SUBSTANCE USE IN POPULAR MUSIC VIDEOS

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Substance Use in Popular Music Videos

Sponsored by

Office of National Drug Control Policy

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Substance Use in Popular Music Videos

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Executive Summary

There is a good deal of concern that media depictions of illicit drugs, alcohol, or tobacco inaccurately portray the true nature of drug abuse and its negative consequences. A necessary first step in determining what role, if any, media may play in promoting substance use and abuse among young people is a careful examination of whether and how different media – particularly those popular with teens – portray substances. This study, the third in a series exploring substance portrayals in mass media popular among U.S. adolescents, examines the frequency and nature of portrayals of illicit drugs, alcohol, and tobacco in music videos – a medium that appeals primarily to teenagers and young adults. The study examines how often and in what context illicit drugs, alcohol, and tobacco appear in music videos.

The sample consists of 300 videos, comprising the first 100 different (that is, non-repeating) videos from each of three U.S. music television networks – BET, MTV, and VH-1 – broadcast during the six-week period beginning Oct. 30, 2000. Due to overlap among the three networks, the overall sample consisted of 258 videos programmed during this period. Because programming on BET, MTV, and VH-1 caters to audiences of different ages, genders, and music preferences, results are presented for the 100 videos from each network and for the overall sample. Analyses also consider five common music genres: Hot-100 (or Top-40), Rap/Hip-hop, Mainstream Rock, Modern (or Alternative Rock), and "Other" (typically so-called "oldies").

The substances considered in the study included illicit drugs (including inhalants), alcohol, tobacco, over-the-counter and prescription drugs (including unidentified pills), and smoke of unknown origin. This final category of "substance" is new to this particular study. It was included because smoke that was deemed "substance related" – typically exhaled smoke or a trail of smoke from where a performer's hand rested outside the picture frame – was fairly common in some videos. (It is worth noting that although we maintained such smoke as a separate category, our college-age coders often inferred that the smoke emanated from either a marijuana cigarette or a dope pipe). The study examined what substances, if any, were visually depicted and/or verbally referred to; whether substance use was explicitly portrayed; and if so, who used, how often, and under what circumstances. It also asked whether substance use of any kind was a dominant theme of each video.

Results show that substances of one kind or another (including smoke of unknown origin) appeared visually in 45 percent of the overall sample of 258 videos (N=116), and were referred to verbally in 33 percent (N=85). Illicit drugs were more likely to be referred to verbally than portrayed visually, while alcohol and tobacco were more likely to be portrayed visually than referred to verbally. Indeed, visual portrayal of illicit drugs was largely absent in music videos (three percent, or nine of 258 videos). Verbal references to illicit drugs, on the other hand, occurred in 20 percent of the

258 videos (N=51). Conversely, alcohol appeared visually in 37 percent of the videos and was referred to verbally in 19 percent; tobacco appeared visually in 21 percent and was referred to verbally in 5 percent. Smoke of unknown origin, an exclusively visual phenomenon, appeared in 6 percent of the videos, and visual allusions to illicit drugs (e.g., pantomiming rolling or smoking a joint) occurred in 11 of the 258 videos (four percent).

When illicit drugs appeared visually, they were likely to be used; eight of the nine videos with visual depictions of illicit drugs portrayed consumption. Lead characters (members of the band or characters central to the video plot) used illicit drugs in five of the nine videos; secondary characters used illicit drugs in the remaining four. Marijuana was the illicit drug most commonly referred to in the lyrics. It was visually portrayed in three of the nine videos with visual illicit drug depictions, and was verbally referred to in 43 of the 51 videos (80 percent) that contained verbal references to illicit drugs. Although there was little difference among the three music video networks in the proportion of videos in which illicit drugs appeared, illicit substances were somewhat more likely to appear in videos classed by *Billboard Magazine* as Mainstream Rock (nine percent) and Modern Rock (eight percent) than Rap/Hip-hop, Hot-100, or Other. Of the nine videos visually portraying illicit drugs, five incorporated drug use or drug dealing as a major theme. One conveyed a clear anti-drug message; one made use seem positive; the remaining three conveyed ambiguous or mixed messages.

Alcohol, the substance most frequently visually portrayed (37 percent of all 258 videos) was explicitly consumed in 32 percent; lead characters (or members of the band) drank alcohol in 17 percent and secondary characters in 27 percent of all videos. Hard liquor was more likely to appear than wine/champagne or beer. Portrayals of alcohol were most likely in videos broadcast by BET (47 percent); alcohol appeared in a third of both MTV and VH-1 videos. Alcohol appeared most often in Rap/Hip-hop videos (49 percent), followed by Hot-100 (37 percent), Modern Rock (33 percent) and Mainstream Rock (30 percent). Looking only at the 95 videos in which alcohol appeared, it was directly associated with sex in 11 percent, with operating a vehicle in 11 percent, with partying in 67 percent, and with violence in five percent. Finally, although only 15 percent of all 258 videos portrayed sex/eroticism as a dominant theme, sex/eroticism was more likely to be a dominant theme in videos that included portrayals of alcohol (25 percent) than in videos that did not include alcohol portrayals (nine percent).

Tobacco, which was visually portrayed in 21 percent of all videos, was explicitly used in 18 percent, with lead characters or members of the band smoking in nine percent of all videos, and secondary characters smoking in 13 percent. Cigarette smoking occurred most often (60 percent), but was closely followed by cigar smoking (51 percent). Tobacco was twice as likely to appear in videos broadcast on BET (32 percent) than in those found on VH-1 (16 percent) or MTV (11 percent). Differences in the appearance of tobacco across music genres were minimal. Finally, although fewer than 15 percent of all videos included sex/eroticism, hostility, or violence as a dominant theme, a slightly higher proportion of videos in which tobacco appeared than those in which tobacco did not appear contained each of these themes.

Compared to content in other media (e.g., television programs, motion pictures, popular song lyrics), relatively few music videos portray substances. Only 3 percent of music videos visually portrayed illicit drug use. Verbal references to illicit drugs (inherent in song lyrics independent of the video) occurred slightly more frequently. Additionally, a few videos contained either smoke of

unknown origin (which our college-age coders typically inferred emanated from an illicit drug) and/or subtle visual allusions to illicit drug use. Portrayals of alcohol and alcohol consumption were relatively more frequent, appearing in over one third of popular music videos, with tobacco portrayals falling between.

Still, when compared to the 98 percent of movies or 77 percent of television shows that earlier studies have found to portray alcohol (by far the most frequently depicted of any substance across all media), music videos seem low in substance portrayals of any kind. That said, when substances are portrayed, more often than not they seem to be common elements of everyday activity – what people naturally do when they socialize, seldom leading to consequences of any kind (either positive or negative), and frequently used by lead characters.

Our tentative conclusion, then, is that although substance portrayals are less frequent in music videos than in other media, when substances are depicted visually, they are likely to be consumed. Moreover, when consumption is shown, it tends to be portrayed as pleasant and rewarding.

Introduction

Background and Rationale

This report is the third in a series of studies funded by the White House Office of National Drug Control Policy exploring the portrayal of substance use in media popular among adolescents. The specific purpose of these studies has been to determine the extent to which the media may or may not promote the use of illegal drugs, alcohol or tobacco among adolescents. The first[1] and second[2] studies examined the frequency and nature of illicit drug, alcohol and tobacco depictions in popular movies, music and television shows. The focus here is on music videos.

There is substantial evidence that exposure to mass media messages influences young viewers' attitudes, values and behavior in a number of areas.[3,4,5,6] Consequently, there is also concern that media portrayals may influence young people's attitudes and behavior toward substance use.[7] Of all the media commanding the attention of American adolescents, music may be the most influential. In fact, listening to music is adolescents' number one non-school activity.[8] Although young people spend more time each day listening to music than they do watching music videos, videos are of special concern because, unlike lyrics alone, they contain visual portrayals that can be imitated and modeled. But what messages do music videos make available to young people about illicit drugs, alcohol and tobacco? The major aim of this study is to provide a systematic, detailed picture of how substances are portrayed in the music videos most popular among adolescents. [Note: Appendix A presents a brief history and description of music videos and music television.]

Documenting the frequency and nature of substance portrayals is a necessary first step in exploring the role of music videos in forming young people's substance use attitudes and behavior. The ultimate effects of any media information, whether from television, popular music, motion pictures or any other medium, depend on a variety of factors. These include individual differences in

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[1] Roberts, D.F., Henriksen, L., and Christenson, P.G. (1999). *Substance Use in Popular Movies and Music*. Washington, D.C.: Office of National Drug Control Policy and Department of Health and Human Services, Substance Abuse and Mental Health Services Administration.

[2] Christenson, P.G., Henriksen, L., and Roberts, D.F. (2000). *Substance Use in Popular Prime Time Television*. Washington, D.C.: Office of National Drug Control Policy.

[3] Comstock, G., with Paik, H. (1991). *Television and the American Child.* San Diego, CA: Academic Press.

[4] American Psychological Association. (1993). Violence and Youth: Psychology's Response. Washington, DC: Author

[5] *Calvert, S. (1999). Children's Journeys Through the Information Age*. Boston: McGraw-Hill

[6] Roberts, D.F. (1993). Adolescents and the mass media: From "Leave It to Beaver" to "Beverly Hills, 90210." *Teachers College Record*, *94* (3), 629-643.

[7] Strasburger, V. (1995) *Adolescents and the mass media: Medical and psychological impact.* Thousand Oaks, CA: Sage.

[8] Christenson, P. G and Roberts, D. F. (1998). *It's Not Only Rock & Roll: Popular Music in the Lives of Adolescents* Hampton Press, Inc.: New Jersey.

interpretation, the influence of competing information from parents or peers, and variations in social and cultural background. Examining media messages is essential to understanding the myriad processes that determine whether a young person will engage in illicit drug, alcohol or tobacco use. If substance use is depicted frequently and positively in the music videos young people watch, then it makes sense to raise questions about the role of these depictions in encouraging substance use. If, on the other hand, substance use is portrayed rarely and/or negatively, then it makes little sense to attribute adolescents' substance use to the effects of music videos. Indeed, if substance use is presented as dangerous, unglamorous, or socially unacceptable, then the role of music videos may be *positive*, its messages working to discourage, rather than encourage, use.

It is important to recognize that popular music is composed of many different genres, ranging from hard-edged heavy metal and rap to the softer ballads of mainstream pop. Moreover, different adolescents have distinct and differing music preferences, hence distinct and differing music video viewing patterns. Therefore, in order to capture the range of young people's favorite music genres, such as rap/hip-hop, rock and pop, this study examines 258 music videos evenly distributed across the three major networks that show them: MTV, BET and VH-1. Since the three networks tend to program very different kinds of popular music, this strategy also captures a number of genres of music most popular among young people: Rap/Hip-hop, Hot-100, Mainstream Rock, and Modern (or Alternative) Rock.

Researchers studied the frequency and nature of both audio and visual references to illicit drugs, alcohol, tobacco, and over-the-counter and prescription medicines, examining what substances appeared and under what circumstances. The context of actual substance use was also considered; that is, whether it was portrayed positively or negatively, whether substance use was associated with risky behaviors such as sex or violence, and what consequences, if any, were attached to it.

Substance Use and American Youth

The U.S. faces problematic rates of illicit drug, alcohol and tobacco use among youth. Forty-five percent of parents think their child will try an illegal drug in the future,[9] and adolescents cite drugs as a bigger concern (23 percent) than any other problem including sex, social pressures and crime in school.[10] In 2000, 54 percent of high school seniors reported having used an illegal drug at least once, as did 46 percent of tenth and 27 percent of eighth graders.[11] Among youth, the average ages of first use of marijuana, cocaine, and heroin were 17, 19 and 19 years, respectively.[12] Youth tobacco smoking rates remain high. About 70 percent of U.S. high school students have tried

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[9] The National Center on Addiction and Substance Abuse at Columbia University. *Back to School 1999: CASA National Survey of American Attitudes on Substance Abuse V: Teens and Their Parents.* September 1999.
[10] The National Center on Addiction and Substance Abuse at Columbia University. *CASA National Survey of American Attitudes on Substance Abuse VI: Teens,* February 2001.
[11] Johnston, L. D., O'Malley, P. M., & Bachman, J. G. (2001). *The Monitoring the Future National Survey Results on Adolescent Drug Use: Overview of Key Findings, 2000*. Bethesda, MD: National Institute on Drug Abuse.
[12] Substance Abuse and Mental Health Services Administration. (2001) *Summary of Findings from the 2000 National Household Survey on Drug Abuse.* Office of Applied Studies, NHSDA Series H-13, DHHS Publication No. (SMA) 01-3549. Rockville, MD.

cigarettes and one quarter (25.3 percent) currently smoke.[13] Every day another 2,145 American children and teenagers become regular smokers.[14]

Alcohol consumption among adolescents also remains at high levels. Eighty-one percent of U.S. high school students have tried alcohol and 50 percent of students are current drinkers.[15] In 2000, more than 30 percent of 12th graders, 26 percent of 10th graders, and 14 percent of 8th graders claimed to have consumed five or more alcoholic drinks in a row during the preceding two weeks.[16] Inhalants, such as glues, aerosols and solvents, are the most widely abused substances after tobacco and alcohol among 8th graders; 17 percent of this age group has used inhalants at least once and 12 percent used inhalants in the past year.[17] About 15 percent of 10th graders and 13 percent of 12th graders have used inhalants at least once, and 6.6 percent and 4.5 percent, respectively, used in the past month.[18]

Adolescents and Music Videos

Music is a major force in the lives of American adolescents.[19] "Music is probably the most influential and pervasive medium in teenage lives," says Peter Zollo, President of Teenage Research Unlimited, a market research firm specializing in the teenage market. "Music not only reflects the teen experience, it also defines it."[20] When asked what medium they would take with them if stranded on a desert island, over 80 percent of a group of high school students elected music as one of their first three choices.[21] Eighty-seven percent of 13- through 17-year-olds in one study reported listening to music after school, and two-thirds named music as a hobby. Overall, music was the students' number one non-school activity.[22] On average, American adolescents spend between four

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[13] Youth Risk Behavior Surveillance--United States, 1999. (June 9, 2000). Atlanta, GA: Morbidity and Mortality Weekly Report, Centers for Disease Control and Prevention, 49(SS05), 1-96.
[14] Substance Abuse and Mental Health Services Administration. (2001) *Summary of Findings from the 2000 National Household Survey on Drug Abuse.* Office of Applied Studies, NHSDA Series H-13, DHHS Publication No. (SMA) 01-3549. Rockville, MD.
[15] Youth Risk Behavior Surveillance--United States, 1999. (June 9, 2000). Atlanta, GA: Morbidity and Mortality Weekly Report, Centers for Disease Control and Prevention, 49(SS05), 1-96.
[16] Johnston, L. D., O'Malley, P. M., & Bachman, J. G. (2001). *The Monitoring the Future National Survey Results on Adolescent Drug Use: Overview of Key Findings, 2000.* Bethesda, MD: National Institute on Drug Abuse.
[17] Johnson, L. D., O'Malley, P. M., & Bachman, J. G. (2002) *Monitoring the Future national results on adolescent drug use: Overview of key findings, 2001.* (NIH Publication No. 02-5105). Bethesda, MD: National Institute on Drug Abuse.
[18] Johnson, L. D., O'Malley, P. M., & Bachman, J. G. (2002) *Monitoring the Future national results on adolescent drug use: Overview of key findings, 2001.* (NIH Publication No. 02-5105). Bethesda, MD: National Institute on Drug Abuse.
[19] Christensen, P. G., and Roberts, D. F. (1998). *It's Not Only Rock & Roll: Popular Music in the Lives of Adolescents*. Cresskill, NJ: Hampton Press, Inc., p. 11.
[20] Zollo, P. (1995). *Wise Up to Teens: Insights into Marketing and Advertising to Teenagers*. Ithaca, NY: New Strategist Publications, Inc., p. 132.
[21] Roberts, D. F. and Henriksen, L. (1990, June). *Music Listening vs. Television Viewing Among Older Adolescents.* Paper presented at the annual meetings of the International Communication Association, Dublin, Ireland.
[22] Horatio Alger Foundation. (1996). *The Mood of American Youth.* Alexandria, VA: Horatio Alger Foundation of Distinguished Americans.

and five hours a day listening to music and watching music videos.[23] "Music alters and intensifies their moods, furnishes much of their slang, dominates their conversations, and provides the ambiance at their social gatherings. Music styles define the crowds and cliques they run in. Music personalities provide models for how they act and dress."[24] Much of this information comes from music videos. Nineteen percent of all teens and 32 percent of African American teens name music videos as one of the two most influential sources for finding out about new trends.[25]

Most young people have easy access to music videos. Seventy-four percent of homes with children 2-18 have basic cable or satellite TV, and 44 percent have premium cable. Sixty-five percent of 8- through 18-year-olds have television sets in their bedrooms, and 30 percent have basic cable in their bedrooms.[26] Estimates of adolescent music video viewing vary from 15 minutes to 2 hours a day.[27],[28] According to recent research, teenagers watch an average of 5 hours of MTV weekly.[29] Girls 11 to 19 watch MTV more than any other network,[30] and African-American teens spend more time viewing BET (Black Entertainment Television), whose mix of music videos and other programming is similar to that of MTV.[31] (VH-1 has an older audience, overlapping MTV's 18-24 demographic, and is popular enough to be part of the study.) Finally, in 2000, youth between 10 and 19 years accounted for almost 22 percent of sales of all U.S. audio recordings, spending in excess of $3.1 billion.[32]

A number of experiments conducted since the mid-1980s have demonstrated that exposure to music videos affects how teenagers and college students perceive, interpret, evaluate and respond to a variety of social stimuli. Different studies have reported that: videos with a high concentration of violent images made viewers more antagonistic in their orientation toward women and more likely to condone violence in themselves and others; antisocial videos increased acceptance of subsequently observed antisocial behavior; highly gender-stereotyped videos increased acceptance of gender-stereotyped behavior; sexually charged videos led viewers to be more accepting of premarital sex; rap videos in general reduced academic aspirations among African American teens; politically radical rap videos caused white teenagers to become more racially tolerant. On the basis of their

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[23] Greenberg, B., Ku, L., and Li, H. (1989, June). *Young People and Their Orientation to the Mass Media: An International Study*. Study 2, United States. East Lansing, MI: Michigan State University College of Communication Arts.

