

Alexander, Susan. "THE GENDER ROLE PARADOX IN YOUTH CULTURE: AN ANALYSIS OF WOMEN IN MUSIC VIDEOS." *Michigan Sociological Review*, vol. 13, 1999, pp. 46–64. JSTOR, <http://www.jstor.org/stable/40969035>. Accessed 25 Feb. 2023.

Literature Review: Women are generally depicted in very similar manners in music media- especially as it relates to music videos. This 1995 study set out to categorize the roles women were assigned in over 100 music videos to learn more about the constructed, deconstructed, and reconstructed roles women are featured in. The study argued that messages about women in music are conflicted, and ultimately these conflicted images of the roles of women in music videos relate to the understanding of self-identity in youth culture. Split between mainly positive portrayals of females in rock music, and sexist portrayals of females in rock music, the messages featured in the examined music videos gives a contrasting range.

Methods: This qualitative study analyzed 123 different MTV and BET music videos during the summer of 1995. All music videos included women as either a feature of the music video, or as a background character. The study sorted through the sample size to identify the 68 music videos that highlighted females in a significant way (more than just a background character) and the observations were recorded and categorized into three different identities: the "conventional women", the "independent woman", and the "internal paradox". The "conventional women" is the portrayal of passive women that exist for the male gaze and are dependent on their attention. The "independent woman" is the opposite: these women were depicted as strong, sexually dominant, and self-reliant without need for attention from men. Lastly, the "internal paradox" was used to describe women that were depicted to have conflicting gender roles during the course of the music video.

Results/Discussion: The findings of the study were broken down into the three categories of female identity in the music videos. It was important to understand the limitations of this study before divining into the findings. One distinction that is important to make is that MTV did not create identity for women in rock music videos, but they did have a significant influence on the youth culture in the United States. They are not fully responsible for either the sexist portrayals nor positive portrayals of female identity in these videos. They certainly did have a lasting impact on the representation of these identities. With that being said, the findings were the following:

Conventional: women who were represented as being "conventional" women were portrayed as meeting female stereotypes; passive, sexual objects that are dependent on the male gaze and strive for male attention. This identity portrayal was most commonly found in music videos that were created by male performers. 39 of the total 123 samples of videos featured the conventional woman. Some of the variations of the "conventional" women were more disturbing than others; such as ones where the women were portrayed as a prop for physical and sexual interactions. These women were only in the music video for the satisfaction of the men; the women had no free will or intentions of their own. Tom Petty's *Mary Jane's Last Dance* portrays Mary Jane as a literal corpse who is dragged through the events of the music video before being discarded over a cliff when the purpose she served was over. Other common contexts the conventional woman was found in were primarily romantic, with men sought after women dressed in sheer dresses and skirts, again, existing for the male gaze. Music videos that included the conventional woman and were produced by female performers usually followed a woman who is longing after a man in an erotic way, and end with fulfillment because they have gotten the man by their seduction. Overall, the

conventional woman can be summarized as existing as either a prop or a “romantic ballad” for the satisfaction of a man and meeting traditional feminine roles. They are examples of “good girls” for waiting for a man and satisfying whatever their needs are. Their sexual and/or romantic behavior is excessive and defines them entirely.

Independent: The music videos that included “independent” women represented a very different image than the conventional woman. These women were portrayed as being more dominant in relationships and on their own. They were especially depicted as being sexually dominant, and strong. 22 of the videos in the sample fit the criteria for independent women. Although their sexual nature was framed in a contrasting way from the conventional women, their sexual behavior was still a central defining component for this category of female image. However, the sexual messages were focused on ownership of their own sexual desires and taking ownership for wanting to talk about sex despite the topic being “unladylike”. Madonna’s music video for *Human Nature* exploits this sexist imbalance and compares her behavior and speech to that of a man, asking if it would be different if it came from a man and not a woman. The theme of sexual equality was demanded by many of the women that were classified into the independent category. These women also prove they are not afraid of confronting men as it relates to sexual and family responsibility, mistreatment of women, disregard for her autonomy, and themes relating to loyalty in relationships. This often led to self-determination and taking control of her own life. It comes as no surprise that most of the depictions of the independent woman were produced by female performers. Although there are some music video portrayals of independent women by male performers, they border on coming across as “self-pitying” in the face of a woman who controls her own life (for example *Self Esteem* by The Offspring).

Internal Paradox: Defined by women that show conflicting gender roles during the duration of the music video. This category was by far the smallest of the three, with only 7 videos total representing an internal paradox. The lead singer of the group Hole, Courtney Love, performs in an internally paradox format in both the music videos for *Miss World* and *Doll Parts*. Particularly, the contrast is between the outside world’s expectations of her, and her internal thoughts and monologue. In one of the songs, she is dressed in a very feminine manner, silk dress, beauty queen look while singing and performing aggressively, the lyrics demanding she be heard despite being a woman. There is a tug of war between beauty ideals and being more than just that. A common theme found throughout the internal paradox music videos was demonstrating a clear contrast between being dressed in stereotypically “feminine” ways that are meant for the male gaze: such as lingerie, silk, and dresses, and then cutting to scenes that feel more private as they are dressed in bigger, baggier, less “feminine” clothing that is clearly for themselves and not the gaze of men. Another common way this was expressed in these music videos was cutting from black and white scenes, to color scenes. TLC, The Cranberries, and Hole were all examples included in the sample that used this technique to help portray the internal paradox. Overall, this category was also mostly represented by female performers.

