

Role Models with Bottles: An Analysis of Exposure to Alcohol Branding in Music Videos

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Abstract

Music videos have been used to popularize different musical styles towards the proclivities for continual young generations. However, use of provocative content (e.g. substance abuse) seems to be increasing with each generation (Durant et al. 1997). Previous research has explored various social factors that affect various perceptions of music videos, including alcohol and substance abuse (e.g. Cranwell et al. 2017). The purpose of such research was to analyze perceptions of music videos when alcohol or illicit substances were consumed, but two major limitations are present in the form of specific genres that may differentially glorify alcohol/substance abuse and how such perceptions generalize to American culture. The current study explores how variations of music video genres influence the perceptions of alcohol consumption within the aforementioned variables in common American music video outlets. The design is a 3x2 between-subjects factorial analysis of variance (ANOVA), with level of alcohol consumption (High-Alcohol, No-Alcohol) and variations of music video genre (Pop, Hip Hop, Classical) as the between subjects factors. In the current study, participants were given a perception of alcohol questionnaire. Scores were assessed based on what type of video the participant was given (with varying genre and alcohol content). Results from this study could contribute towards policy change in the United States regarding youth exposure to alcohol content in music videos.

Role Models with Bottle: An Analysis of Exposure to Alcohol Branding in Music Videos

In 1981, 'Video Killed the Radio Star' marked the first all-music video channel on television (Warren, 2011). Music videos have further evolved through social platforms such as YouTube, and have taken on an increasing role in the lives of American youth (Varma, 2013). While popular music in such social media formats may influence popular culture, the outcomes might not be regarded as universally positive. Several studies note the negative impact of alcohol-content in music videos. Durant et al. (1997) found direct links between exposure to alcohol-content in music videos and long-term health issues such as binge-drinking. In recent years, Cranwell's research on the impact of music videos in the United Kingdom is perhaps the most well noted (Cranwell et. al, 2017).

Cranwell et al. examined the policies for marketing/branding of alcohol companies in the U.K. --- namely, the Advertising Standards Authority and the PG alcohol code. The key issue noted is that having proper code/policy is the first step, and taking steps to enforce these codes/policies is a necessary second step. It seems in the U.K., at least, that both steps have fallen short in relation to what has been established as a serious national problem. The researchers provide clear evidence, however, that these policies are not strongly enforced in relation to music videos. Left largely unchecked, and becoming more easily accessible to young adults everyday, music videos have become a logical target for large alcohol companies. For example, strong lines drawn by U.K. code had stated that alcohol can --- in no way --- be associated with sex, yet those lines have been blurred by several of the videos examined in the study.

There is a surprising lack of research on music videos in the United States of America. Primack et al. (2014) perhaps provide the most insight as they, in the United States, made cold calls searching for 15-23 year olds, and were able to obtain 2,541 participants. They then asked the participants to identify alcohol brands, and were asked if they had ever had a complete drink. It was found that those who identified at least one correct brand were twice as likely to have had at least 1 complete drink. Though this could be seen as a result of the actual act of drinking and interacting with the brand, it also provides implications into how successful alcohol branding marketing has been in the United States. Interestingly, Primack et. al also found that popular music branding recognition was associated with both having a complete drink and having ever binge-drunk alcohol among the 15-23 year olds studied.

Branding is a key marketing tool for alcohol companies in the United States and beyond. When these companies are able to take their product and give it an identity, they allow this identity to relate to the general population. Alcohol branding, throughout the years, has become a key source of revenue for the music video industry. Marketing to young people is the best way to ensure the future of a product by 'getting them while they're young.' Alcohol branding has been allowed to take identity with icons of the music industry, and thus has provided youth with role models that juxtapose alcohol with their success. Alcohol, when drunk in excess, can have severe short-term and long-term negative consequences. These consequences are often underplayed by music icons, causing youth to never know how seriously they can impact their lives with the decision to drink underage.

The current research builds on the opportunity created by Cranwell et al. (2017), and the initiative taken by Primack et al (2014). to examine the effect of alcohol content in music videos

in the United States on young adults' exposure to alcohol products. Lindsay and Lyons (2018) found evidence that such youth exposure to music videos may glorify binge drinking/extreme alcohol consumption. They found that it was accepted --- and even encouraged --- to push the body's limits, and suggest serious physical short-term and long-term ramifications for the population should we continue the trend of promoting such behavior. It is important, therefore, to study the impact on alcohol branding on youth, as alcohol can have such serious health implications that young adults may not be aware of (Durant et al., 1997).

Cranwell and colleagues' (2017) research collected top 40 songs from 12 consecutive Sundays then chose the music videos with either visual or lyrical alcohol content. The researchers, in this way, aimed to use the most impactful songs that young adults were exposed to. The current study aims to adapt Cranwell's study by choosing 3 music genres: rap, classical, and pop. Alcohol branding will be defined as 'alcohol content' or 'no alcohol content'. In varying alcohol content, the current research aims to identify the direct link between attitudes towards alcohol consumption and exposure to alcohol-content in music videos.

