list in 2014. Two coders reviewed all 40 music videos independently over the course of three weeks and entered coding data in separate Microsoft Excel spreadsheets that corresponded to our coding sheet (see Appendix A). Prior to independently coding the 40 music videos, the two coders simultaneously pretested the coding sheet with one music video that was not in our list of Top 40 music videos to ensure understanding and consistency of coding variables. Further, we assessed inter-rater reliability of the media context of the sexual events between the two coders, finding 95% reliability (agreement among 38/40 music videos). The two coders counted every occurrence of an artist, featured artist, or supporting character (e.g., backup dancer) demonstrating any of the behaviors that fell within our coding variable categories. Thus, our
recording unit was the behavior or action occurrence for which we coded, while our context unit was the scene of the music video in which the recording unit was recorded.

**Coding variables.** We recorded the characteristics of each music video: the name of the song, genre, the length of the music video, and gender of the music video main artist, featured artist (for the music videos with featured artists), or the gender composition of music groups with three or more artists (all male, all female, or male and female).

**Sexual content.** We coded for occurrences of implicit or explicit sexual content, the subject of the sexually implicit or explicit content, the gender of the subject of the sexually implicit or explicit content, the location in which the sexually implicit or explicit sexual event occurred (e.g., home, work, at a party), and the length of time during which either occurrence of sexual content was shown.

*Implicit sexual content.* We coded for instances in which scenes suggested or intended to elicit sexual arousal (e.g., pelvic thrusts, long lip licking, stroking).

*Explicit sexual content.* We coded for instances in which bodies or body parts were being touched or moving together in sexually suggestive ways.

**Sexual objectification.** We coded for seven types of sexual objectification: provocative dress, exposure of body parts, sexualized dancing, sexual gaze and highlighting sexual gaze, global sexualization, and self-objectification. We recorded the subject who was sexually objectified, the gender of the subject who was sexually objectified, and the length of time during which each subject was sexually objectified.

*Provocative dress.* We coded for the dress of the artists and supporting characters, judging the provocative nature of the attire, as a dichotomous yes or no variable.
Exposure of body parts. We coded for instances of artists or supporting characters exposing any of the following body parts at any time during the music video as a dichotomous yes or no variable: cleavage, butt cracks and/or cheeks, pectoral muscles, back, and stomach/pelvis. We also recorded the number of times body parts were exposed per music video.

Sexualized dancing. We coded for instances of dancing in a sexually suggestive way as a dichotomous yes or no variable. We also recorded the number of occurrences of sexualized dancing per music video.

Sexual gaze and highlighting gaze. We coded for instances of sexual gaze (being checked out by another character) as a dichotomous yes or no variable. We also coded for instances of sexual gaze during which the camera highlighted bodies and body parts as a dichotomous yes or no variable. We recorded the number of occurrences of both sexual gaze and sexually highlighting gaze per music video.

Global sexualization. We coded for instances of global ‘‘sexualization’’ (attempts to be sexually alluring) as a dichotomous yes or no variable as a combination of three factors: sexual movement, sexual posing, and seductive facial expressions. We recorded the number of occurrences of global sexualization per music video.

Self-objectification. We coded for instances of self-objectification (portrayals of oneself as a sexual object rather than as a human) as a dichotomous yes or no variable. We also recorded the number of occurrences of self-objectification per music video.

Media context of sexual events. To assess the context of the implicit or explicit sexual content and of portrayals of sexually objectification, we recorded the general tone surrounding the sexual events, the extent to which sexual events were graphic, and the relevance of the sexual events to the storyline for each music video.
Results

We calculated all means on Microsoft Excel for the number of coding variables occurrences recorded between each coder per music video. We assessed consensus between the two coders’ record of each music video’s characteristics and for judgment of the media context of the sexual events. For the music videos with high counts of implicit or explicit sexual content or high counts of sexual objectification, we conducted an in-depth content analysis to further identify trends that addressed our research questions.

