

**A CYCLE OF AMBIVALENT SEXISM: THE PRIMING EFFECT OF POP CULTURE
ON SOCIAL PERCEPTIONS OF WOMEN**

An Honors Thesis submitted by

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Abstract

The Ambivalent Sexism Inventory was created in 1997 by researchers Peter Glick and Susan Fiske as a method of measuring sexism. They developed a model of ambivalent sexism, which shows that sexism consists of two components: hostile sexism and benevolent sexism. While hostile sexism is characterized by aggression towards women who stray from the status quo, benevolent sexism is characterized by the positive appraisal of women who adhere to the status quo. Previous studies suggest that pop culture can have a long-lasting priming effect, potentially creating negative stereotypes. In this study, I sought to determine whether musical pop culture influences attitudes towards women by priming participants with the music videos to Billboard's top three songs of 2016 before administering the Ambivalent Sexism Inventory. Results showed that after watching "Work" by Rihanna, participants reported significantly higher levels of benevolent sexism. We can conclude that popular music culture has the ability to prime society towards holding negative attitudes towards women.

Introduction

The cycle of influence regarding perception encompasses both personal and societal aspects of life. Individuals both shape the culture they are a part of and are shaped by it (Markus & Kitayama, 1991). This cycle is important to remember when considering negative aspects of a culture. In the United States, the consistent conditioning to understand the world primarily from the male viewpoint carries devastating consequences, with the sexual objectification of women becoming more normalized with the passage of time (Schur, 1984). *The Report of the American Psychological Association on the Sexualization of Girls* reports that girls develop their identities during adolescence based on behavior that is considered acceptable by women and girls in their life, as well as what they imitate from the media (American Psychological Association, 2007). The report shows that the sexualization of females starts in early childhood, and that sexualization of females can lead to body dissatisfaction, eating disorders, low self-esteem, depressive affect, and physical health problems in women, as well as larger societal implications such as tolerance of sexual violence and exploitation of girls and women (American Psychological Association, 2007). The treatment of women as objects for the sexual gratification of men, rather than as individuals, also creates a culture accepting of rape (Loughnan, Pina, Vasquez, & Puvia, 2013). When the dominant culture welcomes sexism it becomes evident through various forms of media. Sexism in the media appears in various ways, from the underrepresentation of female characters in films to the photoshopping of images of women in magazines in what are often unrealistic ways (Lauzen, 2016).

Concerning the music industry, content analyses from the American Psychological Association's Task Force Report on the Sexualization of Girls (2007) find that 44% - 81% of music videos contain sexual imagery. These reports find that women in these music videos are

typically dressed in provocative clothing, and tend to be background figures, serving as decorative objects. The Task Force Report also examines sexual themes present in lyrics of pop music, stating that sexual content is more common in music than television, movies, or magazines, and that as many as 70% of artists' songs include sexually degrading content (American Psychological Association, 2007). Hip-hop and country music genres have both received widespread attention for themes of sexism. However, both genres represent American subcultures rather than of the dominant popular culture (Andsager & Roe, 1999; Chung 2015). Furthermore, the mere presence of sexist messages from the dominant culture does not definitively prove that the culture directly causes the attitudes of individuals.

Music is not the problem, but rather the sexist attitudes within culture and the individuals of the culture. We shape our culture every day. Simply being aware of the impact that culture has on individual mindsets could be the first step towards molding our culture for the better.

Literature Review

This project combines research gained from various facets of psychology and communication. Research pertaining to priming, ambivalent sexism, and the Ambivalent Sexism Inventory, as well as communication research pertaining to gendered messages in pop culture and the media will all be relevant to this study.

Priming and its Effects

According to the American Psychological Association (2002), priming is the advantage conferred by prior exposure to a word or situation. Another way of saying this is that priming is the process of presenting individuals with a stimulus in order to elicit a response. In 1971, one of the earliest experiments on priming was performed. David Meyer and Roger Schvaneveldt alternated between presenting participants with a string of letters and presenting them with actual words, and measured the time that it took for them to recognize actual words. This study found that participants were more likely to recognize words quickly if the words were presented after a similar word. For example, participants were more likely to recognize the word “butter” after seeing the word “bread” than they were to recognize the word “butter” after seeing the word “nurse” (Meyer & Schvaneveldt, 1971).

In social psychology, priming research typically is focused on the social nature and long-lasting implications of priming. Research in social priming examines how even brief encounters with our environment can affect our interactions and the way we see the world. One of the leading researchers in the social nature of priming is John Bargh. His research suggests that priming occurs on a daily basis with everyday interactions and that social priming is largely responsible for most stereotyping (Bargh, 2006; Bargh, Chen, & Burrows, 1996). One of his studies took the form of a grammatical test, with specific words located in the sentences with the

intention of determining if the words elicited a response. The study consisted of three groups, those primed with rude words, such as “bother,” “obnoxious,” and “interrupt,” those primed with neutral words, such as “watches,” “gleefully,” and “optimistically,” and those primed with polite words, such as “patiently,” “appreciate,” and “considerate.” The study found that participants primed with rude words were the most likely to interrupt the experimenter, and that those primed with polite words were the least likely to interrupt the experimenter (Bargh, et al., 1996).

A 2001 study from a group of researchers at The University of Colorado, Boulder, performed a similar experiment, but in relation to gender and memory. Instead of being primed with rude or polite words, participants were primed with a list of either stereotypically masculine or stereotypically feminine words. Participants were later given another list of stereotypical words, and asked whether or not the words were the same words that they had seen previously. Overall, participants claimed to recall seeing words that had not been given on the previous list. This study ultimately concluded that stereotype associations have the ability to create false memories. The study says the reason false memories are created is that our minds create stereotypes to conserve resources and make it overall easier to process information.

Stereotypes create boxes in which our minds store information. However, this research suggests that when information does not match the stereotype, we will often twist our own memories in order to match the stereotype (Lenton, Blair, & Hastie, R. 2001). This study shows that priming with gender stereotypes can be detrimental and long-lasting. In regards to social priming research centered on the sexual objectification of women, a 1990 study found that exposure to nonviolent pornography led men to view and treat women as sexual objects (McKenzie-Mohr & Zanna).

Further research also suggests that the effects of priming can be long-lasting. A 2002 study from the Stanford Graduate School of Business primed participants with words related to intelligence before they took an exam, and ultimately found that the priming not only influenced exam scores, but also had long-term effects on real-world behavior (Lowery, Eisenberger, Hardin, & Sinclair).

A priming study from The University of Arizona found that there is a gender difference in how men and women are primed by stimuli that objectifies women. In this study, participants were shown music videos featuring self-sexualization of females.

Among men who liked the artists, watching self-sexualizing music videos predicted modern sexism and the beliefs that sex is power for women, women are sex objects, and men are sex driven. Among women who liked the artists, watching self-sexualizing music videos predicted enjoyment of sexualization (Aubrey, Hahn, & Gamble, 2017, p. 362). Overall, the experiment found that videos could prime thoughts about sex (Aubrey, et al., 2017).

Ambivalent Sexism

In regards to the question of whether or not our pop culture primes us to have sexist attitudes towards women, it is important to consider the various ways that sexism is apparent in our culture. The Ambivalent Sexism Theory, developed by two of the leading researchers in Social Psychology, Peter Glick and Susan Fiske, distinguishes between two different types of sexism: hostile and benevolent. According to Glick and Fiske (1996), hostile sexism refers to negative attitudes towards women including “dominative paternalism, derogatory beliefs, and heterosexual hostility.” They say that hostile sexism “seeks to justify male power, traditional gender roles, and men’s exploitation of women as sexual objects through derogatory

characterizations of women.” Hostile sexism is ultimately characterized by aggression towards women who are perceived as a threat to the status quo (Glick & Fiske).