Application: I would like to use the examples of not only the music and bands that were examined in this study, but the importance that visual roles had. For my proposed research topic, I think the behavioral role of women in rock and roll music videos as well as physical dress and appearance will be important aspects to take into consideration while seeking to have an understanding of the way women are reshaping rock and roll culture, as well as to help answer in what ways they are using as attempts to break down stereotype barriers in the industry.

Berkers, Pauwke. "Rock against Gender Roles: Performing Femininities and Doing Feminism among Women Punk Performers in the Netherlands, 1976-1982." *Journal of Popular Music Studies*, vol. 24, no. 2, 2012, pp. 155–175., <https://doi.org/10.1111/j.1533-1598.2012.01323.x>.

Literature Review: This study examined the "Rock Against Gender Roles" festival that took place in the Netherlands in 1980. This festival was composed of six different all-female punk rock bands/new wave bands that were inspired by the UK's Rock Against Sexism movement that took place in the UK. Despite best efforts to create a sexism-free safe space for punk women at the festival, there were still male attendees that engaged in sexist behavior and shouted sexist comments at the performers. The festival was regarded as taking up an "in the middle" space between second-wave feminism and punk, being that sexism wasn't able to be completely rid from the punk scene. Within the article, the conflict between generations of punk musicians and second-wave feminists was examined taking into account the performance of femininity including style of music and of dress, and how they attempted to reach gender equality among men in the same music scene. Since the generational issue between musicians and feminists left the movement stuck in an in-between, the study of feminine performance and what defined it was particularly interesting because they were up against two different gender norms/expectations. One was in the context of a music scene that was largely dominated by males and one that was unapologetically feminist and confrontational.

Methods: The qualitative study focused on the experience of female punk performers. The researchers interviewed 18 female former punk rock musicians to gain an insight into how they each were individually perceived as musicians, how they performed femininity, how this performance of femininity was seen differently between the punk scene and the feminist scene, and if they related to/identified with feminism. The interviews took into account how time and memory can cause inaccuracy in recollection of experiences, so a short survey was administered to the respondents and included questions about their involvement in second-wave feminism while also referencing other sources such as past interviews. Most of the interviews were then conducted in the home or workplace of the respondents and took anywhere between 45 minutes to two hours. The criteria for respondents included having been a punk rock performer, as diverse as a range of female punk rockers in the Netherlands (such as geography, chronology, and instrumentalists). Most respondents were white, had a middle-class background, and were born within the same decade. Finally, the last criteria for the study involved where the researcher found all the respondents, either from contacts related to important people in the Dutch punk scene, or through contact information found in old fanzines.

Results/Discussion: It was found through the interviews that female participation in the punk music scene was limited in comparison to male participation by a significant amount. Women were more commonly audience members than music performers. One participant described the impotence of the "do-it-yourself" attitude that was a necessary component of the punk scene and culture. The hard rock bands that men participated in would practice in garages for years before forming a band, meanwhile in punk music, all you really needed was a group to be a band and that was it. Talent wasn't a necessity, it was just about having fun and creating what you could. When it came to perceptions of gender among punk bands, it was widely perceived that women "wouldn't be as good as men", however, the majority of respondents reported that they didn't experience coming face-to-face with these perceptions and largely found that they were still taken seriously as musicians despite their gender. There were a handful of participants that reported differently but they were the minority. The style of dress was a frequently

reported aspect of femininity in punk music, finding it mostly accepted and appreciated to dress in alternative ways that either undermined femininity or combined elements of male and female dress to create a more “asexual” or androgynous look. Some of the women reported adhering to a more masculine dress such as trousers and leather jackets, while others incorporated elements of girlhood into their look and performance. Despite the physical styles and musical styles of punk rock women, there were many instances where the women felt like they were being seen as sex objects and therefore at times felt pushed to incorporate more femininity into their look and performance. They also experienced various forms of sexist harassment that was a result of feeling like they had little control over how they were perceived gender/sex-wise. Because of the harassment and odd intersection between punk and second-wave feminism, many female punk artists were hesitant to call themselves feminists, especially to avoid further harassment by men. By pushing punk over feminist as an identity, they were able to avoid more conflict.

As far as the conflicts over dress and music between punk and feminism, many of the former punk-rockers said their mothers had been radical feminists and found the movement to be hippie, old-fashioned, and boring and therefore tried to stray away from it and create a deliberate distinction. Overall, feminism was a movement of the older generation and therefore a movement to rebel from. Women of punk faced a lot of discrimination based on their choice of dress from both men and women, sometimes even being booed off the stage for wearing something less masculine and more feminine. A lot of the discrimination surrounding style of dress did come from mainly women, such as all women bars and venues. This was again often a result of the conflict and differences between women who rebelled from the feminist generation that came before them, and the women that were incorporating femininity and feminism in a new way into punk. This took the form of what would become considered as distinctly third-wave feminism in the 90’s. There was this preconceived notion that one participant described that one could not be “fashionable and a feminist at the same time”. She described how disheartening and saddening this was to experience when she went to all women venues to join the crowd and see what they were like. Radical feminists were just not as interested in punk music as they were in more “sweeter and more melodic” kinds of music. Punk performers were found to be less dualistic and more multifaceted in their music and feminine style approaches. They were quickly labeled as “masculine” by radical feminist and dismissed, which is why the experiences the performers had in female-only venues was less pleasant.