The total length of time watched for the 40 music videos was 154 minutes and 12 seconds per reviewer. Coders spent, on average, between 12 and 47 minutes reviewing each music video (review time was dependent on the amount of sexual content or objectification present in the music video: coders spent more time coding music videos with higher counts). We summarized the general makeup of the Top 40 music videos of 2014 by first recording the genres of the 40 videos. The 40 music videos fell into eight general genres (see Figure 1): electronic, hip hop/rap, Latin, musical/soundtrack, pop, R&B, rock, and reggae. No country music videos made the Top 40 videos as defined by Billboard rankings from 2014. The most popular genres for 2014 were pop and hip hop/rap, making up 43% and 17% of the Top 40 videos, respectively.
Implicit and explicit sexual content. The overall occurrence of either implicit or explicit sexual content (see Figure 2) was detected in 27 out of 40 videos (67.5%). Among the 27 videos with sexual content, 26 out of 27 (96.3%) included implicit sexual content, and 16 out of 27 contained explicit sexual content (59.3%). We found an average of 6.1 instances of implicit sexual content in all videos. Excluding videos with no implicit sexual content, we found an average of 9.6 instances of implicit sexual content per video. Our range of means for implicit sexual content was from a minimum of one to a maximum of 34 instances (*Anaconda* by Nicki Minaj portrayed the highest value of implicit sexual content). We found fewer occurrences of explicit sexual content: an average of 3.4 instances of explicit sexual content per video. Excluding videos with no explicit sexual content, we found an average of 8.1 instances of explicit sexual content per music video. Our range of means for explicit sexual content was from a minimum of one to a maximum of 30 instances (*Latch* by Disclosure featuring Sam Smith portrayed the highest value of explicit sexual content).
Analyzing the gender of the subject of the sexual content among the music videos, we found that 42% of videos depicted sexual content directed toward females alone, 18% contained sexual content directed toward both genders, and 5% of videos (2/40) had sexual content directed toward men alone (see Figure 3).

**Sexually objectifying content.** We found instances of sexual objectification in 38 out of 40 videos (95%). Only two music videos did not contain at least one instance of sexual objectification, and they were within the rock genre (*Pompeii* by Bastille and *Counting Stars* by OneRepublic). See Figure 4 for the overall occurrences of sexual objectification by genre. See
Appendix B for a table of the mean occurrences of exposure of body parts, sexualized dancing, and self-objectification between the two coders for all 40 music videos (‘999’ indicates zero instances). See Appendix A for the music video that corresponds to each number in the table.

**Figure 4.** Overall sexual objectification by genre.

In analyzing objectification by gender (see Figure 5), we found that 55% of videos portrayed only female objectification, 10% portrayed only male objectification, and 30% objectified both genders (again, two videos contained no objectification and thus 5% of videos contained objectification of neither gender).

**Figure 5.** Sexual objectification by gender.
Exposure of body parts. The coding variable within sexual objectification that produced the highest counts was exposure of body parts among either gender. A total of 34 out of 40 videos, or 85% of videos, contained exposure of body parts. Exposed body part occurrences in the Top 40 music videos ranged from a minimum of two instances to a maximum of 230 instances (*Anaconda* by Nicki Minaj portrayed the highest exposure of body parts value). The average exposed body part occurrences in the Top 40 music videos of 2014 was 36 instances per video, with an average of 41 instances per video when excluding videos that did not depict body exposure.

Sexualized dancing. Sexualized dancing was another form of sexual objectification that was very common among the Top 40 music videos from 2014, with 26 of 40 (65%) of videos containing at least one occurrence of sexualized dancing. Among the videos that contained sexualized dancing, we found an average of 64 occurrences of sexualized dancing, with a range of means from a minimum of two occurrences to a maximum of 105 occurrences (again, *Anaconda* by Nicki Minaj portrayed the highest count of sexualized dancing occurrences).

