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Connections between Rape Myth Acceptance and Favorite Musical Artist among College Students

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Abstract

The focus of this study is to examine the relationship between characteristics of a person's favorite musical artist and their level of rape myth acceptance (RMA). I asked 115 undergraduates from the subject pool to rate the most frequently mentioned musical artists from the study done by Miller, McAuslan, and Leonard (under review). The participants rated the artists on factors related to sexuality, aggressiveness, narcissism and whether they see these artists as a "role model." This data is then incorporated with the data from approximately 337 emerging adults from Miller, McAuslan, and Lenoard's (under review) study who have taken an RMA scale. The results indicated that gender plays a role in RMA and who we identify is our favorite musical artist. However, sexuality, aggression, arrogance and bad/good role model behaviors did not predict RMA scores. Results provides further evidence for gender's role in RMA and the identification and parasocial interaction theory and provides direction for further research to extinguish rape myths and the acceptance of such myths.

Connections between Rape Myth Acceptance and Favorite

Musical Artist among College Students

People are constantly listening to music. Whether they are driving, watching something, studying, or just relaxing at home, people tend to listen to music. Individuals are constantly being shaped by culture and shape culture (Morling & Lamoreaux, 2008) and music is a part of our culture (Kossanova et al., 2016). Emerging adults tend to prefer popular music and listen to over four hours a day (Rubin, West, & Mitchell, 2001). When individuals are exposed to sexual content in songs, the individual will more readily think about sexual thoughts than when exposed to other stimuli (Sprankle, End, & Bretz, 2012). It has been found that many songs contain demeaning messages of men in power over women and women portrayed as sex objects there to please men (Aubrey & Frisby, 2012; Jhally, 2007; Wallis, 2011). Sexual messages make up more than one-third of popular songs and two-thirds of those songs contain degrading portrayal of women (Flynn, Craig, Anderson, & Holody, 2016; Martino et al., 2006; Primack, Gold, Schwarz, & Dalton, 2008; Pediatrics, 2009). It has also been shown that sexuality and aggression in the media and have been linked to rape myth acceptance (RMA; Basow & Minieri, 2011; Edwards, Turchik, Dardis, Reynolds, & Gidycz, 2011). The current study examines perceptions of popular musical artists as a way to help determine individuals' rape myth acceptance. Specifically, popular musical artists who were named in a large study of emerging adults (Miller, McAuslan, & Leonard, under review) will be rated for levels of aggression, sexuality, and their appropriateness as a role model. Then, the ratings of those musical artists will be correlated with emerging adults' RMA.

RMA

The results of the studies mentioned above suggest that music lyrics are correlated to rape myth acceptance (RMA). Rape myths are prejudicial and false beliefs regarding sexual assault (Bendixen & Kennair, 2017: Lonsway & Fitzgerald, 1994). RMA is strongly related to how individuals perceive rape, assign blame, and believe if the men accused really did commit the crime (Basow & Minieri, 2011; Eyssel & Bohner, 2011). Fox and Potocki (2015) linked RMA to interpersonal aggression and sexism by looking at video game consumption. They found that the more individuals consumed videogames that included aggression and sexism, the more these individuals tended to believe in rape myths. These results are similar to those of Eyssel & Bohner (2011), Kahlor and Eastin (2011), and Kahlor & Morrison (2007). Other studies of RMA have found gender differences, such that men were more likely to see the perpetrator of rape as not guilty than women (Basow & Minieri, 2011). RMA has many consequences including a greater likelihood of sexual assault (Mouliso & Calhoun, 2013), victim blaming (Russel & Hand, 2017) and less likelihood of providing support to a victim following assault (Miller et al., under review; Paul, Kehn, Gray, Salapska-Gelleri, 2014). Russel and Hand (2017) reported that RMA predicts victim blaming for both genders; however, RMA is more prevalent in males than females. They also found that victim-blaming occurred more often when the victim was a stranger than an acquaintance. Furthermore, RMA not only predicts victim blaming but also predicts one's unwillingness to help the victim (Paul et al., 2014). In their recent study, Paul and colleagues had university students complete an online survey that included an RMA scale, personal questions, experiences with sexual assault, and a hypothetical rape scenario. They found that the higher the participants scored on the RMA scale, the more likely they were not to sympathize with the victim or to report that they would help the victim.