A new term came to the surface in the face of this “in-betweenness” of punk and second-wave feminism, and that was Punk Feminism. The concept behind this distinguished form of feminism was solely based on the fact that punk was a male scene. By simply being a female in a punk band, you were a punk feminist because of how much males dominated that music scene. To put it simply, punk women just “did feminism” differently. To be a woman in punk, you had to be pretty strong, and self-determined, “which was already somewhat feminist”. The punk scene just had a different way of acting in feminism than the second-wave radical feminists of the generation before them did. They didn’t think the idea of having female-only venues was helping reach the equality between genders they wanted, and from the experiences they had at these venues, they wanted and needed a mixed-gender crowd. Between the male-dominated industry they were forging their way through and the desired need for a male and female audience, they realized there could be no future of punk feminism without men. They opposed the way these old feminists thought of how feminists should dress and sound, they were wanting to play for mixed-gendered crowds and therefore integrated mixed-gender looks and sound in order to sustain the audiences they wanted. Ultimately, in order to incorporate more males into the scene they were

performing in, they “playfully negotiated multiple femininities” that were significant to the punk feminist identity they were creating and practicing.

Application: I found this article super fascinating and very relevant to the research question I am proposing and seeking information and answers on, so I think I will be using a lot of the findings on both feminism and the punk culture as a whole into my own research and how I will/would experiment.

CLAWSON, MARY ANN. "When Women Play the Bass." *Gender & Society*, vol. 13, no. 2, 1999, pp. 193–210., <https://doi.org/10.1177/089124399013002003>.

Literature Review: This study specifically sought out to study rock and roll music as a gendered work industry, and focused on the genderization of musical instruments. Instrumental music playing as an activity has largely been an activity that has excluded women- typically, women are more commonly singers than instrumentalists. As the post-punk rock scene developed into what began to be called the alternative rock scene, the bass emerged as a more gendered instrument and was commonly referred to as a "woman's instrument". The researcher explained that instruments that had less appeal to men opened a window for women to have continued accessibility as bass players, as well as a continued appeal due to the accessibility of the bass. This also paved the way for collecting first hand experiences from women who seemed to legitimize their presence in alternative rock as having a "distinctly feminine gift" for being bass players. Ultimately, the researcher uses these explanations to formulate her research question about whether or not the action of women taking up more instrumental positions as bassists serves as a challenge to the gendered norms that have plagued the industry with inequity, or if these assumptions actually reinforce them.

Methods: Participants were men and women that were registered as performers for an annual regional band competition called WBCN Rumble in the United States in 1990 and 1991. The sample needed to meet the following criteria: it needed to be discrete and among the groups who composed the study, it needed to include some well known bands but not so celebrated that they wouldn't be available for interviews, and the sample had to be representative of the local music scene and one that has a large enough audience that demands a wide range of performers. Some of the musicians that made up the sample also sang in addition to playing their instrument. Out of 22 women who responded, 19 of the women played instruments at Rumble in 1990 or 1991, and about the same number of men out of a total of 168. Of the 29 respondents that participated in a phone interview, the median age was 26 for men, and 29 for women. All of the participating respondents were white, most coming from a middle-class background and having obtained a college education. The interviews lasted anywhere between 45 and 90 minutes, and the questions asked were a mix of open-ended and closed questions. Many of the participants were members of bands that toured the U.S. and even Europe, however, despite being known well locally, none of the interviewees supported themselves solely by recording and performing their music. Many of them also worked day jobs such as hairdressing, warehouse workers, magangers, and receptionists. 19 of the women respondents took part in 11 different bands, and the instrumental distribution was pretty clear that women often play the bass. 7 of the 11 bands had female bassists, 3 had one or more female guitarists, and 2 had female drummers. Of the 7 bands that were majority male, 4 had female bassists, but there were no women guitarists or drummers. Within the interview, the participants were asked questions about their musical involvement history: how and when they learned to play their instrument and then when they joined their band, how they acquired their skills, how their taste in music changed over time, and any other bands they had been involved with. Additionally, they were asked about their experiences in the band and as musicians as it related to their gender. What obstacles, advantages, and responses women in particular experienced.

Results/Discussion: The major findings of this study were broken down into two main categories, which each had two subcategories.