Self-objectification. We were especially interested in analyzing self-objectification. Self-objectification occurs when people portray themselves as sexual objects, beyond just trying to appear sexy (which we coded as global sexualization) or dancing in a sexually provocative way (coded as sexualized dancing). Self-objectification involves someone stripping away humanizing factors of him or herself and only presenting their beings as sexual objects to be desired. In our project, we looked for self-objectification by any gender, whether the subject was the main artist, featured artist, or a supporting character (e.g., actor or backup dancer). We did not encounter any occurrences of self-objectification by males during this project. However, we did find high levels
of self-objectification by women, both as the main artist (see Figure 6), featured artist, and as supporting characters (e.g., backup dancers).

![Figure 6. Self-objectification by main artist’s gender.](image)

We found occurrences of self-objectification in 12 out of 40 videos (30%), but it is important to note that only 15 out of the Top 40 music videos in our media sample contained female lead artists. Thus, when considering only videos with female main artists, 47% (7 out of 15) contained self-objectification. When analyzing videos with male featured artists, we found especially high values of self-objectification (see Figure 7) when the featured artist was male (78%), rather than female (22%). Our findings suggest that self-objectification does not often occur in videos with featured female artists who self-objectify, but is more likely to occur among videos in which females are main artists and self-objectify in scenes with male featured artists.

![Figure 7. Self-objectification by gender of featured artist.](image)
Figure 7. Self-objectification by featured artist’s gender.

We also analyzed the genre in which self-objectification was most prevalent (see Figure 8) and found that the highest percentage of self-objectification occurred in the Hip Hop/Rap music video genre (71%). Combining the findings from both genre and gender, however, we found that pop videos were much more likely to have female lead artists: 50% (4/8) of pop videos by female artists contained occurrences of self-objectification.

Figure 8. Overall self-objectification by genre.

**Reversed sexual objectification.** We found several instances of sexual objectification reversals in our content analysis. The first, and most blatant, example of male objectification in the Top 40 music videos of 2014 was in *Dark Horse* by Katy Perry. Both coders recorded an average of 70 instances of body parts exposed. Almost all instances of body parts exposed were among men, rather than women, wearing very little clothing. The storyline in the music video involved men presenting themselves to Katy Perry, who played Cleopatra. Katy frequently disregarded their affections and either dissolved them or turned them into non-human objects. There were also several instances of global sexualization by Katy Perry during this video, but the storyline mainly portrayed men anxiously trying to win her affection. There were also a fair amount of videos that sexually objectified both genders, including *Latch* by Disclosure featuring Sam Smith, *Royals* by Lorde, and *Turn Down for What?* by DJ Snake and Lil Jon. Thus, we were
surprised to find that while many videos focused exclusively on female sexual objectification, there were many videos that involved at least some male objectification as well.

**Neutral music videos.** Two music videos portrayed no sexual objectification: *Counting Stars* by OneRepublic and *Pompeii* by Bastille. While these videos were popular rock songs produced in 2014, their subject matter focused on topics unlike the other 38 videos: *Counting Stars* suggested a theme of religious awakening; *Pompeii* focused on a zombie-like illness taking over a town. There were also several music videos that portrayed very few instances of sexual objectification, including *Let It Go* from Disney’s *Frozen* (2 instances of sexual objectification) and *Chandelier* by Sia (3 instances of sexual objectification). Generally, however, portrayals of sexual objectification were the norm among most music videos, and these examples are more exceptions to the rule, rather than exemplars of videos we sampled.

**Discussion**

The Top 40 music videos of 2014, as defined by the Billboard Hot 100, contained many occurrences of sexual content, and even greater occurrences of sexual objectification. The occurrence of sexual content was generally lower than expected, especially for explicit sexual content. However, sexual objectification was rampant throughout most videos, affecting both sexes. There also were music videos that depicted strong female sexual empowerment. Finally, while small in number, there were videos that contained little to no sexual content or objectification, so a blanket statement suggesting that all music videos focus on sexuality and sexual objectification of women is not warranted.