Glick and Fiske posit that benevolent sexism encompasses positive attitudes towards women in traditional roles through “protective paternalism, idealization of women, and desire for intimate relations,” with benevolent sexism as relying on “kinder and gentler justifications of male dominance and prescribed gender roles; it recognizes men’s dependence on women (i.e., women’s dyadic power) and embraces a romanticized view of sexual relationships with women.” Benevolent sexism is largely characterized by the positive appraisal of women who conform to the norms of the patriarchal status quo, with the sexist encompassing feelings of affection and protectiveness towards women (Glick & Fiske). While the chivalrous concepts that form benevolent sexism may be seen as preferable to hostile sexism, they are two sides of the same coin. Glick and Fiske write, “both forms of sexism serve to justify and maintain patriarchy and traditional gender roles.” For this reason, Glick and Fiske introduced the phrase “ambivalent sexism,” referring to the sexism that encompasses elements of both hostile and benevolent sexism.

An extensive 2000 study performed by thirty-two researchers provided further evidence for a relationship between hostile and benevolent sexism, finding correlations between the two types of sexism within cultures as a whole, as well as within the individuals that make up a society (Glick, et al., 2000). This group of 32 researchers administered the Ambivalent Sexism Inventory to 15,000 participants in 19 different countries, translating the inventory into the participants’ languages as part of the procedure of the experiment. Ultimately, they found similar patterns of ambivalent sexism internationally. The authors argue that male dominance creates hostile sexism while male dependence on women creates benevolent sexism, and that women are

more likely to reject hostile sexism than benevolent sexism, especially when levels of sexism in a culture are higher. Furthermore, this study also found that ambivalent sexism scores predict gender inequality worldwide, showing the long-term implications of living in a society that creates and supports ambivalent sexism (Glick, et al).

A 2002 study led by Peter Glick examined men's attitudes towards women using the Ambivalent Sexism Inventory and found that men who were ambivalently sexist were more likely to habitually classify women into polarized groups. Researchers explain the implications of this in our society, saying that men who are ambivalently sexist may not realize that they are sexist and can honestly claim not to hate women, because they do not have hatred for women in general, but rather just for women who they perceive as breaking the status quo. The study also points out social consequences for women who originally fit into the status quo and later fall from the pedestal;

Furthermore, women who are initially categorized into a favored subtype may easily be knocked off the pedestal if their behavior does not comply with sexist men's expectations. For instance, the reluctant female target of a benevolent sexist's sexual attention or patronizing help may quickly become reclassified from 'babe' to 'stuck-up bitch' (Glick, et al., 2002, p. 1333).

Researchers in the study ultimately conclude that the existence of ambivalent sexism allows sexists to maintain both positive and negative beliefs about women at once, allowing them to engage in hostile behavior while still believing that they are not prejudiced against women (Glick, et al., 1997).

A group of researchers from Saint Louis University conducted a study where they administered the Ambivalent Sexism Inventory to participants as well as information from sexual

harassment cases (Wiener, Hurt, Russell, Mannen, & Gasper 1997). The study found that individuals with high levels of benevolent sexism were more likely to believe that there was little evidence of sexual harassment. Researchers concluded that the ambivalently sexist stereotypes people hold can prevent them from “recognizing legally actionable harassment when it occurs” (Wiener, et al.). It is more culturally appropriate to accept benevolent sexism as ideals of chivalry continue to prevail in our society; however, this study shows how benevolently sexist attitudes directly damage women’s lives.

The Ambivalent Sexism Inventory, created by Peter Glick and Susan Fiske in 1996 examines the multiple dimensions of sexism by testing both hostilely and benevolently sexist attitudes towards women. The ambivalence of sexism shows that there are various ways of upholding the patriarchal structure of society. Ambivalent sexism is especially important to understand when considering the dominant culture of the United States. Society more readily reprimands some elements of pop culture for themes of hostile sexism, but ignores or even praises benevolent sexism.

Communication

Within the field of communication, studies have analyzed the sexist messages perpetuated by popular culture. Professor Ann Johnson from California State University suggests that blatantly sexist items in the media “abounds in contemporary culture” and that individuals accept the sexism at face value (Johnson, 2007).

A study from the University of Hawaii analyzed the presentation of women in popular music videos. This study sought to determine which actions from women in music videos were depicted as normal and expected, versus which actions were ignored or negatively portrayed. This study also analyzed whether women in these music videos appeared as passive objects

meant to solely attract male attention. The study ultimately found that the videos were overwhelmingly sexist, with women typically treated as decorative objects even in the nonsexualized videos. The study also found that in the videos women were typically presented as passive, submissive, and sensual, contrasting to the men being presented as more aggressive (Vincent, et al., 1987). Florida State University elaborated on this study in 2001, finding that although males and females in music videos are being portrayed in less stereotypical behavior roles than in 1987, they are still being portrayed in stereotypical occupational roles (White, 2001). A study from the University of Southern California found that 47% of MTV music videos feature direct sexual references (Smith, 2005). A more recent study found that out of the top 600 Billboard songs between the years 2009-2013, 212 referenced sexual behaviors, which they found was associated with increased risk behaviors for adolescents and young adults (Holody, Anderson, Craig & Flynn, 2016).

Studies have also been done to analyze how music videos can shape the way that people view sex in general. A study published in the *Journal of Broadcasting & Electronic Media* sought to determine whether exposure to sexual music videos influenced sexual attitudes. They presented an inventory of 75 music videos ranging in sexuality to 266 undergraduate students, and ultimately found that the mere exposure to sexually explicit music videos was associated with an endorsement of a sexual double standard and permissive attitudes towards premarital sex (Zhang, Miller & Harrison 2008). A similar study found that the mere presence of sexual messages in a song can cause sexual excitement in individuals (Samson & Grabe 2012). Further study from the Queensland Conservatorium Research Centre in Brisbane, Australia found that this sexual excitation caused by music that for many people, simply listening to music can be considered a sexual activity in and of itself (Taylor, 2012). Communication research suggests

that these sexual experiences are intentionally crafted in music videos in order to stimulate viewer enjoyment and encourage purchasing of products (Cummins, 2007). However, studies also reveal that much of this sexual pleasure comes from the objectification of women in songs and music videos. A recent study from the Department of Communication at the University of Vienna in Austria found that after being primed by sexually objectifying music videos, participants were more likely to look at women's body parts than their faces (Karsay, Matthes, Platzer, & Plinke, 2018).

People become desensitized to the sexual content in music videos, not realizing how many sexualized messages they are consuming (Bolls, Chen & Popeski 2003). However, the priming effect is still long-lasting. A 2015 study from the University of Amsterdam found that viewing sexual music videos based on stereotypically sexual roles can influence misogyny and sexual aggression (van Oosten, 2015).

Music videos still have the power to send sexist messages even when they do not contain explicitly sexual content. A study from the University Of Missouri School Of Journalism explored the frequency of slang words in popular music, ultimately finding that the integration of words and labels in popular music may promote a stereotype of men being more valuable than women, with hip hop lyrics containing more degrading stereotypes for women than most other genres (Frisby, 2010).

Communication also exists as to how the status quo can be shifted, with a 2014 study from Southern Illinois University concluding that radio needs feminist intervention to counter overt sexism and start a "movement to end sexism, sexist exploitation, and oppression" (Veerkamp, 2014, p.2000). A 2004 study from the University of Maryland interviewed diverse groups of women to discuss what needs to be done within the sphere of women's media

activism, and they found that many women wanted to change the sex role stereotypes in media, such as the ones addressed in my study (Byerly, 2004).

Sexism and Pop Culture

The concept of a relationship between sexism within culture and within the media of the culture is one various studies have explored. A 2009 study suggested that exposure to hip-hop music videos with sexual themes contributes to “objectification of women, sexual permissiveness, stereotypical gender attitudes, and acceptance of rape” (Kistler & Lee, p. 67). This provides evidence that popular culture primes sexist attitudes towards women; however, while hip-hop is certainly influential in Western culture, it is not necessarily representative of the dominant culture. A 2006 feminist analysis of Billboard’s Top 100 Songs identified the following six themes within the music: “men and power, sex as top priority for males, objectification of women, sexual violence, women defined by having a man, and women as not valuing themselves” (Bretthauer, Zimmerman & Banning p.29).

Another study sought to determine whether rap music encouraged sexism, assigning participants to either listen to no music, listen to misogynistic rap music, or to listen to nonmisogynistic rap music. After participants listened to the music, they were given the Ambivalent Sexism Inventory. The study ultimately found that sexism increased after listening to either misogynistic or nonmisogynistic rap music (Cobb & Boettcher, 2007). This suggests that sexist attitudes towards women are so deeply interwoven into our culture that even songs that lack blatantly sexist messages could still prime us to hold negative attitudes towards women.