Past Research Links Sexual and Aggressive Music to Attitudes and Behavior

Burgess and Burpo (2012) found that listening to highly sexualized and objectifying music is positively related to college males' perceptions of rape, having lower levels of negative judgments towards the perpetrator and less empathy for the victim. They also found that females more often blame other females when they watch music videos that sexualize and objectify females than when they do not watch those videos. Studies similar to Burgess and Burpo (2012) have found comparable results when using sitcom content (Ward & Friedman, 2006), sexualized media environment (Peter & Valkenburg 2007), pornography exposure (Zillmann & Bryant, 1982), sexually degrading music videos and lyrics (Sprankle et al., 2012), and hip-hop music videos (Kistler & Lee, 2009). These studies found that increasing sexualized and objectifying content in these mediums is positively related to males' acceptance of rape myths and negatively related to perpetrator blame and empathy towards the victim. That is, more exposure to sexual and objectifying content is related to greater acceptance of rape myths, less blame of perpetrators, and less empathy towards victims.

However, research in this area is mixed. Some studies have found that there is no immediate relationship between listening to sexual lyrics and behavior. For example, aggression, sexual attitudes, stereotypes, and rape myths were uncorrelated immediately after participants listened to sexual and aggressive music lyrics (Sprankle, End, & Bretz, 2012). However, other studies found that listeners of music that include sexual content are more likely to think in a sexual way, such as labeling the physical sensations (e.g.: fear, joy, sexual excitement, etc.) as "sexual". For example, Martino and colleagues (2006) studied over 1400 adolescents using a national longitudinal telephone survey and found a link between sexual music lyrics and an increase in sexual experience, sexual initiation, and sexual advancement. Primack, Douglas, Dine, and Dalton

(2000) surveyed over 700 adolescents to see if exposure to sexually degrading music lyrics is linked to sexual behavior. Overall exposure to sexual music is linked to their favorite music artists' songs music. They also found that the teens with the most exposure to sexually degrading songs were twice as likely to have sexual intercourse or further along their sexual experience. Similarly, Wright and Rubin (2016) discovered with 1600 emerging adults in the US and Australia that there is a positive relationship between sexual content in music lyrics and videos and social media of music artists and sexual cognitions and risk among emerging adults. Specifically, they found that these sexual contents are related to negative sexual cognitions (e.g., women being submissive and men being dominate, women seen only as sex objects, etc.) and an increase in sexual risk.

Listeners of music with aggression-related lyrics tend to report increased violent thoughts and affect (Anderson, Carnagey, & Eubanks, 2003; Rubin et al., 2001). Fischer and Greitemeyer (2006) found that listening to sexual and aggressive song lyrics led to college males having more negative attitudes towards women; the same relationship was found regarding college females toward males. They studied the impact of sexual-aggressive song lyrics on aggressive thoughts, emotions, and behaviors with three experiments. They found that when using misogynistic song lyrics, males show more aggression and negative attitudes towards females while females did not show aggression to either gender; when women listen to men-hating songs, they are more likely to have negative attitudes and behave aggressively towards men. Therefore, it is clear that the type of music you listen to may be related to attitudes, feelings, and behaviors both in the short-term and over a longer term.

Theoretical Models

The cultivation theory states that the more a person observes and takes in sex in media, the more likely that are to believe that these images and messages reflect reality (Sestir & Green, 2010;

Shrum, Burroughs, & Rindfleisch, 2005). The results described above are consistent with the cultivation theory in that those who are exposed to a lot of sexual content tend to think and behave in sexual ways. These sexual thoughts are correlated with rape myth acceptance (Basow & Minieri, 2011; Edwards et al., 2011). When individuals retain messages regarding rape and women saying no first and then accepting sex, then they believe these messages as reality. We can see this based on the data that those who view more sex in the media are more likely to have higher RMA (Kahlor & Eastin, 2011; Kahlor & Morrison, 2007). Specifically, Kahlor and Eastin (2011) studied over 2,000 college students using an online survey. They had the students take an RMA scale and used the participants that scored on the high end and the low end. They found that daily television viewing of soap operas and crime dramas were related with perceptions of rape accusations being false and the acceptance of rape myths. They also found that gender predicted rape myth acceptance, as males were found to have a higher acceptance of rape myths than females.