**Music videos of interest.** There were several videos that are worth discussing in-depth. We organized these videos by their general type of content: men objectifying women, instances
of self-objectification, women portrayed as powerful and independent, reversed sexual
objectification, and neutral depictions.

*Men objectifying women.* Talk Dirty by Jason Derulo is a classic example of traditional
text female sexual objectification in music videos, in which the men were fully clothed and the
women were wearing little clothing. The women in the music video, all of whom were
supporting characters, are only seen performing sexual acts or dancing sexually. Further, the
women outnumbered the men by at least 2:1, which is not a guaranteed recipe for sexual
objectification, but plays on classic hip hop and rap video tropes by introducing larger numbers
of women into particular scenes with very few men. A ratio of many more women to men
emphasizes the sexual desirability of the man or men who may choose any (or maybe *all*) of the
women for his liking. This ratio also diffuses the individual sex appeal of each woman and
dissolves any possible personality portrayals for which the directors may have been aiming. It is
important to note that these portrayals seemed to be the norm in years past (e.g., Hot in Herre by
Nelly or Yeah by Usher, both produced in the early 2000s). In 2014, such music videos still exist,
but they by no means dominated the storytelling present among the Top 40 music videos we
watched. More likely, the type of sexual objectification and sexual content present has changed
forms, rather than staying stagnant or disappearing completely.

*Self-objectification.* An example of sexual objectification and content changing forms is
self-objectification. The two most blatant examples of self-objectification come from Anaconda
by Nicki Minaj and Timber by Pitbull featuring Ke$ha. Anaconda, as referenced earlier
throughout the data analysis section, topped our counts for many coding categories, including
implicit sexual content, exposure of body parts, sexualized dancing, and self-objectification.
Anaconda is a prime example of objectification that is not the creation of men, but of women
themselves. In fact, there is only one man in the music video for Anaconda, and he is present only at the end of the video, sitting in a chair while Nicki Minaj dances sexually around him. Throughout the video, Nicki and her supporting dancers are portraying themselves entirely as sexual objects (they wear very little clothing, engage in global sexualization, and touch themselves and each other in sexually provocative ways). Furthermore, there are high levels of highlighted gaze done by the camera, and the main singer engages in rampant self-objectification both in scenes when she is alone, and when she is sharing the stage with the other women or the one man in the video. The scene with the man, who does not sing or dance, and rather seems disinterested in what is happening around him, emphasizes that the objectification is perpetrated by the main artist herself, and is not the result of the man’s actions. Similarly, Timber by Pitbull featuring Ke$hà involved frequent examples of the featured artist and supporting dancers self-objectifying, and exposure of body parts and sexualized dancing were also high relative to the other videos of 2014.

**Women portrayed as powerful and dominant.** Sexual empowerment by women is a popular topic of discussion in today’s society, but self-objectification falls outside of the realm of empowerment and instead cements women again in objectification: empowerment is the owning of sexuality, but self-objectification strips away ownership of sexuality and degrades the person to a sexual object rather than a human. There were a couple of examples of sexual empowerment by women in Billboard’s Top 40 of 2014, which may signal a shift in the portrayal of female sexuality. One music video with content that could be interpreted as sexually empowering for women was Problem by Ariana Grande, featuring Iggy Azalea. Ariana Grande gained the attention of many male dancers in the video, but she is mostly interested in dancing alone. While there are some instances of body part exposure and sexualized dancing, most were directed
toward the men in the video. She was independent and had control over who she wanted to interact with throughout the video. This video is in strong contrast to the videos that show high levels of self-objectification: instead of portraying herself as a sexual object, Ariana Grande appeared strong, independent, while also being sexually appealing.