The first category was “Interpreting Feminization: Guitarists Have Power”. Essentially, this discussed how women were able to make their way into their musical occupation because of a shortage of “suitable” men in that place. Simply put, women had a window of opportunity simply because there weren’t men to fill the position. Women weren’t taking the place of men, they were filling the empty spots that men themselves had abandoned. White men had the privilege to take the most valued positions, while the women and minority men were left to fill the gaps. Interview participants emphasized this point, in addition to explaining the bass required lower level entry skill but with high demand. It was the perfect concoction for women to get involved in a band if that’s what they wanted to do. The bass was the easiest position for them to get. The two subcategories thus were split into “Skill Acquisition” and “Demand, Power, and Value”. The skill acquisition section went into further detail about the reasons for why the skills of entry-level bass playing were beneficial for women looking for a way into a band. The bass has only four strings, in comparison to the six strings that a guitar has, and in the music world is widely regarded as the easiest rock instrument to learn to play. While men in the study heavily leaned on these perceptions to report the reasons for why they felt the bass was an easier instrument to gain skills on in comparison to the guitar, women reported that it wasn’t as easy as people often assume it is; if you are playing correctly and creatively. The major finding here was somewhat demeaning to women; that the bass is the easiest instrument to play in a band so naturally women would gravitate towards the less difficult instrument. It was found that women generally started playing their instruments and then joining a band at a slower speed than men, while men were getting the opportunity to learn their instrument and then join a band at earlier ages than women. The women were denied the opportunity to acquire the skill levels needed at earlier ages meanwhile men were getting ahead playing instruments deemed as more “complex”. It was found that this was the common reason more women drifted toward the bass, it was the fastest way to catch up to their male counterparts. This then opens up into the second category: demand, power, and value. As already covered, the demand for bassists was higher than any other instrument because males by and large disregarded it instead opting for the instrument they had been learning from earlier ages and were seen as more dominant instruments (such as the guitar). One participant even recalled that “there were *always* ads for bass players, it seemed like a good idea because you could always get work.” It begs the question of, if the bass is such an easy instrument to play, why was it always in so much demand? This further emphasized the rejection of males to conform to this particular musical occupation. The power and value of having women in a band was described by men and women alike as being like a “double-edged sword”. The advantage was that it was attracting more people to the band, but the disadvantage was that the attention was often “dismissive and patronizing”. One male participant described that if he could do his career over again he would include *at least one* woman in his band because, as an underground band trying to break-through, having women would be a “plus” or an advantage to getting bigger. Lastly, in terms of value, women participants shared that it was often their experience when looking to join a band, men would *allow* them to play bass or be a singer, and that it was rare that women were *allowed to* play the guitar in a band. Men kept the more “valued” instruments to themselves, maintaining control over the role of the female musician in the band.

The second category, “Interpreting Feminization: But Bassists Have Rhythm” covered the two different approaches and perspectives of the male and the female participants on the genderization of the bass as an instrument. While it seems that the bass in a larger scale, orchestral setting would be seen as being more masculine because of its deeper and lower sound, in the punk and rock world an additional argument made was its heft and body size, demanding the player to be stronger and have larger hands in order to

have the ability to properly play it. One perspective that was reported by both males and females was that the bass was seen and therefore characterized as requiring “emotion work” that women in particular excel in. The other perspective, which was represented by just female participants, was that female physicality supported the essential ability to count rhythm. The first subcategory was entitled “The ‘Supportive’ Bass: Bass Playing As Emotion Work”. The bass is often referred to as mainly being a supportive instrument, in particular to the guitar. As already covered, as a female it was/is very difficult and rare to land the role of guitarist. One of the male participants even stated that he was yet to see a good female guitarist yet, and that he’d seen “proficient” female guitarists, but none that had “impressed him”. Because of the growing association between women and the bass, the characterization of females as natural supportive characters became “linked” to the concept of the bass as an instrument being supportive to the guitar (the male). The second subcategory was entitled “The ‘Primal’ Bass: She’s Got Rhythm” introduced the perspective that females have better rhythm because of the linked affinity for dancing. Dancing has been primarily regarded and labeled as a sport or passion of women, with a distinctly feminine history. They are quickly labeled as better dancers than men with a superior and strong sense of rhythm. One of the female bassists described that this “sense of rhythm produces an ability to keep time, which is based on ‘feel’”. One woman also described this ability to “feel” the rhythm and the bass as an instrument as a whole is “primal” and the concept of female physicality having a stronger connection to the body and the earth; women become attracted to the bass because it is more “earthy” than the guitar is.

Overall, the findings of the study had two major components: one being more pessimistic than the other. That being that women’s integration into alternative rock music is only accomplished by the bass being recognized and labeled as a “woman’s instrument” which limits the sphere of opportunity that women then have in the music scene. However, there were also positive findings, the presence of a female in the alternative rock scene is still impressive and disruptive to the male dominated career. This presence is heightened when the woman isn’t the lead singer of the band, which is the most common role women in this industry have.

Application: Overall, I want to do a lot with this article for my research proposal. I think this article gains a lot of insights from primary sources that aren’t too old, coming from the mid-90’s and at a time when there was the beginning of a large shift in alternative rock music (mainly the movement from punk to alternative). I think the specialization relating the the gendered views and perceptions of different instruments in a band is also particularly useful, especially if I were conducting a survey. I think using a particular song/band/instrument as a manipulation variable could be a really interesting concept to send out in an online survey.

Literature Review: Within the last decade, an increasing number of female musicians in indie rock bands have come forward to speak out about their experiences facing sexual discrimination, harassment, and assault. It is through these direct call-outs that the music industry has gained more of the public's attention regarding these common misogynistic issues that are often ignored and disregarded. The article covered three specific instances of gender-based harassment and broke down the significance of the statements made by the victims and how they used this as a way of describing the reality of sexist thoughts and behaviors female musicians face in their day to day career.

Methods: This article examined the public statements made by three indie-rock and female identifying singers: Lauren Mayberry of CHVRCHES, Amber Coffman of Dirty Projectors, and Bethany Cosentino of Best Coast. All three musicians belong to bands that are signed to significant record labels, which gives them significant authority and recognition within their music industry and followers. By making their statements public through different online platforms and media outlets, they are able to articulate their story and experiences in a powerful manner, and in a way that ensures their voice reaches a larger audience. They were represented by social media and interview articles and media. The researcher examined these public releases of information to reflect on the statements made as they relate to and comment on the music industry from the perspective of females.

