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In Music and Boycotting Behavior

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Abstract

The feminist movement has recently gained much support from celebrities and entertainers. Feminist musical artists have begun to incorporate feminist principles into their music and this added exposure has led to an increase in awareness of feminism. However, no research has been conducted to determine if the current influx of feminist principles into popular culture have been effective at changing the stereotypical beliefs about gender in music listeners. One hundred nineteen college students participated in this study which sought to determine whether listeners were able to identify the feminist message in music and if they were willing to boycott music that was non-feminist. The results found that females were more likely to self-identify as feminists and junior and senior students were less traditional in their behavioral expectations for females. Other findings were non-significant, which may be due to the unreliability of the boycott behavior scale.

Is That Feminism I Hear: Recognizing Feminist Language

In Music and Boycotting Behavior

If a man were to say to a woman, "Maybe you think that you can hide, I can smell your scent from miles. Just like animals...No girl, don't lie, you can't deny that beast inside," that woman would most likely call the police and run for safety (Levine, Shellback, & Levin, 2014). However, an easier way to escape these words is to simply turn off the radio station. These are song lyrics from a popular American band that, despite the obvious criminal and horror film undertones, is receiving continuous airplay. One may choose to not listen to this song, and others, because of its message about the role of the female portrayed as hunted prey. However, it may take some time to come to the conclusion of ignoring offensive songs.

It can be challenging to identify a song as degrading to women or laudatory to men and their roles. It is important to know how to detect these songs because musical lyrics can have an impact on the listeners and affect their opinions and behaviors ("Pediatrics", 1996; Jang & Lee, 2013). A major issue that arises when telling people to listen for warning signs of misogyny and social inequalities in music is that people may not be aware of feminist principles. Therefore, people may not know what to look for. However, the word 'Feminist' is experiencing resurgence in the media and, as the prevalence of feminism has increased, so has the media's attention to feminist ideals and principles. Recently, artists such as Taylor Swift and Beyoncé have "come out" as feminists (Gray, 2014b) and have incorporated this newly found identity into their music. The increase in celebrity support of feminism has created a dialogue among artists and listeners that, although much needed, has become a nuisance to some (Gray, 2014a). This new fame has also led to multiple misguided definitions of feminism. Some celebrities have

ridiculed feminism as being anti-men and research has shown college students share this

negative perception, although it is not feminism's true purpose (Houvouras & Carter, 2008). The

hope of many feminists is that this musical exposure to feminist language will increase listeners'

identification with feminist principles but if few are able to comprehend the message in the lyrics

it is difficult for listeners to identify feminist language (Ward, 2002; Gourdine & Lemmons,

2011). The present study was designed to study the issue of feminist and non-feminist language

recognition in music. If students are able to identify feminist or non-feminist language are they

willing to take a stand against anti-feminist language in music by boycotting an artist or song?

Along with the increase in pro-feminist music, there remains much music that is anti-feminist

and that promotes misogynistic principles. As listeners have increased exposure to feminist

ideas, they may begin to recognize language that is non-feminist and take a stand against it.

However, if listeners do not identify as feminists or hold feminist ideals, they may not feel a

boycott of music is warranted (Hoffman, 2013).

Gendered Language

To research the way feminism is heard in music one must examine the way

gender is heard in language. The words used in music are the same words and phrases that are

used in everyday language. Gender in the American English language is described by terms that

are used specifically for one gender or the other. For example, men are described more often as

successful, while women are sexy (Nilsen, 1995) and in sports, commentators use the term 'girls'

instead of 'women' when discussing female athletes (Halbert & Latimer, 1994). The use of

'girls' emphasizes the gender stereotype that women are expected to be feminine and youthful at

all times. Men are respected for their age and maturity and the male hegemony is reaffirmed with

every use of 'girls' when describing women. There are words that may not spark gender

discrimination upon first glance such as host and hostess or bachelor and bachelorette; it is not

the use of these terms that are offensive but the need for gender discriminatory terms that can be

offensive. People may find gender so important that they need a gender qualifier. Society may be

evolving away from a need for gender identifiers with changes such as 'flight attendant' but

there are still terms that deserve examining for gender stereotyping such as 'lady.' 'Lady' may

not seem offensive but when it is placed into the context of its modern American usage it is a

reference to traditional expectations of servitude and domestic duties that are to be passed down

from women to girls. It is not an innate title; to be a 'lady' is to be learned in all things gentle and

feminine and the wrong behavior can have the title removed (Boyd, 2012). The traditional use of

the title 'lady' comes with guidelines for female discussion, dress and actions. When women

abide by these 'ladylike' guidelines their femininity is oftentimes praised by men but in actuality

these guidelines are demeaning to women in several ways. To place a limit on how much a

woman should talk, what she should talk about, or when she should talk is ignoring her thoughts

and basic human right risking any independent ideas of their own (Fishman, 1978; West, 1984).