**Reversed sexual objectification.** An extreme case of female sexual independence and empowerment was *Dark Horse* by Katy Perry, in which there are many cases of male sexual objectification. As discussed earlier in the data analysis section, Katy Perry exhibits sexual dominance and disregards attention from all the men who attempt to win her regard in the video. *Dark Horse* is a clear example of a reversal of stereotypical objectification (men objectifying women), and may perhaps signify a change in the type of sexual objectification and sexual content being presented in music videos of this era.

**Neutral music videos.** There were videos that contained little to no sexual content or objectification. Meghan Trainor’s *All About That Bass* confronts body image and weight, but the video depicted very little body exposure or sexualized dancing despite the song’s subject matter. Similarly, Idina Menzel’s *Let It Go* from the Disney movie *Frozen* contained almost no sexual objectification (only two instances due to strict coding of dress and camera movement). Finally, as noted in the data analysis section, two videos had no sexual objectification or content at all: *Counting Stars* by OneRepublic and *Pompeii* by Bastille.

**Limitations.** Although we accounted for inter-rater reliability of the media context of the sexual events, we did not account for inter-rater reliability of the sexually implicit or explicit content and occurrences of sexual objectification due to limited training in statistical analyses. Thus, it is important to consider how the inter-rater reliability may affect our results. Further, coding only the 40 most popular videos produced in one year biased our media sample toward
certain genres (namely, Pop and Hip Hop/Rap) that sell the most records and obtain the most radio plays. Given no time constraints, it may have been worth coding more than the Top 40 music videos for the year in our content analysis to assess the sexual content within music videos of less popular genres.

**Implications.** Sexual content, especially violent sexual content, in the media is a major public health issue because increased acceptance of sexual violence is linked to actual higher rates of sexual violence (Huesmann & Taylor, 2006). On a broader level, acceptance of social norms that emphasize structured gender and sexuality roles, notably male dominance, can legitimize acts of domestic violence by viewing them as reinforcement of household roles (Flood & Pease, 2009); that is, use of violence is “understandable” or even applauded if it is used as a means of reestablishing male dominance. In some cases, males physically or emotionally punish their female partners when they stray away from their traditional gender roles (APA, 2007). Furthermore, acceptance of structured gender roles and objectification is linked to lower rates of help seeking and reporting of domestic abuse in female victims (Flood & Pease, 2009). Therefore, it is no surprise that the media’s perpetuation of stereotypical gender-roles increases aggressive and hostile attitudes toward women (MacKay & Covell, 1997; Lanis & Covell, 1995).

However, gender-role stereotyping and female sexual objectification is becoming less common in advertisements as women are transitioning from being portrayed as victims, emotional and dependent, and less competent individuals who are the subject of male gaze to more independent, active, and sexually powerful individuals (Gill, 2008). Our reversed sexual objectification findings, especially among music videos in which the artist is a strong female lead, suggest that the music industry is moving in a similar direction. Further, the music industry appears to be depicting fewer occurrences of men sexually objectifying women, and rather is
portraying women who are sexually liberated or who self-objectify. Transitioning away from men sexually objectifying women in music videos may have positive implications for female victims of domestic violence and IPV. However, it is important to note that reversed sexual objectification and self-objectification, although focused less on victimizing women, are still forms of sexual objectification that are commonly portrayed in music videos and may counterproductively perpetuate an even greater acceptance of IPV among men and women (Aubrey, Hopper, & Mbure, 2011).

**Future research.** Our findings surprised us, especially considering reversals of sexual objectification. Future research may help elucidate the changing trends for sexual objectification in music videos. While coding only the Top 40 music videos is acceptable for a short-term project like ours, and these music videos likely delivered the most common songs that Americans encountered in 2014, it would be important to incorporate more variety in genre. By including more rock, electronic, and reggae songs, or by including any country songs, we may be able to assess if the trends we found are similar across all genres of music videos produced in 2014, or if the trends we found are mostly apparent only in pop and hip hop/rap songs. Furthermore, it is worth considering longitudinal research to identify changes in trends over time among our variables. By coding the Top 40 songs over several years (e.g., 2005 through 2015), or by analyzing the top music videos every few years in set intervals (e.g., 2000, 2005, 2010, and 2015), we would be able to identify gradual shifts that appear over time in music videos.
References