The concept of ambivalent sexism would suggest that while many songs and music videos may not promote blatant themes of objectification or violence, they could still promote

strict adherence to gender roles while receiving praise for doing so. Furthermore, the long-lasting effects of priming could result in a cultural acceptance of ambivalent sexism.

I searched for a possible link between sexism within pop music and sexist attitudes held by individuals. Since the priming effect from stimuli can create stereotypes and mold attitudes that can be long-lasting, I sought to determine if sexist themes in popular music prime negative views about women. If people respond with negative views about women after watching popular music videos, that response suggests priming. For my research, I played the top three pop videos of 2016 as listed on Billboard's year-end charts. If a link between sexist attitudes and the selected pop music used appears, it suggests that the primed sexism is widespread within the dominant popular culture, rather than just existing within isolated, hand-selected songs. My research also adds to the body of knowledge pertaining to ambivalent sexism, as it separates reported sexist attitudes into hostile and benevolent categories. This way, it can be determined what the relationship is between popular culture and priming specifically in relation to hostile and benevolent sexism.

The combination of this research would suggest that the effects of daily priming can potentially create a long-lasting culture of stereotyping. This study seeks to determine the extent that the dominant popular culture, as expressed through pop music and the corresponding music videos, primes individuals to have negative views of women. Based on the existing literature, my hypothesis was that people will report higher levels of ambivalent sexism after watching the music videos, suggesting that the themes of sexism present in the dominant popular culture prime negative attitudes towards women. Considering the blatant nature of the sexual objectification in the music videos, it would not be profound or noteworthy to claim that exposure to these lyrics and images shapes us to hold sexist attitudes over time. However, if the

hypothesis were to be true, then these music videos affect individuals not only over time, but instantaneously. If the one-time experience with these songs truly prime us to hold long-lasting sexist attitudes towards women, then that information is grave in its implications.

Method

I performed a quantitative study to determine whether popular music primes individuals to hold negative attitudes about women. Before using the Ambivalent Sexism Inventory, I obtained permission from the developers Peter Glick and Susan Fiske, which appear in Appendix A. Prior to beginning my experiment I received approval from the Institutional Review Board which ensured that the experiment met ethical guidelines. I had 100 participants, although only data from 93 participants could be used. Some surveys could not be used due to participants filling in the same answer repeatedly or not answering questions, or because the scoring method had been printed on the bottom. The Control group listened to the song “Hoppípolla,” Group 1 listened to the song “Work,” Group 2 listened to the song “One Dance,” and Group 3 listened to the song “Sorry”(Sigur Ros, 2005; Rihanna, 2016; Drake, 2016; Justin Bieber, 2015). The control group had 18 participants, 29 participants were in Group 1, 18 participants were in Group 2, and 35 participants were in Group 3. The study was performed in liberal arts classrooms at a small Baptist university in rural East Tennessee. The study was conducted in a classroom setting with classes consisting largely of first-year college students.

The first part of research began with the informed consent (Appendix B). In the informed consent participants were told that they would be watching one of the top three songs of 2016 according to Billboard’s year-end chart, and that if they were to feel uncomfortable with the songs— or any aspect of the study— they were welcome to exit the study at any time. Participants were informed of possible harms and benefits from the study, and were provided my contact information in case they had questions about the study afterwards.

Control Group

The control group watched the video for the song “Hoppípolla” by the Icelandic band Sigur Rós. This song was chosen because the words used in Sigur Rós’s music are completely made up. Even though Sigur Rós songs use made up lyrics, they are a fairly popular band whose music is often used in advertisements and movies. This way, participants have a fair chance of having been exposed to Sigur Rós, but are not being influenced by potentially sexist lyrics. The music video also does not contain the sexist themes present in various other popular music videos. The purpose of the control group is to compare the ambivalent sexism scores of students who have been primed with the top music videos of 2016 to the scores of students who have not.

Experimental Groups

Students in the other three groups were shown one of the four top songs of 2016 according to Billboard. The top four songs of 2016 were, respectively, “Love Yourself” by Justin Bieber, “Sorry” by Justin Bieber, “One Dance” by Drake and WizKid & Kyla, and “Work” by Rihanna and Drake. Though two of the top four songs are by Justin Bieber, I did not use the song “Love Yourself” in this experiment. I chose to only use one Justin Bieber song so I could examine a wider range of music that would more fully represent our culture. “Sorry” was chosen over “Love Yourself” due to the narrative structure of the “Love Yourself” video.

Experimental and Control Groups

After listening to the chosen song, participants were asked to write as much of the chorus as they could remember. The purpose of writing the chorus is to serve as a distraction from the video they had just watched. Such distractions are common in priming research and are referred to as “filler tasks” (Kumar, 1991). After this, I administered the Ambivalent Sexism Inventory (ASI.) The ASI is a 22-item self-report measure survey on sexism developed by Peter Glick and

Susan Fiske (1997). Participants were asked to indicate how much they agree or disagree with statements on a 6-point Likert scale. A score of 0 means that the participant disagrees strongly, 1 means they disagree somewhat, 2 means they disagree slightly, 3 means they 3, 4 means they agree somewhat, and 5 means that they agree strongly. Questions without an asterisk are not reverse scored, and are therefore scored on face value with “5” registering as the most sexist score for that question. For questions that are reverse scored, the values for the answers given reverse. This means that a value of 5 becomes 0, 4 becomes 1, 3 becomes 2, 2 becomes 3, 1 becomes 4, and 0 becomes 5. For reverse scored items, an answer of 0 reverse to a 5, and would be registered as the most sexist answer. An example of a reverse scored item is “Men are complete without women.” The overall ASI score measures ambivalent sexism, and the ASI can also be broken into subcategories that measure hostile and benevolent sexism. Examples of questions from the ASI that would test for benevolent sexism are “No matter how accomplished is, a man is not truly complete as a person unless he has the love of a woman” and “A good woman should be set on a pedestal by her man” Examples of questions from the ASI that would test for hostile sexism are “When women lose to men in a fair competition, they typically complain about being discriminated against” and “Women are too easily offended.” The ASI and scoring instructions appear in Appendix C.

In addition to the questions on the inventory, I asked demographic questions to determine gender, race, and age of participants (Appendix D). Then, participants read a debriefing form explaining the purpose of the experiment, as well as additional resources for more information about the study (Appendix E). They were informed that deception had been used in the study, and that they could pull their data from the study if they wanted to. The experiment took approximately 20 minutes for each group. The questions from the Ambivalent

Sexism Inventory were scored according to the score sheet from the developers. This data works to determine if participants have answered in a way that would suggest that they embody characteristics of benevolent or hostile sexism. By comparing results from various groups, we can use the data to determine whether or not the priming activity contributed to their levels of benevolent or hostile sexism. Demographic questions were used to compare the results from various groups.

Results

Gender

I used the SPSS program to make data comparisons (IBM Corp, 2013). A one-way between subjects ANOVA was conducted to compare the effect of gender on ambivalent sexism. There not a significant effect of gender on ambivalent sexism at the $p < .05$ level for the four conditions [$F(1, 90) = 2.106, p = 0.150$]. The four conditions were the control group, which watched the video “Hoppípolla,” Group One, which watched “Work,” Group Two, which watched “One Dance,” and Group Three, which watched “Sorry.” The same test was also used to compare the effect of gender on hostile sexism. There was not a significant effect of gender on ambivalent sexism at the $p < .05$ level [$F(1,91) = 2.441, p = 0.122$]. The one-way ANOVA also showed that there was not a significant effect of gender on benevolent sexism at the $p < .05$ level [$F(1,90) = .965, p = 0.329$].

I also calculated the overall mean responses for each gender. Males hostile sexism score ($M = 26.47, SD = 9.3$) was higher than females hostile sexism score ($M = 23.33, SD = 9.52$). Males also had a higher benevolent sexism score ($M = 27.94, SD = 8.75$) than females ($M = 26.04, SD = 9.22$). This means that males also had a higher ambivalent sexism score ($M = 54.48, SD = 15.89$) than females ($M = 49.37, SD = 16.59$).

