

THE EFFECTS OF THE IMAGES OF WOMEN OF COLOR IN MAINSTREAM
HIP HOP AND REGGAETÓN ON BODY SATISFACTION AND BODY MASS
INDEX IN MEXICAN DESCENT COLLEGE-AGE WOMEN

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A Thesis Submitted to the Faculty of the
MEXICAN AMERICAN STUDIES AND RESEARCH CENTER
In Partial Fulfillment of the Requirements
For the Degree of
MASTER OF SCIENCE
In the Graduate College
THE UNIVERSITY OF ARIZONA

2009

STATEMENT BY AUTHOR

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ACKNOWLEDGEMENTS

First, I would like to thank the women who agreed to participate in my survey. Had they not agreed to take the time to complete my questionnaire, I would not have been able to complete my project.

I would also like to thank Dr. Andrea Romero for being such an excellent mentor throughout the completion of my project. The time and attention she gave to my project has not only contributed invaluable insight into this project, but has left me well-prepared to pursue my future career goals. I also want to thank Dr. Antonio Estrada and Dr. Scott Carvajal for serving on my thesis committee, and for their excellent feedback.

I also want to thank the faculty, staff and teaching assistants in the Mexican American Studies Department who took time out of their lectures to let me come and survey their students: Dr. Andrea Romero, Dr. Anna Ochoa O'Leary, Grace Gamez, Marisol Badilla, Hannah Hafter, Brenda Muñoz, Rosi Jones, Kristen Valencia, and Lorenzo Gamboa. Without their time and cooperation I would not have been able to collect the data for this thesis.

Lastly, I want to thank my family and friends for their support and understanding in my sudden move to Arizona. Their love and support has been invaluable to me in my pursuit of an advanced degree.

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ABSTRACT

There are potentially negative health impacts of women's internalization of representations of women of color in mainstream on body esteem and weight. This study explores the relationships between mainstream hip hop, body satisfaction and body mass index (BMI) in Mexican descent college-age women. The study predicts that women who regularly listen to mainstream hip hop will be more likely to internalize the images of women. Internalization will predict body satisfaction and body satisfaction will predict BMI. Sixty-five participants completed a self-report survey with these measures. Regularly listening to mainstream hip hop was associated with higher hip hop internalization. Higher internalization was associated with less body satisfaction which, in turn, was associated with a higher BMI. Thus, women who regularly listen to mainstream hip hop and who internalize the images of women seem more critical of their body, which affects their weight.

CHAPTER 1: INTRODUCTION

Studies have found that idealized images of women in mass media can have a profound effect on women's body satisfaction (Monro and Huon, 2005; Warren, Gleaves, Cepeda-Benito, Fernandez, Rodriguez-Ruiz, 2005). Although there are quantitative studies on the impact of mass media, there are no known empirical studies of how mainstream hip hop influences body satisfaction in Latina women. The current study will examine the effects of mass media produced by people of color, particularly mainstream hip hop, not only because Latina women may be more likely to listen to this type of music, but also because they may identify more with the women of color represented in this genre of music. The purpose of the current study is to examine the influence of mainstream hip hop on the body satisfaction of Latina college females who are attending college. Given the health disparities in obesity for Mexican descent women, I will also investigate the association between body satisfaction and obesity.

Hip Hop and Hegemony

Mainstream hip hop often adopts the same trend of mainstream media in terms of how it represents women in its music lyrics and videos. Mainstream hip hop portrays women of color in a manner that has its roots in hegemony. Hegemony is a term developed by Antonio Gramsci (1977), which explains systems of dominance. It is defined broadly as a system in which one group dominates over another. According to Gramsci (1977), it is a system in which the State exerts power through coercion and "consent," rather than armed force. This can be done through shared symbols and images portrayed through media representations of subjugated populations. There is an

abundance of empirical research on the influence of media images, which I will present here first to establish the hegemonic portrayals of women of color in media, and specifically mainstream hip hop.