[24] Christenson, P. G and Roberts, D. F. (1998). *It's Not Only Rock & Roll: Popular Music in the Lives of Adolescents.* Hampton Press, Inc.: Cresskill, NJ.

[25] Zollo, P. (1995). *Wise Up to Teens: Insights into Marketing and Advertising to Teenagers*. Ithaca, NY: New Strategist Publications, Inc., p. 111.

[26] Roberts, D.F., Foehr, U.G., Rideout, V.J., and Brodie, M. (1999). *Kids & Media @ the New Millennium.* Menlo Park, CA: Kaiser Family Foundation.

[27] Kubey, R., and Larson, R. (1990). The use and experience of the new media among children and adolescents: Television viewing compared to the use of videocassettes, video games, and music videos. *Communication Research*, 17, 107-130. 26.

[28] Wartella, E., Heintz, K., Aidman, A., and Mazarella, S. (1990). Television and beyond: Children's video media in one community. *Communication Research*, 17, 45-64.

[29] Zollo, P. (1995). *Wise Up to Teens: Insights into Marketing and Advertising to Teenagers.* Ithaca, NY: New Strategist Publications, Inc. p. 78.

[30] "Tween and teen girls and TV." *Kidscreen*, August 1998.

[31] Zollo, P. (1995). *Wise Up to Teens: Insights into Marketing and Advertising to Teenagers*. Ithaca, NY: New Strategist Publications, Inc., p. 79.

[32] Recording Industry Association of America (2001). www.riaa.com/pdf/2000_consumer_profile3.pdf.

review of these studies, Christenson and Roberts have suggested that when music lyrics are illustrated by music videos, their potential impact may be amplified.[34]

Previous Research on Substance Portrayals in Music Videos

Of the nine published content analyses of music videos we have located (see Appendix B for an Annotated Bibliography), only three have made any attempt to code portrayals of substance use. The earliest (1985) reports that "narcotics, stimulants and other substances," occurred in 24 percent of a random sample of 62 MTV videos.[35] More recently (1997), music videos representing five music genres were analyzed for portrayals of tobacco and alcohol use and for portrayals of such behaviors in conjunction with sexuality.[36] The researchers concluded that even moderate levels of viewing may result in significant exposure to glamorized depictions of alcohol and tobacco use, and that alcohol use is often associated with sexuality. The third study looked at portrayals of illicit drugs, alcohol, and tobacco in 192 videos sampled from four music video networks (BET, MTV, VH-1, and CMT) in 1997. It found portrayals of alcohol and tobacco, but not illicit drug use, to be "quite prevalent."[37]

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[34] Christenson, P. G and Roberts, D. F. (1998). *It's Not Only Rock & Roll: Popular Music in the Lives of Adolescents.* Hampton Press, Inc.: Cresskill, NJ.
[35] Baxter, R.L., De Riemer, C., Landini, A., Leslie, L, and Singletary, M.W. (1985). A content analysis of music videos. *Journal of Broadcasting & Electronic Media*, 29(3), 333-340.
[36] DuRant, R. H., Rome, E. S., Rich, M., Allred, E., Emans, S. J., and Woods, E. R. (1997). Tobacco and alcohol use behaviors portrayed in music videos: A content analysis. *American Journal of Public Health*, 87(7), 1131-5.
[37] Hansen, C.H. and Hansen, R.D. (2000). Music and music videos. In D. Zillmann & P. Vorderer (Eds.), *Media entertainment: The psychology of its appeal*. Mahwah, NJ: Lawrence Erlbaum Associates (pp. 175-196).

Methods

The Sample

Sampling Procedure

This study examined the frequency and nature of substance use portrayals in popular music videos from three different networks and five music genres. In fall 2000, music videos were taped off-air from Black Entertainment Television (BET), Music Television (MTV), and Video Hits-1 (VH-1) between 6:00 a.m. and 3:00 a.m., Monday through Friday. Each tape was logged to keep track of video title and artist. From these tape logs, Mediascope constructed a sample of the first 100 videos without repetition from each of the three networks – a total of 300 videos. Because popular videos are often repeated, it was necessary to log more than 100 videos from each network in order to obtain samples of 100 without repetition: 148 videos from BET, 167 videos from MTV, and 190 videos from VH-1. Video representations of live performances are not "music videos," thus were excluded from the sample. In addition, five music videos of contemporary religious songs broadcast on BET were excluded because they did not conform to Billboard's music categories. Appendix D indicates the title and artist for each video in the final sample(s).

Overall sample

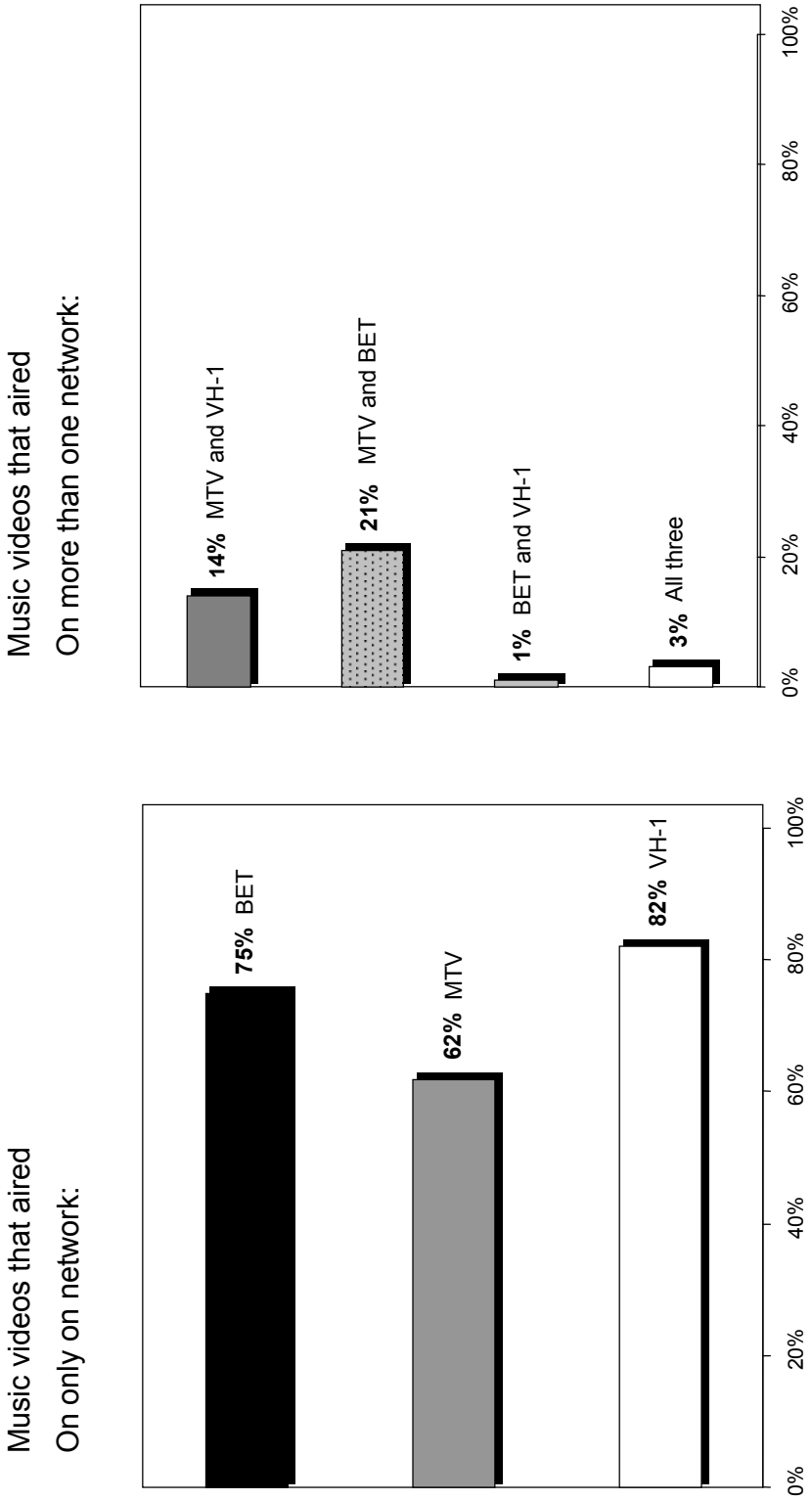
Videos sometimes receive play on more than one music network. Figure 1 shows that within the sample of 300 videos (100 from each of the three networks), 14 percent were shared by MTV and VH-1, 21 percent by MTV and BET, 1 percent by BET and VH-1, and 3 percent by all three outlets. Therefore, in order to make statements about music videos in general, an "overall sample" of 258 different videos was constructed by eliminating all across-network repeats (i.e., keeping only one instance of each repeated video). This overall sample, then, comprises 75 videos that appeared only on BET, 62 videos that appeared only on MTV, 82 videos that appeared only on VH-1 and 39 videos that appeared on more than one network (see Figure 1). Because the different networks sometimes edit videos for length, in those instances when repeated videos (i.e., videos that appeared on more than one network) were of different lengths, the longer version is represented in the overall sample.

Network Comparisons

Because the programming on BET, MTV, and VH-1 caters to audiences of different ages, genders, and musical preferences, study results are presented for the 100 videos sampled from each network as well as for the overall sample of 258 different videos. No statistic describes the total sample of 300 videos because, as noted above, some videos appear more than once in the total sample. It is important to note, then, that all between-network comparisons contain some proportion of repeated videos. That is, when MTV and BET are compared on any variable, there is a chance that the same video may contribute to percentages describing both networks. For example, both networks programmed Mystikal's "Shake It Fast," in which alcohol appears several times. As a result, that particular video contributes to the number of alcohol appearances on both networks.

Figure 1

Music video crossover among BET, MTV, and VH-1



Percentages are based on 100 music videos from each network.

Music Genre Comparisons

The ability to compare substance use portrayals by music genre is important because different adolescents typically prefer particular types of music rather than being fans of "popular music" in general.[38] Thus, the 258 different videos in the study sample were categorized according to four popular genres: Hot-100 (or Top-40), Rap/Hip-hop, Mainstream Rock, and Modern (or Alternative) rock. Year-end rankings (1998-2000) from Billboard magazine were used to assign videos to one or more of these categories. Any song that did not make a year-end chart was assigned to a category using its last position on the weekly charts. A fifth category ("Other") includes songs that had not "charted" since 1998 (so-called "oldies"), as well as songs that charted on other Billboard lists, such as Adult Contemporary, Dance, and so on.

The overall sample of 258 videos was comprised of 52 percent Hot-100, 40 percent Hip-hop, 21 percent Rap, 20 percent Modern Rock, 13 percent Mainstream Rock, and 21 percent Other songs. Recall that these percentages sum to more than 100 because many songs appear on more than one chart. This crossover between genres presented a considerable challenge. Indeed, the overlap between Rap and Hip-hop was so great (87 percent) that the two were combined into a single category incorporating songs that were included on the charts for either or both lists. Still, the genre categories are not mutually exclusive. For example, Billboard's Hot-100 chart represents mainstream or pop music as well as certain songs from other genres that become popular enough to break into the Hot-100. The following indicates the extent of the crossover between Hot-100 and the other genres:

- 64 songs appeared on both the Hot-100 and Hip-hop lists (27 percent crossover)
- 24 songs appeared on both the Hot-100 and Rap lists (13 percent crossover)
- 21 songs appeared on both the Hot-100 and Mainstream Rock lists (13 percent crossover)
- 32 songs appeared on both the Hot-100 and Modern Rock lists (17 percent crossover)

There were substantial differences in the frequency with which the three networks aired videos from the various genres. Figure 2 shows that BET was substantially more likely than the other two networks to program Rap/Hip-hop videos, and that VH-1 was more likely to program videos in the "Other" category – typically "oldies" and some Adult Contemporary. Programming on BET consisted primarily of Rap/Hip-hop (81 percent) and Hot 100 (43 percent – because so many Rap and Hip-hop videos crossed over). MTV was also dominated by Hot-100 (63 percent) and Rap/Hip-hop (46 percent), but substantial numbers of Modern Rock (27 percent) and some Mainstream Rock (15 percent) videos also appeared. VH-1 programmed the fewest Rap/Hip-hop videos (10 percent), with all other genres receiving fair attention: Hot-100 = 57 percent, Mainstream Rock = 20 percent, Modern Rock = 31 percent, and Other = 33 percent. As we shall see, the different genres do vary in the likelihood that they contain substance portrayals.

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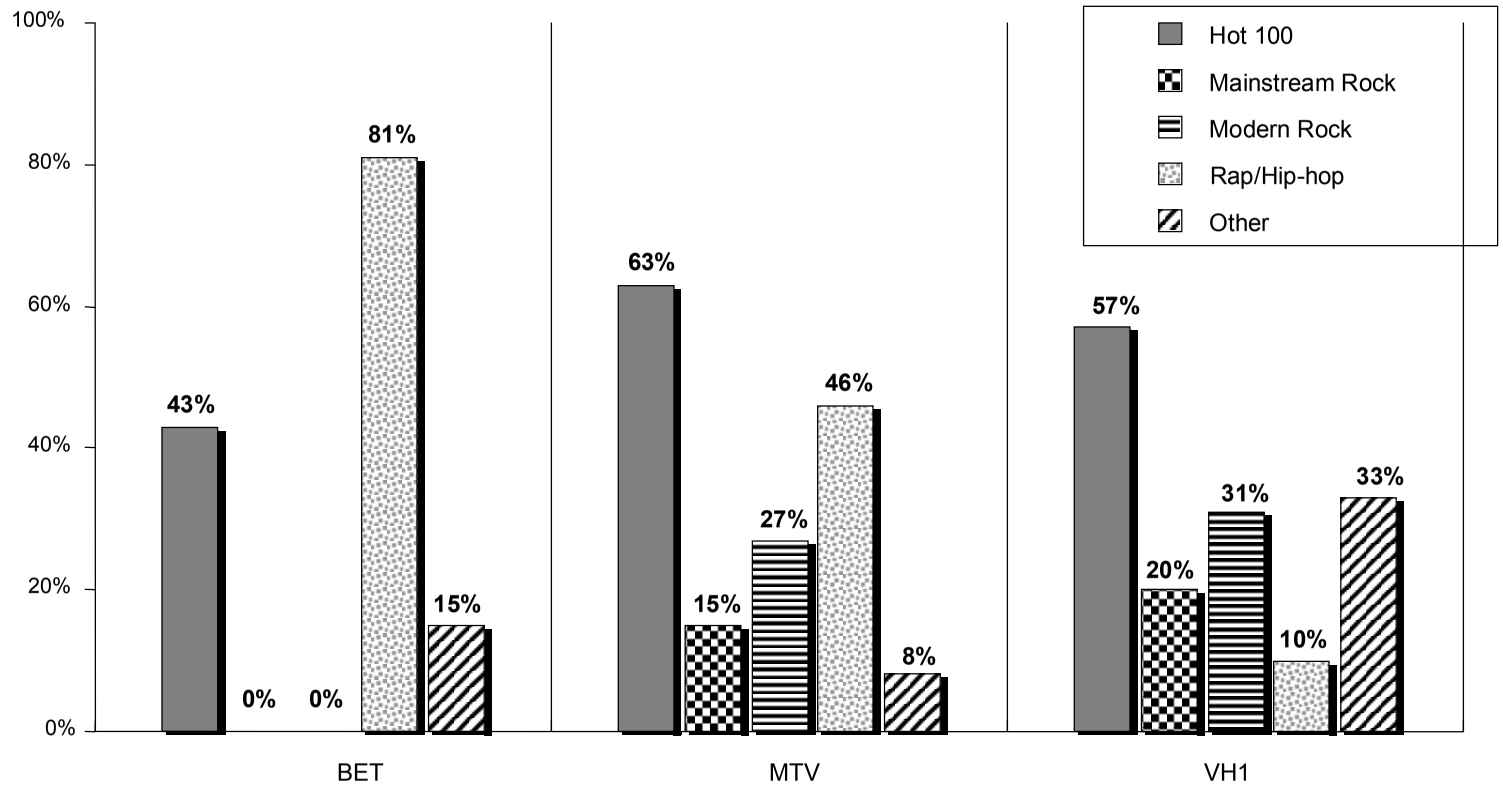
[38] Christenson, P.G. and Roberts, D.F. (1998). *It's Not Only Rock & Roll: Popular Music in the Lives of Adolescents*.

Figure 2

Percent of music videos from five genres on each network



Percentages are based on 100 music videos from each network. Categories sum to more than 100% because songs appeared on multiple Billboard charts.

Content Coding Procedures

Content analyses are fundamentally concerned with counting and describing particular features of media content in a systematic way. In this study, teams of specially trained coders examined both the visual and the verbal content of music videos. The procedures employed for the two kinds of content necessarily differed.