Race

A one-way between subjects ANOVA was conducted to compare the effect of race on ambivalent sexism, hostile, and benevolent sexism. There was not a significant effect of race on ambivalent sexism at the $p < .05$ level for any condition [$F(5,86) = 1.34, p = 0.257$]. There was not a significant effect of race on hostile sexism at the $p < .05$ level for any condition [$F(5,87) = .957, p = 0.449$]. There was not a significant effect of race on benevolent sexism at the $p < .05$ level for

any condition [$F(5,86) = 1.9, p = .103$]. There was no race or gender significance within any of the conditions, or within the experiment as a whole.

Overall Ambivalent Sexism

There is a significant correlation between benevolent, hostile, and ambivalent sexism according to a 2-tailed Pearson correlation. Results of the Pearson correlation indicated that there was a significant positive association between benevolent sexism and ambivalent sexism [$r(92) = .876, p < 0.001$]. Results of the Pearson correlation also indicated that there was a significant positive association between benevolent sexism and hostile sexism [$r(92) = .559, p < 0.001$]. There was also a significant positive association between hostile sexism and ambivalent sexism [$r(92) = .890, p < 0.001$] (Figure 1).

Group statistics were used to determine the average levels of hostile, benevolent, and ambivalent sexism within each group. For the control group, hostile sexism reported ($M = 24.28, SD = 10.23$). Benevolent sexism within the control group was ($M = 23.59, SD = 10.2$). Ambivalent sexism scores within the control group were ($M = 47.82, SD = 19.36$). Group one reported hostile sexism higher than the control group ($M = 27.48, SD = 9.15$), benevolent sexism higher than the control group ($M = 27.48, SD = 9.97$), and ambivalent sexism higher than the control group ($M = 54.96, SD = 19.36$). Group two reported hostile sexism lower than that of the control group ($M = 18.69, SD = 9.3$), benevolent sexism higher than that of the control group ($M = 25.25, SD = 11.33$), and ambivalent sexism lower than that of the control group ($M = 43.94, SD = 19.97$). Group three reported hostile sexism higher than that of the control group ($M = 25.29, SD = 8.62$), benevolent sexism higher than that of the control group ($M = 28.53, SD = 8.24$), and ambivalent sexism higher than that of the control group ($M = 53.82, SD = 15.62$) (Figure 2).

Group One

I compared results from responses to each of the songs to responses from the control song by running independent samples t-tests. Group one watched “Work” by Rihanna. There was a significant effect for benevolent sexism [$t(40) = 1.41, p = .020$]. There was also a significant effect for ambivalent sexism in this group [$t(40) = 1.52, p = .002$]. However, hostile sexism for this song did not have significance [$t(41) = 1.08, p = 0.437$] (Figure 3).

Group Two

Group two watched “One Dance” by Drake. I ran an independent samples t-test comparing results from the song two results from the control song, and there was no significance. There was no significant effect for benevolent sexism [$t(31) = .443, p = .767$]. There was no significant effect for hostile sexism [$t(32) = -1.660, p = .855$]. There was no significant effect for ambivalent sexism [$t(31) = -.568, p = 0.875$]. Despite the lack of significance, the results from this song showed that students in this group responded reporting a lower level of ambivalent sexism than those in the control group (Figure 4).

Group Three

Group three watched “Sorry” by Justin Bieber. Though this group reported higher levels of hostile, benevolent, and ambivalent sexism than the control group, the findings were not significant. The independent samples t-test showed no significance for hostile sexism [$t(50) = 0.379, p = .305$]. There was no significance for benevolent sexism [$t(49) = 1.836, p = .133$]. There was no significance for ambivalent sexism [$t(49) = 1.193, p = .116$].

Descriptive Statistics

Descriptive statistics showed that the sample size was fairly young ($M = 18.3, SD = .704$). The maximum age of a participant was 21 and the minimum age was 17. The mean hostile

sexism score was 24.55 ($SD = 9.51$), the minimum hostile sexism score was 3 and the maximum hostile sexism score was 47. The mean benevolent sexism score was 23.76 ($SD = 9.042$), minimum benevolent sexism score was 2 and the maximum benevolent sexism score was 48. The mean ambivalent sexism score was 51.3 ($SD = 16.43$), the minimum ambivalent sexism score was 9 and the maximum ambivalent sexism score was 77.

Discussion

Previous research has shown that there is a strong positive correlation between ambivalent, hostile, and benevolent sexism (Glick, et al., 2000). The significant correlation between hostile, benevolent, and ambivalent sexism shows that this study was not abnormal, and follows the pattern of other studies in ambivalent sexism.

Research from Glick & Fiske has found that men usually have higher scores in both hostile and benevolent sexism (Glick, et al., 2000). This was later confirmed through a separate 2009 study from researchers including Susan Fiske, developer of the Ambivalent Sexism Inventory, which also found that men typically score higher than women on the inventory in both hostile and benevolent sexism due to their stake in a traditionally sexist dominant role (Chen, et al., 2009). Although my findings within the gender condition were not statistically significant, they supported these findings from previous research (Figure 5).

Simply by looking at the data, it would appear that Drake's video for "One Dance" primes people to hold less sexist views towards women. The hostile sexism score for the control group was 24.28 compared to a score of 18.69 from the experimental group that watched the music video for "One Dance." Although this difference may sound large, it was a statistically small difference that was not significant. It is still interesting that this data, while not statistically significant, was in favor of the null hypothesis. This might mean that there is potential for music videos to prime a variety of attitudes towards women.

The only group to have had statistical significance was the group that watched the video for "Work" by Rihanna. According to the responses, students in this group were more likely to be both benevolently and ambivalently sexist than students in any other group, including the control group. One reason that this song may have had a stronger impact on students could be the length

of the video. “Work” is 7 minutes and 34 seconds long, which means that this video had more time to prime the participants than the other videos did, with “Hoppípolla” being 4 minutes and 28 seconds, “One Dance” being 5 minutes and 57 seconds, and “Sorry” being 3 minutes and 25 seconds. However, this would not necessarily be supported by existing priming research that posits that “even very shortly presented primes can exert a large influence on a subsequent response,” (Schmidt, et al., 2011).

Another possible reason why this video elicited a stronger response than the other videos could be that this video was a stronger stimulus. Both “Hoppípolla” and “One Dance” are fairly tame music videos that are not particularly sexual in nature. “Sorry” is suggestive, but it generally seems to adhere to cultural norms, as it is not considered “explicit.” While administering surveys to different classrooms, the two classrooms who watched the “Work” videos became distracted from the videos and instead laughed amongst each other or looked at their cell phones, and I now suspect that the distraction might have been due to the uncomfortable nature of the video. It is also possible that people may have been taken aback by both the strong sexual nature of the video and the heavy questions on the ASI and have answered questions in a benevolently sexist manner in an attempt to actually seem less sexist.

It is interesting to note the specific type of sexism that was high for the “Work” group was benevolent sexism. Remember that benevolent sexism is characterized by the positive appraisal of women who adhere to the status quo, and many chivalrous concepts are often used as examples of this. Although past music videos from Rihanna such as “Bitch Better Have My Money” received widespread attention from strong sexist messages, the same attention has not surrounded “Work” (Ellen, 2015). In the public eye, “Work” is more about sex than sexism. My study essentially shows that after watching Rihanna sing about sex, people have a higher

inclination to be benevolently sexist, placing women on a pedestal and praising their purity. It is possible that this benevolent sexism and positive appraisal towards women is in direct retaliation to the sexual liberation and perceived insubordination of Rihanna.

When analyzing results from this study, it is important to remember that studies have shown that the effects of priming can be long-lasting (Lenton, et al., 2001; Lowery, et al., 2002). The significant results have shown that participants were successfully primed by the music videos, and by pairing this new finding with previous research, we can assume that the attitudes primed by music videos will be long-lasting. This revelation helps further explain John Bargh's findings that social priming from daily interactions is responsible for stereotyping (1996). A 1990 priming study found that exposure to nonviolent pornography led men to view women as sexual objects (McKenzie-Mohr & Zanna). My findings are not inconsistent with this research. "Work" was certainly the most sexual music video that participants were subjected to, and the research from McKenzie-Mohr & Zanna would suggest that the benevolent sexist scores were due to the participants being primed to view women as sexual objects.