The main content of sexual song lyrics is often degrading and aggressive in regard to women. Cultivation and priming theories would suggest that men who listen to that type of music would be more likely to believe in rape myths and behave in aggressive ways towards women. Priming theory states that exposure to certain stimuli, particularly stimuli consistent with rape myth, will activate similar concepts (Jo & Berkowitz, 1994 from Sprankle et al., 2012). For example, in a study by Thomas and Gorzalka (2013), over 100 college men filled out a sexual coercion proclivity questionnaire. Half of these men had been primed by sexually aggressive cognitive task. All participants then read sexually graphic reading material to a confederate. The men that were conditioned with the priming task were more likely to engage in sexual coercion with the confederate than those who were nor primed. Past research has linked RMA with sexual assault perpetration (Mouliso & Calhoun, 2013; Seabrook, McMahon, & O'Connor, 2018).

Usually, in theory, when someone chooses a favorite celebrity or musical artist it is one that they identify with (Horton & Wohl, 1956). This identification with media characters means having a similar perspective, feelings, and characteristics (Brown, 2015; Bui, 2017; Cohen, 2001; Hall-Philips, Park, Chung, Anaza, & Rathod, 2016). The identification involves an increasing loss of self-awareness because the individual develops emotional and cognitive connections with the celebrity (Cohen, 2001; Moyer-Guse, 2008). Other studies have found a different theory where individuals also show personal attachments and attraction to their favorite celebrity called parasocial interaction (PSI; Giles, 2002; Horton & Wohl, 1956). Specifically, Bui (2017) studied celebrity identification among college students using an online questionnaire. He found that participants had high PSI, even more so than identification, in regard to their favorite celebrity. They often shared gender and age with their favorite celebrity as well.

Present Study

Miller, McAuslan, and Leonard (under review) examined the relationship between intolerant beliefs, RMA and reactions to sexual assault in a large sample of emerging adults. They found that higher levels of intolerant beliefs are related to higher levels of RMA, which is further related to less positive reactions toward rape. They also included a number of measures related to media use, including a question regarding the participants' favorite media personality (media figure they identify most with such as a celebrity), favorite musical artist, and movie actor/actress. The focus of this study will be to examine the relationship between characteristics of a person's favorite musical artist and their level of RMA.

Thus, based on research describe above, the present study focuses on favorite musical artists in a sample of emerging adults. As a first step the most frequently mentioned musical artists from the original study will be presented to 115 undergraduates from the Subject pool to be rated

on sexuality, aggressiveness and whether they see this artist as a "role model." At that point, this data will be incorporated with the data from approximately 337 emerging adults from the original study.

Hypotheses

It is hypothesized that

1. male musical artists will have higher scores on RMA-related characteristics than female musical artists;

2. those participants who have a male favorite musical artist will tend to have a higher RMA score than those who have a female favorite musical artist;

3. the more sexual and aggressive the musical artist is rated, the higher the RMA score will be for the individuals who listed that artist as their favorite;

4. the less worthy an artist is rated as a "role model," the higher the RMA score will be for the individuals who listed that artist as their favorite.

Method

Study 1: Rating Study

Participants. In the current study, 115 participants were recruited from the University of Michigan-Dearborn through subject pool. The participants consisted of 31 (27) males and 83 (72.2) females between the ages of 18 and 44 with a mean of 19.73 (SD=3.32). Of the 115 participants, 44.3% (N=51) identified as Caucasian, 27.8% (N=32) Arab American, 15.7% (N=18) Asian or Pacific Islander, 44.3% (N=51), 6.1% (N=7) Hispanic, and 3.5% (N=4) African American. Most identified their class rank as freshman (N=51; 44.3%). The average number of hours identified as spent listening to music on a weekly was 11.61 (SD=4.48).

Measures. A demographics survey was given to participants where they were asked to report their age, class rank, gender, hours of music they listen to, the medium(s) they listen through, and their race/ethnicity.