Coding Visual Content

What was coded: The primary interest of this study was identification of the following substances in music videos:

- illicit drugs (controlled substances such as marijuana, cocaine, heroin, ecstacy, etc.)
- other drugs
  - over-the-counter medications such as diet pills, cough syrup, etc.
  - prescription drugs such as sleeping pills, anti-depressants, etc.
  - unidentified pills, inhalers, etc.
- alcohol (beer, wine, champagne, hard liquor, mixed drinks)
- tobacco (cigarettes, cigars, pipes, chewing tobacco)
- smoke of unknown origin (smoke that was deemed substance related; typically exhaled smoke not directly tied to tobacco or drugs, or a trail of smoke rising from where a performer's hand rested outside the picture frame)

This last category – smoke of unknown origin – was created after an initial review indicated the presence of such smoke in some videos. Although our coders inferred that the smoke emanated from either marijuana or a dope pipe, such smoke is reported as a separate category.

Ultimately, the "illicit drug" and "other drug" categories were combined because a) there were relatively few appearances of drugs of either kind, and b) when "other drugs" did appear, they were usually portrayed in a manner indicating some kind of abuse or sensation seeking (e.g., ingesting unidentified pills led to hallucinations).

Types of substance references: Distinctions were made among three kinds of substance "references:"

- *visual* substance appearances: an on-screen image of any substance
- substance *use*: an on-screen depiction of a person using a substance (i.e., smoking, drinking, injecting, inhaling, or otherwise using a substance), or an implicit indication that a character can reasonably be inferred to be using even though actual consumption is not depicted. For example, a person holding a cigarette or ordering, accepting, or holding alcohol or other drugs typically indicates that person is using the substance. Similarly, people gathered around a table with drinks in front of them are considered to be using. Drug dealing was not coded as substance use.

- *verbal* substance references: a verbal reference to any substance within the lyric (see Coding Verbal Content, below).

Drug allusions: Drug allusions constituted yet another substance use variable. A number of videos depicted actions or objects that are generally understood by young viewers, members of the music industry, and/or members of the substance abuse treatment community to be allusions to drugs. Most typical among these were pantomiming rolling or smoking a joint, rolling money into a tube for the purposes of snorting cocaine, or the licking/sucking of lollipops not associated with sex (which a number of adolescents informed us was an allusion to a "dry mouth" phenomenon associated with the drug ecstasy). The presence of all such allusions was noted.

Contextual Variables: In order to examine how portrayals of substances might influence viewers' beliefs and attitudes, it was necessary to examine how they were portrayed – that is, such things as the context of appearance and use, the consequences of use, and other factors associated with use. To that end, the following variables were also included in the coding procedures. For each video, pairs of coders noted the presence or absence of:

- people gathered in a nightclub or bar (coded yes or no)
- guns or other weapons (coded yes or no). This category referred only to "conventional" weapons such as guns or knives; use of other objects as a weapon (e.g., hitting someone with a chair) was not counted
- nudity (including both uncensored nudity and nudity that was "blurred out" [i.e., network censoring achieved by making a visual image indistinct])

These are all themes that were examined in earlier studies,[39] [40] and all represent contextual variables that, when associated with substance use, have led to expressions of public concern. In addition, coders also indicated whether or not any of the following constituted a *dominant theme* in the video: substances of any kind, sex, hostility, or violence. For a topic to be coded as a dominant theme, the video had to be judged to be "explicitly about" that topic. That is, the plot or major action of the video revolved around the issue.

Regardless of whether or not sex, hostility, or violence was rated as constituting a dominant theme, coders also rated each video on four-point scales (0 = none; 1 = incidental; 2 = moderate; 3 = high) for its level of:

- sexual / erotic content
- hostility
- violence

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[39] Roberts, D. F., Henriksen, L., and Christenson, P.G. (1999). *Substance Use in popular Movies and Music.* Washington, DC: Office of National Drug Control Policy and Departement of Health and Human Services, Substance Abuse and Mental Health Services Administration.
[40] Christenson, P.G., Henriksen, L., and Roberts, D.F. (2000). *Substance Use in Popular Prime-Time Television.* Washington, DC: Office of National Drug Control Policy.

In other words, it was possible for a good deal of violence, or sex, or hostility to exist in a given video, even though none of those topics functioned as a dominant theme in the video.

Finally, to ascertain the nature of portrayals for all videos in which substance use appeared, coders indicated whether substance use was directly associated with operating/being in a vehicle, sex, "partying," violence, or property damage/vandalism (coded yes or no). To be "directly associated," use of the substance had to appear at the same time as any of these actions, or had to be portrayed as leading directly to or following directly from any of these actions.

Coding Procedures: Pairs of undergraduate and graduate students from two West Coast educational institutions conducted all coding. Each pair of coders consisted of a male and a female. Coders included African American, Hispanic, and white students, many of whom considered themselves highly knowledgeable about contemporary popular music. All coders took part in extensive training sessions designed to familiarize them with the variables, their definitions, and the various codes that had to be entered for each variable. "Refresher training" occurred several times throughout the course of the study.

For each variable coded, a coder pair was required to agree on presence/absence and/or scale value of each type of content coded. Disagreements were resolved by one of the senior researchers.

Coding Lyric (Verbal) Content

The purposes of the lyric coding process were twofold:

- to provide a direct measure of the frequency of substance references in the verbal content of the music videos in the sample;
- to provide information about how such references were dealt with by the networks airing the videos—specifically, whether substance references were included in their original form or were edited out.

The first step in the process was to locate the lyrics for the songs in the sample. This was accomplished primarily by searching certain Web sites devoted to posting lyrics for popular songs. Although previous research has shown some minor inaccuracies in Web-derived lyrics, the same research has shown that the Web sources are quite accurate in terms of the issues dealt with in this study. That is, when substance references are actually present in a song, they also appear in the lyrics downloaded from Web sites.[41]

In the second phase, coders examined the printed lyrics for any and all references to illicit drugs, alcohol or tobacco in the full song lyrics as printed from the Web sources. Given the ever-changing slang surrounding substances, especially illicit drugs, coders relied when necessary on experts in the

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[41] Roberts, D. F., Henriksen, L., and Christenson, P. G. (1999). *Substance Use in Popular Movies and Music*. Washington, D. C.: Office of National Drug Control Policy and Department of Health and Human Services, Substance Abuse and Mental Health Services Administration.

popular music industry and the substance abuse treatment community to identify, when possible, precisely what substances were being referenced. Coders did not examine the lyrics for contextual information, such as consequences or associations with violence or sex, because the focus of this study was primarily on visual portrayals. This sort of contextual information was studied and reported in our earlier companion piece on substance portrayals in music and movies.[42]

The final phase involved "verifying" the full song lyrics to establish which substance references actually appeared in the music video versions of the songs. Procedurally, coders watched and listened to the music videos while reading the printed transcripts employed in the first phase of the coding. Two issues had to be addressed here. First, since many videos use shortened versions of songs, it was necessary to determine what segments, if any, of the original songs were entirely cut from the music video. When this occurred it was usually in the form of truncating the end; that is, the last few lines or verses of a song would simply be missing. In some cases the shortening occurred at the beginning, and in a few others sections of songs were cut from the middle. In all these cases, coders made note of the deletions, and further analysis ignored the content of any deleted sections. Thus, if a song contained a reference to marijuana use in the final few lines of the song but that section had been eliminated from the video version, the video was not "counted" as containing a reference unless the reference occurred elsewhere.

The second and more important issue in the verification process concerned the treatment of the substance references in the videos. Essentially, coders noted any substance references in the verbal content, recording for each reference its time location (in a process parallel to the one-minute interval time-sampling method described below) as well as the specific type of illicit drug, alcohol or tobacco product referred to. In addition, however, it was necessary to make a distinction between references that appeared in uncensored form and those that were "blanked" out. Frequently networks delete references to drugs (and occasionally other substances) simply by erasing the reference from the audio track. It was deemed important to incorporate these into the analysis because, even though there may be silence at the relevant point in the audio track, many listeners know the songs quite well and thus may be aware of what is missing. Indeed, there is some reason to suspect that these deletions actually attract more attention to the deleted content than if it had been left intact.

In sum, then, the audio coding process produced information on the frequency of verbal substance references, the specific type of substances referred to, and whether the references appeared in unedited form or were edited or blanked out.

Coding Time Intervals

Because music videos vary in length (the shortest video in the sample was 28 seconds long, and the longest almost 14 minutes), one-minute intervals were used to provide a standard, length-adjusted measure of the frequency of substance references. That is, the videos in the sample were divided into one-minute intervals, yielding a total of 999 such intervals for the complete sample of 258 videos. Within each network, the total number of intervals was: 406 for the 100 MTV videos, 361 for the 100

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[42] Roberts, D. F., Henriksen, L., and Christenson, P. G. (1999). *Substance Use in Popular Movies and Music*. Washington, D. C.: Office of National Drug Control Policy and Department of Health and Human Services, Substance Abuse and Mental Health Services Administration.

VH-1 videos, and 328 for the 100 BET videos. (These numbers add to more than 999 because of network crossover—that is, the same videos appearing on different channels.)

Pairs of coders examined each one-minute interval for any reference to drugs, alcohol or tobacco. It should be noted that this method, because it distinguishes between videos with only a brief single reference and those with repeated references, also provides useful information on how concentrated substance references are within those videos that portray substances in some way.

Results

A. What proportion of the music videos depict substances of some kind?

1. Substances of some kind (i.e., illicit drugs, alcohol, tobacco, over-the-counter and prescription drugs, or smoke of unknown origin) appeared visually in 45 percent of the 258 different videos comprising our sample. Verbal references occurred in 33 percent of the videos in the sample. (Figure 3)

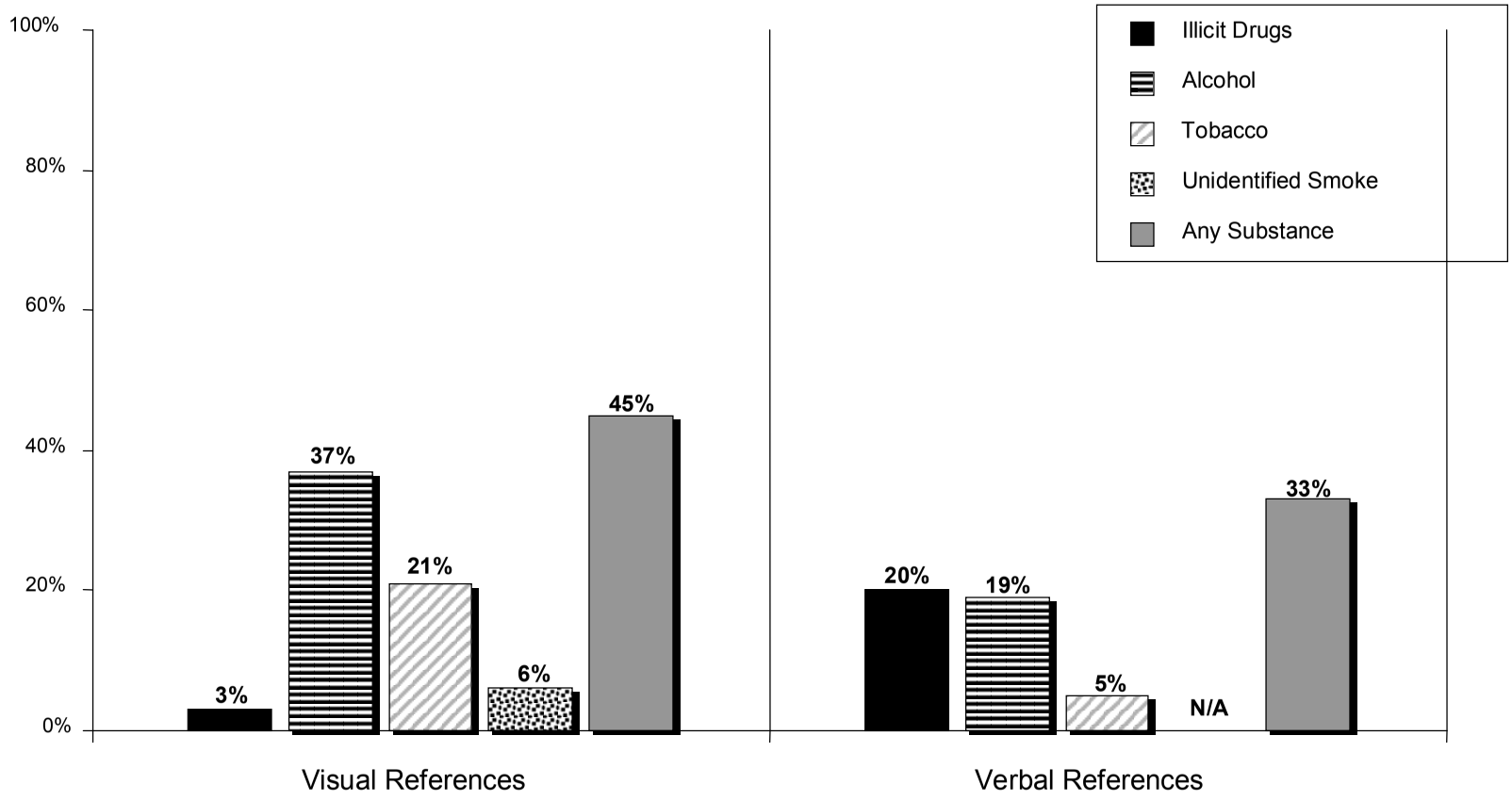
2. The visual appearance of illicit drugs was largely absent from music videos; images of illicit drugs appeared in only 9 of the 258 videos (3 percent). However, verbal references to illicit drugs (including references that were obviously censored via deletion of a word or phrase) occurred in 51 of the 258 videos (20%). Of these, 30 videos (12% of 258) contained one or more uncensored verbal references, and 41 (16%) contained one or more censored references. Note that the two numbers sum to more than 51 (20%) because 20 videos (8%) contained both types of references. (Figure 3)

3. Alcohol appeared visually in 37 percent of the videos and was verbally referenced in 19 percent. Tobacco appeared in 21 percent and was referred to verbally in 5 percent. Smoke of unknown origin (usually exhalations from marijuana, crack-cocaine, or a cigarette) appeared in 6 percent of the videos. (If we eliminate all videos in which all verbal references to alcohol or tobacco are censored, 18 percent contain verbal references to alcohol and 4 percent contain verbal references to tobacco.) (Figure 3)

4. Videos differ in how they referred to the different substances. Illicit drugs were more likely to be referred to verbally; alcohol and tobacco were more likely to be portrayed visually. Nineteen percent of videos with illicit drug references contained only verbal references; 1 percent contained both verbal and visual references; 2 percent contained only visual references. Seven percent of videos with alcohol references contained only verbal references; 11 percent contained both verbal and visual references; 26 percent contained only visual references. Two percent of videos with tobacco references contained only verbal mentions and 3 percent contained both verbal mentions and visual portrayals; 18 percent portrayed tobacco only visually. (Figure 4)

Figure 3

Proportion of music videos containing verbal and visual substance references



Percentages are based on 258 music videos in which substances were seen or heard, whether or not they were used.

Figure 4

Verbal and visual references to illicit drugs, alcohol and tobacco in music videos

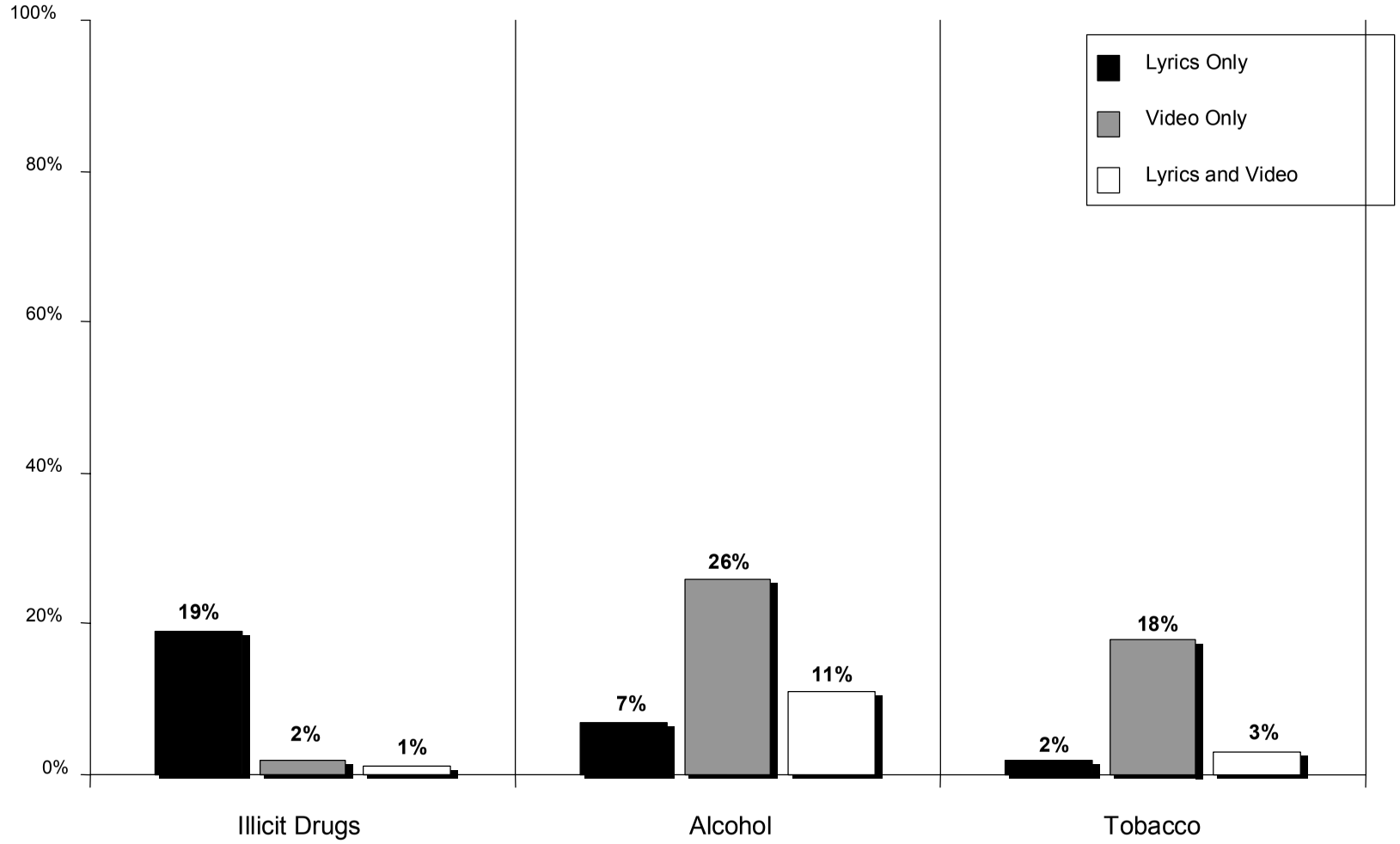


Figure shows the percentage of 258 music videos in which substances were seen or heard, whether or not they were used.