Communication research has shown that people are desensitized to the messages they are receiving from popular music videos (Bolls, et al, 2003). This means that even though they are being trained to hold benevolently sexist attitudes, they do not even realize that the change is happening. They have become accustomed to the sexism in their pop culture and are not questioning it, which instead leads them to unknowingly continue to strengthen these sexist beliefs (Bolls, et al., 2003).

When considering that priming effects are long-lasting, it is scary to remember that this study does not exist within a vacuum. The songs that I used in my study are widespread, and their long-lasting priming effects will only spread. Research from Glick & Fiske has found that

high levels of ambivalent sexism indicates that the culture, as a whole, suffers from gender inequality (2000). Although negative attitudes may begin with or be reinforced by patriarchal lyrics or videos, research shows that they spread far beyond that, with the power to influence society as a whole.

Limitations

Possible limitations for the study include the fact that the study was carried out on a college campus. “College sophomore problem” refers to the error in studies where participants are primarily college students (Cooper, et al., 2011). The majority of my participants were first-year college students. This is an inadequate representation of the population and could contribute to errors in findings. Another limitation relating to the participant pool is population size. In some cases, data was trending towards significance but was not yet significant. It is possible that if more data had been gathered, there would have been more significant findings as it would have been a more accurate representation of the population. My population pool was also not diverse. The lack of diversity amongst my participants meant that I was unable to collect enough data to determine whether race is a factor in regards to pop culture and priming attitudes towards women.

Another limitation to my study is that it was not a pre-test/post-test experiment. In order to most effectively determine whether individuals were directly primed by the music videos to hold more sexist attitudes, it would be necessary to test participants both before and after watching music videos. Without doing this, results could potentially be skewed by a participant pool that just happens to be more ambivalently sexist, regardless of other factors. However, for this experiment, it was not best to do a pre-test/post-test experiment because participants likely would have remembered the answers that they had previously given.

Other limitations specific to the study include that it was limited to including only the top three music videos of 2016. This was done in order to provide the most accurate representation of the dominant popular music culture, but this means that many of the songs with the strongest sexist messages were not measured in this study. Another limitation lies in the fact that this study

was measured with self-report data. It is possible that individuals could have falsified answers in order to put a more appropriate or desirable response. Further limitations include time constraints. In order to most effectively measure how individuals are primed by the dominant popular music culture, multiple music videos would have to be played instead of just one video per group. However, time constraints upon the participants would not allow for this, causing for an inaccurate measure of how people are primed by popular culture.

Implications

The three songs used in this study were at the top of the charts during a controversial election year when topics such as gender, sex, and sexism were familiar to many minds. “What causes sexism?” is a colossal question that has to be answered in parts, and this study analyzed one societal factor in ambivalent sexism. Priming research shows us that everything we see stays with us and impacts us long after we think we have forgotten it. This study shows how something as simple as the music that we listen to on a daily basis can influence us tremendously, changing the way we see an entire sex. Going forward, we must remember the strong impact that our culture has on us and not take it lightly. When confronting sexism, we need look no further than the stimuli that we are taking in and the way we are processing them. This study shows that people who watch “Work” respond in an ambivalently sexist manner. Future implications of this are twofold. One, on an individual level, people should actively think about what they are listening to, how they feel about it, and why. Two, further studies should examine the depth of these priming effects. How long-lasting is this new attitude of benevolent sexism? How deep are these beliefs? After watching this video, how do people feel about Rihanna and about the song itself?

In a culture where sexual harassment is a persistent and frequent issue, it is concerning to remember that research has found that people who are benevolently sexist are unable to recognize when people are affected by sexual harassment (Wiener, et al., 1997). Although for many the temptation may be to disregard the findings that people respond in a benevolently sexist manner after watching “Work” due to the stereotypes that benevolent sexism is either positive or less harmful than hostile sexism, it is important to remember that benevolent sexism

has real-world consequences. Benevolent sexism and hostile sexism cannot exist without one another. They really are two sides of the same coin (Glick & Fiske, 1997).

Prior to beginning my study, I wondered whether the dominant popular music culture primes individuals to have more sexist attitudes towards women, and the evidence suggests that it does. However, while my study answered some questions, it asked many more. Perhaps the most pressing question in my mind now is about the reactionary nature of benevolent sexism. The most interesting statistically significant finding of my study was that people are more benevolently sexist after watching “Work” by Rihanna. Possible courses for further study could include examining why people have this reaction, whether there is a difference between priming effects for songs and music videos, and whether people respond with similarly high levels of benevolent sexism after watching sexual music videos by male artists.

Conclusion

The statistically significant results support my hypothesis that the dominant pop culture is priming our culture to hold more sexist attitudes towards women, though this hypothesis is not supported in the way that I expected it to be. In fact, in the case of “One Dance,” results supported the null hypothesis. This suggests that while music videos are priming us towards certain attitudes, this priming looks a little different in every case. However, the only statistical significance in priming showed the negative effects that priming can have, as people responded in a benevolently sexist manner after watching “Work.” This study supports the idea that the priming effects of popular music and the dominant popular culture in general are a strong shaping force in our culture.

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Appendix A

Dr. Peter Glick,

I am an undergraduate student at Carson-Newman University in East Tennessee, and your research has influenced my academic path. I am currently developing my Honors Thesis to research the effect of media on sexism. Would it be possible for you to allow me to use the Ambivalent Sexism Inventory that you developed to enhance my study?

Thank you,

Bethany Lemons
Carson-Newman University- Class of 2018

Screenshot of an email sent to request permission to use the Ambivalent Sexism Inventory

Peter S. Glick <peter.s.glick@lawrence.edu>

10/11/16 at 10:03 AM

To Bethany Lemons

Hi Bethany,

Yes, please feel free to use the ASI scales in your current and future projects! It's free for academic purposes.

Good luck!

PG

Sent from my Verizon 4G LTE smartphone

Screenshot of the email giving permission to use the Ambivalent Sexism Inventory

Appendix B

INFORMED CONSENT AGREEMENT

Please read this consent agreement carefully before agreeing to participate in this research.

Purpose:

The purpose of this study is to determine whether there is a relationship between the ability to remember lyrics and scores on the official Ambivalent Sexism Inventory.

What you will do in this experiment:

In this experiment, you will be asked to watch a music video for one of the top four songs of 2016. You will either watch “Sorry” by Justin Bieber, “One Dance” by Drake and WizKid & Kyla, or “Work” by Rihanna and Drake. After the song is over, you will be asked to write as much of the chorus as you can remember. Then, you will be given the Ambivalent Sexism Inventory. This experiment will take approximately 20 minutes of your time. All of your responses will be kept separate from any personally identifying information. The anonymized data from this study will be stored securely.

Minimal risks:

This study meets the American Psychological Association standards for “Minimum Risk,” and at no time poses any major risks or threats to you as a participant. All responses will remain completely confidential. Your participation in this study involves risks similar to those you would encounter in everyday life, which could include emotional or psychological responses triggered by the videos. Some videos contain explicit material which may be uncomfortable to some viewers.

Participation and withdrawal:

Your participation in this experiment is completely voluntary, and if at any time you wish to discontinue participation, you may do so.

Confidentiality:

Your participation in this study will remain confidential and your identity will not be stored with your data. Your responses will remain locked inside the researcher’s office, and will be accessed only by research personnel or myself.

Contact:

If you have any questions about this research please contact either Bethany Lemons or Dr. April Dye at belemons@cn.edu or adye@cn.edu respectively.

_____ I AGREE to this consent form, and I WOULD like to participate in this project. I acknowledge that I have read and understood this form, and am aware of my rights as a participant.

_____ I do NOT AGREE to this consent form, and I would NOT like to participate in this project.

Appendix C

The Ambivalent Sexism Inventory (ASI)

Relationships Between Men and Women

Below is a series of statements concerning men and women and their relationships in contemporary society. Please indicate the degree to which you agree or disagree with each statement using the following scale: 0 = disagree strongly; 1 = disagree somewhat; 2 = disagree slightly; 3 = agree slightly; 4 = agree somewhat; 5 = agree strongly.