Next, a 22-item, five-point interval scale was created and given to the participants to rate the most popular musical artists obtained from Miller, McAuslan, and Leonard (under review). These items were determined to be related to RMA and are used to measure whether the popular musical artist is rated to have characteristics related to RMA. The questionnaire has five distinct scales: sexuality (four items), aggressiveness (four items), arrogance/narcissism (four items) good role model (four items), and bad role model (four items). The scales appear to be strong with an alpha coefficient ranging from .89 to .99. In addition to the five scales, the questionnaire also asks participants about their familiarity and liking towards each artist. The questions asked in this scale are closed-ended, ranging from "Not at all" (1) to "Very much" (5).

Procedure. The participants were be recruited through the University of Michigan-Dearborn Introduction to Psychology class using SONA. This study was described on SONA as a 30-minute online survey requiring participants to answer demographic questions and then rate popular musical artists. After the students sign up for the study, they were given access to the online survey. Before starting the survey, participants were required to read an informed consent form and check a box saying yes, they agree to participate in the study and understand everything stated in the study, or no they do not. If they click no, then they will not be able to fill out the online survey. If they click yes, then they may continue to the online survey.

After participants agreed to participate in the study via the informed consent form, they were given the instructions of the study. After completion of the study, the students were debriefed and thanked, again online and received a half-credit for their Introductory to Psychology course.

Study 2: Original Study of RMA in Emerging Adulthood

Participants. The participants in this study were 507 emerging adults (18-29 years of age; *M*=25.78 *SD*=2.57). These participants were recruited through Amazon Mechanical Turk (MTurk). For the purpose of the present study, data from 337 participants who reported one of the 41 most common favorite musical artists is the focus. These participants were 57.3% (*n*=193) females and 42.7% (*n*=144) males. With most being 27 years of age (*M*=27.42 *SD*=2.64). Majority of the sample reported being Caucasian (*n*=200; 59.3%).

Measures. For the purpose of the present study, the following measures will be considered: demographic information, RMA, and favorite music artist.

The demographic information asked that pertain to the current study were the participants birth year, gender, ethnicity, and highest level of education.

The Illinois Rape Myth Acceptance Scale-Short Form (IRMA-SF; Payne, Lonsway, & Fitzgerald, 1999) measures general RMA. This scale is a 19-item-5-point Likert scale ranging from "Strongly Disagree" (1) to "Strongly Agree" (5) (McMahon & Farmer, 2011). With a higher score indicating a stronger belief in rape myths. Items on the IRMA include: "Many women secretly desire to be raped." and "Rape accusations are often used as a way to get back at men."

Favorite musical artist was assessed by asking participants to provide the name their favorite musical artist. This portion of the survey was not used in the original study. For the purpose of this study, only those individuals who provided commonly named musical artists will be included. Commonly named musical artists were determined by looking at the frequencies in which the participants listed their favorite musical artist. Those with the highest frequencies were used in this study.

Procedure. The participants in this study were recruited through the MTurk website, after completing a screening questionnaire (to make sure the participant falls met inclusion criteria: 18-29 years of age, residing in the U.S. or Canada). Eligible participants were directed to the Qualtrics survey that began with an informed consent form. First, the participants completed the demographic questionnaire, as well as a variety of measures including the IRMA-SF and measures related to their media consumption including a question about their favorite media personalities.

Results

Development of Rating Scales

As mentioned above, the rating scale is broken down into five subscales. The way this was done was by separating each item on the scale and then computing the items that represented each subscale. The reliability of each scale was then taken (as mentioned above) to see how strong the scales were. Potential scores for each scale ranged from four to 20, with a high score indicating a high belief that the musical artists have that characteristic. Descriptive statistics and bivariate correlational analyses were then looked at to compare the scales to RMA and demographic variables.

Descriptive Statistics

Descriptive statistics, including means and standard deviations, are presented in Table 1. Table 1 shows the average rating for each item on the scales as well as the average score on each scale. Table 1 also shows the statistics on the RMA scale as well as some statistics on gender.