In order to further validate Cranwell's study on alcohol content, the current study further categorized her suggestions. Cranwell's research qualitatively analyzed themes, using focus groups to determine common alcohol-content-related implications, such as the portrayal of limitless consumption ability with no negative consequences. The current study aims to use a pilot group to determine appropriate videos in each category (i.e. alcohol content pop, no alcohol content pop, ...), and then take an additional step to show a video to participants in order to analyze each participant's perception towards alcohol following the video.

Kim's (2018) study analyzed an assortment of demographic features such as age, gender, race, education, and even political stance to determine which groups were best at perceiving media brands on the scales of aggression, heroism, and warmth. The current study, given such a limited population to sample from at Florida Southern College, cannot expect to accommodate a diverse group of ages, genders, races, educations, or political stances. Nonetheless, demographic information will be taken following the study so as to note in the results the limitations of the sample. Regardless, Kim found that women saw branding as significantly less aggressive than men. Most interestingly, alcohol consumption was seen as significantly less linked to aggression in pop songs (as well as movies and news outlets), suggesting that perhaps the songs have a way of putting an audience at ease. Nonwhite participants rated brands higher in heroism, and pop songs were rated lower in heroism. Nonwhite participants also rated brands significantly higher in warmth. While a unique approach with factors of aggression, heroism, and warmth, Kim's research gives considerable insight into just how volatile a slight change in demographics can provide for perception of music videos. However, with the end-goal of changing policy to benefit all citizens of the United States, the researcher feels that the sort of 'majority vote' that the 'top viewed by year' charts provide will suffice.

Meiselman (2017) gives substantial insight into the current study's end goal. Through her examination of the U.S. Federal Trade Commission policy on use of tobacco, alcohol, and smoking in music videos, she found that policy is very well defined: warnings must be provided when these products are branded in music videos --- though unfortunately such warnings have not been provided. Meiselman lists songs such as "I'm the One" by DJ Khaled ft. Justin Bieber,

Chance the Rapper, and Lil Wayne, which contains artists from rap and pop coming together to produce a song that surely impacted enormous amounts of youth across many cultures. It also prominently shows the headphone product "Beats" being worn by DJ Khaled, linking alcohol and smoking (shown in the video) with Beats. Perhaps most tragically, the video is filmed at a luxurious mansion, showing youth that if they want the big house and endless money --- alcohol, smoking, etc. are simply things you do. Women are also scantily dressed and submissive to the men in the video, showing a perceived control over women through alcohol, smoking, etc. No warning is ever provided of the negative short term/long term consequences of these products. Other notable songs listed in Mieselman's piece include "Can't Keep my Hands to Myself" by Selena Gomez, and "Everyday We Lit" by YFN Lucci.

The current research aims to propose policy reform specifically with regards to youth exposure to alcohol content of varying genres in music videos in the United States. In order to properly manipulate alcohol content, however, it was necessary to first hypothesize that participants who viewed all music videos with alcohol content will have significantly different perceptions of alcohol compared to those who viewed all music videos with no alcohol content. It was also important to consider the combined impact of genre and alcohol content and genre on alcohol perception, leading the current study to its second hypothesis that there will be a significant interaction between music genre and alcohol content in music videos on perceptions

of alcohol. In order to properly define the role of youth, age and genre were necessary considerations, with age serving as a grouping variable. Participants' ages ranged from 17 to 24, and it was thus lastly hypothesized that the genre of the music video and the age of the participant will provide a significantly different perception of alcohol.

Method

Design

The current study used a 3x2 between subjects factorial design with independent variables of genre (pop, classical, rap) and alcohol content level (alcohol content, no alcohol content). Thus, the six created conditions were alcohol content pop, no alcohol content pop, alcohol content classical, no alcohol content classical, alcohol content rap, and no alcohol content rap. Age also served as a grouping variable, with alcohol perception score serving as the dependent variable in all analyses.

Participants

10 participants participated in the pilot study to aid in the determination of the proper video for each variable. 60 participants participated in the current study. No overlap occurred between the two groups. Of those who participated 70% identified as female, 25% as male, and 5% as other. 75% identified as white, 10% hispanic, 8.33% as black, and 7% as other. 1.66% were 17 years old, 51.66% were 18 years old, 15% were 19 years old, 11.66% were 20 years old, 35% were 21 years old, 3.33% were 22 years old, and 1.66% were 23 years old or older. (*See Appendix I*)

Materials

Music Videos

Participants were randomly assigned one of the six pre-selected music videos upon clicking the link to the survey monkey. Eight participants viewed the pop video with no alcohol content. Ten participants viewed the pop video with alcohol content. Twelve participants viewed the rap video with no alcohol content. Eleven participants viewed the rap video with alcohol content. Ten participants viewed the classical video with no alcohol content. Nine participants viewed the classical video with alcohol content. The classical alcohol content music video was created through free online videos of people partying and/or drinking and dancing. The classical no alcohol content music video was created through free online videos of people dancing with their friends with no alcohol present. The pop with alcohol content, pop with no alcohol content, rap with alcohol content, and rap with no alcohol content were selected from the billboard charts and run through the pilot study. (See *Appendix G* and *Appendix H*).