First, however, it is important to provide a brief history of hip hop and its elements in order to better understand the evolution of the genre, and to offer an operational use for the term “mainstream” hip hop. Hip hop began in the early 1970s in New York City as a youth street culture. By the late 70s, Afrika Bambaataa a U.S. DJ from the South Bronx and of West Indian descent, described hip hop culture as having four elements (Chang, 2006). First, there is MC’ing, or rapping; the rhythmic delivery of rhymes. DJ’ing was introduced into hip hop culture by DJ Kool Herc (the man credited with creating hip hop) and takes playing records at a party to a new level through creating “breaks”; ruptures and repetition in the record that focused on the beats in the song. B’boying or b’girling, a form of dance also known as break dancing, is defined by DOZE, a well known b’boy as “a competitive warlike dance, making the opponent look bad” (Chang, 2005, p. 159). Finally, graffiti is an art form that utilizes minimalism, conceptualism, and “kids-eye creativity” to express reality of the outsider and postindustrial dislocation (Chang, 2006). These four elements help to form hip hop culture, although the present-day has introduced new elements such as hip hop clothing (Chang, 2006). The introduction of hip hop into the United States was significant to marginalized communities in that it presented new avenues for youth to channel their energy, thereby often replacing gang culture in the area (Chang, 2005). Ultimately, then, hip hop is a genre of music that was created by marginalized communities of color and,

most importantly, was created *for* communities of color in the United States. However, as hip hop gained popularity and began to find its way into mainstream Anglo society, the dynamic began to change. This does not mean that hip hop as it was originally envisioned met its end. What it means is that upon entrance into the mainstream, a new form of hip hop sprang to life; mainstream hip hop. Mainstream hip hop is a subgenre of hip hop that gets the most airtime on the radio and MTV. In fact, some of the older hip hop artists do not include mainstream hip hop in their definition of the genre, because they feel it has lost sight of the four elements; it is pure materialism without the knowledge of history and self-expression. For example, hip hop artists such as Public Enemy were making their way into the mainstream. One of their more popular songs, “Fight the Power,” called on people of color to resist their oppression with lyrics like, “Our freedom of speech is freedom or death/We got to fight the powers that be” (Public Enemy, 1989). However, when hip hop gained mainstream success the themes of the lyrics changed. Instead of the socially aware and critical songs that served as hip hop’s core, now artists such as Lil’ Wayne dominate the airwaves with songs like “Lollipop,” which contains the lyrics, “Shawty wanna l-l-lick me like a lollipop...so I let her lick the rapper” (Lil’ Wayne, 2008). While socially conscious artists like Lauryn Hill, Common, and Talib Kweli have managed to navigate their way into the mainstream, artists such as Lil’ Wayne still seem to dominate mainstream media. In examining this trend, an important factor to consider is the fact that mainstream hip hop’s largest consumers are young, suburban, White males (Touré, *Hip Hop vs. America*, 2007). Since many mainstream artists cite money and marketing as the driving forces behind their portrayal

of women (T.I., *Hip vs. America*, 2007), one can see how hegemony and dominant stereotypes regarding women of color manifest themselves in mainstream hip hop.

Moreover, since hip hop has transcended international boundaries, it is also important to provide a brief description of another form of hip hop that is gaining popularity in the United States – reggaetón. Born in Puerto Rico, reggaetón is a form of bilingual hip hop that utilizes elements of U.S. hip hop, reggae, Afro-Caribbean music, and other forms of Central and South American music (salsa, merengue, etc.) (Muntaner and Rivera, 2007). Not unlike U.S. hip hop, reggaetón was created by the poor and marginalized. Artists used their music to bring many of the injustices faced by Puerto Rico's poorest and blackest citizens to light (Muntaner and Rivera, 2007). While many artists have used reggaetón as a political tool, some of the artists credited with bringing it into the U.S. mainstream have taken the genre in a new direction. These artists form what this study recognizes as mainstream reggaetón; a subgenre that gets the most airtime on radio and television, and whose music is more widely accepted in the U.S. These artists – such as Daddy Yankee, Pitbull, and Wisin y Yandel – portray Latina women in ways that parallel portrayals of women of color in mainstream hip hop. The women in their videos are often scantily-clad, thin, and hypersexualized (Báez, 2006). In view of the fact that mainstream reggaetón artists are beginning to collaborate with U.S. hip hop artists, it is important to include mainstream reggaetón as a measure to determine body satisfaction among Latina women. Both mainstream hip hop and reggaetón portray women of color in a light that parallels hegemonic Anglo stereotypes, the effects of which are important to consider when studying physical health among women of color.