Cross Tabulation

Participants were asked to report their favorite musical artists. Results indicate that 51.6% (*N*= 174) of participants reported male musical artists; 48.4% (*N*=163) reported female musical artists. Gender of musical artist was then broken down by participant gender. The results are displayed in Table 2. As may be seen in the Table, although 72.9% (*N*=105) of male respondents reported male musical artists, only 35.8% (*N*=69) of female respondents did so. Therefore, it appears that male participants were more likely to favor male musical artists than female participants, χ_2 (1; *N*=337) =45.61, *p*<.001, cc=.35. With residual standardization of 3.6, -3.1, -3.7, and 3.2 indicating each value significantly differs from the other.

T-tests

RMA scores were also analyzed based on gender of one's favorite musical artist. The analyses, seen in Table 3, indicated that favoring a male musical artist has a slight significance, leading to a higher RMA score (*M*= 2.04 *SD* = 0.75); while favoring female musical artists may lead to a lower RMA score (*M*= 1.80 *SD* = 0.58), *t*(*df*=321)=3.17, *p*=.002.

Rating scale scores was compared across participants' gender of favorite musical artists as seen in Table 4. For overall aggression, those who favored male artists reported higher aggression ratings, (*M*= 8.76 *SD*= 2.50), than participants who favored female artists, (*M*= 6.78 *SD*= 1.32), *t* (*df*= 335) = 9.04, *p*<.001. When looking at overall narcissism, participants favoring male artists reported higher narcissism, (*M*= 9.65 *SD*= 2.42), than those favoring female artists, (*M*= 8.11 *SD*= 1.41), *t* (*df*= 335) = 7.09, *p*<.001. In regard to overall good, favoring female artists lead to a greater overall good score, (*M*= 11.72 *SD*= .91), while those who favored male artists reported lower, (*M*= 11.09 *SD*= 1.10), *t* (*df*= 335) = -5.74, *p*<.001. Lastly, when looking at overall bad, those who favored male artists reported higher bad ratings, (*M*= 9.56 *SD*= 2.07), in comparison to those who

favored female artists, (*M*= 8.01 *SD*= 1.79), *t* (*df*= 335) = 7.34, *p*=.006. These results indicate that

if one's favorite musical artist is a male, there is a relationship that indicates the artist will be rated

high on aggression, narcissism, and bad role model characteristics while being rated low on good

role model characteristics as predicted. However, surprisingly, there is an insignificant relation

between overall sexuality and the gender of one's favorite musical artist.

Rating scale scores were then compared to the participants in the original study's gender,

as seen in Table 5. Males tended to rate artists higher in overall aggression, (*M*= 8.40 *SD*= 2.54),

then females, (*M*= 7.36 *SD*= 1.89), *t* (*df*= 335) = 4.34, *p*<.001. In regard to overall narcissism,

males also had a tendency to rate artists higher, (*M*= 9.27 *SD*= 2.45), than females, *M*= 8.64 *SD*=

1.83), *t* (*df*= 335) = 2.70, *p*<.001. Although the rating scale score, overall good, did not show

significance difference, there was a slight variation in which females rated artists higher in overall

good, *M*= 11.50 *SD*= 1.03), than males, *M*= 11.25 *SD*= 1.08), *t* (*df*= 335) = -2.02, *p*=ns. For overall

bad, male participants rated artists higher, *M*= 9.16 *SD*= 2.23), than females, *M*= 8.56 *SD*= 1.95),

t (*df*= 335) = 2.63, *p*<.02. Once again, there is an insignificant relation between overall sexuality

and the participant's gender. Results indicate that males are more likely to rate favorite musical

artists higher in aggression, narcissism, and bad role model.

The IRMA scale was also broken down by gender of participants in the original study, also

seen in Table 5. Males tended to score higher in RMA, (*M*= 2.17 *SD*= .75), than females, (*M*= 1.75

SD= .56), *t* (*df*= 321) = 5.67, *p*<.001. Therefore, males are also more likely to score higher on

RMA.