B. How frequently do the music videos portray substances?

In order to provide a sense of how frequently substances appear in videos of dramatically different lengths (ranging from :28 to 13:40), the 258 videos were divided into 1-minute segments (a total of 999 intervals). The presence or absence of each substance was then recorded for every interval. The proportion of 1-minute intervals in which each substance appeared at least once was then calculated. This enables calculation of the likelihood of seeing each kind of substance in any given minute of music video viewing.

5. Illicit drugs appeared infrequently – in 2 percent of all 1-minute intervals. Thus, one's chances of seeing an illicit drug in any given minute of viewing a video from the overall sample was 2 in 100. (Figure 5)

6. Alcohol appeared in 20 percent of all 1-minute intervals, tobacco in 8 percent and unidentified smoke in 2 percent. (Figure 5)

C. How likely are different popular music genres to portray substances?

7. Substances of any kind were most likely to appear visually in Rap/Hip-hop videos (55 percent). The other music genres were about equally likely to contain portrayals of substances: Other = 43 percent, Mainstream Rock = 42 percent, Hot-100 = 41 percent, and Modern Rock = 38 percent.

8. Visual appearance of illicit drugs was most likely in Mainstream Rock (9 percent) and Modern Rock (8 percent) videos. Illicit drugs were least likely to appear in Rap/Hip-hop (2 percent), Hot-100 videos (3 percent), and in the Other category (5 percent). (Figure 6)

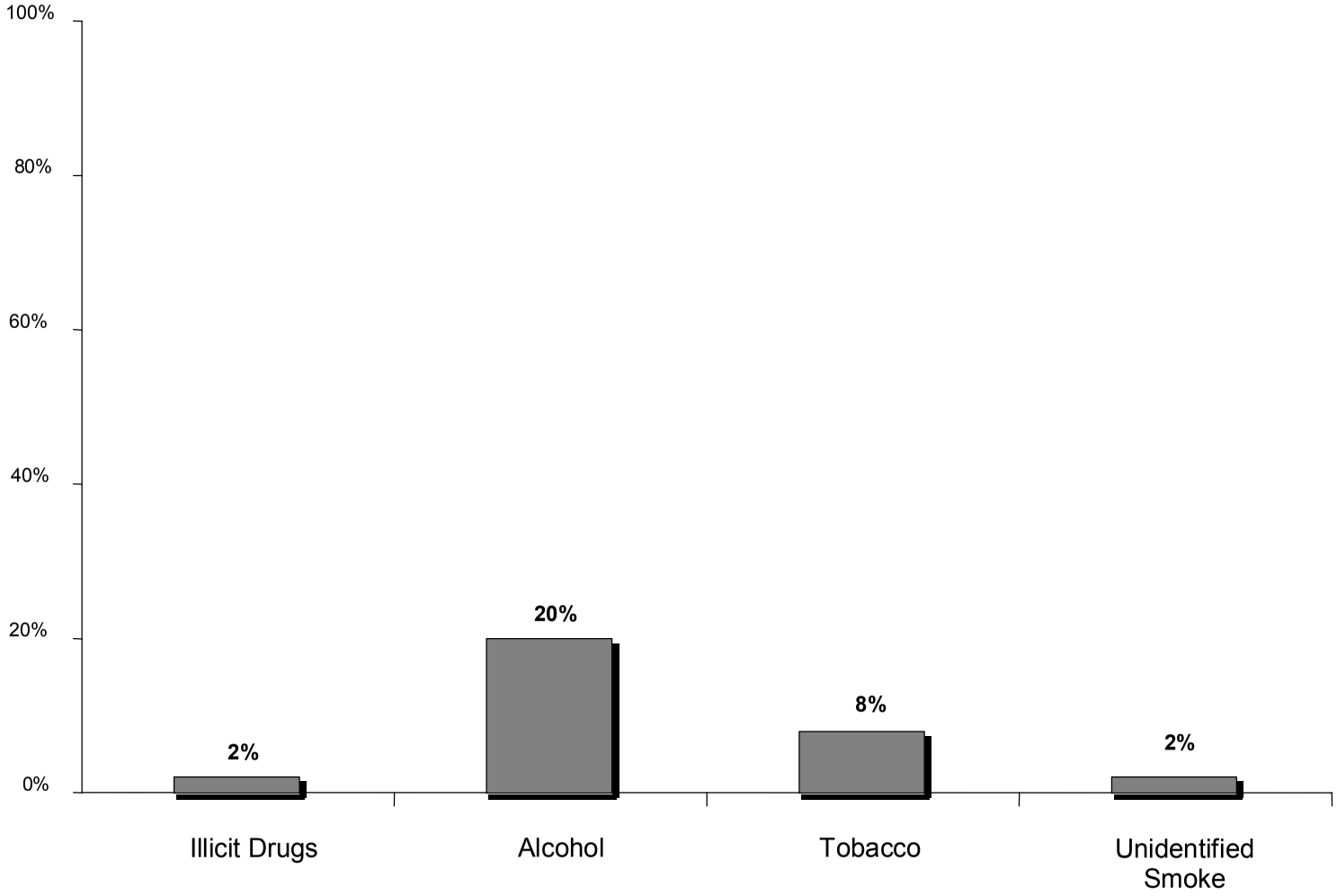
9. Visual appearance of alcohol was most likely in Rap/Hip-hop videos (49 percent), followed by Hot-100 (37 percent), Modern Rock (33 percent), Mainstream Rock (30 percent), and Other (26 percent). (Figure 6)

10. Tobacco appeared in 26 percent of Other videos, 23 percent of Rap/Hip-hop videos, 18 percent of Mainstream Rock videos, and 17 percent of both Hot-100 and Modern Rock videos. (Figure 6)

11. Unidentified smoke appeared in 8 percent of Rap/Hip-hop videos, 7 percent of Other videos, 3 percent of Hot-100 videos, 2 percent of Modern Rock videos, and not at all in Mainstream Rock videos. (Figure 6)

Figure 5

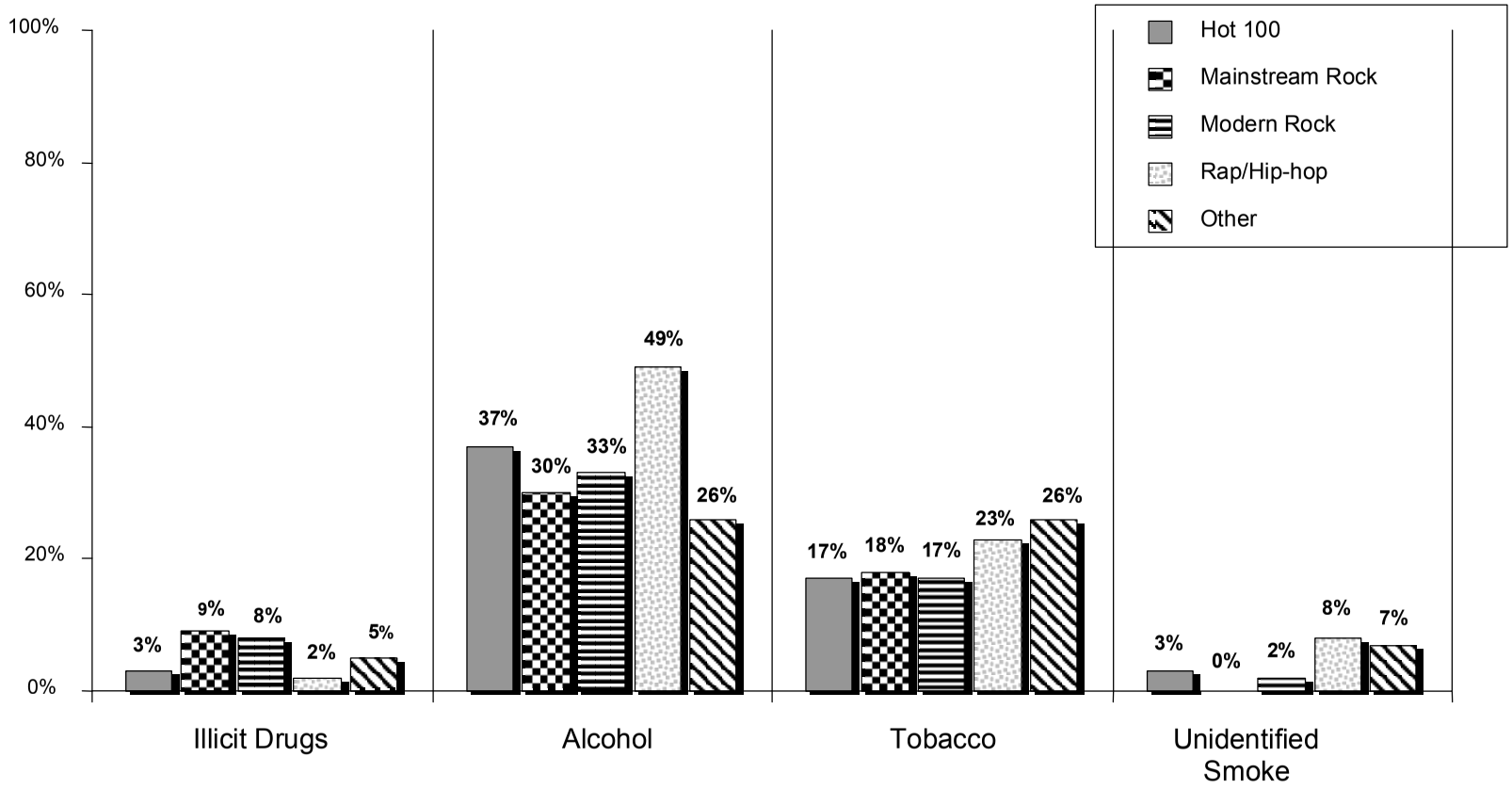
Substance appearances in 1-minute music video segments



The column heights represent the percentage of all 1-minute video segments (998.80) that contained a substance appearance. For example, illicit drugs appeared one or more times in approximately 2% of all video segments. The percentages refer to intervals, not the number of appearances.

Figure 6

Substance appearances among 5 music genres



Based on 133 Hot 100 videos, 33 Mainstream Rock videos, 52 Modern Rock videos, 111 Rap/Hip Hop videos, and 58 Other genre videos. Because songs appeared on multiple Billboard charts, categories sum to more than 100% and videos total to more than 258.

D. How do popular music videos depict illicit drugs?

12. Although few music videos portrayed illicit drugs (3 percent), when drugs did appear they were likely to be used. Illicit drugs were shown being used in 8 of the 9 videos in which they appeared (89 percent). (Figure 7)

13. Lead characters (members of the band or anyone central to the plot) and secondary characters were equally likely to be shown using illicit drugs; each type of character was portrayed using in 2 percent of all videos. Lead characters used illicit drugs in 5 of the 9 videos in which illicit drugs appeared; secondary characters used illicit drugs in 4 of the 9 videos in which illicit drugs appeared. (Figure 7)

14. Marijuana was portrayed visually in 3 of the 9 videos in which illicit drugs appeared; powder cocaine and crack cocaine appeared in one, unidentified pills in two, unidentified hallucinogens in two, and codeine cough syrup mixed with alcohol in one (see page C-2 for a detailed explanation).

15. Verbal references to illicit drugs were much more frequent than visual portrayals. Overall, 51 videos (20 percent of the total sample) contained a verbal reference to illicit drugs, versus nine videos (three percent) that contained a visual reference.

16. Visual allusions to drugs also appeared, generally in the form of pantomiming the rolling and/or smoking of a joint. Two of the videos in which illicit drugs explicitly appeared also contained visual allusions to illicit drugs. Additionally, nine videos in which no illicit drugs explicitly appeared contained visual allusions to illicit drugs.

17. Smoke of unknown origin – that is, smoke that might originate either from illicit drugs or tobacco (e.g., exhaled smoke; a wisp of smoke rising from where a performer's hand rested outside the picture frame) – appeared in 6 percent of the 258 music videos.

E. Do music video networks differ in their portrayal of illicit drugs?

18. Comparisons among the three music video networks revealed that illicit drugs appeared in 4 percent of the videos sampled from both BET and VH-1 (i.e., in 4 of 100 videos taken from each network); illicit drugs appeared in 1 percent of the videos broadcast by MTV (1 of 100). (Figure 9)

19. Smoke of unknown origin was more likely to appear in a video on BET (13 percent) than on either MTV (2 percent) or VH-1 (3 percent). (Figure 9)

Figure 7

Substance appearance and use by lead or other characters in music videos

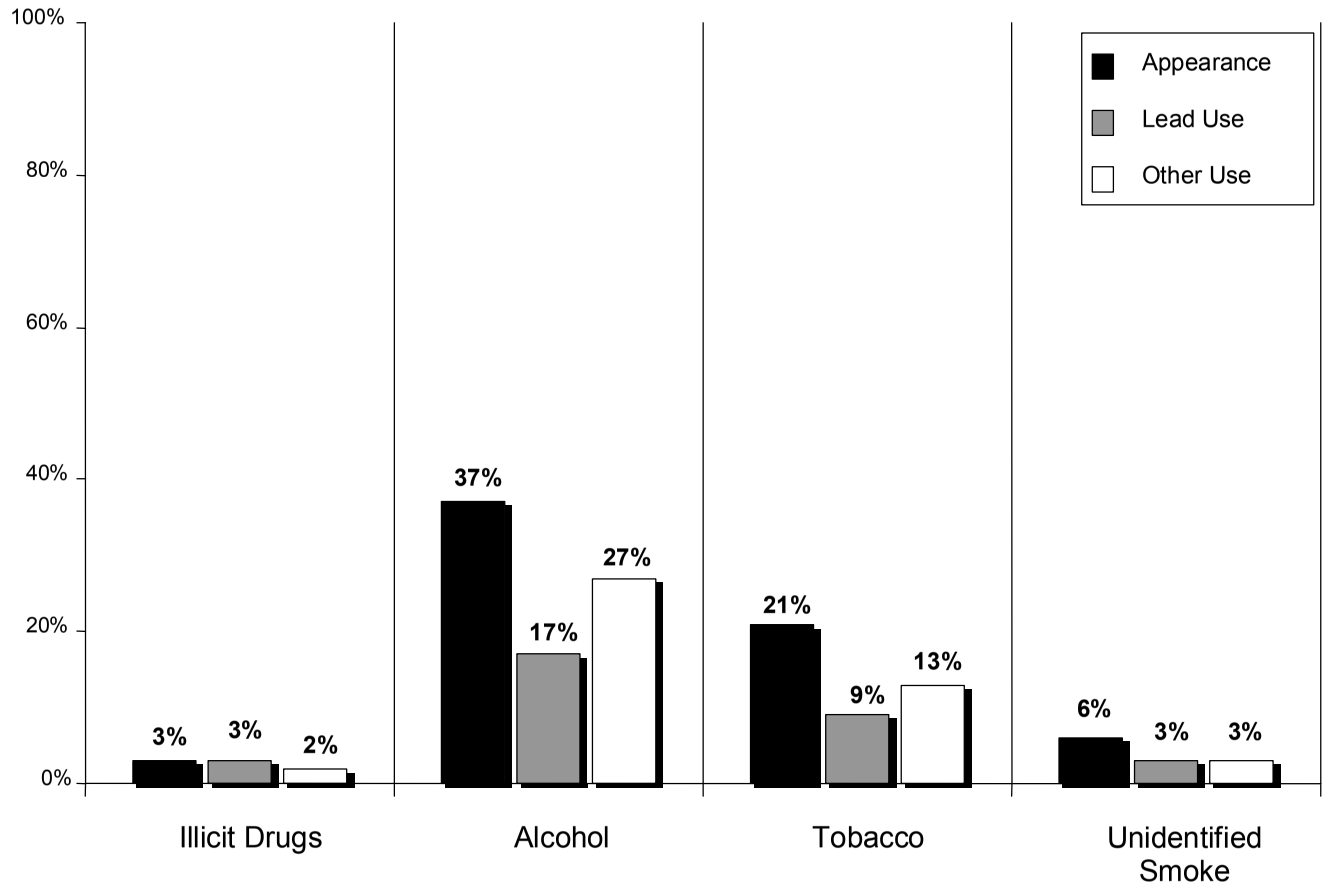
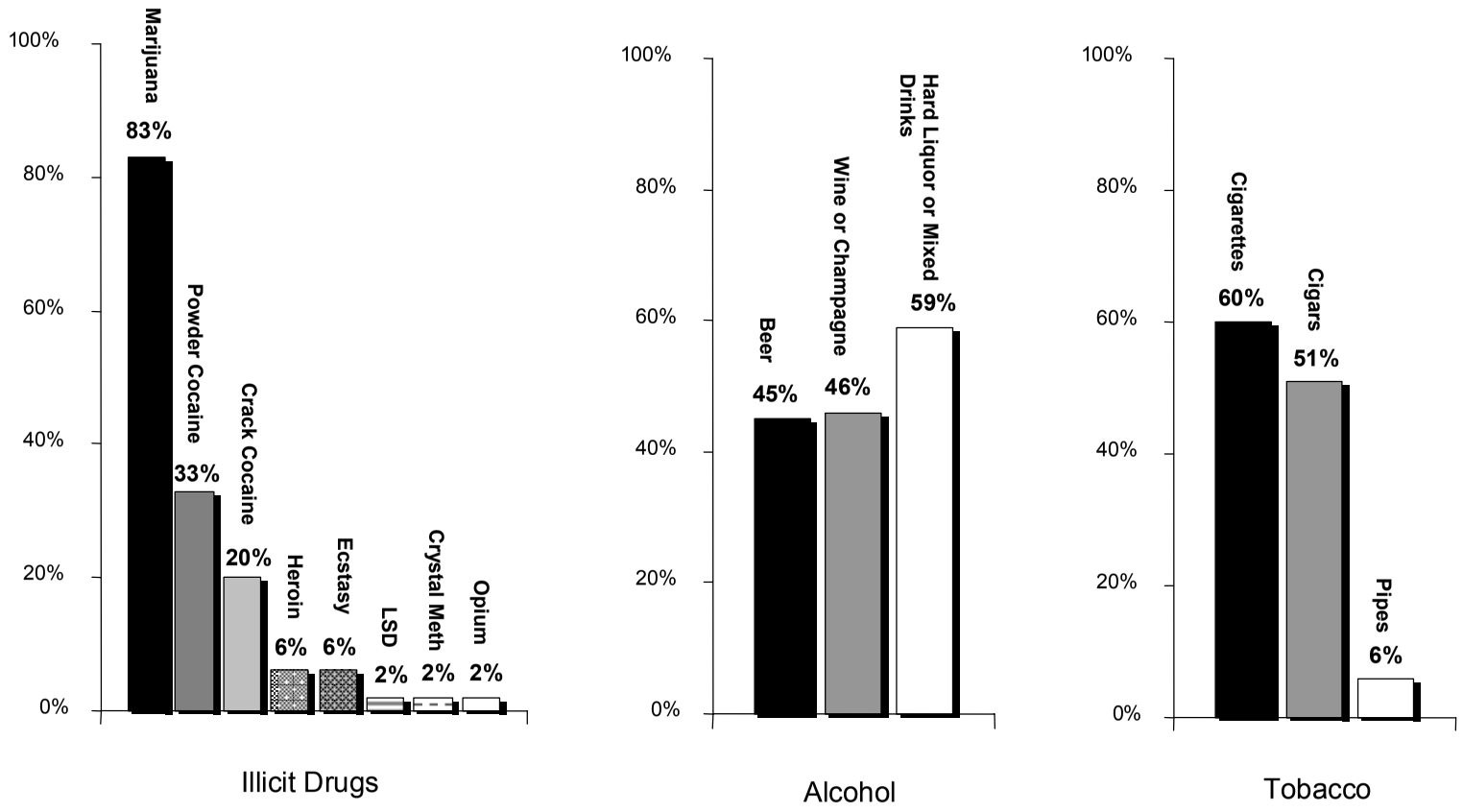