Appendix A: Music Video Coding Sheet

### A. MUSIC VIDEO INFORMATION

<table>
<thead>
<tr>
<th>1. Name of 2014 Billboard Top 40 Song and Artist(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Happy (Pharrell Williams) .................................................................1</td>
</tr>
<tr>
<td>Dark Horse (Katy Perry ft. Juicy J) ......................................................2</td>
</tr>
<tr>
<td>All of Me (John Legend) .................................................................3</td>
</tr>
<tr>
<td>Fancy (Iggy Azalea ft. Charli XCX) ......................................................4</td>
</tr>
<tr>
<td>Counting Stars (OneRepublic) .............................................................5</td>
</tr>
<tr>
<td>Talk Dirty (Jason Derulo ft. 2 Chainz) ..............................................6</td>
</tr>
<tr>
<td>Rude (Magic!) .................................................................................7</td>
</tr>
<tr>
<td>All About That Bass (Meghan Trainor) ................................................8</td>
</tr>
<tr>
<td>Problem (Ariana Grande ft. Iggy Azalea) ..........................................9</td>
</tr>
<tr>
<td>Stay With Me (Sam Smith) .................................................................10</td>
</tr>
<tr>
<td>Timber (Pitbull ft. Ke$h) .................................................................11</td>
</tr>
<tr>
<td>Pompeii (Bastille) .............................................................................12</td>
</tr>
<tr>
<td>Shake It Off (Taylor Swift) ...............................................................13</td>
</tr>
<tr>
<td>Am I Wrong (Nico &amp; Vinz) ..................................................................14</td>
</tr>
<tr>
<td>Turn Down for What (DJ Snake &amp; Lil Jon) .........................................15</td>
</tr>
<tr>
<td>The Monster (Eminem ft. Rihanna) .....................................................16</td>
</tr>
<tr>
<td>Say Something (A Great Big World &amp; Christina Aguilera) ...............17</td>
</tr>
<tr>
<td>Team (Lorde) ..................................................................................18</td>
</tr>
<tr>
<td>Let Her Go (Passenger) ....................................................................19</td>
</tr>
<tr>
<td>Royals (Lorde) ................................................................................20</td>
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<tr>
<td>Let It Go (Idina Menzel) ....................................................................21</td>
</tr>
<tr>
<td>Wake Me Up! (Avicii) ........................................................................22</td>
</tr>
<tr>
<td>Demons (Imagine Dragons) ..................................................................23</td>
</tr>
<tr>
<td>Story of My Life (One Direction) .......................................................24</td>
</tr>
<tr>
<td>Chandelier (Sia) ................................................................................25</td>
</tr>
<tr>
<td>Black Widow (Iggy Azalea ft. Rita Ora) ............................................26</td>
</tr>
<tr>
<td>Bang Bang (Jesse J, Ariana Grande, &amp; Nicki Minaj) .........................27</td>
</tr>
<tr>
<td>Latch (Disclosure ft. Sam Smith) .......................................................28</td>
</tr>
<tr>
<td>Maps (Maroon 5) ...............................................................................29</td>
</tr>
<tr>
<td>Loyal (Chris Brown ft. Lil Wayne, French Montana, Too $hort, Tyga) .30</td>
</tr>
<tr>
<td>Best Day of My Life (American Authors) .........................................31</td>
</tr>
<tr>
<td>Habits/Stay High (Tove Lo) ...............................................................32</td>
</tr>
<tr>
<td>Summer (Calvin Harris) ......................................................................33</td>
</tr>
<tr>
<td>Boom Clap (Charli XCX) ....................................................................34</td>
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<tr>
<td>Drunk in Love (Beyonce ft. Jay Z) .......................................................35</td>
</tr>
<tr>
<td>Anaconda (Nicki Minaj) .....................................................................36</td>
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<tr>
<td>Break Free (Ariana Grande ft. Zedd) ................................................37</td>
</tr>
<tr>
<td>Bailando (Enrique Iglesias ft. Descemer Bueno, Gente de Zona) ........38</td>
</tr>
<tr>
<td>Burn (Ellie Goulding) .......................................................................39</td>
</tr>
<tr>
<td>Wiggle (Jason Derulo ft. Snoop Dogg) .............................................40</td>
</tr>
</tbody>
</table>
2. **Genre**