Bivariate Correlations

Surprisingly, RMA has no correlation with the rating scale scores created. However, as

shown in Table 6, correlations are found within the rating scale scores. Overall sexuality has very

strong positive correlations with overall aggression, overall narcissism, and overall bad role model; and a strong negative correlation with overall good role model. Similarly, overall aggression is related positively to overall narcissism and bad role model; with a negative relation to overall good role model. Overall narcissism is negatively correlated to good role model and positively correlated bad role model. Lastly, good role model has a very strong and negative relation to bad role model. Therefore, it is likely for an artist to rate high in sexuality, aggression, narcissism, and bad role model and low in good role model. On the other hand, it is also likely for the artist to rate low in sexuality, aggression, narcissism, and bad role model and high in good role model.

Discussion

The present study investigated the relationship of characteristics of favorite musical artists to rape myth acceptance. Through the examination of the original study, where individuals were asked to relay their favorite musical artist as well as take an IRMA, most frequent responses of favorite musical artists were then used in a rating study. In the rating study, students, from a local college, were asked to rate those artists on a number of characteristics found to be linked to RMA.

Results suggests that gender of both the individual and the favorite musical artist play a role in predicting one's RMA score. Specifically, having a male favorite musical artist was associated with higher RMA scores. Male favorite musical artists, as compared to female favorite musical artists were less like to be associated with being a good role model and more likely to be associated to aggression, sexuality, narcissism, and being a bad role model. These findings are overall consistent with past research in that men tend to endorse RMA and thus have higher RMA levels (Simonson & Mezydlo-Subich, 1999).

Participant's gender also predicts the gender of their favorite musical artist, thus supporting the identification theory. The identification theory states that individuals with similar perspectives,

like having the same gender, are able to identify with each other (Brown, 2015; Bui, 2017; Cohen, 2001; Hall-Philips, Park, Chung, Anaza, & Rathod, 2016; Horton & Wohl, 1956). Such can be seen as male participants tend to list other males as their favorite musical artist and female participants tend to list females as their favorite musical artist. This finding also supports PSI theory, where individuals share gender and age with their favorite celebrity based on personal attachments and attractions (Bui, 2017; Giles, 2002; Horton and Wohl, 1956).

However, despite past research (e.g., Burgess & Burpo, 2012; Kistler & Lee, 2009; Peter & Valkenburg, 2007; Ward & Friedman, 2006; Zillmann & Bryant, 1982), no definitive link was found between overall aggression, sexuality, and narcissism of favorite musical artists and RMA. It was hypothesized that because one identifies with their favorite celebrity, sharing similar view points, that if the celebrity or artist is rated high in characteristics linked to RMA, then those who like that celebrity would also have similarly been rated high in such characteristics and therefore have a higher RMA score then others. However, since no connection was found, especially between sexuality and aggression, this argument cannot be made. The results may be inconclusive due to a favorite musical artist just being one of many that individuals identify and look up to. Moreover, one's favorite celebrity and idol might not be as predicative as RMA as was original thought. If true, the identification and PSI theory may not be as strong as past research suggests.

Furthermore, the results are inconclusive when considering predictions between musical artists rated as bad role models and higher RMA scores for those who favor such artist. This hypothesis stemmed from the thought that individuals who are considered aggressive, arrogant, and sexual aren't really considered good role models. If an individual is considered a bad role model, those who favor such an individual will be badly influenced, especially on factors like

aggression, narcissism and sexuality. Since such factors are linked to RMA, it was hypothesized that bad role modeled behavior of favorite musical artists would lead to higher RMA scores.

Strengths and Limitations

Although the results of this study are not as hypothesized, the results back up passed research on gender and RMA and on the theories of identification and PSI. This study is important because it is one of the few which link role models and individuals that are looked up to as contributing factors to RMA. Although favorite musical artists did not directly predict RMA scores, more research done in this area can lead to stronger predicting factors to RMA. With this knowledge of predictors to RMA, we can work to prevent RMA. We can stop individuals and society from endorsing and commending individuals who act in a way that supports RMA or RMA-like characteristics such as aggression, sexuality, and narcissism. By educating the population on such factors and RMA, victims of rape will feel safer and more comfortable to speak up, getting justice for the violence they endured.