The rules for 'ladies' do not benefit women, but men. Yet, as stated earlier there are many,

women and men, who do not want to be associated with feminism and for various reasons.

Feminist Identification

Feminism is a social movement working toward equal treatment among the sexes

(Showden, 2009). It would be assumed that most women would support this movement in hopes

of improving their treatment and opportunities in society; however, research contradicts this.

Aronson (2003) has found that most women do support the efforts of feminists and notice the

positive strides that have been made throughout history, but they are reluctant to call themselves

a feminist. Women who support the efforts of feminism but do not classify themselves as

feminists are called 'fence sitters'. Middle-class and upper class women represented 87.5% of

fence-sitters and of the women who did report being feminists, 83% of them had a four year

degree indicating that women who identify as feminists are more likely to be educated (Aronson,

2003). The variable of education could mean that the educated feminists in Aronson's study may

have been exposed to courses in college that highlighted women's rights and feminist ideals

leaving those without a four year degree to define feminism according to other teachings.

Unfortunately, one common teacher is society and everyday life but these teachings are

commonly wrong and misleading. Perhaps exposure to the social definition of feminism caused

reluctance in the less educated participants' self-classification as feminists.

When it comes to males identifying as feminists, the percentages are even smaller. Male

college students are even less likely to identify as feminists than college women (Houvoras &

Carter, 2008). Feminists and non-feminists both define feminism according to the same criteria:

believing and promoting gender equality, yet a majority of participants in Houvoras and Carter's

(2008) research did not classify themselves as feminists, especially the men (only 21.4% of

males identified as feminists). It may not be as acceptable for a man to call himself a feminist

because for years it has been seen as a female issue. Some men are afraid to be associated with

such a feminine issue. Women were seen as the only ones complaining, therefore, it is their

battle to fight. Certainly one's gender does not determine their eligibility to care for equal

treatment among the sexes, but perhaps this factor is unknown to some because of the social

influence.

Media Influence on Attitudes

One major venue for social influence is media. Television in particular exposes

individuals to diverse relationships, cultures, and environments which have an impact on viewers

whether they notice it or not. Viewers may think they are able to identify sexual stereotypes in episodes and not be influenced by them but the complete opposite has been shown. When a group of participants were asked to view a television episode with a sexual stereotype, for example an episode of *Friends* displaying men as sex driven creatures, both males and females were more likely to endorse the stereotype (Ward, 2002). It has also been shown that music videos that include women in provocative style of dress and sexual expression can also affect viewers. Ward, Hansbrough, and Walker (2005) conducted research, specifically from the African-American woman's point of view, and found support for the claim that traditional gender role attitudes are encouraged in music videos. Many hip hop videos portray women as video models, scantily dressed and controlled by the male artists who are dressed in flashy clothing and jewelry. According to the experimental group 'flash' attributes are important attributes for both men and women to possess. However, when music videos do not include stereotypes, the videos are seen as more realistic and identifiable by participants (Ward, et al., 2005). These stereotypes are extremely common in videos making it difficult to notice them.

The research of Ward, et al. (2005) shows that participants were not able to identify with stereotypes in music videos, but what about attributing stereotypes to others? Stereotyping others based on their behavior is common in victim blaming especially when it deals with sexual assault. Sexual assault is a very serious crime that includes male and female victims. However, because women are the most publicized victims, one would expect women to identify with other women and stand up for their safety. Burgess and Burpo (2012) researched how viewers would respond to stories about date rape after watching differing images of women in music videos. Participants were shown a music video with high or low sexualization and then given a date rape summary. Males who saw the highly sexualized video were less likely to find the male in the

rape scenario guilty than all other participants. Women in the highly sexualized condition saw the victim as more responsible than any other participants. The results of Burgess and Burpo (2012) show that if women are portrayed as oversexualized in media, it makes it harder to see them as victims of sexual violence. This can be seen in various news reports of female victims of sexual violence being blamed for their assault because of their clothing choices and behavior. Although research has shown that men and women convey different opinions when listening to background music (Meyers-Levy, & Zhu, 2010), when lyrics are added, it can make the differences in meaning less black and white.