   - Country .......................................................... 1
   - Electronic .................................................... 2
   - Hip Hop/Rap .................................................. 3
   - Latin ................................................................. 4
   - Musical (Soundtrack) ...................................... 5
   - Pop ................................................................. 6
   - R&B ................................................................. 7
   - Rock ............................................................... 8
   - Reggae ........................................................... 9

3. **Gender of Main Song Artist**
   - Male ......................................................... 1
   - Female ....................................................... 2

   a. **Gender of Featured Artist(s)**
      - No featured artist ....................................... 999
      - Male ...................................................... 1
      - Female ................................................... 2
      - Male and Female ...................................... 3

4. **Gender Composition (2 artists – including featured artist)**
   - Not applicable ............................................. 999
   - All male ..................................................... 1
   - All female .................................................. 2
   - Male and female ......................................... 3

5. **Group/Band’s Gender Composition (3 or more artists)**
   - Not applicable ............................................. 999
   - All male ..................................................... 1
   - All female .................................................. 2
   - Male and female ......................................... 3

6. **Music Video Length**
   (SPECIFY)

7. **Date Reviewer Viewed**
   (SPECIFY)

8. **Time Music Video Started**
   (SPECIFY)
   a. **Time of Day**
      - AM ......................................................... 1
      - PM .......................................................... 2

9. **Time Music Video Ended**
   (SPECIFY)
   a. **Time of Day**
      - AM ......................................................... 1
      - PM .......................................................... 2
10. **Data Entry Date** (SPECIFY)

11. **Reviewer**
   - Rachel Steinberg .......................................................................................1
   - Devin Saragosa-Harris ...............................................................................2
B. SEXUAL CONTENT

1. (Q1) Was there implicit or explicit sexual content?
   Yes ...............................................................................................................1
   No (SKIP TO SEXUAL OBJECTIFICATION – Q9) ...........................................2

2. What type of sexual content occurred/how often?
   (Q2a) Implicit Sexuality
   Yes ...............................................................................................................1
   No ...............................................................................................................2
   (Q2b) Amount of times implicit sexuality shown ........... (Continuous)

   (Q3a) Explicit Sexuality
   Yes ...............................................................................................................1
   No ...............................................................................................................2
   (Q3b) Amount of times explicit sexuality shown ........... (Continuous)

   (Q4a) Other (SPECIFY)
   Yes ...............................................................................................................1
   No ...............................................................................................................2
   (Q4b) Amount of times other shown ....................................................... (Continuous)

3. (Q5) Location of sexual content
   Home .............................................................................................................1
   Career ............................................................................................................2
   Dance Club/Party ..........................................................................................3
   Other (SPECIFY) ..........................................................................................4

4. (Q6) Subject of sexual content
   Main artist/Group ..........................................................................................1
   Featured artist(s) ..........................................................................................2
   Supporting character(s) ................................................................................3
   All of the above ............................................................................................4

5. (Q7) Gender of subject of sexual content
   Male ..............................................................................................................1
   Female ............................................................................................................2
   Male and Female ..........................................................................................3

6. (Q8) Length of time sexual content shown
   1 scene .........................................................................................................1
   2-10 scenes ...................................................................................................2
   (Approximately) half of music video ............................................................3
   Majority of music video ................................................................................4
   All of music video .......................................................................................5
C. **SEXUAL OBJECTIFICATION**