With a larger sample size, individuals more motivated, this study can be replicated and maybe produce slightly different results in that the overall scale scores may become a predicting factor to RMA scores. With a sample from the class of Introduction to Psychology, not all of the students took the questionnaire seriously. A good amount of the individuals straight answered a good portion of the survey as the alpha values of the rating scale was high.

Implications for Future Research

The relationship between RMA and favorite musical artists impacted future research in the sense that it is now known that favorite musical artists might not be the most influential public figure. Future research needs to be done on individuals' favorite celebrity or the public figure they most identify with. These public figures might host a higher influence on the youth, therefore

shaping their minds. With a broader sample size, more research on this subject can be used to make policies or negative connotations about public figures supporting characteristics related to RMA. Thus, diminishing these myths, creating a better future for those who are violated and afraid to speak up from things like victim blaming.

Table 1: Descriptive Statistics

Statistics

| | N | | | | | | |
	Valid	Missing	Mean	Median	Mode	Std. Deviation	Variance
Gender	337	2	1.57	2.00	2	.495	.245
RMA	323	16	1.9288	1.6842	1.42	.67868	.461
overallsexuality	337	2	2.5830	2.6175	2.11	.51475	.265
overallaggressive	337	2	7.8031	6.7700	6.28	2.24647	5.047
overallnarcisstic	337	2	8.9074	8.3300	8.24	2.13641	4.564
overallgood	337	2	11.3921	11.4800	11.95	1.05854	1.121
overallbad	337	2	8.8118	8.5700	6.95	2.09110	4.373
musicsexual	337	2	2.8188	2.8400	2.26	.60399	.365
musicpromiscuous	337	2	2.5091	2.5500	2.14	.47628	.227
musicaggressive	337	2	2.1109	1.9100	1.76	.61918	.383
musicviolent	337	2	1.8919	1.6000	1.58	.57559	.331
musicnarcissistic	337	2	2.2372	2.1500	2.12	.51549	.266
musicarrogant	337	2	2.2271	2.0400	2.04	.57890	.335
musicpromotesrisk	337	2	2.3927	2.3300	1.84	.58542	.343
musicpromotesprosocial	337	2	2.7926	2.8100	2.86	.15677	.025
musicreflectsgoodvalues	337	2	2.7836	2.8300	3.00	.37202	.138
musicreflectsbadvalues	337	2	2.1336	1.9600	1.78	.56971	.325
preformersexual	337	2	2.6325	2.5300	2.15	.56245	.316
preformerpromiscuous	337	2	2.3716	2.4100	1.90	.44738	.200
preformeraggressive	337	2	2.0069	1.8500	1.57	.57455	.330
preformerviolent	337	2	1.7934	1.6000	1.37	.52070	.271
preformernarcissistic	337	2	2.2222	2.1000	2.05	.53517	.286
preformerarrogant	337	2	2.2209	2.1100	2.03	.54301	.295
preformergoodrolemodel	337	2	2.9601	3.0200	3.15	.41741	.174
preformerbadrolemodel	337	2	1.9737	1.8700	1.58	.47661	.227
preformerpromotesrisky	337	2	2.3118	2.2400	1.75	.52164	.272
proformerpromotesprosocial	337	2	2.8558	2.8600	2.94	.18391	.034

Table 2: Cross Tabulation

Gender of musical artist * Gender Crosstabulation

			Male	Female	Total
			Gender		
Gender of musical artist	Male	Count	105	69	174
		Expected Count	74.4	99.6	174.0
		% within Gender	72.9%	35.8%	51.6%
		Standardized Residual	3.6	−3.1	
	female	Count	39	124	163
		Expected Count	69.6	93.4	163.0
		% within Gender	27.1%	64.2%	48.4%
		Standardized Residual	−3.7	3.2	
Total		Count	144	193	337
		Expected Count	144.0	193.0	337.0
		% within Gender	100.0%	100.0%	100.0%

Table 3: T-tests of Gender of Favorite Musical Artist and RMA

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means					95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
RMA	Equal variances assumed	18.243	.000	3.165	321	.002	.23586	.07452	.08925	.38247
	Equal variances not assumed			3.188	308.898	.002	.23586	.07400	.09026	.38146