Results/Discussion: The three artists each had their own section that broke down their stories, statements, and coverage.

First, was Lauren Mayberry of CHVRCHES. In 2013, The Guardian published an article which featured Mayberry's experience facing misogyny and sexism in the music industry. Mayberry, who is the lead vocalist, keyboardist, and producer of her band, described messages that were left for her that made her feel " 'violated, uncomfortable, and demeaned' ". She defined herself as a feminist, and described how objectified women are in the music industry and how easy it is for sexist, aggressive, and misogynistic statements to surface in this male-dominated music scene. The band later released a statement after the release of the article stating that the ethos of their community was strengthened by speaking out about these experiences; that they were stronger now by not isolating these experiences from their fanbase.

Second, was Amber Coffman of Dirty Projectors. In 2016, Coffman went to Twitter to publish her story about being sexually assaulted by her music publicist, which ended up serving as a catalyst for several other women in the music scene to come forward publishing similar stories of sexual assault by the same man. After publication, Berru, the man accused by these women of sexual assault, stepped down from his position and went into treatment for misuse of drugs and alcohol. His public statement was viewed as less of an apology and more of a statement that used his addictions as a scapegoat and was seen by the women as yet another "normalization" of sexism in the industry. However, social media as a means of communication about these very serious and significant issues within the career field has been found to have a distinct impact on the public as well, prompting more female voices to rise to the surface rather than remaining isolated and secret.

The third and final examined instance was Bethany Cosentino of Best Coast. Cosentino was the second woman to back up Coffman about her experience being sexually harassed by Berru. Taking to Twitter to share her story as well, she also exposed her experience of facing misogynistic comments attacking her, but not her fellow male bandmates. She even published an article in which she discussed the proposal that

as a female, she experiences higher degrees of sexualization as well as objectification by males than her male bandmates are subjected to. In the article, she cited how everything she does, from her mannerisms on stage such as not smiling enough, to her way of dressing and demeanor are met with gender-based discrimination and sexualization. She described that her unwillingness to “apologize” because of these criticisms makes her unfairly judged and disliked. The article was published in *Lenny’s Letters* which is a feminist newsletter with a significant following. Her publication in this newsletter adds to her credit and network, prompting her story to be heard in a safe and significant way.

Application: Since this article was much shorter than the other articles I have examined so far, I think I will mainly use the overarching ideas and maybe a couple of direct statements or references from this article since it examines very recent events and musicians. I think it will add much to my summary about my hypothesis, but other than that and a couple direct quotes/references, I won’t lean on this article quite as much.

Hansen, Christine Hall. “Priming Sex-Role Stereotypic Event Schemas with Rock Music Videos: Effects on Impression Favorability, Trait Inferences, and Recall of a Subsequent Male-Female

Interaction.” *Basic and Applied Social Psychology*, vol. 10, no. 4, 1989, pp. 371–391.,
https://doi.org/10.1207/s15324834basps1004_6.

Literature Review: This study primarily focused on the effects of priming relating to recalling and appraisal of sex-role stereotypes in rock music videos. Resulting at a time when rock and roll music videos were new and highly popular, the level of influence on its viewers, in particular teens and young adults, were unknown. The research aimed to discover more about the short term effects of gender-roles in rock music videos as it related to the theory of priming and contemporary schematic processing theories. The two most common sex-roles featured in these music videos followed the trope of ‘boy meets girl’ or ‘boy dumps girl’. The aim was to understand what schemas and “behavioral ‘scripts’” were committed to short term memory that affect behaviors and social interactions. Two experiments were conducted in order to study the priming effects of these gender roles in rock music videos to understand the resulting behaviors and attitudes held after viewing. After the viewing of a music video, two actors demonstrated an interaction between a man and a woman in order to test the level of priming after viewing the music videos with one of the two specific tropes. Overall, this research study provided evidence that priming these specific rock music videos resulted in strong, non-conscious, and predictable cognitive effects on the viewers of the videos.

Methods: Two experiments were conducted throughout this study. The first experiment included 178 male and female undergraduate students made up the participants in this 2 x 2 x 3 factorial experiment design. The breakdown was as follows: 2 (subject gender) x 2 (script: reciprocation-praise, non reciprocation-derogation) x 3 (primed schema: consistent, inconsistent, irrelevant). The study was run by male and female experimenters. For each session, two participants were randomly assigned to the same experimental condition, and were separated into two separate rooms without the ability to interact with one another. From there, the subject participants were told that they would be watching a man and a woman who had each applied for jobs as video jockeys (referred to as VJ’s in the article) on a local MTV channel. The subjects were then told that in order to properly acquaint themselves with the format of rock videos, they would be shown some examples of rock music videos first before seeing the two different candidates at different times and seeing their audition for the job. The experimental manipulation was that participants watched one of six total video tapes of which each were composed of three rock music videos. This was the priming stimulus. Then they saw the interaction between a male and female VJ candidate. Depending on the script assignment, the actors were either acting out a reciprocation-praise or a non reciprocation-derogation script which were either consistent, inconsistent, or irrelevant to the schema that was represented in the rock music videos they watched. The videos that showed the “boy meets girl” schema presented women that responded positively to male sexual advances and were treated well by the males. In the “boy dumps girl” schema, women did not reciprocate sexual interest or behavior and were then rebuked. Lastly, the neutral primed videos showed three videos, the second of which was not related to the two gender-role stereotypes and was inserted between two “boy dumps girl” and “boy meets girl” to “mask the nature of the treatment”. As for the actor-portion of the study, a male and female VJ candidate were brought into the room and followed a script during which the “applicants” followed a script that reflected the behaviors seen in the music videos. The males always attempted to make a sexual advance on the woman, who in turn either reciprocated the advance and was praised by the