Music is commonly seen as a way of escape from everyday stressors and a fun way to pass the time. A song with inspirational lyrics can cause people to see themselves as a part of the music and lyrics. Cancer patients have used music to give them hope and a way to express their emotions when they feel there is no other outlet for them (Ahmadi, 2011). Music takes them to an imaginary world and for the duration of the music, they imagine themselves as the people they wish they could be in real life. Music lyrics also influence youth who may feel underrepresented in mainstream Pop music and turn to Rap music for identification. Gourdine and Lemmons (2011) explored the impact of rap music on listeners and their views of misogyny. On the campus of a historically Black university, 199 participants completed the violent-misogynistic subscale of the Rap Music Attitude and Perception (RAP) Scale which was developed by Dr. Edgar Tyson (2005). Each participant answered questions pertaining to the violence, sexist and misogynistic language used in rap music on a five-point Likert scale. The results that participants who listened to music for 1 hour or less a day scored significantly lower on the violent-misogyny scale than participants who listened to music for 6 hours or more a day (Gourdine & Lemmons, 2011). Researchers also found that 18-20 year olds had higher scores on

the violent-misogyny scale than 21-23 year olds meaning they viewed rap music more positively

than the older participants. Younger people may be more impacted by negative and misogynistic

language in rap music than older people but it is not because they are unable to determine

between negative and positive traits in music. Adolescent viewers are not only capable of

identifying negative traits in music but they are also able to disassociate themselves with those

traits (Allison, 2012).

Allison (2012) surveyed a group of 14-17 year old Black students asking them to describe

themselves. The females described themselves as playful, outgoing, nice, and pretty and the

males described themselves as funny, athletic, and respectful. These self-described traits were

seen in the females' ability to separate themselves from the images they see in the media. The

females did not identify with the negative way women are portrayed in music videos whereas the

males felt well represented but agreed that the female image is negative. Adolescents are able to

differentiate themselves from the images displayed on screen but only tend to do so when the

characters are shown as sexualized and inferior to others.

In hip hop, and many other genres, these less identifiable characters tend to be female

'video vixens.' Black women in particular are the most blatantly demoralized and dehumanized

in music through the music industry's historical use of them as props and sexual decoration

(Gordon, 2008; Wallace, Townsend, Glasgow & Ojie, 2011). The feminist issue then becomes

the intersectionality that they experience in the media, workplace and even home. Black women

are not only oppressed by society's low ranking of women on the social hierarchy but also their

Black race (Carastathis, 2014). Some systems of society currently demote females to second

class citizens and when race is added, every form of equality: race, gender and sexuality, become

increasingly more important. O'Neill (2010) introduced the concept that many adolescents are

not searching for commonalities between them and celebrities. They realize they do not have similar traits as celebrities, they cannot play instruments, and they are of different races and backgrounds. Adolescents are able to recognize that they disagree with a celebrity's opinions or actions but they still tend to idolize the celebrity. This idolization motivates them to purchase albums and increases the celebrity's fame and accessibility. If this celebrity has music that is negative towards women and non-feminist it becomes more prominent even though their listeners may not agree with them. Media influences can be subtle or apparent but when consumers believe the media represents them and their culture it can have a lasting impact. It can be hard for a group of people to stop listening to a genre of music, especially when they believe it represents their culture (Travis Jr., 2013). Listeners see the differences but it is a matter of acting upon those differences and taking a stand that becomes an issue (O'Neill, 2010).

Willingness to Boycott

If adolescents are able to recognize that the female image portrayed in music is negative and women are unable to identify with its portrayal of women, it begs the question: Why are people still listening to degrading songs (Allison, 2012)? The likelihood to boycott is dependent upon several factors and the type of boycotting. A person's proximity, the personal, social, or spatial effect on a person, causes the desire to boycott and the intensity to which a person will search for rationalizations for boycotting such as beliefs and attitudes (Hoffman, 2013). If a person is female or has a sister they have more proximity than a male with no siblings so they should be more inclined to boycott a behavior or, in the present study's case, a song that is negative toward females. Individuals must be in proximity to the boycotted event in order to search for rationalizations to boycott. There are psychological factors to boycott behavior that speak to the life experiences of a person and their group consciousness. A model of activism

developed by Duncan (1999) introduces a new cyclical pattern of activism where personality and life experiences determine the likelihood of group consciousness which can lead to collective action. In a study of this pattern it was found that feminist consciousness was significant with women's rights activism meaning when participants identified with feminism they were more likely to be activists for women's rights. When individuals believe in a cause or have predetermined opinions about ideas they are likely to stand up for their belief and join others who believe as they do. Boycott behavior can also be used as a form of individualism to show that one does not conform to the actions of others (Kozinets & Handelman, 1998). Each boycott, in turn, serves as a marker for who the boycotter is; with every song or artist they boycott they are telling others what they stand for and what they will not take part in. Some may even see their boycotting behavior as an act of defiance to the current system and order of society. They are able to hear beyond what others hear to make their own choices and opinions. The choice to be different and standout can come at a cost. If everyone is talking about the new song on the radio and how much they love it, one may have to decide if the cost of not fitting in with the majority is one they are willing to take (Sen, Gürhan-Canli, & Morwitz, 2001). A person may only boycott a song that is also boycotted by others, especially if it is only a small number of people boycotting, to maintain some individuality from the majority.