B(1) ____ 1. No matter how accomplished he is, a man is not truly complete as a person unless he has the love of a woman.

H ____ 2. Many women are actually seeking special favors, such as hiring policies that favor them over men, under the guise of asking for "equality."

B(P)* ____ 3. In a disaster, women ought not necessarily to be rescued before men.

H ____ 4. Most women interpret innocent remarks or acts as being sexist.

H ____ 5. Women are too easily offended.

B(I)* ____ 6. People are often truly happy in life without being romantically involved with a member of the other sex.

H* ____ 7. Feminists are not seeking for women to have more power than men.

B (G) ____ 8. Many women have a quality of purity that few men possess.

B(P) ____ 9. Women should be cherished and protected by men.

H ____ 10. Most women fail to appreciate fully all that men do for them.

H ____ 11. Women seek to gain power by getting control over men.

B(I) ____ 12. Every man ought to have a woman whom he adores.

B(1)* ____ 13. Men are complete without women.

H ____ 14. Women exaggerate problems they have at work.

H ____ 15. Once a woman gets a man to commit to her, she usually tries to put him on a tight leash.

H ____ 16. When women lose to men in a fair competition, they typically complain about being discriminated against.

B(P) ____ 17. A good woman should be set on a pedestal by her man.

H* ____ 18. There are actually very few women who get a kick out of teasing men by seeming sexually available and then refusing male advances.

B(G) ____ 19. Women, compared to men, tend to have a superior moral sensibility.

B(P) ____ 20. Men should be willing to sacrifice their own well-being in order to provide financially for the women in their lives.

H* ____ 21. Feminists are making entirely reasonable demands of men.

B(G) ____ 22. Women, as compared to men, tend to have a more refined sense of culture and good taste.

H = Hostile Sexism, B = Benevolent Sexism, (P) = Protective Paternalism, (G) = Complementary Gender Differentiation, (I) = Heterosexual Intimacy, * = reverse scored item.

Scoring Instructions:

The ASI may be used as an overall measure of sexism, with hostile and benevolent components equally weighted, by simply averaging the score for all items after reversing the items listed below. The two ASI subscales (Hostile Sexism and Benevolent Sexism) may also be calculated separately.

Reverse the following items (0 = 5, 1 = 4, 2 = 3, 3 = 2, 4 = 1, 5 = 0): 3, 6, 7, 13, 18, 21.

Hostile Sexism Score = average of the following items: 2, 4, 5, 7, 10, 11, 14, 15, 16, 18, 21.

Benevolent Sexism Score = average of the following items: 1, 3, 6, 8, 9, 12, 13, 17, 19, 20, 22.

Appendix D

Demographic Survey Questions

1. What is your racial background? Select all that apply.

American Indian

Native Hawaiian or Other Pacific Islander

Hispanic, Latino, or Spanish origin

Asian

Black or African American

White

Other

2. Age: _____

3. Gender: Female Male Other

Appendix E

Debriefing Form: **A Cycle of Ambivalent Sexism: The Priming Effect of Pop Culture on Social Perceptions of Women**

Thank you for participating in this study! The general purpose of this research is to determine whether pop culture is causing individuals to hold sexist attitudes towards women.

In this study, you watched a music video for one of the top five songs and 2016 then answered questions from the Ambivalent Sexism Inventory, developed by psychologists Peter Glick and Susan Fiske. The Ambivalent Sexism Inventory tests for two different types of sexism: hostile sexism and benevolent sexism. Hostile sexism is characterized by aggression towards women who are perceived as a threat to the status quo while benevolent sexism is characterized by positive appraisal for women who uphold the status quo.

Current research shows that stimuli may “prime” individuals to have certain emotions, attitudes or behaviors, and even suggests that these reactions can be long-lasting. I am trying to determine whether pop culture is priming individuals in our society to hold negative attitudes towards women.

Thank you for your participation in this study. If you have further questions about the study, please contact Bethany Lemons at belemons@cn.edu. In addition, if you have any concerns about any aspect of the study, you may contact April Dye at adye@cn.edu.

Additional Reading:

<http://www.understandingprejudice.org/asi/faq>

<https://www.psychologytoday.com/basics/priming>

“A feminist analysis of popular music: Power over, objectification of, and violence against women” by: Brook Bretthauer, Toni Schindler Zimmerman & James H. Banning

Appendix F

Institutional Review Board Request Form

CARSON-NEWMAN UNIVERSITY INSTITUTIONAL REVIEW BOARD COMMITTEE
REQUEST FOR REVIEW OF PROJECT/THESIS/DISSERTATION RESEARCH
INVOLVING HUMAN SUBJECTS I. IDENTIFICATION OF
PROJECT/THESIS/DISSERTATION (hereafter called PROJECT)

A. Project principal investigator:

Complete Name: Bethany Lemons

Telephone Number: 865-228-5088

Street Address or C-N Box: CN Box # 72200

City, State, Zip: Jefferson City, TN 37760

Email Address: belemons@cn.edu

B. Project co-principal investigator:

C. Chair/Advisor of the Project Committee:

Chair/Advisor Name: Dr. April Dye

Department/Discipline: Psychology

D. Committee Members (if applicable): Committee Members: Dr. Joc Collins & Dr. Ray Dalton

E. Project type identification: Thesis

F. Title of project: A Cycle of Ambivalent Sexism: The Priming Effect of Pop Culture on Social Perceptions of Women

G. Start date: Upon IRB Approval

H. Estimated completion date:

I. External funding (if any):

1. Grant/contract submission deadline:

2. Funding Agency:

3. Sponsor ID number (if known)

4. C-N Proposal number (if known)

II. TYPE OF REVIEW REQUESTED: (select all that apply)

A. Full review (more than minimal risk involved)

B. Short review (minimal risk project)

C. Exemption review (may qualify under federal guidelines for categories of studies exempt from coverage)

D. Investigational Drug: Brochure available? Yes No

E. Re-Evaluation (the study has been temporarily inactive)

III. DESCRIPTION AND SOURCE OF RESEARCH PARTICIPANTS

A. Human subjects (select all that apply) Inpatients Volunteers Pregnant Women
Outpatients Fetuses Mentally Incompetent Minors Prisoners Elderly Population

B. Compensation to Human Subjects:

C. Type of Project/Procedure to be used (please select the most applicable):

1. Medical-Therapeutic (evaluation of drugs, treatment protocol, surgical procedure, etc):
2. Medical-Non-Therapeutic (physiological studies, Laboratory analysis of blood or body substance):
3. Investigation drug (drug study protocol):
4. Radioactive materials: Name: Subcommittee on radioactive materials approval date:
5. Psychosocial-Manipulative (response to stressful stimuli, hypnosis, etc.)
6. Psychosocial-Non-Manipulative (evaluation of subject Response to educational material, attitude, survey, etc.)
7. Study involving confidential material without human participation (chart review, etc.)
8. Other (please specify):

D. Source of subjects/participants: Classrooms at Carson-Newman University

E. Number of estimated participants: 100

F. Relationship between researcher/participant: Students at the same university

IV. METHODS AND PROCEDURES:

Clearly and concisely describe in non-technical language the data collection and experimental research methods used in this project. This section should be consistent in every detail with the descriptions provided to participants in the consent form or procedure. Include non-technical descriptions of stresses to participants, experimental manipulations, tests or measures, surveys, interviews, observations, photography, video, and audio recordings. Clearly distinguish between control and experimental/treatment participant groups.

I plan to perform a quantitative study to determine whether popular music primes individuals to hold negative attitudes about women. My goal is to have 100 participants in my study, with four groups of 25 people. I hope to perform my study in classrooms at Carson-Newman University. The first part of my research begins with the informed consent. Participants will be informed of possible harms from the study, which include typical stressors that the participant would encounter in everyday life, as well as the potential for stress that may be triggered by explicit videos. The control group will listen to a song by the Icelandic band Sigur Rós because they use made-up lyrics in their songs. The experimental groups will watch a music video for one of the three top songs of 2016: “Sorry” by Justin Bieber, “One Dance” by Drake and WizKid & Kyla, or “Work” by Rihanna and Drake. These music videos contain explicit material, however, it is likely that participants are already familiar with the material in these videos as they are the top videos from last year. Because this is a priming study, participants will be given a filler task after watching the video. I will ask participants to write as many of the lyrics from the song as they can remember. Though the informed consent tells participants that the study is examining the

relationship between the ability to recall lyrics and scores on the Ambivalent Sexism Inventory, I am actually looking to see if there is a priming effect from the music videos on perceptions of women. After participants complete the filler task, I will administer the Ambivalent Sexism Inventory to them. The Ambivalent Sexism Inventory is a 1996 measure of sexism developed by researchers Peter Glick and Susan Fiske, and they have given me permission to use this inventory for my study. I will compare the results of the Ambivalent Sexism Inventory from the experimental groups to that of the control group in order to determine whether popular culture is priming us to have negative attitudes towards women.