Table 4: T-tests of Gender of Favorite Musical Artist and Rating Scales

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means					95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
overallsexuality	Equal variances assumed	32.814	.000	-.128	335	.898	-.00722	.05619	-.11775	.10331
	Equal variances not assumed			-.127	292.820	.899	-.00722	.05678	-.11897	.10453
overallaggressive	Equal variances assumed	98.644	.000	9.036	335	.000	1.98707	.21990	1.55451	2.41964
	Equal variances not assumed			9.205	265.644	.000	1.98707	.21586	1.56205	2.41210
overallnarcisstic	Equal variances assumed	57.820	.000	7.090	335	.000	1.54199	.21748	1.11419	1.96978
	Equal variances not assumed			7.205	282.430	.000	1.54199	.21402	1.12070	1.96327
overallgood	Equal variances assumed	13.993	.000	-5.744	335	.000	-.63333	.11026	-.85021	-.41645
	Equal variances not assumed			-5.781	329.443	.000	-.63333	.10956	-.84885	-.41781
overallbad	Equal variances assumed	7.601	.006	7.335	335	.000	1.55436	.21190	1.13754	1.97117
	Equal variances not assumed			7.371	332.796	.000	1.55436	.21088	1.13952	1.96919

Table 5: T-tests of Gender of Original Study Participant and Scales

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means					95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
overallsexuality	Equal variances assumed	2.842	.093	-1.870	335	.062	-.10559	.05647	-.21668	.00550
	Equal variances not assumed			-1.890	319.394	.060	-.10559	.05587	-.21551	.00433
overallaggressive	Equal variances assumed	33.649	.000	4.342	335	.000	1.04666	.24105	.57249	1.52083
	Equal variances not assumed			4.162	252.915	.000	1.04666	.25145	.55145	1.54187
overallnarcisstic	Equal variances assumed	18.360	.000	2.701	335	.007	.62966	.23308	.17117	1.08815
	Equal variances not assumed			2.593	254.465	.010	.62966	.24286	.15139	1.10794
overallgood	Equal variances assumed	3.514	.062	-2.202	335	.028	-.25524	.11590	-.48322	-.02725
	Equal variances not assumed			-2.187	300.005	.030	-.25524	.11671	-.48491	-.02557
overallbad	Equal variances assumed	6.087	.014	2.627	335	.009	.59961	.22827	.15059	1.04864
	Equal variances not assumed			2.576	283.618	.011	.59961	.23280	.14137	1.05785
RMA	Equal variances assumed	25.312	.000	5.685	321	.000	.41511	.07302	.27146	.55876
	Equal variances not assumed			5.438	239.016	.000	.41511	.07633	.26474	.56547

Table 6: Bivariate Correlations

Correlations

		RMA	overallsexuality	overallaggressive	overallnarcisstic	overallgood	overallbad
RMA	Pearson Correlation	1	−.025	.021	.042	−.011	.012
	Sig. (2−tailed)		.658	.709	.456	.843	.824
	N	323	323	323	323	323	323
overallsexuality	Pearson Correlation	−.025	1	.536[**]	.663[**]	−.628[**]	.761[**]
	Sig. (2−tailed)	.658		.000	.000	.000	.000
	N	323	337	337	337	337	337
overallaggressive	Pearson Correlation	.021	.536[**]	1	.867[**]	−.769[**]	.913[**]
	Sig. (2−tailed)	.709	.000		.000	.000	.000
	N	323	337	337	337	337	337
overallnarcisstic	Pearson Correlation	.042	.663[**]	.867[**]	1	−.800[**]	.901[**]
	Sig. (2−tailed)	.456	.000	.000		.000	.000
	N	323	337	337	337	337	337
overallgood	Pearson Correlation	−.011	−.628[**]	−.769[**]	−.800[**]	1	−.889[**]
	Sig. (2−tailed)	.843	.000	.000	.000		.000
	N	323	337	337	337	337	337
overallbad	Pearson Correlation	.012	.761[**]	.913[**]	.901[**]	−.889[**]	1
	Sig. (2−tailed)	.824	.000	.000	.000	.000	
	N	323	337	337	337	337	337

**. Correlation is significant at the 0.01 level (2−tailed).

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