For instance, Adams and Fuller (2006) provide an analysis of how hip hop adopts hegemonic images in its lyrics. In order to prevent the end of slavery, mainstream media would induce fear of abolition. Portrayals such as the asexual “Aunt Jemima” were born, which depicted a woman who was happily subservient to her White master. On the other hand, the free Black woman was a “Jezebel” or a “Sapphire;” sexually promiscuous and loud (Adams and Fuller, 2006). The Aunt Jemima, the Jezebel, and the Sapphire all emphasize women’s bodies and sexuality in order to create propaganda that would promote slavery (the subservient Aunt Jemima) and raise fear around abolition (the Jezebel and the Sapphire). These images created stereotypes that had a negative impact such that they gave birth to a trend of objectifying African American women and their bodies. The focus on women’s bodies is a trend that would later become a part of a particular form of hip hop, “gangsta” rap. “Gangsta” rap is a subgenre of hip hop music, which was born from racism, poverty, and gang development in the Los Angeles area. Emphasizing street knowledge, groups like N.W.A. (Niggaz With Attitude) were confrontational and aggressive towards their oppressor. As Chang articulates, “If the thing was protest, they would toss the ideology and go straight to the riot” (2005, p. 318). While it is meant to be a form of resistance, “gangsta” rap is often fraught with negative images of women that directly parallel Eurocentric, dominant views of African American women. For example, the Jezebel – a sexually promiscuous image created of African American women after the end of slavery - has shown itself in “gangsta” rap in the form of the “ho” (whore) (Adams and Fuller, 2006). In fact, former Def Jam Recordings president Carmen Ashurst-Watson notes that is when “gangsta” rap entered the

mainstream that major record labels began to view hip hop as a marketable industry (Hurt, 2006). In other words, major record labels that are typically owned by non-Hispanic White men, found an aspect of hip hop that suited that they could make money from by accessing a larger audience. Upon their discovery of this sub-genre of hip hop, these record labels found something marketable. Therefore, mainstream hip hop and reggaetón are now mostly controlled not by people of color looking for social change, but by male executives looking for wealth.

Unfortunately, women of color are often the first people who must battle with the implications of this type of hegemony. Some scholars actually note that the colonizer's first acts of domination were sexual violence against women (Castañeda, 1995). That is to say, in order to continue systems of racism (say, through the media) those in power will target women first. Major record labels have accomplished this act of violence through mainstream hip hop and reggaetón. Since women of color are so rarely represented by the mass media, and since people of color tend to be drawn to forms of media produced by people of color (Stephens and Few, 2007), there is reason to believe that the portrayals of women of color in mainstream hip hop will have a stronger effect on women's body satisfaction.