Measures

The Alcohol Perception Scale

Adapted from Primack et. al (2017), the alcohol perception questionnaire included six questions about alcohol perceptions, and five questions about the music video and artist. The questions

relating to the music video itself and the artist will be used for further research for conference presentation at the Southeastern Psychological Association Conference in Spring 2022.

Procedure

Participants were recruited via the FSC psychology/social sciences participant pool, and extra credit / course credit was awarded in exchange for participation as determined by their course instructor. 6 videos were pre-prepared (rap alcohol content, rap no alcohol content, classical alcohol content, classical no alcohol content, pop alcohol content, pop no alcohol content).

Participants were given an informed consent (*See Appendix A*), then were shown one of the 6 videos (*See Appendix H*), then were given the alcohol perception questionnaire (*See Appendix B*). They were then given a manipulation check questionnaire (*See Appendix C*) and demographic questionnaire (*See Appendix D*). Finally, they were debriefed as noted in the script (*See Appendix E*). The study began with the participants receiving the link to a survey monkey that contained all necessary materials. When the participant opened the link to the survey monkey, they were first brought to the informed consent that they were asked to read over and sign before they continued the study (*See Appendix A*). After completing the informed consent, the participant was brought to the next screen that contained 1 of our 6 different videos in which the participant watched the video in its entirety (*See Appendix H*). These videos ranged from either classical, pop or rap and either contained alcohol content or did not contain alcohol content. After viewing the video, the

participant then continued to the next page and completed the alcohol perception questionnaire which contained 11 questions about the video (*See Appendix B*). After the questionnaire they then were brought to the manipulation check survey to confirm which video they had received (*See Appendix C*). Following the manipulation check survey, participants were brought to the demographics questionnaire (*See Appendix D*). Finally, they were brought to the debriefing statement to reveal the true purpose of the study and revealed the deception contained in the study (*See Appendix E*).

Results

Alcohol Content - Not Significant

There were no main effects on alcohol perception and the alcohol content in the video, $F_s < 1$.

There was no significant relationship between the participants alcohol perception and the alcohol content in the videos, $F(1) = .383$, $p = .538$.

Interaction between Genre and Alcohol Content - Approaching Significance

A Univariate Between-Subjects effect resulted in a main effect between alcohol content and the genre of the music video on alcohol perception, $F(2) = 3.08$, $p = .054$.

Age

A Between-Subjects Factorial One-Way Anova found an approaching main effect between the age of the participants and the alcohol perceptions of the participants. There was an approaching significant relationship between age of the participants and their perceptions on alcohol, $F(6) = 2.09$, $p = .07$.

Discussion

Though the current research was unable to establish alcohol content as an effective predictor of alcohol perception, the interaction of alcohol content and genre and age approached significance in relation to alcohol perception. It is therefore possible to suggest that the youth population in the United States could be disproportionately impacted by alcohol content in music videos, and that alcohol content and genre collectively impacted alcohol perception among participants. Given tangential comprehensive policy review, these results open opportunities towards policy reform in the United States. As Varma (2013) noted, music videos have shifted toward the platform of YouTube. As YouTube continues to dominate, however, it is increasingly important to consider the restrictions which are placed upon the platform and any that may rise to similar popularity.

With results approaching significance in both age and the interaction between genre and alcohol content on alcohol perception, the topic shows clear need for further investment particularly in the United States. As the current study aims to expand upon its initial findings in the coming months, rooted in the work by Cranwell et. al (2017) in the U.K., several further areas of insight are encouraged as well as limitations to keep in mind:

Limitations

The research had less than 30 participants in each group, making the results not generalizable. It is intended that data collection will continue in preparation for the Spring of 2022 for the Southeastern Psychological Association Conference. The COVID-19 pandemic may also play a role in limited support for alcohol consumption than was suggested by previous researchers. For example, the participant group may have less exposure to social pressure from peers as many States continue to experience limited social interaction.

Extension of Research

Replication of the current study for further data collection is recommended in order to reach the desired goal of 30 participants per music video group. Presumed opportunities for extended study are to add variables such as: race of viewer and artist, portrayed sexually explicit content, and portrayed masculinity vs. femininity content in music videos. In this way, results can be compared to those achieved by Cranwell et. al (2017) and Kim (2018). Additionally, the current study found that genre had a significant relation to alcohol perceptions, which was not hypothesized. Further analysis into this link could provide insight into key genres for U.S. policy makers and enforcers to approach. Although genre and age may significantly impact alcohol perception, it is not supported that alcohol content impacts alcohol perception based upon the current study.