Figure shows the percentage of 258 music videos in which substances appeared and were used by either a lead or other character.

Figure 8

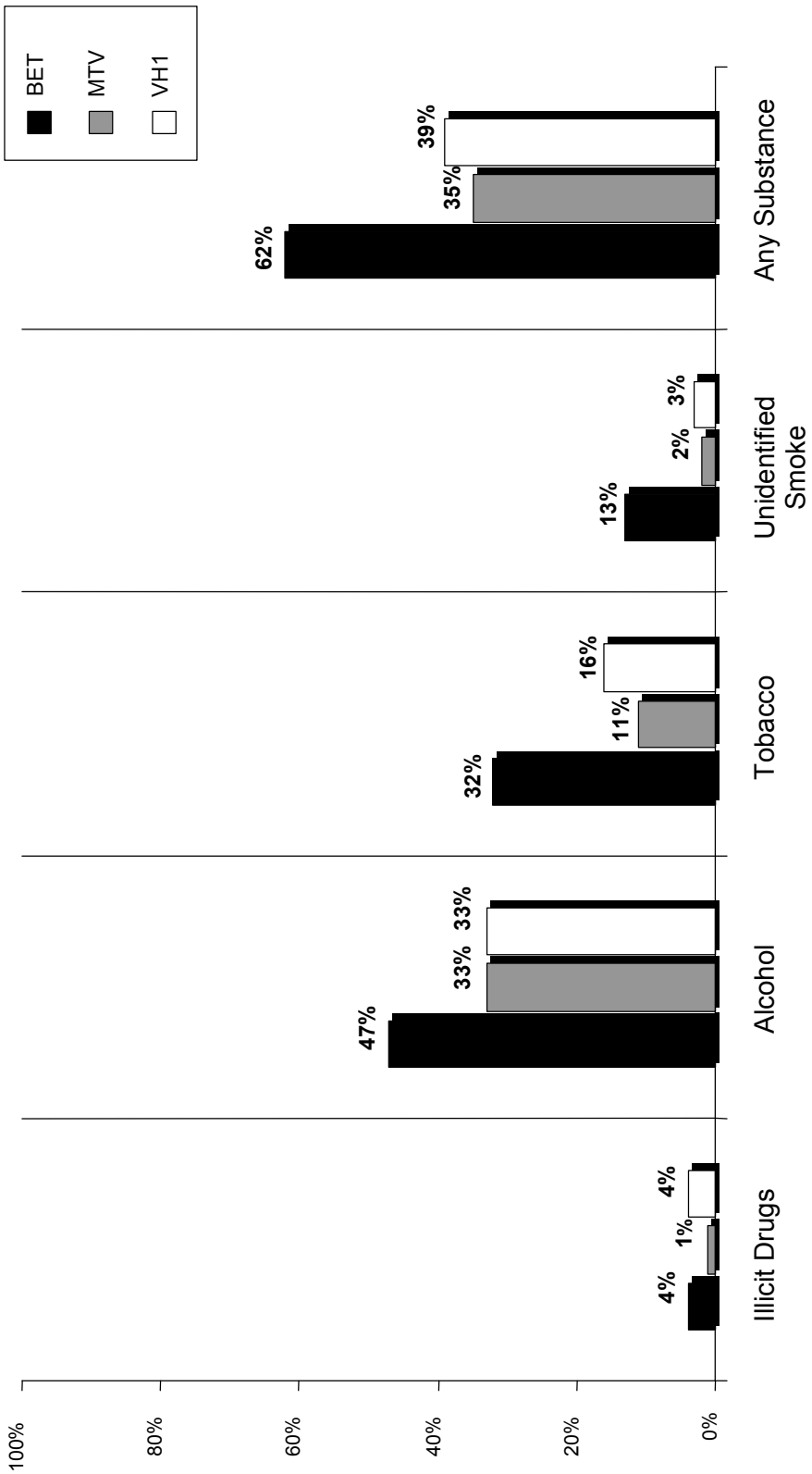
Types of illicit drugs, alcohol, and tobacco in music videos



Based on the lyrics of 51 music videos in which illicit drugs were mentioned, and on 95 music videos in which alcohol appeared, and 53 music videos in which tobacco appeared. Categories sum to more than 100% because multiple substances appeared in the same music video.

Figure 9

Substance appearances in music videos by network



Percentages are based on 100 music videos from each network

20. Examination of 1-minute intervals of *just those videos containing drug visuals* revealed that when drugs did appear, they were roughly as likely to occur in a 1-minute interval on any of the three networks. Drug images were encountered in 52 percent of the 1-minute intervals in the 4 BET videos with illicit drugs. They were encountered in 44 percent of the 1-minute intervals in the 1 MTV video with illicit drugs and in 44 percent of the 1-minute intervals in the 4 VH-1 videos with illicit drugs. (Table 1)

21. Verbal illicit drug references were more likely to occur on BET (21 percent of 1-minute intervals) than on MTV (5 percent of 1-minute intervals) or VH-1 (2 percent of 1-minute intervals). (Figure 10)

22. When verbal illicit drug references did occur, BET censored (via deletion of a word or phrase) 67 percent of the 69 1-minute intervals containing an illicit drug reference; MTV censored 61 percent of the 18 1-minute intervals containing an illicit drug reference; and VH-1 censored 50 percent of the 8 1-minute intervals containing an illicit drug reference.

Table 1

Frequency of substance appearance in 1-minute video segments

	Network			Overall
	BET	MTV	VH1	
Illicit Drugs				
N	4	1	4	9
Average	52%	44%	44%	47%
Maximum	99%	44%	100%	100%
Alcohol				
N	47	33	34	96
Average	55%	58%	51%	52%
Maximum	100%	100%	100%	100%
Tobacco				
N	32	11	16	53
Average	34%	39%	41%	37%
Maximum	100%	73%	100%	100%
Unidentified Smoke				
N	13	2	3	15
Average	26%	19%	26%	25%
Maximum	44%	25%	28%	44%

Table 1 conveys information about the frequency with which illicit drugs, alcohol, and tobacco appeared in 1-minute video segments. N indicates the number of music videos in which a substance appeared at least once. The average indicates the likelihood of seeing a substance in any 1-minute interval. The maximum describes the most pervasive case - the music video in which a substance appeared most often. For example, the numbers in the far right column show that in 9 music videos in which illicit drugs appeared, the probability of seeing an illicit drug in any 1-minute segment was 47 percent; in the worst case, illicit drugs appeared in every interval (100 percent).

F. What is the nature of portrayals of illicit drugs in music videos?

Because so few music videos portrayed illicit drugs, most percentages calculated to describe those appearances have the disadvantage of being highly unstable. For example, our quantitative analysis indicated that drug use was associated with operating a vehicle in three of nine videos and with "partying" in three of nine videos (33 percent in each instance). However, percentages based on such a small denominator preclude broad inferences. Fortunately, the disadvantage of such a small base can also be an advantage. So few videos make it possible to conduct a relatively detailed qualitative analysis of music videos in which illicit drugs appeared.

Of the nine videos *visually* portraying drugs (including codeine and an unidentified "sedative"), five incorporated drug use or drug dealing as a major theme. One of these five conveyed a clear anti-drug message about crack cocaine and powder cocaine use. One portrayed the use of "syrup" (a beverage whose active ingredient is codeine – see page C-2), and to a lesser extent marijuana, in a very positive way. The other three conveyed ambiguous or mixed messages, incorporating both positive and negative aspects of substance use or drug dealing.

Four videos contained only brief or peripheral depictions of drugs. One of these associated pill taking with depression and an abusive family situation, and was judged to be a negative portrayal of substance use. The other three showed drug use (marijuana in two cases, pill taking in the other) as neither positive nor negative, but more or less as part of the "wallpaper of life."

More detailed descriptions of each individual video in which drugs appeared are presented in Appendix C.

G. How do popular music videos depict alcohol and tobacco?

23. As was the case for illicit drugs, when alcohol and tobacco appeared in music videos, they tended to be consumed. Alcohol, which appeared in 37 percent of the 258 videos comprising the primary sample, was explicitly consumed in 32 percent of the 258. (Figure 7)

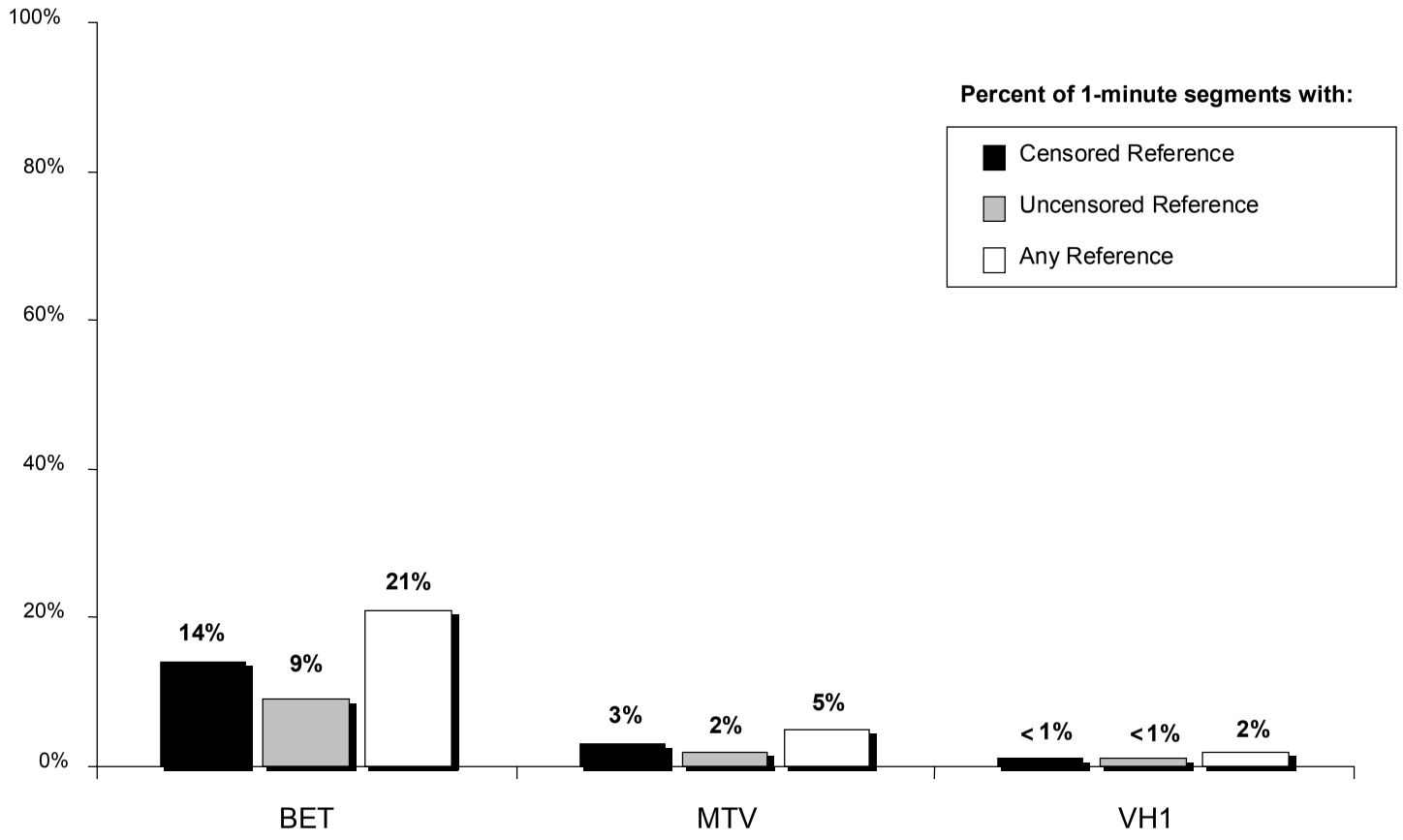
24. Lead characters consumed alcohol in 17 percent of all videos; other characters consumed alcohol in 27 percent of all videos. (Figure 7).

25. Hard liquor or mixed drinks were slightly more likely than wine or beer to appear in the 95 videos that portrayed alcohol. Fifty-nine percent of these videos portrayed hard liquor or mixed drinks, 46 percent portrayed wine or champagne, and 45 percent portrayed beer. (Figure 8)

26. Tobacco, which appeared in 21 percent of the 258 videos comprising our primary sample, was explicitly consumed in 18 percent. (Figure 7)

Figure 10

Frequency of illicit drug references in music lyrics on each network



Based on 1-minute segments from 100 music videos on BET (328.13 segments), MTV (361.40 segments), and VH1 (406.20 segments).

27. Lead characters were portrayed using tobacco in 9 percent of the videos; other characters used tobacco in 13 percent of the videos. (Figure 7)

28. Cigarettes appeared in 60 percent of the 53 videos in which tobacco was portrayed, cigars appeared in 51 percent, and pipes in 6 percent. (Figure 8)

H. Do music video networks differ in their portrayal of alcohol or tobacco?

29. Alcohol appeared in 47 percent of BET videos, 33 percent of MTV videos, and 33 percent of VH-1 videos. (Figure 9)

30. Tobacco appeared in 32 percent of BET videos, 11 percent of MTV videos, and 16 percent of VH-1 videos. (Figure 9)

31. Examination of 1-minute intervals of *just those videos containing alcohol visuals or tobacco visuals* revealed that when they appeared, both substances were roughly as likely to occur in any 1-minute interval regardless of network. Alcohol images were encountered in 55 percent of the 1-minute intervals in the 47 BET videos with alcohol, in 58 percent of the 1-minute intervals in the 33 MTV videos with alcohol, and in 51 percent of the 1-minute intervals in the 34 VH-1 videos with alcohol. (Table 1)

32. In the 32 BET videos with tobacco visuals, tobacco images were encountered in 34 percent of the 1-minute intervals. In the 11 MTV videos with tobacco visuals, tobacco appeared in 39 percent of the 1-minute intervals. In the 16 VH-1 videos with tobacco visuals, tobacco appeared in 41 percent of the 1-minute intervals. (Table 1)

I. What is the context of alcohol and tobacco references in music videos?

33. In the 95 videos *in which alcohol appeared*, it was directly associated with:

…sex in 11%
…operating a vehicle in 11%
…partying in 67%
…violence in 5%
…property damage in 2%

34. Although fewer than a quarter of all videos portrayed high levels of sex/eroticism, high levels were more likely to be portrayed in videos in which alcohol appeared (39%) than in videos in which alcohol did not appear (12%). Relatively few videos portrayed high levels of either hostility or violence, and whether or not the video contained alcohol made little difference. (Table 2)

Table 2

Proportion of videos with and without alcohol scoring moderate or high for levels of sex, hostility, and violence.