For example, Stephens and Few (2007) studied the impact of stereotypical images of women in media on adolescent boys and girls; by sorting popular images of African American women into eight general categories – the Diva, Gold Digger, Freak, Dyke, Gangster Bitch, Sister Savior, Earth Mother, and Baby Mama – they found that the girls they interviewed strived to emulate the Diva and Sister Savior images since they were

looked upon more favorably by boys their age (Stephens and Few, 2007). These girls, then, were aware of the images of women of color in hip hop, and were made to feel that they had to imitate the more “positive” images. As a result, the girls reported internalizing some of these images, and making efforts to be like them (Stephens and Few, 2007). While the fact that the girls tried to emulate more empowering images of women does say something about their values and goals, the study did show that how women of color are represented in mainstream hip hop does influence how young women view their bodies. In other words, their body satisfaction is influenced by the images they are exposed to. Furthermore, Stephens and Few (2007) suggest that this is because African American youth are more likely to be influenced by African American celebrities than by the mainstream media since those celebrities look like them. Although these studies focus on African Americans, Latinas have suffered a similar form of exploitation by the mainstream media, which has not been studied to date. There is a need to study the influence of mainstream hip hop and reggaetón on women’s body satisfaction and the implications for their physical health.

Through literature and other media avenues, Latinas have been portrayed in a manner not entirely different from African American women. Latin America and its people have traditionally been portrayed in the mass media in a hegemonic, typically stereotypical form. Describing them as exotic and other-worldly, dominant White society created a portrait of Latina women that focused on their bodies and sexuality (Guzmán and Valdivia, 2004). Beatriz Urraca (1997) discusses Richard Harding Davis’ portrayal of Latin America in his novel *Soldiers of Fortune*. She describes Olanca – the fictional

setting of the story – as, “a conscious attempt to create the Latin America that best conformed to his own preconceptions and that best served the political ideology he supported” (Urraca, 1997). In other words, Davis’ intention was to reinforce the idea that Latin America was an exotic “other,” whose exoticism was both alluring and inferior (Urraca, 1997). In creating the setting of his story, Davis used his own stereotypical view of Latin America as the focal point. More specifically to women, Latina women have been portrayed in a way that Aparicio and Chávez-Silverman (1997) refer to as “hegemonic tropicalization;” the tendency of the United States to create representations of a foreign and exotic “Other.” That is, hegemonic tropicalization focuses on differences between two groups, using them to justify the dominance of one and the subordination of the other (Aparicio and Chávez-Silverman, 1997). Guzmán and Valdivia (2004) build upon hegemonic tropicalization in their analysis of various mainstream Latina celebrities. In their analysis of tropicalism, Guzmán and Valdivia (2004) describe this categorization as “the spitfire female Latina characterized by red-colored lips, bright seductive clothing, curvaceous hips and breasts, long brunette hair, and extravagant jewelry” (2004, p. 211). Clearly, not unlike the representation of African American women in the U.S. mainstream, Latina women have had their bodies and sexuality objectified by mass media; focusing on their hips, breasts, and posterior. For both groups of women, this indicates a tendency to generalize them as sexually desirable and fertile, while simultaneously labeling them as unclean and contaminated (Guzmán and Valdivia, 2004, p. 212). In general, the research from cultural studies indicates that often hegemonic views of women are portrayed in mainstream hip hop. These views

often describe women with a focus on their body and with an idealized image of women's bodies – such that their hips, breasts and posterior tend to become the focus of their identity. Unfortunately, many mainstream hip hop and reggaetón adopt these stereotypical images in their music. Artists such as Daddy Yankee for his video “*Gasolina* (Gasoline)” feature Latina women who are thin, and who dance and walk in a way that brings the focus to their hips, their chest, and their posterior. I argue in this thesis that these idealized images of women's bodies are more likely to increase women's dissatisfaction with their body, given that most women do not conform to ideal body types. As such, greater dissatisfaction may lead to more obesity among women of color.