Present Study

The present research aimed to determine if listeners were able to identify feminist language in popular music and if they were willing to boycott music that is incongruent with their personal beliefs. The independent variables in this study were the gender of participants and boycotting behavior. The dependent variables were the participant's self-identified messages in a non-feminist and a feminist song and the likelihood to boycott songs based on its feminist or

non-feminist language. The message in the song with 2 levels of feminist and non-feminist popular genre songs. *Fair Game* by Sia is a pro-feminism song about equality between the male and female sex and *Dear Future Husband* by Meghan Trainor is mixed with pro-feminist language and non-feminist language.

Although the feminist movement is geared toward equality among the sexes, it has been primarily led by women for decades. Women are lead to feminism through their own experiences (Warner, 1991; Duncan, 1999). Additionally, women are seemingly more affected by the products of feminism and are more inclined to principles of feminism. This close proximity should increase their likelihood to boycott songs in an effort to decrease the prominence of non-feminist music (Hoffman, 2013).

H1: Females will be more likely to identify feminist language in the experimental songs than males.

H2: Females will be more likely to boycott non-feminist songs than males.

A history of boycott behavior should also impact the likelihood of boycotting non-feminist music. If a person has stood up for a belief before they are more likely to boycott again especially if others are boycotting the product or act (Duncan, 1999). However, in order for someone to boycott a non-feminist song they must also hold feminist ideals or at least less traditional principles for gender roles. A person must be motivated against the act or product and have proximity.

H3: Individuals who have boycotted a business before and show pro-feminist scores on the *Attitudes Toward Women Scale* will be willing to boycott a song.

Method

Participants

Participants included 150 volunteer participants from the Lynchburg College campus. Thirty one survey responses were deleted for incompletion and one was deleted because the student indicated they were less than 18 years of age and could not give consent. The remaining total of participants was 119. Students who were currently enrolled in an Introductory Psychology course were compensated with three extra credit points for their participation. Volunteers who were not enrolled in an Introductory Psychology course were not compensated and were simply volunteers. The ethnic background of the participants was: 20% (24) Black/African American, 67% (80) White/Caucasian, 3% (4) Asian, 2% (3) Hispanic, 5% (6) African, and 1% (2) individuals of mixed race. There were more female participants than males, with 26% (31) of participants being male and 73% (88) female. The ages of the participants ranged from 18-40 with the average age of 20.11. Participants were recruited via an email that was sent out to the Lynchburg College psychology courses with a link to the survey on *surveymonkey.com* (Appendix A).

Materials

Participants were instructed to click on the link provided in the email, which directed them to a survey on surveymonkey.com. The first section of the survey was the standard informed consent statement approved by LC's IRB, which was to be signed electronically by clicking a box stating that they read and agree to the consent statement (Appendix B). This was followed by demographics questions about the age, sex, and favorite musical genre of the participant, and a Likert scale on how often they listened to music and during what activities do they listen to music (Appendix C). Participants then listened to 2 song clips followed by two

questionnaires. The first questionnaire was about each song (Appendix D) and the second questionnaire was about the participant's use of music and boycotting behavior (Appendix E).

Songs. The two song clips chosen were *Fair Game* by Sia and *Dear Future Husband* by Meghan Trainor (Furler, Kurstin, 2014; Trainor, Kadish, 2014a). *Fair Game* was chosen because its use of feminist language is different from the mainstream definition of feminist language. It describes a woman who has never respected men, in all of her relationships she held the power and control but she has finally met a man who teaches her that in a relationship both parties play equal roles with equal control (Appendix F) ("Fair Game," n.d., para 1-3). This is a message that is not often mentioned in the mainstream media. The entire song was posted on the survey but participants were instructed to listen to only the first minute and eleven seconds. *Dear Future Husband* was chosen because of its mixture of feminist and non-feminist language. Meghan Trainor is a new popular music artist that became a major name in the music industry with her song *All About That Bass* (Trainor, Kadish, 2014b). *All About That Bass* was praised for its positive message of body acceptance and Trainor's positive image for young girls. The song *Dear Future Husband* is a song that, on the surface, seems congruent with Trainor's reputation of feminist themed music, but when examined closely, the song has messages that are anti-feminist and reinforce the stereotypes that feminists are trying to break. In the song, she urges her 'future husband' to treat her like a lady and buy her a ring, but not expect her to stay home and bake apple pies because, like him, she also has a job (Appendix G) ("Dear Future Husband," n.d., para 1-4). After listening to these songs, participants answered a questionnaire on a Likert scale ranging from 'agree strongly' to 'disagree strongly' about the song's message and feminist language (Appendix D).