7. **(Q9) Did sexual objectification occur?**
   - Yes ............................................................................................................... 1
   - No (SKIP TO MEDIA CONTEXT – Q21 IF YES ON Q1) ............................. 2

8. **What type of sexual objectification occurred/how often?**
   (Q10) **Provocative dress**
   Amount of times provocative dress shown ........................................(Continuous)

   (Q11a) **Exposure of body parts**
   - Yes ........................................................................................................ 1
   - No ......................................................................................................... 2
   (Q11b) **Amount of times exposure shown** .................................(Continuous)

   (Q12a) **Sexualized dancing**
   - Yes ........................................................................................................ 1
   - No ......................................................................................................... 2
   (Q12b) **Amount of times dancing shown** ..................................(Continuous)

   (Q13a) **Sexual gaze**
   - Yes ........................................................................................................ 1
   - No ......................................................................................................... 2
   (Q13b) **Amount of times gaze shown** .........................................(Continuous)

   (Q14a) **Sexual gaze highlighting bodies/body parts**
   - Yes ........................................................................................................ 1
   - No ......................................................................................................... 2
   (Q14b) **Amount of times highlighting shown** .............................(Continuous)

   (Q15a) **Global sexualization**
   - Yes ........................................................................................................ 1
   - No ......................................................................................................... 2
   (Q15b) **Amount of times global sexualization shown** .......(Continuous)

   (Q16a) **Self-objectification**
   - Yes ........................................................................................................ 1
   - No ......................................................................................................... 2
   (Q16b) **Amount of times self-objectification shown** .......(Continuous)

   (Q17a) **Other (SPECIFY)**
   - Yes ........................................................................................................ 1
   - No ......................................................................................................... 2
   (Q17b) **Amount of times other shown** .................................(Continuous)
9. **(Q18) Subject of sexual objectification**
   - Main artist/Group ................................................................. 1
   - Featured artist(s) ............................................................... 2
   - Supporting character(s) .................................................... 3
   - All of the above .............................................................. 4

10. **(Q19) Gender of subject of sexual objectification**
    - Male .................................................................................. 1
    - Female ............................................................................... 2
    - Male and Female ............................................................. 3

11. **(Q20) Length of time sexual objectification shown**
    - 1 scene ............................................................................. 1
    - 2-10 scenes ....................................................................... 2
    - (Approximately) half of music video ............................... 3
    - Majority of music video ................................................... 4
    - All of music video ............................................................ 5
## D. MEDIA CONTEXT OF SEXUAL EVENTS

12. (Q21) **What was the general tone surrounding the sexual event?**
   - Humor ........................................................................................................... 1
   - Romantic ...................................................................................................... 2
   - Indifference ................................................................................................... 3
   - Happy ........................................................................................................... 4
   - Suspense ..................................................................................................... 5
   - Panic ............................................................................................................ 6
   - Surprise ........................................................................................................ 7
   - Sexual Tension ............................................................................................. 8
   - Other (SPECIFY) .......................................................................................... 9

13. (Q22) **How graphic was the sexual event depiction?**
   - Extremely graphic (e.g., many occurrences) ............................................ 1
   - Moderately graphic (e.g., moderate occurrences) ........................................ 2
   - Not graphic at all (e.g., momentary occurrences) ......................................... 3
   - Not Applicable .......................................................................................... 999

14. (Q23) **How relevant to the storyline of the video was the sexual depiction?**
   - Very relevant (integral factor to storyline of music video) ............................. 1
   - Somewhat relevant (minor impact) ............................................................... 2
   - Not very relevant (momentarily relevant) ...................................................... 3
   - Not relevant at all (humorous) ...................................................................... 4
   - Not Applicable .......................................................................................... 999

15. (Q24) **Consensus of Media Context**
   - Yes ............................................................................................................... 1
   - No ............................................................................................................... 2
### Appendix B: Table of Means Between Two Coders for Sexual Objectification

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