References

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Appendix A

Informed Consent to Participate in Research**Information to Consider Before Taking Part in this Research Study**

PROJECT TITLE: Students' Perceptions of Music Videos

PRINCIPAL INVESTIGATOR(S): Allen Shorey and Dante Sheerin

PRINCIPAL INVESTIGATOR: Dr. Patrick Smith

PURPOSE OF THE STUDY: The purpose of this study is to assess your perception of a music video.

STUDY PROCEDURES: If you take part in this study, first you will be asked to view a music video. Then you will be asked to answer a questionnaire. The study should take no more than 30 minutes.

RISKS AND DISCOMFORTS: The video seen may contain graphic content that could potentially present Psychological or Social risk. If this is the case, please exit the study and immediately inform the experimenters that you were not able to complete the study. The researchers can be contacted via email (allenshorey1@gmail.com & dsheerin13@gmail.com). If you continue to be affected by such factors, the Florida Southern Counseling Center can be reached via phone at 863-680-6236.

POTENTIAL BENEFITS: You will receive course credit or extra credit towards your grade for a course as determined by your course instructor. You will not directly benefit from participating in this study, however the results may help researchers better understand our perceptions.

CONSENT: By signing this consent form, you agree that you understand the procedures and any risks and benefits involved in this research.

CONFIDENTIALITY: We must keep your study records confidential. Your privacy will be protected because you will not be identified by name as a participant in this project. Your data will be assigned a number code and will be kept in a locked cabinet. No records will be kept with your name on them. The obtained information will be kept for 5 years and will be shredded at that time. However, certain people may need to see your study records (including IRB officials). By law, anyone who looks at your records must keep them completely confidential.

VOLUNTARY PARTICIPATION / WITHDRAWAL: Your participation is completely voluntary and you are free to refuse to participate or to withdraw your consent to participate in this research at any time without penalty or prejudice.

QUESTIONS, CONCERNS, OR COMPLAINTS: If you have any questions, concerns or complaints about this study, contact Dr. Leilani Goodmon at lgoodmonriley@flsouthern.edu, the Chair of the IRB at fscirb@flsouthern.edu, or the Provost at 863-680-4124.

Consent to Take Part in this Research Study

It is up to you to decide whether you want to take part in this study. If you want to take part, please sign the form, if the following statements are true. **I freely give my consent to take part in this study.** I understand that by signing this form I am agreeing to take part in research.

By clicking next, you indicate that you have read and agree to the above, and consent to take part in the study.

Appendix B

Music Video Survey

Instructions: Please read each of the following statements regarding the music video, based on your perceptions after your experience. For each statement, rank your best answer on a scale from 1 to 7, with 1 indicating a strong disagreement with the statement, a 4 indicating a neutral position on the statement, and 7 indicating a strong agreement with the statement. The scale will be seen as one of the following:

1 (Strongly Disagree)	2 (Disagree)	3 (Somewhat Disagree)	4 (Neutral)	5 (Somewhat Agree)	6 (Agree)	7 (Strongly Agree)
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1. I believe that music videos are depictions of the artists themselves.

1 (Strongly Disagree)	2 (Disagree)	3 (Somewhat Disagree)	4 (Neutral)	5 (Somewhat Agree)	6 (Agree)	7 (Strongly Agree)
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2. I enjoy the genre of the music video that I watched.

1 (Strongly Disagree)	2 (Disagree)	3 (Somewhat Disagree)	4 (Neutral)	5 (Somewhat Agree)	6 (Agree)	7 (Strongly Agree)
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3. I enjoy the song played in the music video.

1 (Strongly Disagree)	2 (Disagree)	3 (Somewhat Disagree)	4 (Neutral)	5 (Somewhat Agree)	6 (Agree)	7 (Strongly Agree)
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4. Most people my age do not drink alcohol.

1 (Strongly Disagree)	2 (Disagree)	3 (Somewhat Disagree)	4 (Neutral)	5 (Somewhat Agree)	6 (Agree)	7 (Strongly Agree)
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5. I believe that it is okay to have a drink of alcohol every once in a while.

1 (Strongly Disagree)	2 (Disagree)	3 (Somewhat Disagree)	4 (Neutral)	5 (Somewhat Agree)	6 (Agree)	7 (Strongly Agree)
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6. I believe that it is okay to drink an excessive amount of alcohol every once in a while.

1 (Strongly Disagree)	2 (Disagree)	3 (Somewhat Disagree)	4 (Neutral)	5 (Somewhat Agree)	6 (Agree)	7 (Strongly Agree)
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7. I believe that getting drunk often is something I can do without greatly affecting those around me.

1 (Strongly Disagree)	2 (Disagree)	3 (Somewhat Disagree)	4 (Neutral)	5 (Somewhat Agree)	6 (Agree)	7 (Strongly Agree)
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8. If my friend was consuming an excessive amount of alcohol I would intervene.

1 (Strongly Disagree)	2 (Disagree)	3 (Somewhat Disagree)	4 (Neutral)	5 (Somewhat Agree)	6 (Agree)	7 (Strongly Agree)
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9. If my friend was consuming an excessive amount of alcohol every weekend, I would attempt to help them drink less.