Use of Music. A questionnaire was developed to determine how much participants used music in their everyday lives. Included with these questions was a boycotting behavior scale that was developed for this study to examine the likelihood of a participant to boycott a non-feminist song. On a Likert scale with options for 'never, sometimes, often, always' participants answered questions about when they listen to music and if they have ever boycotted a business or musical artist. The questions on this scale gathered information pertaining to the amount of exposure the participant has to music and their likeliness to boycott (Appendix E). As stated in hypothesis 3, if a participant has boycotted a business or organization before, they should be likely to transfer that to music and boycott songs that are not congruent with their personal values and/or beliefs.

Attitudes Toward Women. Participants were given the *Attitudes Toward Women Scale for Adolescents,* a questionnaire developed by Galambos, Peterson, Richards, and Gitelson (1985) to assess participant's opinions of women (Appendix H). These answers attest to the beliefs participants hold about gender roles and dynamics. In research conducted by Jaruseviciene et al., (2014), three factors of the *Attitudes Toward Women Scale* were identified. The power dimension (PD) included statements that, if agreed with, attributed power to women. The equality dimension (ED) included statements that, if agreed with, showed the participant's support of gender equality, and if participants agreed with statements in the behavior dimension (BD) they held less traditional ideas about how women should act. This information was useful to determine whether participants were able to recognize their beliefs and if they would be able to identify the language used in songs.

Rap Music. The *Rap Music Attitude and Perception Scale,* created by Tyson (2005), was given to determine the ideas participants held about music (Appendix I). It was adapted to replace words 'rap' and 'rappers' with 'feminist music' and 'feminist artists'. On a Likert scale

of 1-5 (1-*Strongly Disagree, 5-Strongly Agree)*, participants answered questions about the

purpose of feminist music in society and the message it sends to listeners.

Procedure

The survey began by asking the participants to agree to the informed consent statement

and then to complete demographic questions. Next they listened to the two songs and after each

one, completed the questionnaire about each song's message. They then completed the three

additional questionnaires about their use of music, the *Attitudes Toward Women Scale for*

Adolescents, and the adapted *Rap Music Attitude and Perception Scale.* At the end of the study,

participants who were enrolled in Introductory Psychology courses at Lynchburg College were

instructed to print the last page to be turned in for extra credit.

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Results

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To begin analyzing the data, the responses were transferred from the Survey Monkey

website to SPSS software. The free responses were then coded. The definition of feminism was

deemed correct if it contained a statement or reference to equal rights among the sexes. If it did

not mention equal rights it was coded as incorrect. The meanings of the songs were also coded;

the message of the Meghan Trainor song *Dear Future Husband* was correct only if it mentioned

her multiple claims of feminism and traditionalist ideals. The message of the Sia song *Fair Game*

was correct if it mentioned her desire for equality in her romantic relationship. A chi-square test

determined that participants often interpreted the wrong message in *Dear Future Husband* and

Fair Game $(X^2$ (2, N=119) = 96.210, $p<.001$; X^2 (2, N=119) = 40.008, $p<.001$). Of the 119

participants 71 were had a correct definition of feminism and 48 did not. A chi-squared cross

tabulation was performed on the participants' definition of feminism and the meaning of each

song. For *Dear Future Husband* and the definition of feminism the results were not significant,

X^2 (2, N=119) = .129, p=.720. *Fair Game* indicated similar results of non-significance, X^2 (2, N=119) = .177, p=.674.

A correlation was tested between the participants' held attitudes about gender roles and the participants' boycotting behavior, however, there was no significant correlation between the two variables r(119) = .027, p<.772. On the boycotting behavior scale, 30.2% of participants had a frequency range of *32-34* meaning they scored in the middle on the boycotting behavior scale. On the *Attitudes Toward Women Scale for Adolescents* 73.9% of participants had a frequency range of 29-33 meaning they also scored slightly above the middle on the scale. A Spearman's rho correlation was then tested on the *Attitudes Toward Women Scale for Adolescents* and the question "I would boycott a song because of the lyrics used" from the boycotting behavior scale. There was no significant correlation r(119) = .146, p<.112. The Adapted Rap Scale was the most scattered frequency, 51.7% of participants had a score in the range of 57-72. These participants scored above the middle on the scale meaning they had a mostly positive view of feminist music.