Latina Women and Body Satisfaction

In order to quantify the connection between body satisfaction and media, Warren, Gleaves, Cepeda-Benito, Fernandez, and Rodriguez-Ruiz (2005) compared levels of body satisfaction among Mexican American, European American (non-Hispanic White), and Spanish participants. Participants took the Sociocultural Attitudes toward Appearance Questionnaire - Revised (SATAQR) and the Body Shape Questionnaire (BSQ) in order to determine their awareness of a U.S. thin ideal, their internalization of that thin ideal, and their level of body satisfaction. Mexican American women showed less awareness of the thin ideal than both European American and Spanish participants. On the internalization scale, Mexican American women fell in the middle between European American and Spanish participants. A higher level of internalization indicates a higher level of body dissatisfaction (Warren et al, 2005). However, the connection between internalization and body dissatisfaction was much stronger for European American participants than

Mexican Americans (Warren et al, 2005). In other words, a high internalization score was more indicative of lower body satisfaction for European American participants than for Mexican American students. Granted, these findings do contradict previous findings in that Latina women seem to have a higher level of body satisfaction than non-Hispanic White women. However, there are some gaps in the study that may explain the discrepancy. In particular, using the BSQ as a way to measure body satisfaction may not have been effective since the measure is meant to diagnose bulimia (Schutte and Malouff, 1995). Furthermore, the questions on the SATAQR do not address ideals that are specific to women of color. This relates back to Stephen and Few's (2007) contention that people of color are more receptive to people who look like them. In exploring body satisfaction among Latina women, this study establishes the need to examine media that is produced by people of color and is that is meant for people of color. Thus, an examination of media such as mainstream hip hop may provide more insight into the outside factors that influence body satisfaction in Latina women.

There is a dearth of existing literature on Latina women and body satisfaction. In a meta-analysis of body dissatisfaction among women of various race and ethnicities, Grabe and Hyde (2006) found that differences in body dissatisfaction between non-Hispanic White women and women of color are actually quite small, if they exist at all. Kornblau, Pearson, and Breitkopf (2007) administered the Body Esteem Scale (BES) to African American, Latina, and non-Hispanic White women, most of whom had similar socioeconomic status. The BES was a self-report questionnaire that measures body esteem according to three gender-specific categories: sexual attractiveness, weight

concerns, and physical condition. Latina women showed similar scores to non-Hispanic White women, which the authors attributed to the fact that most of the participants were U.S – born (Kornblau et al, 2007). They also found that adolescents reporting lower incomes showed a higher level of body esteem. The authors suggest that this is because adolescents of a lower socioeconomic status have less exposure to outside influences on appearance (Kornblau et al, 2007). Their argument, then, suggests that women of color will not be affected by the images of themselves that are found in mass media. However, studies have shown that people of a lower socioeconomic status watch more television, and are more easily influenced by commercials helpful tools in selection processes (Kumanyika and Grier, 2006). While the results of this study are valid, Kornblau's (2007) interpretation appears questionable. Therefore, the question remains as to whether the images of women in mainstream hip hop and reggaetón will have an impact on body satisfaction in Latina women.

Research is finding that women of color (particularly African American women) face the same pressures to be thin, feel pressure from men of diverse ethnicities, compete with other women of their own racial and ethnic group, and have a strong sense of being misrepresented by the media (Poran, 2006). The latter, that women of color know how they are represented in the media, suggests that women of color are in fact exposed to outside influences on beauty, and are impacted by them. To expand this to Latina women, a study on telenovelas among adolescents found similar results. Vicki Mayer (2003) conducted a qualitative study, in which she discussed a telenovela, *María Isabel*, with four first-generation Mexican American girls. In a discussion of *María Isabel*, the

title character, the girls agreed that not only did she have an unattainable body, but it was a sign of her success in the mainstream (Mayer, 2003). Moreover, the girls then compared their own stomachs to María Isabel, deciding since theirs' were not as flat, they were not as pretty (Mayer, 2003). In her interpretation, the author states, "What was a sign of María Isabel's positive future became a sign of their own exclusion" (Mayer, 2003, p.491). That is to say, they used her body as a measure of their own self worth. However, when María Isabel was faced with a situation where she had to choose between overcoming racial discrimination, and losing her "true love," these same girls cared more that she overcome discrimination (Mayer, 2003). Thus, while their criticism of their bodies does not necessarily denote a loss of ethnic pride or identity, it does shed light on the limits women of color sometimes place on themselves. Although they seemed to see María Isabel as an inspiration, seeing a Mexican woman with an "ideal" body did not make the participants want to attain that standard. Instead, they saw María Isabel's body as a limitation to their own success. This study, then, provides a basis for the argument that the idealized images of women in mainstream hip hop and reggaetón impact women of color's body esteem. Given that women of color are more receptive to media figures that look like them (Stephens and Few, 2007), their body satisfaction is lowered when they see a body they feel they cannot attain. More importantly, that lowered body satisfaction does not serve as a motivator to participate in healthy activities such as physical activity.