1 (Strongly Disagree)	2 (Disagree)	3 (Somewhat Disagree)	4 (Neutral)	5 (Somewhat Agree)	6 (Agree)	7 (Strongly Agree)
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10. I enjoy watching music videos from my favorite artists.

1 (Strongly Disagree)	2 (Disagree)	3 (Somewhat Disagree)	4 (Neutral)	5 (Somewhat Agree)	6 (Agree)	7 (Strongly Agree)
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11. Music videos are relevant to today's music industry.

1 (Strongly Disagree)	2 (Disagree)	3 (Somewhat Disagree)	4 (Neutral)	5 (Somewhat Agree)	6 (Agree)	7 (Strongly Agree)
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Appendix C

Manipulation Check Survey

Instructions: Please think back to your experience watching the music video. Then, answer each question about each part of the study. Please answer honestly and to the best of your ability, as these will be kept anonymous.

What type of music were you presented with in the music video?

- a. Pop
- b. Classical
- c. Rap

Was there alcohol depictions, references, or lyrics in the video?

- d. Yes
- e. No
- f. Unsure

Appendix D

Demographics Questionnaire

INSTRUCTIONS: Please answer the questions as honestly and as accurately as possible. Your responses will be completely anonymous because your name will not be associated with your data at all.

Student ID #: _____

Age: _____

Current GPA: _____

Major: _____

Minor: _____

Gender Identity: (circle one)

- a. Female
- b. Male
- c. Non-binary
- d. Prefer not to answer

Race/Ethnicity: (circle one)

- a. American Indian or Alaskan
- b. Hawaiian or Pacific Islander
- c. Asian
- d. Black or African American
- e. Hispanic
- f. Non-hispanic white
- g. other

h. prefer not to answer

Class Standing: (circle one)

- a. Freshman
- b. Sophomore
- c. Junior
- d. Senior

Appendix E
Debriefing Statement

“The true purpose of the study, as mentioned before, was to determine your perception of music videos. However, this study is also meant to measure your perception of alcohol content in music videos of certain genres. You were presented with a video of either Pop, Classical, or Rap genre as well as an alcohol or no alcohol content component in order to determine your perception of alcohol content based on the level of alcohol content and genre of the music video. In addition, we hypothesized that students will not have a significantly different perception of success in pop and rap music videos with alcohol content as opposed to pop and rap non-alcohol content music videos. We also hypothesized that students will be significantly more open to alcohol consumption, binge-drinking, and alcoholism when presented with the alcohol based music videos as opposed to the non-alcohol music videos. Finally, we hypothesized that style of music video and the gender of the participant viewing will provide a significantly different perception of the artist’s success and therefore likelihood to be viewed as a role model. We hope to use these results to further investigate youth exposure to alcohol content of varying genres in music videos. It is crucial that the true purpose of this study remains secret from future participants, as to not skew our results, so we humbly ask you not to mention the true purpose of our study to anyone. Thank you very much for your patience and participation in this study. If you have any questions, please contact lead researcher Allen Shorey. If you experienced Psychological or Social stress as a result of the study, please reach out to the Florida Southern Counseling Center. The FSC Counseling Center can be reached via phone at 863-680-6236.”

Appendix F
Complete Script

This research is completely online. When the participant logs in to take the study, they will be presented first with the informed consent as seen in Appendix A. “The purpose of this study is to determine your perception of this music video. You will watch a video and then be presented with 2 questionnaires to answer based on your interpretation of the video. The study should take no more than 30 minutes. You may be exposed to potentially triggering or offensive content, you may leave the study at any time but may forfeit your SONA credit as a result. If you have any concerns or ongoing complications from the study, please contact the researchers with any concerns at (314)704-6564, or the Florida Southern College Counseling Center at (863)680-6236.” They will then electronically sign.

(The participant will then follow the link to watch the music video online. Following their viewing, they will be presented with questions about their alcohol perception of the music video they watched provided in Appendix B. When they complete the survey, they will be presented with the manipulation check provided in Appendix C. When they complete the manipulation check, they will be presented with the demographic questionnaire provided in Appendix D. When they complete the demographic questionnaire, they will be shown the debrief provided in Appendix E.)

Appendix G

Pilot Study

Students were randomly selected to determine genre and alcohol content via pilot study which included 10 undergraduate students. Listed below are the questions that were asked in this study on a rating scale of 1 to 7 for the genre of the video ranging from no rap / no classical / no pop to heavy rap / heavy classical / heavy pop and a 1 to 7 rating for the level of alcohol in the video.

1. On a scale of 1 to 7 how much does this video represent the genre of rap?

1 Not Rap	2	3	4 Has Rap Elements	5	6	7 In the Rap Genre
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2. On a scale of 1 to 7 how much does this video represent the genre of pop?

1 Not Pop	2	3	4 Has Pop Elements	5	6	7 In the Pop Genre
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3. On a scale of 1 to 7 how much does this video represent the genre of classical?