man, or she did not reciprocate the man's sexual advances and subsequently the male derogated the female. All of the scripts were identical in exception to the woman's reciprocation/non-reciprocation and the praise or derogation. The last part of the factorial experiment brought in the consistency, inconsistency, or irrelevance of the script. A smaller, mixed-sex group of 44 undergraduates participated in watching two scripted conversations about one of the priming videos discussed earlier, and then were assigned to write a short story describing the general themes of the videos that they watched. Then, after being typed and edited, three naive judges were tasked with independently treating all the stories written about each prime or script to a common theme taking the form of a short story. These stories were then presented to 28 additional subject participants who evaluated the relationship in each of the judges' scripted themes with the same judges' video primed stories. So, the factorial structure here was 2 (script) x 3 (video) x 3 (judge). From there, a 5 point bipolar scale was used to evaluate the script story as either +2 *very compatible*, 0 *unrelated*, or -2 *very incompatible*. In the second experiment, the actors were assessed. This portion of the experiment involved 122 male and female undergraduate students who followed a very similar procedure to experiment one, however, instead of recalling a scripted event, the participants made trait inferences about the male and female actors. The actors were rated on a 33 point bipolar trait adjective scale. The participants placed a check on the scale that best represented their interpretation of the actor's traits. The scale order and position anchors were randomized and there were separate page scales for males and females. Favorability was also rated

Results/Discussion: The major findings of this study were that the sex-role stereotypes in rock music videos had a significant and predictable effect on people's appraisal, memory, and impressions of male-female stereotypic social interactions. The evaluation of schema-consistent interactions were more positive than schema-inconsistent interactions. The schema-consistent interactions were also indicative of more positive enhancement of traits. Women in schema-consistent interactions were found to be judged higher as warm and charismatic, and males were judged to be less sexually aggressive and nicer. Males and females gave the opposite-sex actor higher ratings relating to several traits, however, gender did not influence the evaluation of the actors, or produce differences across the prime-event conditions examined. In both event conditions the man was equally liked. After the viewing of neutral videos however, he was less liked after either sex-role stereotypic video prime. Women were more complicated in terms of results than men. After either prime, she was better liked when she reciprocated the man's sexual advances as opposed to when she deflected them. After watching the neutral videos, this effect was the opposite. The most important implications were that sex-role stereotyped videos had a mostly straightforward effect on evaluating the actors behavior. Either of the two stereotypic prime increased the perceived positivity of verbal or sexual interactions between actors, meanwhile the neutral prime reduced it. It was also evaluated that the encoded event schema was different after watching the neutral videos than the stereotypic videos. Without the stereotypic priming videos, the sexual advances the men made were seen less favorably and more like sexual harassment and the woman was better evaluated when she then deflected this behavior from the man. As was predicted, the priming also affected the resulting recall of the subsequent event, in particular, schema inconsistency produced an advantage for recalling. The recalling was more prevalent when there was inconsistency in the schema.

Application: This article was more difficult to get through than the rest because of the complexity of the two experiments and the factorial components. I think overall I will reference this article in my paper and research proposal as it relates to the numbers and data collected regarding the gendered priming schema, as well as the recollection and perception of behaviors and traits between the men and women. I do think the results that examine the inconsistent schema and how that related to a more negative perception of the males and a more positive perception of the females could connect well to other findings among the other articles I have read that examine sexism and sexual harassment in the rock music industry.

Larsen, Gretchen. “‘It’s a Man’s Man’s Man’s World’: Music Groupies and the Othering of Women in the World of Rock.” *Organization*, vol. 24, no. 3, 2017, pp. 397–417., <https://doi.org/10.1177/1350508416689095>.

Literature Review: This study examined the effects of the term and classification of “groupies” in rock music. Groupies have been used as a derogatory term by both the media and the fans that identify as “groupies” themselves, to describe a particular type of fandom. The fandom primarily surrounds females that are obsessive and sexual fans of male rock bands. The term has been used to exclude people, especially women from the rock scene, as musicians, as producers, really as anything other than fans. The article used rhetorical analysis of five different published biographies that serves as accounts of groupies and to learn how the labeling of women as groupies serves as an “othering practice” to keep the gendered roles of the rock industry the way they are (aka predominantly male) and identifies the three underlying processes. The first being that popular media and music play significant roles in stereotyping women specifically as groupies when the term first emerged. Secondly, “groupies” were specifically stigmatized to exclude women from rock music mainly by shifting the frame to reveal them as being “inauthentic consumers” versus real fans. Lastly, by entwining femininity and fandom together, as the term “groupies” does, sexist cultural assumptions about women are magnified and portray women as sexual objects, and passive consumers of a mass media culture.