To test the first hypothesis, a cross tabulation was performed on gender and each song's meaning. For *Dear Future Husband* there were no significant results X^2 (2, N= 119) = .289, p<.591 and *Fair Game* did not have significant results X^2 (2, N=119) = .069, p<.793. A cross tabulation of gender and feminist definition showed that more females had a correct definition but not significantly so X^2 (2, N=119) = 2.215, p<.137. The boycott scale was tested for reliability and was found to be unreliable with a Chronbach's alpha of .572. Despite this, gender was tested for correlation with statements as seen in Table 1. A cross tabulation was then performed for gender and boycotting because of lyrics X^2 (2, N=119) = 3.214, p<.360, boycotting

because others boycott X^2 (2, N=119) = .487, $p<.922$ and the statement "I consider myself a feminist" X^2 (2, N=119) = 23.361, $p<.01$ this was the only significant result.

Hypothesis 3 was then tested with a correlation test of boycotting because of lyrics, boycotting because others boycott and boycotting a business before. There were non-significant correlations between boycotting because other people boycott and boycotting because of lyrics r(119) = .502, $p<.01$, having boycotted before and boycotting because of lyrics r(119) = .430, $p>$ .01, and having boycotted before and boycotting if other people boycott r(119) = .360. $p>.01$. A chi-square test was then performed on the participant's class year, the meaning of each song and the definition of feminism. No significant data was found for the definition of feminism X^2 (2, N=119) = 3.752, $p=.290$, Fair Game X^2 (2, N=119) = 3.733, $p=.292$, or *Dear Future Husband* X^2 (2, N=119) = 5.448, $p=.142$. An analysis of variance was performed on the three factors of the *Attitudes Toward Women Scale*: power dimension (PD), equality dimension (ED), and behavioral dimension (BD) developed by Jaruseviciene et al. (2014). The results showed no significance in PD F(3,115) = 1.421, $p=.240$ or ED F(3,115) = 1.559, $p=.203$. Significance was found for the BD factor F(3,115) = 4.356, $p<.01$. The Tukey post hoc test was then performed and indicated that the mean score for juniors (M= 10.24, SD=1.71) and seniors (M=10.36, SD=1.619) were significantly higher than the sophomores (M=8.91, SD=1.84) and freshmen (M=9.34, SD=1.92).

Discussion

The results indicated that females did not identify feminist language in *Fair Game* or *Dear Future Husband* significantly more than men and they were not more likely to boycott a non-feminist song. The third hypothesis was also not supported; those who have boycotted before were not more likely to boycott a non-feminist song. Because the hypotheses were not

supported other explanatory tests were conducted to interpret the data. Participants, male and female, were not able to determine the meaning in either song and interpreted the songs wrong. This was expected because of the mixed messages in *Dear Future Husband* and the poorly publicized message of equality in *Fair Game*. This may show that even when individuals are listening attentively to a song, they are still unable to recognize the feminist language. This may be because they are uninformed on the definition of feminism. The requirement selected for the definition of feminism was the mention of equality among the sexes. Although this may be unknown to many, equality is the main goal of feminism and it would be necessary to know that in order to determine the message in *Fair Game*. If a participant does not know that feminism also includes equality among the sexes they will not know that Sia's message is feminist. The results showed that there was no pattern for the definition of feminism, but more people identified the correct message in *Fair Game*. The boycotting scale created for this study to test boycotting behavior was found to be unreliable. Despite this, the tests showed that participants scored in the middle of the scale and when statements from the scale were tested for correlation with gender they showed no correlation. Gender did not impact the likelihood of a participant to boycott a non-feminist song. A significant value was found for the statement "I consider myself a feminist" and gender showing that females were more likely to consider themselves feminists. Although this is positive, females should be involved in the movement geared toward their progression, the lack of male identification may show that men do not want to be identified with this movement. Class year was then tested to determine if participants of higher ranking were more likely to have better attitudes toward women and their roles. Seniors and juniors had a higher mean in the BD factor of the *Attitudes Toward Women Scale* than sophomores and freshmen. This can be interpreted to mean that seniors and juniors hold less traditional ideas

about women's behavior specifically when it comes to swearing, paying expenses and initiating a date. Thus it can expected that with more education and exposure to feminist principles seniors and juniors would be less traditional in their views of female behavior.