1 Not Classical	2	3	4 Has Classical Elements	5	6	7 In the Classical Genre
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4. On a scale of 1 to 7 how much alcohol content does this video contain?

1 No Alcohol Content in Video	2	3	4 Elements of Alcohol Content in Video	5	6	7 Heavy Alcohol Content in Video
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Appendix H
Music Videos

Non-Alcohol Content Pop

Adore You (2020) - Harry Styles

<https://youtu.be/VF-r5TtIT9w>

Alcohol Content Pop

Break Up with Your Girlfriend (2019) - Ariana Grande

<https://youtu.be/LH4Y1ZUUX2g>

Non-Alcohol Content Rap

Woah (2019) - Lil Baby

<https://www.youtube.com/watch?v=nUEqPtVGIpE>

Alcohol Content Rap

Pop Out (2019) - Polo G feat. Lil Tjay

https://www.youtube.com/watch?v=g-uW3I_AtDE

Classical with Alcohol

<https://youtu.be/qCE3D5aj6hU>

Classical without Alcohol

<https://youtu.be/YnSCUIKZ9C4>

Appendix I
Demographics

Figure 1

Participant Age

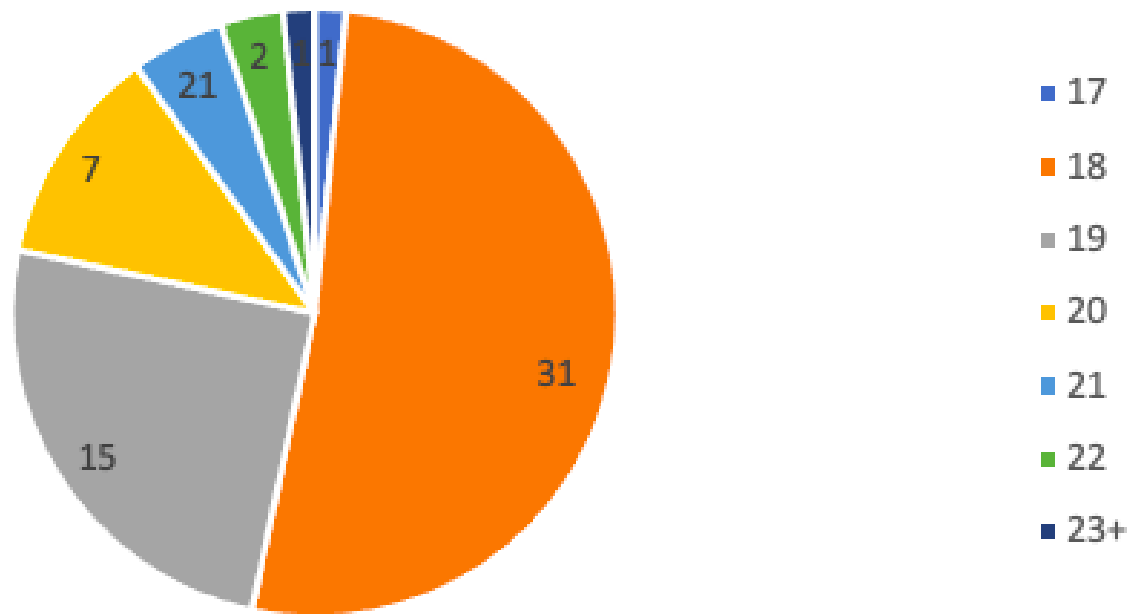


Figure 2

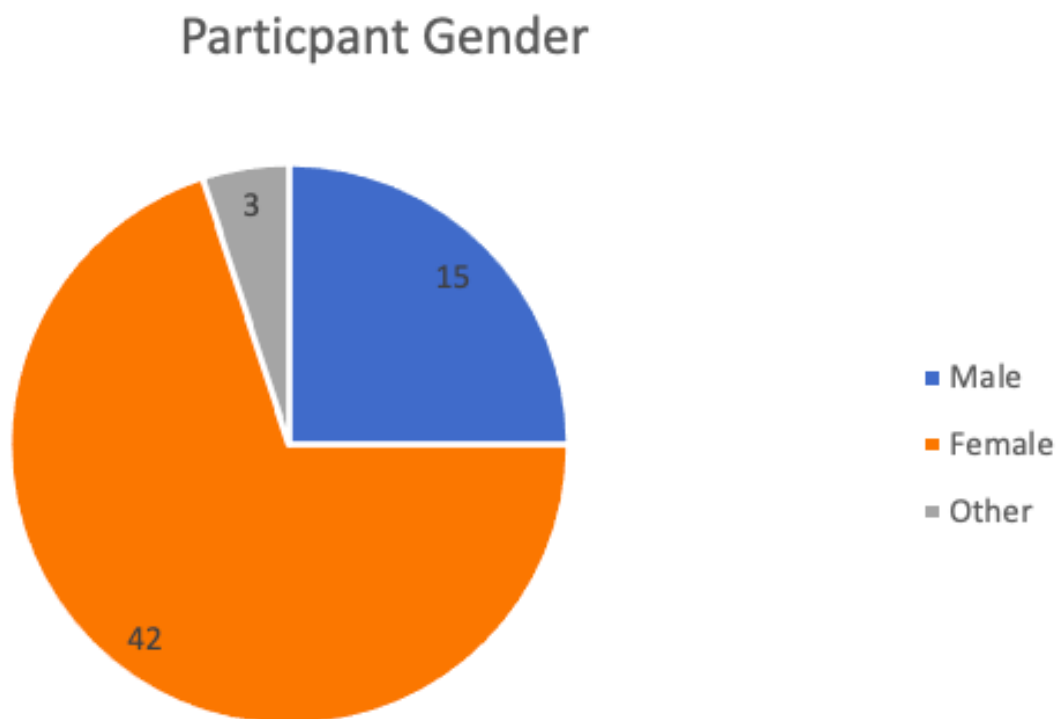
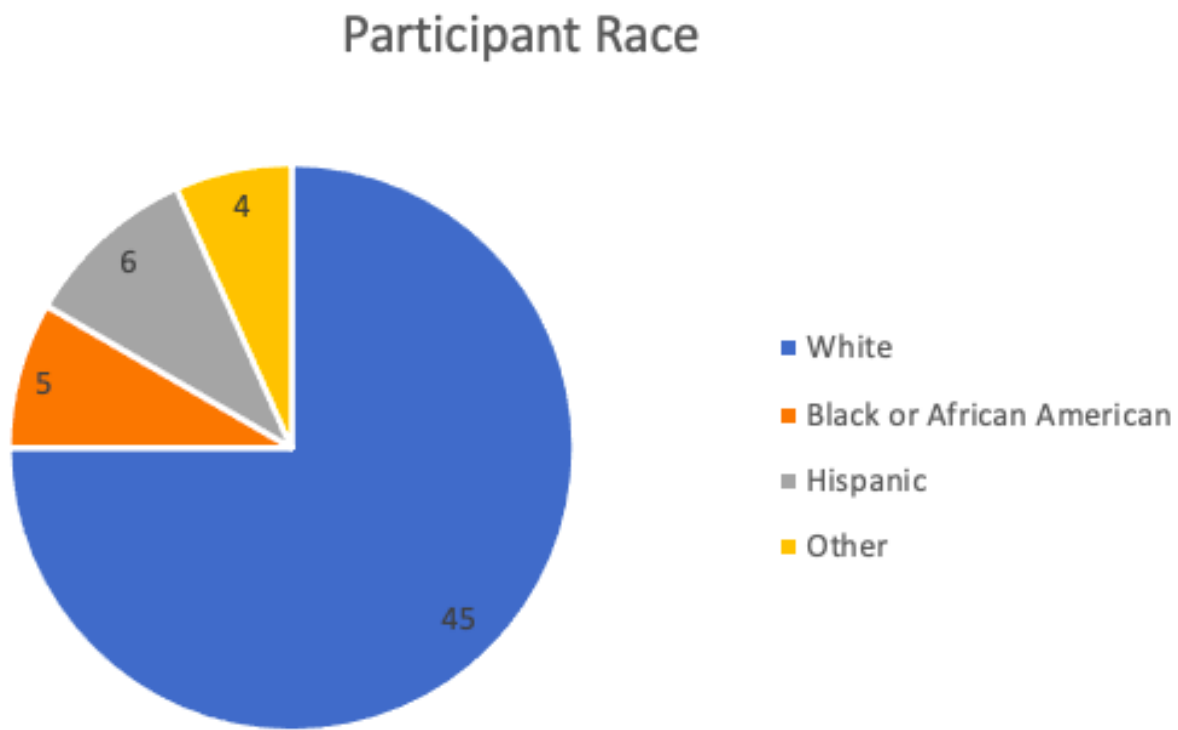