Scale	With Alcohol N = 95	No Alcohol N = 163	All Videos N = 258
Sex	39%	12%	22%
Hostility	9%	10%	10%
Violence	5%	2%	3%

Table 3

Dominant theme in videos with and without alcohol appearances

Dominant Theme	With Alcohol N = 95	No Alcohol N = 163	All Videos N = 258
Sex	25%	9%	15%
Hostility	9%	10%	10%
Violence	5%	2%	3%

35. Although fewer than 20% of all videos included sex/eroticism, hostility, or violence as a dominant theme, sex was more likely to be a dominant theme in videos that included alcohol (25%) than in videos that did not include alcohol (9%). There was little difference between videos with and without alcohol in their likelihood of including hostility or violence as a dominant theme. (Table 3)

Table 4

Proportion of videos with and without tobacco scoring moderate or high for levels of sex, hostility, and violence

Scale	With Tobacco N = 53	No Tobacco N = 205	All Videos N = 258
Sex	28%	20%	22%
Hostility	19%	13%	14%
Violence	17%	10%	11%

Table 5

Dominant theme in videos with or without tobacco appearances

Scale	With Tobacco N = 53	No Tobacco N = 205	All Videos N = 258
Sex	23%	13%	15%
Hostility	11%	9%	10%
Violence	8%	2%	3%

Final Comments:

Comparing Substance Portrayals in Music Videos, Television and Movies

This study of music videos is the third in a series of examinations of substance portrayals in contemporary American media. As noted in the introduction to this report, earlier research reports have examined substance portrayals in movies, television, and popular music lyrics.[43,44] This allows at least rough comparisons of how the different media depict substances and substance use.

However, it is important to note that such comparisons should be approached with caution. Fundamental differences in the audiences for television, movies, and music videos, and the different regulatory and economic constraints under which content for each is developed, give rise to differences among the media in terms of which topics are addressed, and how any given topic is handled.

Moreover, as we noted in an earlier report,[45] at the most basic level, for each of the media, the units of analysis vary greatly in length. A 2-hour motion picture, a 26-minute situation comedy, and a roughly three to five-minute music video are not equivalent. Other obvious differences that distinguish the content of these three media include: the number of characters that can be depicted, how familiar the characters/performers become to the audience, the depth in which any topic or behavior can be portrayed, the length of time any given behavior can appear, and when music videos are included in the mix, even whether or not there is any attempt to tell a coherent story. That said, it is nevertheless interesting to make a few broad comparisons of the extent to which the three media portray substances.

Relative to movies and television, one of the more striking findings in this examination of music videos is how seldom substances of any kind appear. Our earlier research found that illicit drugs appeared visually in 22 percent of a sample of 200 movies and 20 percent of a sample of 168 episodes of prime-time television programs. The corresponding number for music videos is 3 percent. That is, illicit drugs appeared in 9 of 258 videos. The pattern is similar for alcohol, which appeared in 93 percent of movies and 77 percent of television episodes, but in only 37 percent of music videos. Tobacco appeared in 89 percent of movies, but in only 22 percent of television episodes and 21 percent of music videos.

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[43] Christenson, P. G., Henriksen, L., and Roberts, D. F. (2000). *Substance Use in Popular Prime-Time Television.*

[44] Roberts, D. F., Henriksen, L., and Christenson, P. G. (1999). *Substance Use in Popular Movies and Music.*

[45] Christenson, P. G., Henriksen, L., and Roberts, D. F. (2000). *Substance Use in Popular Prime-Time Television*.

Television differs from both movies and music videos in that when illicit drugs are portrayed, TV shows are much more likely to make negative statements about drugs, drug use or drug users (in 41 percent of episodes portraying drugs),[46] than are movies (9 percent of relevant movies contain an anti-use statement),[47] or music videos (in 1 of 9 portrayals). Music videos are also similar to movies in that, more often than not, there are relatively few consequences of illicit drug use depicted in either. Our research on television showed that two-thirds of the television episodes portraying illicit drugs mentioned some kind of negative consequence.

Even though music videos are less likely than movies or prime-time television episodes to portray substances, they are also less likely to contain negative references to drugs in those instances when substances do appear. For example, in the earlier studies about a fifth of all movies (22 percent) and television episodes (23 percent) in which smoking was portrayed contained negative statements about smoking. Similarly, just under 10 percent of movies (9 percent) and television episodes (8 percent) in which alcohol use was portrayed contained anti-use statements. Anti-use messages of any kind were almost nonexistent in music videos. Only one of the nine videos portraying illicit drug use was judged by coders to present an anti-drug message. We found no videos that presented explicit anti-use messages regarding tobacco or alcohol use.

In general, then, relatively few music videos portray substances of any kind. However, in those instances when illicit drugs, alcohol, or tobacco do appear, more often than not they are neither condemned nor praised. Rather, substances of any kind seem to function as a part of the background, simply a part of "normal" life.

In sum, fewer than half of the 258 videos in our sample contained a direct visual reference to *any* substance, and only a third contained a verbal reference. Given the frequent "sex, drugs and rock-n'-roll" characterization with which much public comment tags popular music, the low rate of illicit drug portrayals in music videos is particularly striking. Only 3 percent of our sample of 258 videos visually portrayed illicit drugs. Even when verbal references and drug allusions (i.e., the pantomiming of rolling a marijuana cigarette) are included, the proportion of videos with any kind of illicit drug-related content never reaches 20 percent. And while the proportions are substantially higher for alcohol and tobacco, even these substances appear relatively infrequently. Indeed, fewer than half of the videos in our sample (45 percent) contained a substance reference of any kind.

Music fans may be more or less likely to encounter different substances depending on whether they attend to a particular network or music genre. Fans of Mainstream Rock and Modern Rock are more likely than fans of Rap/Hip-hop to encounter videos with illicit drug references. Conversely, Rap/Hip-hop fans view substantially more alcohol portrayals than do fans of Mainstream or Modern Rock. And not surprisingly, since each of the three networks is characterized by its focus on just one or two of the music genres examined here, similar differences occur for networks. That is, BET fans see more alcohol portrayals than do MTV or VH-1 fans, while BET and VH-1 fans see more illicit drug portrayals than do MTV fans (although the proportions for illicit drugs are very small, no matter what the network).

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[46] Christenson, P. G., Henriksen, L., and Roberts, D. F. (2000). *Substance Use in Popular Prime-Time Television.*

[47] Roberts, D. F., Henriksen, L., and Christenson, P. G. (1999). *Substance Use in Popular Movies and Music.*

We also sensed that the higher level of alcohol appearances in Rap/Hip-Hop videos often had less to do with substance use per se than with status. That is, when alcohol appeared in Rap/Hip-Hop videos, it tended to be highly expensive brands (e.g., Cristal champagne or Rémy Martin brandy) and to function as a status symbol signifying that the user was "a player," a "high rolling" participant in

"the life."

It is also noteworthy how seldom music videos contain any kind of evaluative message – either pro or con – about substance use. This is not to say that music videos offer pro-substance statements. Although alcohol and tobacco use are sometimes cast in a positive light because they are often consumed at parties or other events associated with a good time, we found no videos containing pro-use statements. When smoking, drinking, and illicit drug use are portrayed or alluded to, they are shown in the context of socializing and interacting. The substances are simply there, common elements of everyday activity. Unfortunately, it is this characterization that may function to normalize substance use among young viewers, thus making it seem like an accepted part of adolescent life.

Appendix A

What is a Music Video?

Stephanie Carbone

Much of the following summarizes the work of Tom McGrath, *MTV: The Making of a Revolution*. Philadelphia: Running Press, 1996.

The focus of this discussion has been on MTV, because that network pioneered and defined the music video genre. Music videos, however, can be found on other music programs and cable networks, as well as in dance clubs, clothing stores and a variety of other public locations. Just as commercials are used to increase brand awareness, music videos portray the artist's image to the consumer. Music videos transport an artist's persona, style, attitude and fashion into the home, fostering a closer connection between audience and artist and encouraging recognition of a particular song or act. No longer just a disembodied voice on the radio, a song takes on a whole new meaning when associated with a music video and the art of music is transformed into both a visual and aural experience.

Visual interpretations of music have existed for decades. Motion pictures have for years contained songs with visuals, such as in old Hollywood musicals, and music played a central role in the teen movies of the 1950s and 1960s.[48] In the late 1940s, the Panoram Soundie, a jukebox with pictures, appeared in America, and for a couple of years several top singers created short film versions of their songs to be shown on it. These "soundies" had a brief period of popularity, but died out by the early 1950s. A decade later, a French company came up with another video jukebox, the Scopitone. Although it was popular among European music fans and artists, few American acts made Scopitone films and the machine never caught on.[49]

The forerunners of today's music videos were the promotional films that record companies had started to make in the mid-1960s. After "Beatlemania" began in Britain in 1963 and America the following year, television executives sensed there was a demand for rock and roll music on television. In England, where the weekly chart countdown program *Top of the Pops* was already airing, shows like *Ready Steady Go!* and *Oh Boy* were introduced, while in America, which already had *American Bandstand*, programs such as *Shindig!* and *Hullabaloo* debuted.

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[48] Christensen, P. G., and Roberts, D. F. (1998). *It's Not Only Rock & Roll: Popular Music in the Lives of Adolescents*.
[49] McGrath, T. (1996). *MTV: The Making of a Revolution.* Philadelphia: Running Press, p. 36.

Each week a few of the most popular acts would appear on the shows and play their songs. Because the most popular bands were often too busy to make a personal appearance, record companies began creating short films and sending them to the shows. Most were simple, in which a band would lip-synch their song on film, but others were more inventive. The Beatles, whose films *A Hard Day's Night* (1964) and *Help!* (1965) "foreshadowed the frenetic style of later videos," shot several promotional clips that went "beyond the band-in-the-studio concept," as did The Who and the Rolling Stones. Over the next decade, these promo clips were mostly used to increase exposure around the world. Once record companies realized these clips could boost record sales, a growing number of European acts made them for their songs. By 1977, *Top of the Pops* was playing clips more than ever, and a small music video industry started to form in London. By 1978 video was so popular in Britain that a television show debuted featuring both in-studio performances and music videos. In America the music video scene was not nearly as active, but some labels were starting to recognize the promotional potential.

A number of musicians expressed interest in music videos, recognizing the creative possibilities of this art form. By 1979, a music network called Video Concert Hall appeared on several cable systems in the South and featured many of these early videos. Deejay Casey Kasem had recently launched a half-hour syndicated video show called *America's Top Ten.* By early 1981, a growing number of people were starting to see the potential of video clips. Music video shows such as HBO's *Video Jukebox* and USA network's *Night Flight* were starting to air, and several all-video networks were in the planning stages.[50]

In 1979, Mike Nesmith, best known as a member of the band the Monkees, met with John Lack at Warner Cable and outlined his idea for a "video radio station." The executives at Warner liked the idea of a network dedicated to rock and roll, and in 1980 debuted Nesmith's half-hour music video program *Popclips* on Nickelodeon, their new kids' network. Although *Popclips* was a hit, Nesmith decided not to remain involved with the new music network, later known as MTV. His vision was not in sync with theirs; he felt the executives were more interested in creating commercials for records, while he was more interested in creating an art form.[51]

What is Music Television?

Music Television (MTV) was launched in 1981 as the first cable network dedicated exclusively to music. The new network was radically different from the rest of television, both in form and in attitude. Unlike most TV programming, MTV had few regularly scheduled programs, just a constant stream of sounds and images. MTV broke the rules. The images were "fast-paced, crazy and colorful," with compelling music videos, animated network IDs and promotional spots. "Television had never looked or sounded this way before," writes Tom McGrath in *MTV: The Making of a Revolution.* MTV featured acts that "seemed to quench this generation's thirst for new music" and brought musicians closer to the audience.

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[50] McGrath, T. (1996). *MTV: The Making of a Revolution.* Philadelphia: Running Press, p. 36-38, 45.
[51] McGrath, T. (1996). *MTV: The Making of a Revolution.* Philadelphia: Running Press, p. 28-29.

The response, particularly from the target demographic—kids—was passionate. Because not everyone had cable, young people were going over to friends' houses to watch MTV, just as people had done in the early days of television. Kids "were spending whole afternoons and evenings staring bug-eyed at the TV," writes McGrath. They were mesmerized. The network was influencing everything from the records kids bought to what they talked about at school and how they looked. Barbers reported teenage boys asking to have their hair cut like singer Rod Stewart. And, of course, MTV was affecting both record sales and radio playlists. At this point the network was available in only a handful of markets around America. By 1982, MTV had the highest name recognition of any cable service. [52]

MTV's popularity continued to grow and most of the record companies started to view video as an increasingly important part of promotion. Although music videos were not created for every artist or for every release, the music video scene was growing rapidly. TV shows like *Night Flight* and *Video Jukebox* were still on the air, and more clubs were beginning to show music videos. Young directors were drawn to the medium as a way to be experimental and creative. Soon video production budgets increased and straight performance videos became more rare. Directors grew more creative with surreal images and rough story lines. Many directors also started to push the envelope with more and more racy images. [53]

This was clearly television for kids—and kids were captivated by MTV. So were the record companies. Radio stations started playing new artists that kids requested after seeing them on MTV, and across the country local TV stations started their own video music programs. Some songs started to scale the charts almost exclusively due to the exposure they were gaining on MTV, and records sold out in stores located in the parts of town wired for cable. Videos were having a great impact on the music business, and a number of new artists' careers skyrocketed.

Because MTV was still absent from several key markets, including Manhattan, the network kicked off a now-famous advertising campaign in 1982. They persuaded rock stars like Mick Jagger, Pete Townsend, Adam Ant, Stevie Nicks and Pat Benatar to proclaim, "I Want My MTV!" and encourage kids to call up their cable operators and demand the network. The campaign captured the spirit and attitude of rock and roll—and the network. It also reflected the uniqueness of MTV's focus. Whereas television networks had always tried to appeal to mass audiences, MTV cared only about one: youth. "It's not their MTV, the ads told young people—it's yours."[54]

By 1983 MTV had become "a full-fledged cultural phenomenon." The press wrote about the new video craze, advertisers started to make commercials just for MTV, and the music industry emerged from a three-and-a-half-year slump. A number of journalists, critics and black artists, however, criticized the network for featuring very few black acts. MTV responded that they were simply trying to remain faithful to their rock and roll format. One artist who broke through was Michael Jackson. After his videos for "Billie Jean" and "Beat It" were shown on MTV, everything changed. Jackson became the biggest pop star in the world, and the MTV obsession escalated. After "Billie Jean," the network shifted from an album rock format to a "hits" format.

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[52] McGrath, T. (1996). *MTV: The Making of a Revolution.* Philadelphia: Running Press, p. 77.
[53] McGrath, T. (1996). *MTV: The Making of a Revolution.* Philadelphia: Running Press, p. 88.
[54] McGrath, T. (1996). *MTV: The Making of a Revolution.* Philadelphia: Running Press, p. 80-81.

By 1984, there were more than 200 video clip shows on the air in the U.S. Places like bowling alleys and hair salons started installing video screens, and video clips were sold in stores. In November MTV debuted Jackson's groundbreaking, $1.1 million "Thriller" video. A full year after its release, *Thriller* was selling six hundred thousand copies per week. Michael Jackson and MTV were credited with what *Time* magazine called "a musical revolution."[55]

Not surprisingly, a backlash started to develop. First, a growing number of people wondered what effects music videos might be having on young people, who were exposed to its numerous racy images. Surgeon General C. Everett Koop suggested that the combination of sexual and violent imagery in some of the videos could be detrimental to healthy relationships between young men and women. Some even maintained that videos were shortening young people's attention spans. There were also voices of criticism from the music industry. Some viewed MTV as an overly commercial sell-out. "'[Video] has become a shallow, tasteless, and formularized way of selling music'," wrote singer/songwriter Joe Jackson in *Billboard*.

Nevertheless, the video craze raged on. "Simply put," writes Tom McGrath, "the network was so successful that it defined, merely by what it played, what was hot and what was not when it came to music."[56]

What originated as an irreverent, cutting-edge rock and roll network has become a mainstream pop culture institution. Its impact is enormous. Not only has MTV influenced the way the music business operates, but it has virtually transformed advertising, film and television. The "MTV look"—fast-moving images, loud music, quick cutting and other stylistic devices popularized by music video—has been imitated by advertising and virtually all other media. Just as significant is its impact on almost all aspects of youth culture. Some have even argued that MTV and its visual style "started to change the very way young people's minds worked."[57] In a *Washington Post* feature about the 1980s, MTV was considered "'perhaps the most influential single cultural product of the decade'."[58]

This marriage of art and commerce was targeted to the demographic most passionate about music: young people. One of the first television stations to pursue the vast youth market, MTV was also the most thoroughly researched cable TV network in the U.S. Its founders conducted hundreds of interviews with potential viewers in the 14 to 34 age range before transmitting its first program.[59] Not surprisingly, MTV is the most-watched cable network by teenagers.[60] Its embrace of, reflection of, and influence over youth culture continues two decades after its inception. It remains a global marketing empire, attracting advertisers' most sought-after demographic. Currently, MTV reaches

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[55] McGrath, T. (1996). *MTV: The Making of a Revolution.* Philadelphia: Running Press, p. 108-111.
[56] McGrath, T. (1996). *MTV: The Making of a Revolution.* Philadelphia: Running Press, p. 117.
[57] McGrath, T. (1996). *MTV: The Making of a Revolution.* Philadelphia: Running Press, p. 8.
[58] McGrath, T. (1996). *MTV: The Making of a Revolution.* Philadelphia: Running Press, p. 8.
[59] Christensen, P. G., and Roberts, D. F. (1998). *It's Not Only Rock & Roll: Popular Music in the Lives of Adolescents*.
[60] Zollo, P. (1995). *Wise Up to Teens: Insights into Marketing and Advertising to Teenagers*. Ithaca, NY: New Strategist Publications, Inc., p. 111.