V. SPECIFIC RISKS/PROTECTION MEASURES:

Specify all potential risk to participants. Estimate the nature and amount of potential risk, stress, or discomfort and assess its seriousness. Describe precautions you will take to reduce risk and assess the effectiveness of these protective measures. If appropriate, include a description of the means you will use to assist or treat participants who may incur injury from one or more of the risk identified in this section. Permit sufficient detail to permit reviewers, who may not be familiar with your area of study, to evaluate any specific risk to the participants of this research. Include methods and provisions by which you will address the issue of anonymity of confidentiality of data. Note that anonymity (protecting the identity of the subject/participant) is only possible if the investigator cannot discover the participant's identity from data collected. In either case, describe how you will maintain the confidentiality of the participant's data. Identify any security measures you have for protecting the data and identify to whom access is given. If thesis committee members or others will review or help with analysis of data, address the steps that you will take to ensure subject's anonymity and confidentiality. I will ensure anonymity and confidentiality by not collecting names of participants on any forms except for the informed consent, and I will keep the informed consent forms separate from survey forms. Risks for this study are similar to risks that the participant would encounter in everyday life. Explicit content in the videos may be triggering to some participants, but I will assure them in the informed consent that they are welcome to withdraw consent and leave the experiment at any time if they feel uncomfortable. My study also uses deception, as I tell my participants that I am studying the relationship between the ability to recall lyrics and scores on the Ambivalent Sexism Inventory but am actually studying the priming effect of pop culture on attitudes towards women. Though this may upset some participants, it is a small risk that is similar to those participants would encounter in everyday life.

VI BENEFITS:

Evaluate the reasonableness of the risk stated in section II in relation to the anticipated benefits, if any, to the participants and/or society. If the risks are minimal, please state that the risks are minimal and include a statement of anticipated benefits. Note that in most research projects, the only relevant benefits are those that contribute to generalizable knowledge in a field of research. In these cases, participant benefits are incidental. Please do not inflate the significance of incidental benefits in this form or in your informed consent procedures. Payment for participation in research, if any, is an incentive for participation and should be included in this section.

Risks are minimal and there are no benefits.

VII METHODS FOR OBTAINING "INFORMED CONSENT" FROM PARTICIPANTS:

Please state the methods you will use to legally obtain effective informed consent, assent, or permission from participants or their legally authorized representatives. Clearly describe how you will seek consent from participants in a manner that allows them sufficient opportunity to consider participation and that minimizes the possibility of coercion or undue influence. Indicate that the language used in your informed consent procedure is understandable to your participants or their legally authorized representatives. Attach a copy of your informed consent document as an appendix to the completed IRB.

Since I will be administering my study to classrooms, I first ask if anyone in the classroom would rather not participate in the study, and allow them to be excused. I will then pass out the informed consent, which tells participants that their participation is voluntary and they are welcome to discontinue participation at any time. I will collect the informed consent forms before showing the video so that everyone has consented before viewing potentially explicit material, and so that responses to the Ambivalent Sexism Inventory remain anonymous.

VIII RESPONSIBILITY OF THE PRINCIPAL/CO-PRINCIPAL:

You must enter the following information verbatim in Section VIII. By compliance with the policies established by the IRB Committee, the principal investigator(s) subscribe to the principles stated in “The Belmont Report” and standards of professional ethics in all research, development, and related activities involving human participants under the auspices of Carson-Newman College. The principal investigator(s) further agree that:

1. Approval will be obtained from the IRB Committee prior to instituting any change in this research project.
2. Development of any unexpected risk will be immediately reported to the IRB Committee.
3. An annual review and progress report will be completed and submitted when requested by the IRB Committee.
4. Signed informed consent documents will be kept for the duration of the project and for at least three years thereafter at a location approved by the IRB Committee.

IX. SIGNATURES – must be on a separate page; provide two (2) copies: one (1) electronically submitted with full request and one (1) original paper copy sent to university IRB committee chair. When you submit this application for review please note that all signatures must be original. As your application moves through the review process, you should prepare two identical applications, both of which contain original signatures. As primary investigator, you should keep one copy and submit the other application with original signatures for review.

Project Principal Investigator: Bethany Lemons

Project Committee Chair: Dr. April Dye

UNIVERSITY IRB COMMITTEE REVIEW AND APPROVAL The IRB Committee has read and reviewed this application for research and approves the application.

IRB Committee Chair: Gregory A. Casalenuovo, PhD

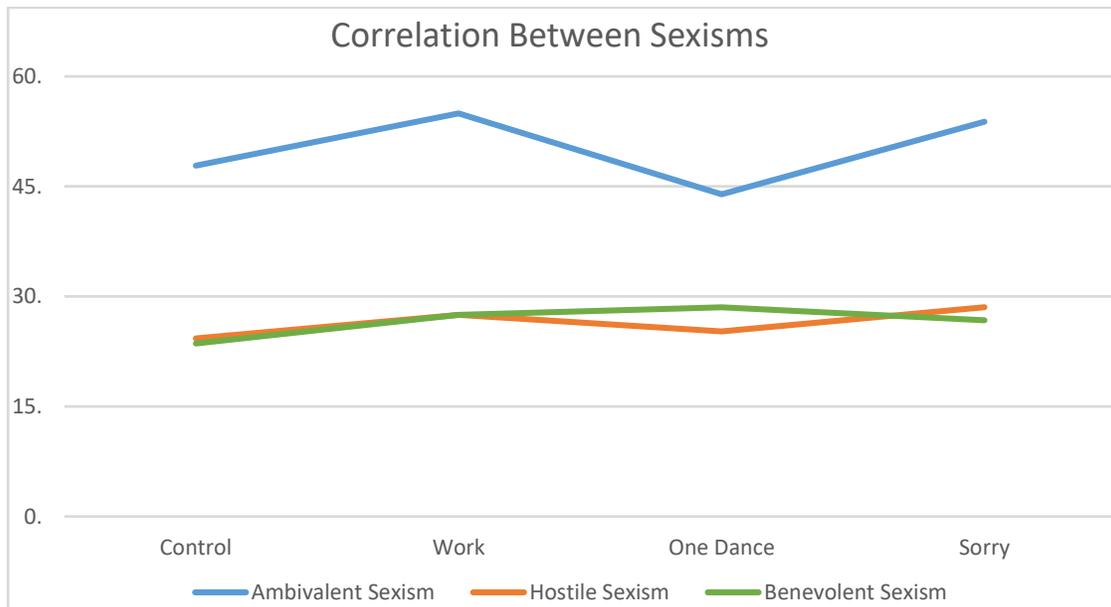


Figure 1: Line graph depicting the average reported levels of sexism amongst each group to highlight correlation