Figure 3



Appendix J
Results

Figure 1

Hypothesis 1 - Not Supported

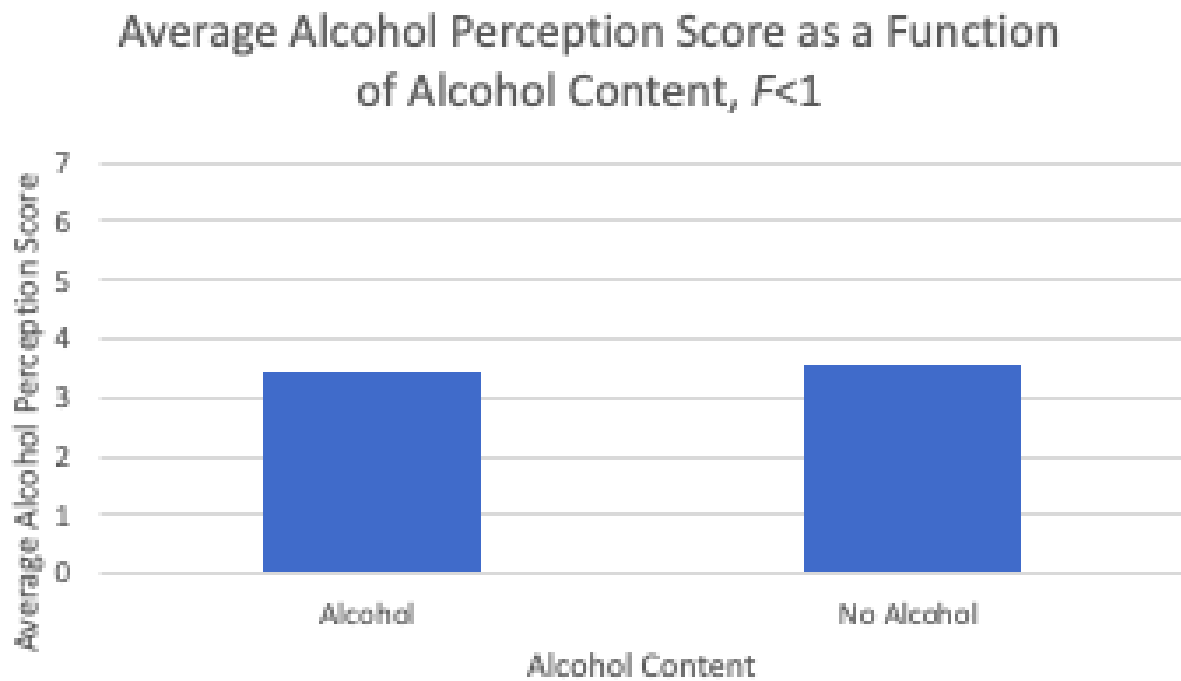


Figure 2

Hypothesis 2 - Partially Supported

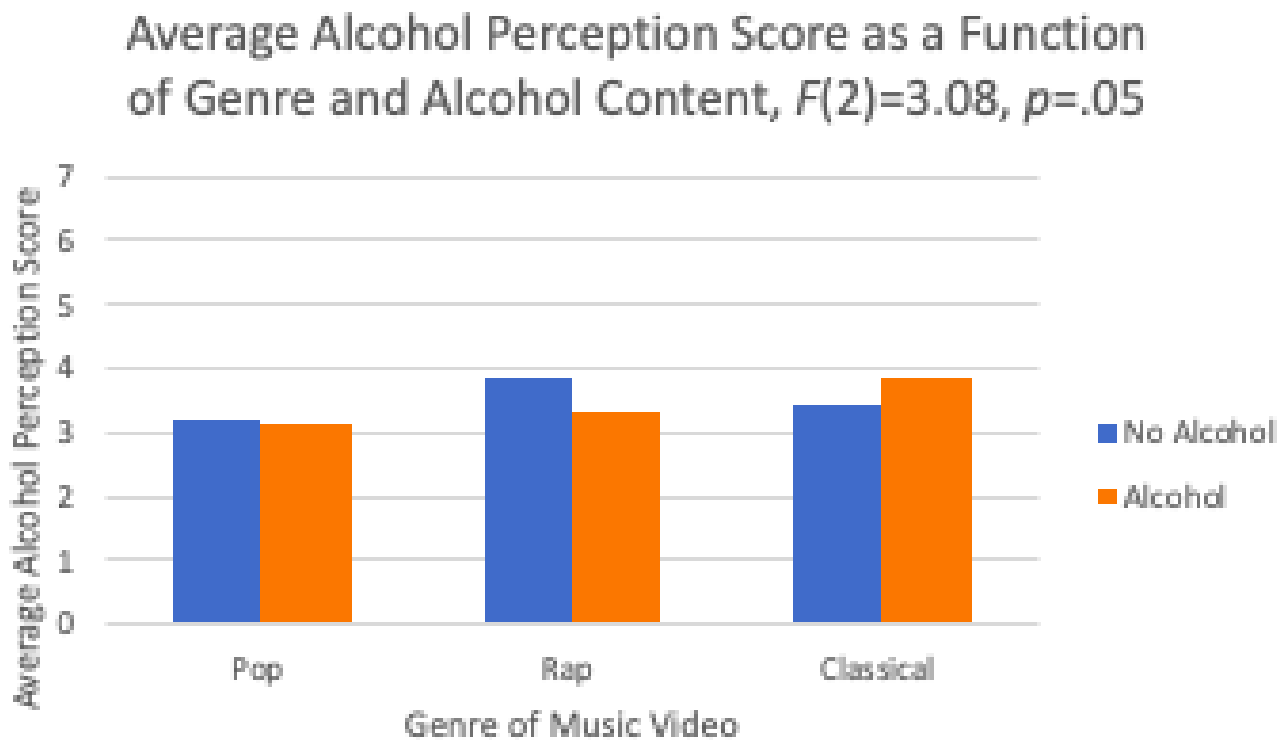


Figure 3

Hypothesis 3 - Partially Supported