80 million subscriber homes.[61] Although music videos have become almost synonymous with MTV, they can also be found on other music programs, cable networks such as VH-1, MTV2, CMT and BET, as well as in dance clubs, clothing stores and other public venues. They are also now common in music and home video retail outlets.

MTV has evolved from its origins as a network devoted exclusively to music, and now reigns as the premier youth lifestyle network. These days there is less music on Music Television and more traditional television, with a schedule that includes news, sports, comedy, drama and other original programming. "It's often on the cutting edge of what's popular not only in music but also in teen and young adult culture and lifestyle," writes Peter Zollo. "The current format …has made MTV more important as a cultural touchstone for teens and young adults." While MTV began as a rock and roll network, it now reflects teens' increasingly varied musical tastes, rotating between such genres as mainstream rock, rap, pop, metal, and R&B.[62] Many within the music industry now assume that no song or album can become a hit without considerable MTV exposure.[63]

Twenty years later the controversy remains. Parents in a 2000 survey were asked to list the programs or programming environments they discouraged their children from watching; MTV was the second most discouraged in a list of 10.[64]

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[61] Lieberman, D., "MTV Networks chief juggles expectations: Heat is on to grow despite falling ad sales, mounting competition," *USA Today*, June 11, 2001.
[62] Zollo, P. (1995). *Wise Up to Teens: Insights into Marketing and Advertising to Teenagers*. Ithaca, NY: New Strategist Publications, Inc., p. 77.
[63] Christensen, P. G., and Roberts, D. F. (1998). *It's Not Only Rock & Roll: Popular Music in the Lives of Adolescents*.
[64] *Media in the Home 2000: The Fifth Annual Survey of Parents and Children.* The Annenberg Public Policy Center of the University of Pennsylvania, 2000.

Appendix B

Annotated Bibliography
Content Analyses of Music Videos

Baxter, R.L., De Riemer, C., Landini, A. Leslie, L., & Singletary, M.W. (1985). A content analysis of music videos. *Journal of Broadcasting and Electronic Media, 29(3)*, 333-340.

Substance(s)/content of interest: "Artificial substances"-- narcotics, stimulants and other substances. *Sample*: Seven hours of MTV videos aired in 1984. *Unit(s) of Analysis*: Music video. *Selected findings*: Of the 62 videos, 24 percent contained at least 1 visual reference to substances. Sixty percent of the videos portrayed sex and 53 percent portrayed violence and/or crime.

Brown, J.D., & Campbell, K. (1986). Race and gender in music videos: The same beat but a different drummer. *Journal of Communication,* Winter, 94-106.

Substance(s)/content of interest: No substances; racial and gender stereotyping. *Sample*: BET and MTV videos aired in 1984. *Unit(s) of Analysis*: Music video; lead characters. *Selected findings*: Love/sex was the predominant theme in 36 percent of the videos. White males were most likely to engage in antisocial behaviors (60 percent). Black males were most likely to engage in pro-social behaviors (50 percent).

Caplan, R.E. (1985). Violent program content in music video. *Journalism Quarterly, 62,* 144-147.

Substance(s)/content of interest: No substances; violence. *Sample*: Fifteen hours of MTV videos aired in 1983. *Unit(s) of Analysis*: Music video; lead characters. *Selected findings*: On average, there were 10.18 acts of violence per hour in music videos. Women were no more likely than men to be the victims of violence.

DuRant, R.H., Rome, E.S., Rich, M., Allred, E., Emans, S.J., & Woods, E.R. (1997). Tobacco and alcohol use behaviors portrayed in music videos: A content analysis. *American Journal of Public Health, 87(7),* 1131-1135.

Substance(s)/content of interest: Alcohol and tobacco; violence; sex/eroticism. *Sample*: BET, CMT, MTV and VH-1 videos aired over one month in 1994. *Unit(s) of Analysis*: Music video; scene. *Selected findings*: On average, there were 10.18 acts of violence per hour in music videos. More MTV videos (26 percent) contained smoking-related behaviors than videos on the other networks. Other substance use did not differ significantly across networks. By genre, Rap videos contained the most smoking behavior (30 percent). Videos with sexual content were significantly more likely to portray alcohol use than videos with no sexual content.

Hansen, C.H., & Hansen, R.D. (2000). Music and music videos. In D. Zillmann & P. Vorderer, (Eds.), *Media entertainment: The psychology of its appeal*, pp. 175-196.

Substance(s)/content of interest: Drugs, alcohol and tobacco; sex and sex role stereotypes. *Sample*: BET, CMT, MTV and VH-1 videos aired in 1997. *Unit(s) of Analysis*: Music video. *Selected findings*: Rates of alcohol and tobacco use were high on BET, MTV and VH-1. These behaviors were almost always social. Across networks, women were much more likely than men to be portrayed as sex objects and to be dressed provocatively.

Sherman, B.L., & Dominick, J.R. (1986). Violence and sex in music videos: TV and rock 'n' roll. *Journal of Communication, Winter*, 79-93.

Substance(s)/content of interest: No substances; violence and sex. *Sample*: MTV videos, WTBS "Night Tracks," NBC "Friday Night Videos" aired in 1984. *Unit(s)of Analysis*: Music video, character, violent or sexual act. *Selected findings*: More than half (56 percent) of the videos contained violence. Of the videos portraying violence, 81 percent also contained sexual content.

Sommers-Flanagan, R., Sommers-Flanagan, J., & Davis, B. (1993). What's happening on music television? A gender role content analysis. *Sex Roles, 28*, 745-753.

Substance(s)/content of interest: No substances; sex role behaviors. *Sample*: MTV videos aired in 1990. *Unit(s) of Analysis*: 30-second intervals. *Selected findings*: Portrayals of implicit sexuality occurred in nearly all (90 percent) intervals, followed by objectification (camera focus on individual body parts) in 44 percent, and depictions of dominance and/or subservience in 30 percent.

Tapper, J., Thorson, E., & Black, D. (1994). Sexism on MTV: The portrayal of women in rock videos. *Journalism Quarterly, 64*, 750-755, 941.

Substance(s)/content of interest: No substances; content and formal feature differences across genres. *Sample*: BET, MTV, VH-1, and TNN videos aired in 1992. *Unit(s) of Analysis*: Music video. *Selected findings*: The formal features and content of music videos varied across genre. Rap (46 percent), Soul (50 percent) and Pop (45 percent) contained the most portrayals of sex appeal. Alternative Rock used more digital video effects (61 percent) and illogical scene ordering (92 percent) than the other genres.

Vincent, R.C., Davis, D.K., & Boruszkowski, L.A. (1987). Sexism on MTV: The portrayal of women in rock videos. *Journalism Quarterly, 64*, 750-755, 941.

Substance(s)/content of interest: No substances; sexism and portrayals of women. *Sample*: MTV videos aired in 1985. *Unit(s) of Analysis*: Music video; violent act. *Selected findings*: Of the videos in which women appeared, 57 percent were rated "Condescending" on a sexism scale. Violence was portrayed in 34 percent of the videos.

Appendix C

Detailed descriptions of nine videos with visual use or appearance of illicit drugs

Broken Home*, by Papa Roach* (MTV)

This is a rock video in which the singer-guitarist expresses outrage about his father's abuse of his mother and abandonment of the family. A montage at the beginning depicts a great deal of conflict and anger between the parents after a baby (the singer) comes home. **Unidentified pills** are shown in a close-up, then the mother is shown taking them. The same pills are also shown in a similar montage at the end of the video. Alcohol is also involved; the father is seen drinking several times, and is arrested for drunk driving toward the end of the video. The father abandons the family in the end. Interwoven with the narrative of the parents' troubles are shots of the singer as a boy outside in his back yard, depressed and frightened. The musicians are set in the house, too, and at the end of the video they break up the house quite literally. Overall, then, *this video paints a very negative picture of substance use*, both drinking and pill-taking. Alcohol is portrayed as the cause of trouble, pill-taking as the result of depression or stress. In any case, substances are clearly implicated in the dysfunctional family relationship. The lyrics parallel the visual story. All characters are white.

This or That (The Choice is Yours), *by Black Sheep* (BET)

The basic visual structure involves the two main artists rapping in the foreground surrounded by a large group of people jumping up and down to the beat. Most of the characters, including the artists, are African-American males. There is a brief shot (but very clear and up-close) of a **crack pipe** being lit, followed soon by a shot of two vials containing a white substance. Next to the vials are two white rocks, presumably of **cocaine**. Later in the video the cocaine is shown chopped into lines next to a rolled-up bill. Two rocks of cocaine also appear in this shot. The key to understanding the video is its juxtaposition of the drugs and other negative images (e.g., of a gun being shot into the camera, a Ku Klux Klansman, a close-up of George Bush senior) with the phrase "You can get with that," and the association of the phrase "You can get with this" with more positive visual images, such as the artists rapping or scratching a record. The message seems to be that you can do the positive stuff or the negative, "the choice is yours." The song is clear, though, on what's better: "I think you'll get with this, for this is where it's at." The lyrics don't refer to substances, but do criticize certain negative elements of the gangsta image with lines such as "Never was fool, so we finished school," and the phrase "Don't punch girls." So this is generally a positive song and video, containing *a clear condemnation of drugs*.

That's Gangsta, *by Shyne* (BET)

This video features one main character, the lead rapper, along with many shots of the gangsta lifestyle, including expensive cars, men being busted by police, drinking beer, gambling, and so on. The narrative revolves around a **drug transaction**, in which the lead rapper first delivers a black plastic garbage bag full of cash to a laundromat, where he pours the money into a shopping cart. Later another character hands him a brown paper package, which he then delivers to some men sitting around a table, apparently playing dominoes. Characters are almost all tough-looking males, with none of the sexy women that surround the performers in many rap videos. There is no smiling or levity, and very few images that could be described as positive. The lyrics parallel the video—that is, a detailed description of the tough gangsta lifestyle—without any clear condemnation or praise of it. The lyrics also contain a number of references to drugs, almost all of which were blanked out by BET. For example, in the lines "I never had no hope until I sold dope/ Drug game is infectious, got me livin' reckless," the words "dope" and "drug" were deleted. The negative consequences of the gangsta lifestyle are here (violence, getting busted) but so are the positive ones, such as power, money, and so on. Thus, *the substance portrayal was judged to be neutral*. If anything, this video is simply a "day in the life" of the gangsta, and the drug transaction is just seen as a part of it. All characters are African American, and almost all are male.

Sippin' on Some Syrup*, by Three-Six Mafia featuring UGK* (BET)

This is a standard rap video in what might be called the "sensual" style, with alternate shots of male rappers at a party surrounded by beautiful bikini- and thong-clad women, and separate shots of women alone, the most provocative being a sequence with two women in thongs lying on a beach. In addition to the rappers and the women, one other thing is featured: throughout the video many characters (especially the females) are depicted drinking a reddish liquid from baby bottles. This occurs in the party setting, on the beach, while in-line skating, sitting at restaurant tables, and in other settings as well. Near the end of the video there are several shots of one of the rappers with what appears to be a large **marijuana** cigarette ("blunt") tucked behind his ear. The lyrics are heavily laced with references to several types of drugs, including marijuana, cocaine, and ecstasy. All of these references were deleted in the music video, along with some explicit sexual language. The chorus, which is not edited and repeats several times, consists simply of the words "Sippin' on some sizz-urp." The lyrics and the video are both essentially about getting high, and the treatment is positive: people are clearly having a good time. *The video almost looks like an advertisement for "syrup,"* which, according to authorities we have consulted, is a drink whose active ingredient is **codeine** cough syrup.

In the Club*, by DJ Clue featuring Beanie Sigel* (BET)

Another rap video in the sensual style, this one consists entirely of the rappers surrounded by revelers gathered in a club. There are many close-ups of women shaking their breasts, bumping and grinding, and so on. The video is all about the party, and the featured activity at the party, other than dancing and sex, is drinking and getting high. There are repeated shots of a rapper holding a bottle of expensive vodka, sometimes drinking directly from the bottle. The lead rapper is shown briefly holding what appears to be a "blunt" (small **marijuana** "cigar"), and the video also shows three shots in close-up of males exhaling smoke, which in the context of the lyrics was judged to be a reference

to marijuana. (For instance, the words "We came to get high" are juxtaposed almost precisely with one of these smoke shots.) The tone of the video is a bit less upbeat than "Sippin' on Some Syrup," but only because the women don't smile quite as much. The male attitude is uniformly tough and aggressive. The lyrics reinforce the video, but focus about equally on drugs (marijuana and **cocaine**) and alcohol. Most of the verbal references to drugs were edited out by BET. In sum, the central theme of the lyrics is getting high, and the main association is with sex, although the lyrics also contain a fair number of references to violence. No negative consequences of substance use are portrayed, and *the overall portrayal of substance use was judged by coders as positive*. Almost all characters are African American, with about equal numbers of males and females.

Carnival, *by Natalie Merchant* (VH-1)

A reasonably upbeat video in which the lead singer (Merchant) is depicted as a photographer drifting through urban streets, taking shots of interesting and at times bizarre people and places, the sorts of images one might associate with the Times Square area in New York City. The drug references are brief and incidental. In two shots two white male background characters are shown for a second or two smoking what appears to be **marijuana**, based on the hand-rolled appearance of the "cigarette" and the characteristic thumb-and-forefinger way in which it is held. Another brief shot shows an African-American male holding a marijuana cigarette. No consequences of use are shown and there are no associations between substance use and either sex or violence. The smokers are two white males, dressed casually but not badly. The lyrics are only loosely associated with the video imagery. *The overall portrayal of substance used was coded as neither positive nor negative*.

Otherside, *by Red Hot Chili Peppers* (VH-1)

This is a highly abstract alternative rock video in which human characters, including the band members, are placed in surreal, computer-generated settings. The substance use occurs when a young man is wheeled into an operating room and administered some sort of inhalant, presumably a **sedative**, through a face mask, after which the ceiling begins to spin, thus beginning what could reasonably be interpreted as a drug-induced dream state. He is seen fighting with a computer-generated dragon, then fighting with his own shadow, then escaping from the shadow when he dons a pair of red lips painted into a wall and flies away as the lips transform into wings. His escape is short-lived, however, as a huge raven pecks at him, forcing him, lip-wings and all, into an abyss. At the end of the video he is seen flat and motionless on the ground, still wearing the now-broken lip-wings, presumably dead. On its face this seems like a bad dream and thus a negative consequence of substance use, but given the highly unreal surroundings and the fact that it was only a dream (and a pretty exciting one at that), *coders scored the overall substance portrayal as neutral*. In addition, it must be noted that the substance is administered involuntarily. The lyrics contain no substance references other than the ambiguous line "Turn me on," and have little direct or literal connection to the visual treatment. All characters in the video are white males.

Learn to Fly, *by Foo Fighters* (VH-1)

Essentially a video comedy, this music video begins as two airline maintenance workers stash a packet of drugs in an airplane coffee maker just prior to departure. After the plane takes off, coffee is served and several passengers (some played by band members), the flight attendants (also played by

band members) and eventually the pilots (also played by band members), get stoned and go happily out of control. The drug involved is presumably a **hallucinogen**, because one passenger sees the head of the person in the next seat changed into a hamburger. After the plane nearly crashes, the only passengers who have been drinking alcohol instead of the drug-laced coffee, take over the airplane controls from the stoned pilots and land the plane safely. At the end, the two maintenance workers are seen being taken away by a policeman, thus implying a negative consequence of dealing or possessing drugs, though the absurdly comedic nature of the video may cancel out the impact of this negative consequence. More important, the passengers who ingested the drugs are shown having quite a good (if goofy) time. At the end when the maintenance workers are being taken away, the pilots are shown laughing and joking. Overall, then, this suggests positive consequences for drug-taking, and (qualifiedly) bad consequences for dealing. The lyrics are abstruse, dealing loosely with the search for meaning in life, e.g., "Looking for the sky to save me/ Looking for a sign of life/ Looking for something to help me burn out bright." The lyrics contain no clear references to substances, the only connection to the video seeming to be the repetition of "looking to the sky to save me." All characters are white males, though some are in drag. *The overall portrayal of substance use was judged to be neutral*.