Methods: The methodology in this article was to examine the ways in which the term “groupie” was used to exclude women from rock and roll- specifically as it relates to creative production in rock and roll music. The social identities of groupies and the movement are expanded upon through popular culture books, and so, in order to fully understand the identity of a “groupie” and how they are excluded from production and made out to be seen as “other”, the researchers examined 5 nonfiction biographies. The use of biographies was purposeful as they report the different dimensions of reality. They take into account the lived experiences of those who witnessed and surrounded the movement and cultural group. So not only do they consider the reality of people surrounding groupies and rock music, but they report on people who identified as groupies themselves. Therefore, examining the social identity of groupies comes straight from the groupies themselves, but they also take into account collections of stories reported, customer marketing, individual and group voices, and this therefore makes them relevant to shaping the rock music industry by being a historical first hand account of its making. By using rhetorical analysis, the examination of these five texts (as selected by being the top five nonfiction books on groupies listed on Amazon) offer preferred (reinforcing) and (or) oppositional (challenging) portrayals of where the groupie identity lies in the rock and roll patriarchy. The five texts offer a range of voices, places, and identities on the topic of groupies. The books used for the analysis were a list of the following: *Groupie*, *Rock Wives: The Hard Lives and Good Times of the Wives*, *Girlfriends and Groupies of Rock and Roll*, *I’m With the Band: Confessions of a Groupie*, *Let’s Spend the Night Together: Backstage Secrets of Rock Muses and Supergroupies*, and, *Hollywood Diaries*. The analysis was structured around examining how groupies were portrayed, how the differences in portrayal compare to the identity of “groupie”, what was conveyed as appropriate and inappropriate, as well as desirable and undesirable in terms of women's rules and roles, and what practices define the process of “othering” of groupies. In order to do all of this, the five texts were coded by categories of roles, key identities, experiences in groupie narratives, and related subject positions. The second stage of analysis was comparing similarities and differences across the five texts. Then, the coded data was revisited and theoretically categorized. The three major processes that were identified and organized for discussion were: female stereotypes, the stigma of being identified as an inauthentic consumer, and reinforcing these stereotypes.

Results/Discussion: The major findings of the studies did rotate around the three major processes identified above. The first major stereotype was the female stereotype. Popular media and music were significant influences on reducing females to the stereotypical character of a “groupie”. Groupie started to encapsulate all females in the rock scene, reducing them to female fans, girlfriends and wives to male musicians, as well as to males that worked in production in the rock industry. The idea of groupie therefore was primarily associated with sexual engagements and transactions between female mega fans and the male band members they were “obsessed” with. The image that these women were only interested in having sex with male musicians cast them further out of the patriarchal rock and roll world creating them as subordinate and to be cast out and excluded in any meaningful context within the rock world. The second major finding related to the concept of “credibility” and “authenticity”- two aspects that are essential to music journalism. Credibility and authenticity were constructed to explicitly discredit and invalidate the role of females in rock and roll music. Terms that were used to further stigmatize females labeled as “groupies” were names like “teenybopper” and “consumer” which were used to lower the status of these women as “inauthentic consumers” This strategy is not a new construct, it’s been used in the musical hierarchy for ages to keep men in the highest positions of power such as production in creative industries, and keeping the women as simply consumers, or fans. Lastly, the cultural assumptions about women and femininity became magnified by the manifested concept of the “groupie” identity- even among more alternative representations of the identity. Despite the attempts to empower the alternative groupie identities by taking pride in their femininity and emphasizing it, this was perceived by and largely as intensifying and further installing the stereotype.

Application: I think introducing the topic/term/identity of groupie into a survey for my research proposal would be very interesting. Although I think most people are still aware of the term “groupie” I’m not sure how relevantly used it still is. There are other dominant terms that have taken its place, but I am curious where the take on the identity lies in 2023 especially as it relates to predominantly female bands and/or female fronted bands or singular musicians.

Schaap, Julian. ““Are You at the Correct Concert?”” *Tijdschrift Voor Genderstudies*, vol. 22, no. 1, 2019, pp. 49–65., <https://doi.org/10.5117/tvgn2019.1.005.scha>.

Literature Review: This study took into account gender and race/ethnicity as a way to delegitimize groups of people from rock and roll music and the cultural scene that it inhabits. Being that rock and roll

has a dominantly white male history and hierarchy, the researchers were interested in examining cognitively socialized communities that had shared mental composition to decipher how participants in the rock and roll scene legitimize and delegitimize people of differing backgrounds and intersectionality. Some of the aspects found were mentally weighed heavier than others and either prohibited access to the scene, or made it more difficult to enter the scene. A culturalist cognitive sociological approach was used to conduct this study.

Methods: 27 different interviews were conducted with rock and roll music scene participants in Atlanta, Georgia, and Rotterdam, Netherlands between 2015 and 2016. These two cities were chosen because of their similar population size and because they both have diverse multi-ethnic populations. Both cities also have a relatively small rock scene that is dominated by white males but not exclusively composed of them. Rock and roll music is also viewed in a very similar fashion between these two cities, the key difference being how race and ethnicity are discussed in these two areas. The researcher approached the participants after rock music festivals and concerts that included a wide range of rock music such as punk-rock, heavy metal, indie-rock, and alternative rock. Participants ages ranged between 18 and 38, came from a variety of educational backgrounds. Ten participants identified as white males, nine as white females, five as non-white males, and three as non-white females. The interviews started with an image identification task in which participants were instructed to sort 40 rock musician images on a scale of -5 to 5. This technique was a Q methodology which offered the participants the opportunity to freely place the images in their own scored evaluation and then defend their reasoning why. This made it easier for those who might typically feel more reluctant to discuss issues surrounding race/ethnicity and gender to explain their thoughts without being pushed to the subject directly. They were also free to ignore these factors at their own will. The rest of the interviews were approximately an hour long. Lastly, they were transcribed using thematic analysis.