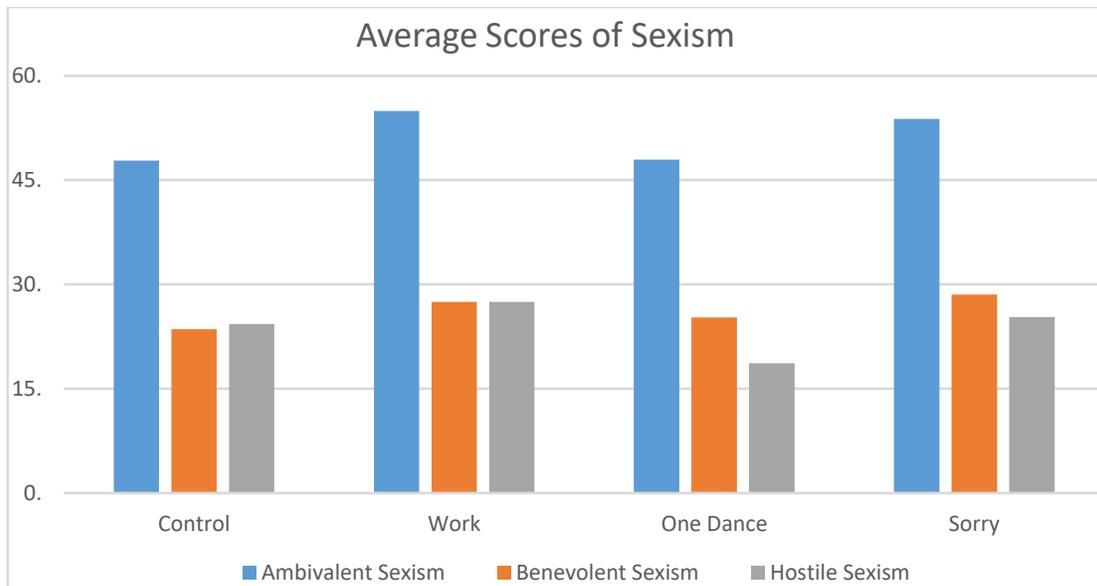


Figure 2: This bar graph shows the average score of sexism in each group

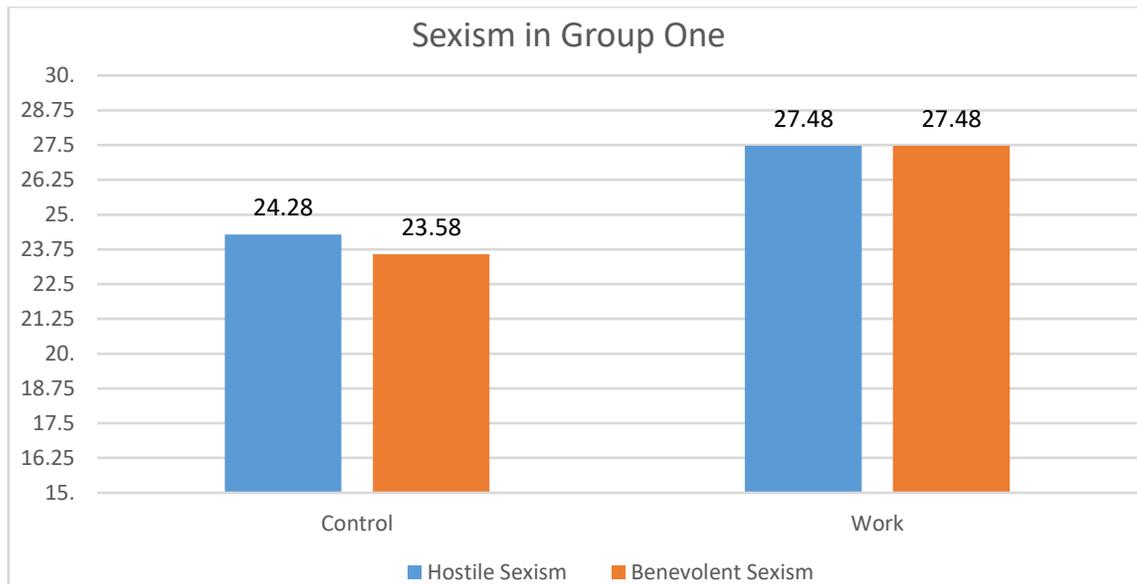


Figure 3: Although both hostile sexism and benevolent sexism scores were higher in Group One than in the Control group, only the benevolent sexism scores were significantly higher.

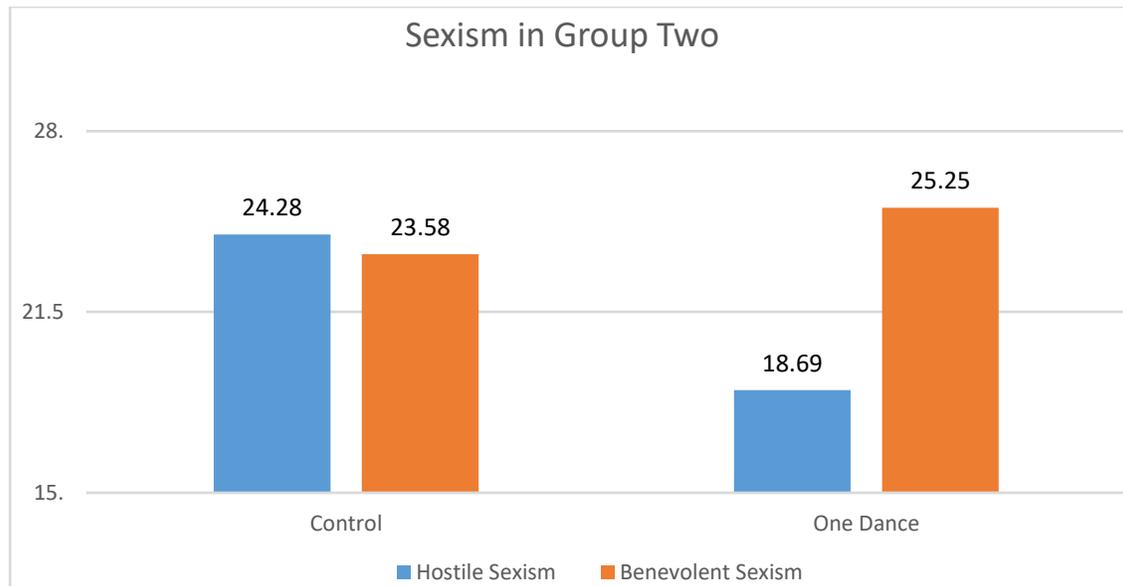


Figure 4: Although the difference in hostile sexism was not statistically significant, a larger sample size could have affirmed that One Dance primes watchers towards lower scores of hostile sexism.

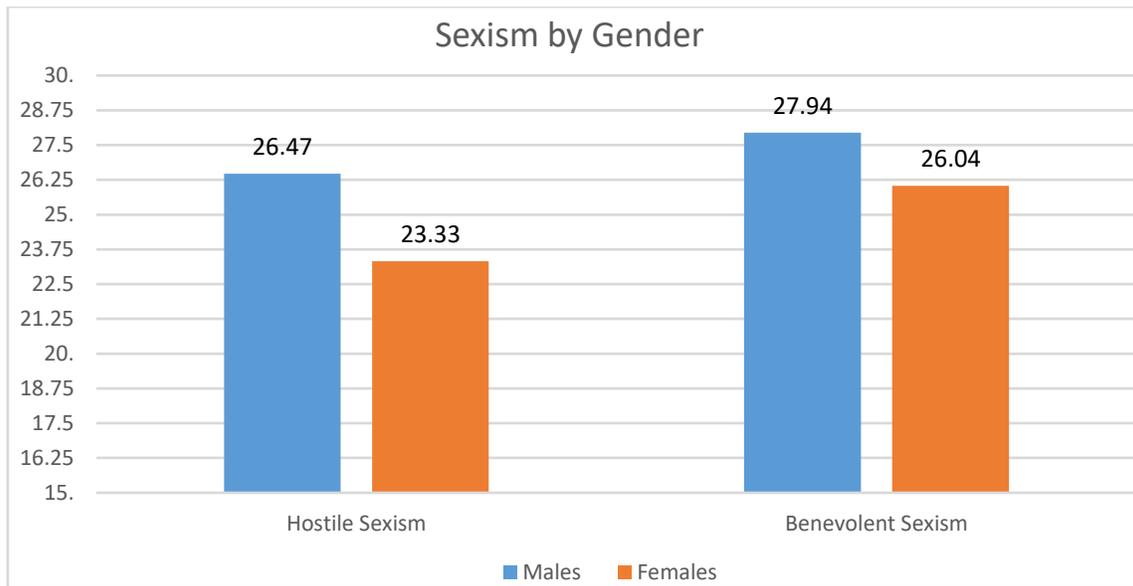


Figure 5: In general, men reported higher levels of both hostile sexism and benevolent sexism than females.