Fly Away, *by Lenny Kravitz* (VH-1)

The structure of this video is simple, consisting almost entirely of shots of Kravitz and his band in a club or party setting. At various times the action cuts away to revelers in side rooms. The predominant activity other than the performance of the music is dancing, which at times is highly sexual in nature. The drug appearance emerges in the form of a very brief shot during which a bottle of **unidentified pills** is shown next to a white female who has passed out. It is necessary to look very carefully to see this, and it is likely many viewers would miss it. The lyrics are devoid of drug references, unless the general theme "I want to fly away" is interpreted as a symbolic reference to being high. Kravitz is African American, the other characters are mostly white, but other racial groups are represented. Males and females are represented about equally. Assuming that being passed out is a negative consequence, there is a negative consequence here, although this may be counteracted by the extremely brief duration of the shot and by the generally positive and stimulating tone associated with the party. Thus, *coders scored the overall portrayal as neutral.*

Appendix D

Music Video Sample

Network(s)	Artist(s)	*Video / Song Title*
MTV	2Gether	*Awsum LovR*
MTV	2Pac	*To Live And Die In LA*
VH-1	3 Doors Down	*Kryptonite*
MTV	3 Doors Down	*Loser*
MTV, BET	3LW	*No More (Baby I'ma Do Right)*
BET	504 Boys	*Whodi*
MTV	98 Degrees	*My Everything*
MTV	A Perfect Circle	*3 Libras*
MTV	Aaliyah	*Are You That Somebody*
VH-1	Aerosmith	*Crazy*
VH-1	Alanis Morissette	*Ironic*
VH-1	Alanis Morissette	*One Hand in My Pocket*
VJ-1	Alanis Morissette	*You Learn*
VH-I	Alanis Morissette	*You Oughta Know*
MTV	At The Drive In	*One Armed Scissor*
BET	Avant Featuring Kitara Wyatt	*My First Love*
VH-1	B-52's	*Love Shack*
MTV, VH-1	Backstreet Boys	*Shape Of My Heart*
ALL	Baha Men	*Who Let The Dogs Out*
MTV, VH-1	Barenaked Ladies	*One Week*
VH-1	Barenaked Ladies	*Pinch Me*
MTV	BB Mak	*Still On Your Side*
MTV, BET	Beanie Man Featuring Mya	*Girls Dem Sugar*
BET	Big L	*Holdin' it Down*
BET	Big Tymers	*Numba One Stunna*
MTV, BET	Bilal	*Soul Sista*
BET	Black Sheep	*This Or That*
MTV	Blink 182	*Man Overboard*
VH-1	Blues Traveler	*Run Around*
VH-1	Bon Jovi	*It's My Life*
BET	Brian McKnight	*Win*
MTV	Britney Spears	*Stronger*
VH-1	Bruce Springsteen	*Streets of Philadelphia*
MTV, BET	Cam'Ron	*What Mean the World To You*
BET	Capone-N-Noreaga	*Phone Time*
BET	Cash Money Millionaires	*Baller Blockin'*
VH-1	Celine Dion	*That's The Way It Is*
MTV	Changing Faces	*That Other Woman*
BET	Channel Live	*Wild Out 2K*
BET	Chante Moore	*Straight Up*
MTV, VH-1	Christina Aguilera	*Come On Over Baby*
BET	City High	*What Would You Do*
BET	C-Murder	*Down For My N's*
MTV	Coldplay	*Yellow*
VH-1	Collective Soul	*Why Part 2*
BET	Common	*The Light*
VH-1	Creed	*Higher*
VH-1	Creed	*With Arms Wide Open*
BET	Dave Hollister	*One Woman Man*
MTV, VH-1	David Gray	*Babylon*
VH-1	David Gray	*Babylon - Version 2*
BET	De La Soul	*Stakes Is High*
BET	De La Soul Featuring Chaka Khan	*All Good?*
BET	De La Soul Featuring Redman	*Oooh*
BET	Dead Prez	*Mind Sex*
MTV	Debelah Morgan	*Dance With Me*
MTV	Deftones	*Back To School*
ALL THREE	Destiny's Child	*Independent Women Part I*
VH-1	Dido	*Here With Me*
BET	Digital Underground	*Humpty Dance*
MTV	Dilated Peoples Featuring B-Real	*No Retreat*

Network(s)	Artist(s)	*Video / Song Title*
BET	DJ Clue Featuring Beanie Sigel	*In The Club*
BET	DJ Clue Featuring Memphis Bleek	*Mind Right*
BET	DJ Hurricane Featuring Xzibit, Big Gipp & Pharoah Monche	*Connect*
BET	DMX Featuring Sisqo	*What You Want*
BET	Do Or Die	*Make It Hot Like This*
BET	Do Or Die	*VIP*
VH-1	Don Henley	*Taking You Home*
MTV	Dream	*He Loves You Not*
BET	E-40	*Nah, Nah…*
VH-1	Eagle Eye Cherry	*Save Tonight*
MTV	Eminem	*My Name Is*
MTV	Eminem	*Stan*
VH-1	Eminem	*The Way I Am*
VH-1	Enrique Iglesias	*Bailiamos*
BET	Eric B and Rakim	*I Aint No Joke*
BET	Erykah Badu	*Bag Lady*
MTV, VH-1	Evan & Jaron	*Crazy For This Girl*
MTV	Everclear	*AM Radio*
MTV	Everlast	*Black Jesus*
VH-1	Everlast	*What It's Like*
VH-1	Faith Hill	*The Way You Love Me*
VH-1	Fatboy Slim	*The Rockafeller Skank*
VH-1	Filter	*Take A Picture*
VH-1	Foo Fighters	*Learn To Fly*
MTV	Fuel	*Hemmorhage (In My Hands)*
MTV, BET	Funkmaster Flex Featuring DMX	*Do You*
MTV	Gangstarr	*Words I Manifest*
BET	Gerald Levert	*Mr. Too Damn Good*
MTV	Godsmack	*Awake*
VH-1	Goo Goo Dolls	*Slide*
MTV	Good Charlotte	*Little Things*
MTV	Green Day	*Minority*
VH-1	Green Day	*The Time of Your Life*
MTV	Guru Featuring Angie Stone	*Keep Your Worries*
MTV	Shaggy Featuring Rikk Rokk	*It Wasn't Me*
VH-1	J. Geils Band	*Centerfold*
MTV, BET	Ja Rule Featuring Christina Milian	*Between Me and You*
VH-1	Janet Jackson	*Doesn't Really Matter*
VH-1	Janet Jackson	*Love Will Never Do Without You*
MTV, BET	Jay-Z	*I Just Wanna Love You (Give It To Me)*
BET	Jay-Z Featuring Memphis Bleek	*Hey Papi*
MTV	Jennifer Lopez	*Feelin So Good*
VH-1	Jennifer Lopez	*Waiting For Tonight*
BET	Jesse Powell	*You*
ALL	Jill Scott	*Gettin' in the Way*
MTV	Jurassic 5	*Quality Control*
MTV	Kandi	*Don't Think I'm Not*
BET	Kane & Abel	*Shake It Like A Dog*
MTV	K-Ci & JoJo	*Crazy*
BET	Keith Sweat Featuring Trina	*I'll Trade (A Million Bucks)*
BET	Kelly Price	*You Should've Told Me*
VH-1	Kid Rock	*Only God Knows Why*
BET	Kriss Kross	*Jump*
VH-1	Lauryn Hill	*Doo Wop (That Thing)*
VH-1	Leigh Nash	*Need To Be Next To You*

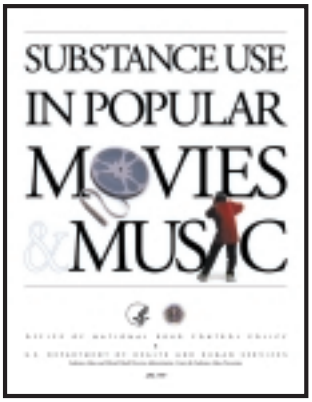
Network(s)	Artist(s)	*Video / Song Title*
MTV-VH-1	Lenny Kravitz	*Again*
VH-1	Lenny Kravitz	*Fly Away*
BET	Lil Bow Wow	*Bounce Wit Me*
MTV, BET	Lil Bow Wow	*Bow Wow (That's My Name)*
MTV, BET	Lil Kim	*How Many Licks*
BET	Lil Zane Featuring 112	*Callin Me*
MTV	Limp Bizkit	*Rollin*
MTV	Linkin Park	*One Step Closer*
VH-1	Live	*Lightning Crashes*
BET	LL Cool J	*Imagine That*
BET	LL Cool J Featuring Kelly Price	*You And Me*
MTV, BET	Ludacris Featuring Shawna	*What's Your Fantasy*
BET	Mack 10 Featuring T-Boz	*Tight To Def*
VH-1	Macy Gray	*I Try*
ALL	Macy Gray	*Still*
VH-1	Macy Gray	*Why Didn't You Call Me*
VH-1	Madonna	*Beautiful Stranger*
MTV, VH-1	Madonna	*Music*
MTV	Mandy Moore	*Walk Me Home*
VH-1	Marcy Playground	*Sex And Candy*
MTV	Mariah Carey	*Heartbreaker*
MTV	Marilyn Manson	*Disposable Teens*
BET	Master P	*Souljas*
MTV, VH-1	Matchbox Twenty	*If You're Gone*
VH-1	Matchbox Twenty	*Push*
BET	Mau Maus	*Blak Iz Blak*
MTV, VH-1	Memphis Bleek Featuring Jay Z, Missy Elliot	*Is that Your Chick*
VH-1	Michael Jackson	*Thriller*
MTV, VH-1	Moby Featuring Gwen Stefani	*Southside*
BET	Monifah	*I Can Tell*
BET	MOP	*Ante Up*
BET	Mr. Marcelo	*How You Like It*
MTV, BET	Musiq Soulchild	*Just Friends (Sunny)*
MTV	Mya	*Case Of The Ex*
MTV	Mya	*Free*
MTV	Mya Featuring Jay-Z	*Best Part Of Me - Part 2*
MTV, BET	Mystikal	*Shake It Fast*
MTV	N' Sync	*This I Promise You*
VH-1	Natalie Imbruglia	*Torn*
VH-1	Natalie Merchant	*Carnival*
VH-1	Natalie Merchant	*Kind And Generous*
BET	Nelly	*Country Grammar*
MTV, BET	Nelly	*El*
MTV	Nelly Furtado	*I'm Like A Bird*
BET	New Edition	*Can You Stand The Rain*
VH-1	Nine Days	*If I Am*
VH-1	No Doubt	*Simple Kind of Life*
MTV, VH-1	No Doubt	*Bathwater*
MTV	Offspring Featuring Redman	*Original Prankster*
MTV	Orgy	*Fiction (Dreams In Digital)*
BET	Original Flava	*Can I Get Open*
MTV, BET	Outkast	*BOB*
MTV, BET	Outkast	*Ms. Jackson*
MTV	Papa Roach	*Broken Home*
VH-1	Peter Gabriel	*Sledgehammer*
BET	Phife	*Flawless*
MTV	Pink	*Most Girls*
MTV	POD	*School Of Hard Knocks*
MTV, BET	Prodigy	*Keep It Thoro*
MTV, BET	Profyle	*Liar*
BET	Public Announcement	*Mamacita*
BET	R. Kelly	*Bump-N-Grind*
MTV, BET	R. Kelly	*I Wish*
BET	R. Kelly	*To The Homies That Were Lost (I Wish Re-mix)*
MTV	Radiohead	*Bear Witch*
MTV	Radiohead	*White Mountains*
MTV	Rage Against The Machine	*Testify*
VH-1	Red Hot Chili Peppers	*Otherside*
VH-1	REM	*Losing My Religion*

Network(s)	Artist(s)	*Video / Song Title*
VH-1	REM	*This One Goes Out To The One I Love*
VH-1	REM	*Everybody Hurts*
VH-1	Richard Ashcroft	*C'mon People (We're Making It Now)*
MTV, VH-1	Ricky Martin	*She Bangs*
MTV	Robbie Williams	*Rock DJ*
MTV	Ruff Endz	*No More*
BET	Ruff Ryders	*World War III*
VH-1, BET	Sade	*By Your Side*
MTV	Samantha Mumba	*Gotta Tell You*
VH-1	Santana Featuring Rob Thomas	*Smooth*
VH-1	Santana Featuring the Project G&B	*Maria Maria*
VH-1	Sarah McLachlain	*Building A Mystery*
BET	Scarface	*It Aint*
BET	Shade Shiest Featuring Nate Dogg and Kurupt	*Where I Wanna Be*
VH-1	Shania Twain	*You're Still The One*
VH-1	Shawn Mullins	*Everywhere I Go*
VH-1	Sheryl Crow	*Anything But Down*
VH-1	Sheryl Crow	*All I Wanna Do*
VH-1	Sheryl Crow	*Strong Enough*
BET	Shyne	*That's Gangsta*
BET	Shyne Featuring Barrington Levy	*Bad Boyz*
MTV, BET	Silkk The Shocker	*He Did That*
BET	Sisqo	*Incomplete*
VH-1	Sixpence None the Richer	*Kiss Me*
BET	Slim Cutta Calhoun	*It's OK*
VH-1	Smashing Pumpkins	*1979*
VH-1	Smashmouth	*Walking on the Sun*
BET	Snoop Dogg Featuring Eastsidaz	*G'd Up*
BET	Snoop Dogg Presents Doggy's Angels	*Baby If You're Ready*
MTV	SoulDecision	*Faded*
BET	Sparkle	*It's A Fact*
MTV	Spice Girls	*Holler*
BET	Steven Simmonds	*I Can't Do That*
VH-1	Sting	*Desert Rose*
MTV	Strait Up Featuring Sevendust	*Angel's Son*
VH-1	Sugar Ray	*Someday*
VH-1	Sugar Ray Featuring Super Cat	*Fly*
BET	Talib Kweli Featuring Hi-Tek	*Move Somethin'*
BET	Tamia	*Stranger In My House*
MTV	T-Boz	*My Getaway*
BET	Tela	*Tela*
VH-1	The Corrs	*Breathless*
VH-1	The Cranberries	*Dreams*
MTV, VH-1	The Field Mob	*Project Dreamz*
VH-1	Third Eye Blind	*Deep Inside of You*
VH-1	Third Eye Blind	*Jumper*
VH-1	Third Eye Blind	*Semi-Charmed Life*
BET	Three-Six Mafia	*Tongue Ring*
BET	Three-Six Mafia Featuring UGK	*Sippin on Da Syrup*
VH-1	Toni Braxton	*He Wasn't Man Enough*
BET	Toni Braxton	*Spanish Guitar*
BET	Toni Braxton Featuring Dr. Dre	*Just Be A Man About It*
BET	Trick Daddy Featuring Trina	*Nann*
BET	Trina	*Pull Over*
VH-1	U2	*Pride (In the Name of Love)*
VH-1	U2	*Where the Streets Have No Name*
VH-1	U2	*I Still Haven't Found What I'm Looking For*
MTV, VH-1	U2	*Beautiful Day*
VH-1	U2	*With Or Without You*
VH-1	U2	*Sweetest Thing*

Network(s)	Artist(s)	*Video / Song Title*
VH-1	Van Halen	*Panama*
MTV, VH-1	Vertical Horizon	*You're A God*
MTV	Vitamin C	*The Itch*
MTV, VH-1	Wallflowers	*Sleepwalker*
VH-1	Wallflowers	*6th Avenue Heartache*
BET	Whitney Houston Featuring Kelly Price, Faith Evans	*Heartbreak Hotel*
VH-1	Will Smith	*Miami*

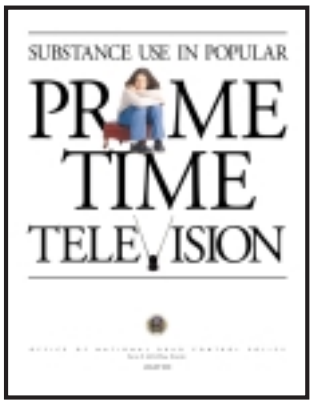
Network(s)	Artist(s)	*Video / Song Title*
VH-1	Will Smith	*Just The Two Of Us*
MTV	Wu-Tang Clan	*Gravel Pit*
MTV, BET	Wu-Tang Clan	*Protect Ya Neck (The Jump Off)*
MTV, BET	Wyclef Featuring Mary J. Blige	*911*
MTV	Xzibit	*X*
BET	Xzibit	*Year 2000*

Past Studies of Substance Abuse Portrayals in Entertainment Media



APRIL 1999

This study examined the most popular movie rentals from 1996 and 1997. It was the first national study of its kind to quantify the frequency and nature of substance use in entertainment media.



JANUARY 2000

This study examined the frequency and nature of substance use portrayals in the top-rated prime-time shows of the fall 1998 – 1999 season.

Please go to

www.whitehousedrugpolicy.gov

to read the full content of each study.

THIS STUDY WAS CONDUCTED IN CONJUNCTION WITH THE NATIONAL YOUTH ANTI-DRUG MEDIA CAMPAIGN, WHICH IS FUNDED BY THE OFFICE OF NATIONAL DRUG CONTROL POLICY (ONDCP). Within the Executive Office of the President, ONDCP oversees development of the National Drug Control Strategy and advises the President on the organization, management and budgeting of anti-drug efforts by executive-branch agencies. ONDCP is conducting a national media campaign to help parents and youth prevent youth drug use, especially among those in their early teens, and to encourage young drug users to stop.

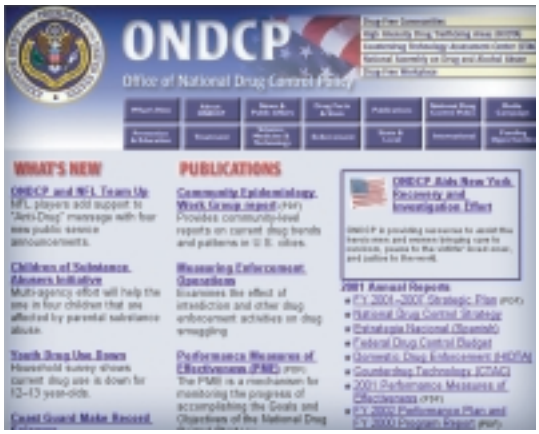
Further information about these activities can be found at:

OFFICE OF NATIONAL DRUG CONTROL POLICY
http://www.whitehousedrugpolicy.gov

MEDIASCOPE
http://www.mediascope.org

NATIONAL YOUTH ANTI-DRUG MEDIA CAMPAIGN
http://www.mediacampaign.org

More Information on the Web



www.whitehousedrugpolicy.gov

- The President's National Drug Control Strategy
- Data on drug use
- Prevention, treatment and enforcement programs
- ONDCP initiatives, news and testimony

www.mediacampaign.org

- Information for campaign stakeholders — anti-drug leaders, media executives and policy-makers
- Communications strategy and integrated communications plan
- News, testimony and initiatives
- Ad samples