In addition, when surveyed, Latina women have expressed insecurities about their bodies and about societal expectations about their beauty. Molinary (2007) conducted

the Growing Up Latina Survey in order to gauge Latina women's experiences as women of color in the United States. She cites national statistics, which say that Latinos lead all minority groups in cosmetic surgery (Molinary, 2007). Moreover, many participants admitted to having at least considered plastic surgery. In fact, some participants reported that family members had offered to pay for the procedures (Molinary, 2007). The incidence of plastic surgery suggests that Latina women do feel pressure to live up to a certain standard of beauty. However, in Molinary's analysis, it is unclear whether these women feel the need to live up to U.S. mainstream standards of Latina beauty, or whether they are trying to conform to their own community's standards. This is an issue that Parker, Nichter, Nichter, Vuckovic, Sims, and Rittenbaugh (1995) recognize in their study on body esteem among African American and White adolescent females. African American participants, when asked to describe an their view of an ideal girl, asked whether the researcher was asking for an African American ideal or a White ideal (Parker et al, 1995). Considering research that elucidates the connection some Latina women make with Latina television characters (Mayer, 2003), there is reason to believe that Latina participants might be more susceptible to Latino representations of women. However, with the emergence of reggaetón in the U.S. mainstream – and the portrayal of Latina women by African American hip hop artists – the line between U.S. and Latino representations of women may not be so clearly defined. In the end, Molinary (2007) substantiates previous findings that Latina women often show lower levels of body satisfaction, and are influenced by outside standards of beauty.

Body Satisfaction and Body Mass Index (BMI)

In the current literature, there are studies that show a positive correlation between an individual's body satisfaction, and body mass index. Frederick, Forbes, Grigorian, and Jarcho (2007) found that the connection between body satisfaction and appearance surveillance (comparing own body to media-established norms) was stronger among participants in a higher BMI range. In other words, participants with a higher BMI, and who deviated from mainstream ideals more than women within a normal BMI range, showed more appearance surveillance, indicating a lower level of body satisfaction. While the findings are useful to the current project in that it establishes a connection between body satisfaction and BMI, the current study aims to explore the converse relation. That is to say, rather than examine BMI as a predictor of body satisfaction, this study aims to explore body satisfaction as a predictor of BMI. Existing literature on the connections between body satisfaction and healthy behaviors suggest the plausibility of such a theory.

For example, Neumark-Sztainer, Paxton, Hannan, Haines and Story (2006) conducted a study called the EAT-II project. Five years prior, a study was conducted throughout public schools in Minnesota, which measured body satisfaction among middle and high school adolescents (EAT-I project). After five years, the authors contacted the participants to gauge their health behaviors regarding eating habits, smoking, physical activity, and fruit and vegetable intake. They found that high body dissatisfaction did not serve as a motivator for healthy behaviors. More specifically, females who reported a lower body satisfaction in the EAT-I project showed lower levels of physical activity

when re-evaluated during the EAT-II project (Neumark-Sztainer et al, 2006). In other words, a negative body image does not necessarily result in healthy choices. If women with lower levels of body satisfaction are engaging in less physical activity and are not eating healthy foods, the question remains as to whether those participants would report a higher BMI. Although the representation of women of color in this study was not ideal, there is still reason to believe that these findings could be replicated among Latina women. As previous studies have shown, body satisfaction among Latina women does not differ greatly from non-Hispanic White women (Warren et al, 2005; Grabe and Hyde, 2006; Kornblau et al, 2007). With that in mind, it is possible that when surveyed, Latina women with a lower body satisfaction will also report less healthy behaviors, and report a higher BMI.