Results/Discussion: This study did conclude that the rock and roll music scene is primarily dominated by white men numerically and symbolically. It was found that widely, women were more verbally regarded as discredited in participation in the rock scene. Non-whiteness was verbally ignored as it related to its presence in the rock and roll scene; but white women were perceived to have a higher level of participation in the scene than non-white women. By and large, the male participants reported that rock was “not for women” or that women didn’t like rock and didn’t fit into the scene. Rock was too “dirty” or “loud” for women, and was associated as being more in-like with male behavior than feminine behavior. Women were typically defined by three different roles: being the girlfriend or wife of a male scene participant, they were expected to act like “groupies” with a heavier focus on fandom than “authentic membership”, or were voluntary workers of events whether that be salespeople, managers, and other supporting roles. However, despite this finding, another major finding that resulted from the interviews regarding gender was that both female and male respondents would draw from the same associations; in particular, female participants noted that they often felt excluded by other women in the scene. The examples drawn here were women that said that rock wasn’t for females because females were “too sweet” for rock, or that younger women in particular were “boy-crazy” and just there for the sex appeal. Overall, women were cast aside commonly and discredited in the rock and roll music scene, and this only became enhanced when the women were non-white.

Application: For the purposes of my research, I focused mainly on the results of the study that involved gender- in particular white and non-white females and how they were regarded in the rock scene. This

article has only further backed up the other findings I have accumulated from the other articles I have examined. I think this one provides a particularly unique insight in that it also paid higher attention to women of color in the rock and roll music scene- so I think the main application I will draw out of this article will relate to the further outcasting and delegitimizing of non-white women.

Vincent, Richard C., et al. "Sexism on MTV: The Portrayal of Women in Rock Videos." *Journalism Quarterly*, vol. 64, no. 4, 1987, pp. 750–941., <https://doi.org/10.1177/107769908706400410>.

Literature Review: Sex-role stereotypes have been undeniably present in MTV music videos since the beginning. Generally, more traditional gender-roles are put on display for the viewers, and

women become subjected to the male gaze often as their primary role in the music video. The presentation of these roles, social situations, characteristics, and representations have led many researchers to believe that reality is warped by these trends. The purpose of this study was therefore to examine and analyze sex role portrayals as it relates to the roles women were commonly seen within these music videos. What actions were “normal” for women, routine and expected, negatively portrayed or ignored, whether the women were passive or not, what they were wearing, how often they face aggression from males, how much they attract the attention of males and are sexualized or physically touched. Rock music videos were chosen for two reasons: rock music at the time was the main contribution to entertainment programming on TV, and generally have a higher relation to sex and violence in this genre.

Methods: A random cluster of MTV rock videos that played during the daytime and into the late night were used. The sample included 300 videos, with almost 30 hours of programming. All the videos were recorded in the summer of 1985. Live performance videos and videos without the presence of women at all were eliminated from the sample which left the total to be analyzed at 110 music videos. A four level scale was used to measure the analysis of data, and the scale consisted of the following: Level one was “condescending” where the woman was portrayed as less of a person, and more of a sexual object. Level two was “keep her place” where women had a little more depth to them highlighting strengths of women, but all the strengths were of a typical and traditional gender-role stereotype. Level three was “contradictory” in which the woman was still fulfilling traditional gender-role expectations but had a level of independence to herself; independence was only gained though at the price of the woman’s subservience. The fourth and final level was “fully equal” in which women were treated as a person and even as a professional, equivalent to males. When a music video portrayed multiple levels, all were recorded. A total of four coders (broken up by two women and two men) viewed the videos and the intercoder reliability recorded was found to be 95.98%.

Results/Discussion: 56.9% of the videos were recorded in level one, “condescending”. 17.1% was recorded in level two “keep her place”. Next, level four, “fully equal” was recorded at 13.8%, and in fourth place was level three “contradictory” with 12.2% of videos. Less than 14% of the videos were recorded as fulfilling multiple levels. An overwhelming majority of music videos that involved all male performers were condescending towards women. The primary contact between men and women was recorded as touching, at 53.8%. This physical contact was (in order of most frequent to least frequent) recorded as kissing, dancing, hugging, petting, and sexual actions. 9.2% of the videos suggested female nudity, while 38.7% represented very seductive and promiscuous dress, and 10.1% in lingerie and undergarments. 33.6% of the analyzed videos used violence as a present theme, and although most acts of violence were classified as “men to men” at 20.2%, 10.9% was “men to object”, and 8.4% were “men to women”. The highest levels of violence were found in the videos that were classified as level one sexism, and the next highest was level two which was where the majority of the “men to women” violence was found.

Application: It was pretty clear from the results of this study that women face a lot of sexism in rock and roll MTV videos from the time this study was done. Women are objectified or most commonly displayed in very traditional sex and gender roles. They are living in a man's world, primarily used for the male gaze, touch, and are subjected to not just sexist behavior but to violence

as well. I think these findings just top off what I've already found, the highest level of contribution I think I can apply from this article is that it is one of the oldest I have analyzed, and I can use this as the framework for building my proposal, essay, and research.