Limitations and Future Research

The limitations of this study begin with the coding of data. The definition of feminism was based solely on the mentioning of equality among the sexes. This left out other definitions that contained feminist principles such as the progression of women's rights. Although it was necessary for this study to include equality among the sexes in the definition, the partiality of a definition was not represented in the data. Also, the boycott scale was unreliable, making its results statistically weak. Ideally, a pretest would have been held for the boycotting scale in order to determine reliability. However, because of time constraints and a potential decrease in participants it was not possible to test the scale before including it in this study. Also, the adapted rap scale may have been difficult to understand. There is no genre classified for feminists therefore questions such as "Youth relate to feminist music because it is about their reality" is difficult to rate but there was also no other way to determine how participants felt toward language with feminist messages. Future research should look into this topic of feminist messages in music and people's opinions of it. It would be interesting to incorporate the artist's reputation to determine if an artist is known for speaking in support of feminism would have an impact on listeners' classification of their music as feminist. Also, there is not much current research on boycotting of entertainment. Through social media, consumers have access to hundreds and thousands of followers who they are able to persuade to boycott an artist or movie for various reasons. Potential research could look into what influences boycott of products that do not involve active behavior such as marching and petitioning but rather inactivity.

Conclusion

The current study concludes that feminism is still a blossoming movement in the current millennial generation. Although feminism has been around for decades, the current generation has difficulty defining it and recognizing its messages in media. This study adds to the previous research conducted on feminism by promoting the claim that as students progress in their academics, and are taught on topics of gender equality and feminism they develop less traditional ideas about how women should behave. The support for less traditional behavior is a stepping stone to further advances in the feminist movement that could lead to gender equality among the sexes. This could potentially lead to an increase in feminist identification, especially among males, and allow for better understanding of messages that are non-feminist.

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Appendix A

Hello,

I am completing my senior honors thesis research project this semester on music and language. It would be helpful to me if you could email your students and ask them to complete the survey linked below for 3 points of extra credit.

https://www.surveymonkey.com/r/FVNBM39

I appreciate your help,

Lavender Williams
Senior '15
Psychology Major
Gender Studies Minor
Student Judicial Board Co-Chair

Appendix B

Consent Statement:

The purpose of this study is to research values and views toward language in music. This study will take approximately 30 minutes and there will be no compensation. There are no foreseeable risks anticipated during this study. The potential benefits of this study are to society, gender studies researchers, and psychological science; there are no direct benefits for the participant. If this study creates any discomfort during or after the study and you attend Lynchburg College, please contact the Lynchburg College Health and Counseling Center on the first floor of Hundley Hall or at 434.544.8616; their office hours are M-F: 8:30 AM - 5PM. Your anonymity will be maintained throughout this study by members of the research team. If you have any questions or would like additional information about this research, please contact Lavender Williams at williams_l@students.lynchburg.edu. By clicking this box I voluntarily agree to participate in the research study described above and verify that I am 18 years of age or older.

Appendix C

Demographics Form

Age:

Race: Black/African American   White/ Caucasian   Hispanic   Asian   Other

Gender: Male   Female

Class Year:

Major:

What are your favorite musical genres?

Who are your favorite musical artists?

How many hours a day do you listen to music?

What is feminism?

What feminist artists are you familiar with?

Appendix D

Please indicate the extent to which you agree or disagree with each of the following statements.

AS = Agree Strongly, AM = Agree Mildly, DM = Disagree Mildly, or DS = Disagree Strongly

Would you listen to this song?	AS	AM	DM	DS
Are you familiar with this song?	AS	AM	DM	DS
Is this song positive towards women?	AS	AM	DM	DS
Is this song negative towards men?	AS	AM	DM	DS
Does this song use feminist language?	AS	AM	DM	DS

Please answer the following questions freely.

What is the message in this song?

Appendix E

On the following scale indicate your answer by selecting Never, Sometimes, Often, or Always

1. I listen to music while exercising

Never   Sometimes   Often Always

2. I listen to music while doing homework

Never   Sometimes   Often Always

3. I listen to music while driving

Never   Sometimes   Often Always

4. If I do not like the language used in a song I will change the song

Never   Sometimes   Often Always

5. I would not change a song because of the lyrics used

Never   Sometimes   Often Always

6. I would stop listening to an artist because I do not agree with their personal beliefs

Never   Sometimes   Often Always

7. I would stop listening to an artist if they are involved in a public scandal

Never   Sometimes   Often Always

8. I have boycotted a business

Never   Sometimes   Often Always

9. I would boycott a business

Never   Sometimes   Often Always

10. I would never boycott a song

Never   Sometimes   Often Always

    11. I would boycott a song because of the lyrics used

Never   Sometimes   Often Always

    12. An artist's personal beliefs do not affect whether I listen to their music or not

Never   Sometimes   Often Always

    13. I would boycott a song if other people are boycotting a song

Never   Sometimes   Often Always

    14. I am tempted to boycott a song

Never   Sometimes   Often Always

    15. I consider myself a feminist

Never   Sometimes   Often Always

    16. I do not want others to consider me a feminist

Never   Sometimes   Often Always

Appendix F

"Fair Game"

You terrify me, cause you're a man, you're not a boy
You got some power, and I can't treat you like a toy
You're the road less travelled by a little girl
You disregard the mess while I try to control the world
Don't leave me, stay here and frighten me
Don't leave me, come now enlighten me
Give me all you got, give me your wallet and your watch
Give me your first-born, give me the rainbow and the...

So go and challenge me, take the reigns and see
Watch me squirm baby, but you are just what I need

And I've never played a fair game
I've always had the upper hand
But what good is intellect and therapy/airplay
If I can't respect any man
Oh I want to play a fair game
Yeah I want to play a fair game

Appendix G

"Dear Future Husband"

Dear future husband,
Here's a few things
You'll need to know if you wanna be
My one and only all my life

Take me on a date
I deserve it, babe
And don't forget the flowers every anniversary
'Cause if you'll treat me right
I'll be the perfect wife
Buying groceries
Buy-buying what you need

You got that 9 to 5
But, baby, so do I
So don't be thinking I'll be home and baking apple pies
I never learned to cook
But I can write a hook
Sing along with me
Sing-sing along with me (hey)

You gotta know how to treat me like a lady
Even when I'm acting crazy
Tell me everything's alright

Appendix H

AWSA- Attitudes Toward Women Scale for Adolescents

Please indicate the extent to which you agree or disagree with each of the following statements.

AS = Agree Strongly, AM = Agree Mildly, DM = Disagree Mildly, or DS = Disagree Strongly

1. Swearing is worse for a girl than for a boy.   AS AM DM DS

2. On a date, the boy should be expected to pay all   AS AM DM DS
   expenses.

3. On the average, girls are as smart as boys.   AS AM DM DS

4. More encouragement in a family should be given   AS AM DM DS
   to sons than daughters to go to college.

5. It is all right for a girl to want to play rough   AS AM DM DS
   sports like football.

6. In general, the father should have greater   AS AM DM DS
   authority than the mother in making family
   decisions.

7. It is all right for a girl to ask a boy out on a date.   AS AM DM DS

8. It is more important for boys than girls to do well   AS AM DM DS
   in school.

9. If both husband and wife have jobs, the husband   AS AM DM DS
   should do a share of the housework such as
   washing dishes and doing the laundry.

10. Boys are better leaders than girls.   AS AM DM DS

11. Girls should be more concerned with becoming   AS AM DM DS
    good wives and mothers than desiring a
    professional or business career.

12. Girls should have the same freedoms as boys.   AS AM DM DS

Appendix I

Please indicate your answer to the following statements by circling one of the options:

(1 = Strongly Disagree, 2 = Disagree, 3 = Neutral, 4 = Agree, 5 =Strongly Agree)

1. Feminist music expresses legitimate frustration with social conditions.   1   2   3   4   5

2. Feminist music has positive themes that uplift and empower people.   1   2   3   4   5

3. Some feminist music teaches youth how to make it through bad times.   1   2   3   4   5

4. Youth relate to feminist music because it is about their reality.   1   2   3   4   5

5. Some feminist music represents a form of resistance to oppressive conditions. 1   2   3   4   5

6. Sexually explicit feminist music causes males to be sexually explicit with females. 1   2   3   4 5

7. There are very important messages in feminist music.   1   2   3   4   5

8. Feminist music expresses negative attitudes towards homosexuality.   1   2   3   4   5

9. Most feminist music suggests women are just for male sexual satisfaction.   1   2   3   4   5

10. I like feminist music for its beats and use of sound.   1   2   3   4   5

11. I like feminist music for its content and its messages.   1   2   3   4   5

12. All feminist music has negative messages.   1   2   3   4   5

13. Feminist music is not a real form of music.   1   2   3   4   5

14. Feminist artists are not really as talented musicians as most other musicians. 1   2   3   4   5

15. Feminist artists have a creative form of intelligence.   1   2   3   4   5

16. Feminist music projects feminist attitudes.   1   2   3   4   5

17. Feminist music helps youth cope with their reality.   1   2   3   4   5

18. Feminist music encourages female pride.   1   2   3   4   5

19. Feminist music is a healthy resistance against the system.   1   2   3   4   5

Table 1 Gender and Boycott Scale Statement Correlations

Factor	1	2	3	4
1. Gender	-	.157	.035	.418*
2. I would boycott a song because of the lyrics used	.157	-	.502*	.358*
3. I would boycott a song if other people are boycotting a song	.035	.502*	-	.163
4. I consider myself a feminist	.418*	.358*	.163	-

Note. Correlation Coefficients are represented for the factors listed in the four columns on the left and their corresponding numbers on the right.
*p< .01