Vartanian and Shaprow (2008) found similar results in their study on weight stigma and exercise motivation. The study administered various questionnaires to a group of college-age females including the Stigmatizing Situations Inventory, The Body Dissatisfaction subscale of the Eating Disorders Inventory, and their own questionnaire, the Exercise-Avoidance Motivation Scale. They also found that women with an increased weight stigma (more attention brought to their weight) were not motivated to participate in physical activity (Vartanian and Shaprow, 2008). While these findings support the hypothesis that low body satisfaction leads to less physical activity, their results were somewhat skewed. The questionnaires they used are meant for people with obesity; most of their participants were not obese. Furthermore, women of color were not adequately represented, making its applicability to the current study questionable. Still,

Vartanian and Shaprow (2008) are successful in demonstrating that a lower body satisfaction does not serve as a motivator for healthy behaviors. It supports the contention that Latina women with less body satisfaction may report less healthy behaviors, indicating a higher BMI.

Purpose of Study

The purpose of this study is to examine Mexican descent college-age women's exposure to mainstream hip hop music, and music videos in order to determine whether it has an effect on their level of body satisfaction. Furthermore, I will explore the relation between women's body satisfaction and their body mass index (BMI). Participants will conduct a survey comprised of demographic information, the Sociocultural Attitudes Toward Appearance Questionnaire – Revised (SATAQR) with additional questions (the Hip Hop Internalization scale), which will assess the participant's awareness of negative images of women in hip hop music, as well as her internalization of those images. In addition, the survey will also include the Body Image Questionnaire (BIQ) in order to determine participants' level of body satisfaction. They will also be asked about their views on mainstream hip hop. Overall, the study will determine whether there is a correlation between a preference for mainstream hip hop, body satisfaction, and body mass index.

This study will contribute one of the first quantitative studies on the effects of media and popular culture on women of color. As can be seen from the previously mentioned studies, there is a lack of information on the effects of mass media on women of color. Latina women have the unique issue of being caught between two different

cultures' standard of beauty, and either feeling beautiful in neither, or in one but not the other (Molinary, 2007). Although Molinary (2007), and others like her present excellent analyses on the message U.S. mainstream standards of beauty sends to Latina women, the issue becomes more complex when people of color adopt these images and perpetuate them in their music. While there has been research that delves into the consequences that the internalization of these images may have on women of color (Adams and Fuller, 2006; Stephens and Few, 2007), they have remained qualitative. In providing empirical quantitative data on the issue, this study will offer a new direction to study the portrayal of women of color in mainstream hip hop.

Hypotheses

This study predicts that Mexican descent women who regularly listen to mainstream hip hop will have a lower level of body satisfaction. The study also predicts that participants with a lower body satisfaction score will report a higher BMI. Participants will take the Sociocultural Attitudes Toward Appearance Questionnaire-Revised (SATAQR); a measure that assesses an individual's awareness of certain beauty standards, and their internalization of those standards. This questionnaire has been revised further to include the Hip Hop Internalization scale; six items added to the internalization portion that specifically address the image of women in hip hop music videos and clothing advertisements. Women who listen to mainstream hip hop regularly will score higher on the awareness scale, thereby showing a higher internalization of the images portrayed in hip hop music and videos. Women who listen to mainstream hip hop regularly will also score higher on the Hip Hop Internalization Scale. As a result,

participants will score higher on the Body Image Questionnaire (BIQ), indicating a lower level of body satisfaction. Since previous research has shown that body dissatisfaction is not a predictor of healthy behaviors (Neumark-Sztainer et al, 2006), there is reason to believe that less body satisfaction may be associated with a higher body mass index. There have been various studies, which support the plausibility of this study. First, qualitative studies on the images portrayed in hip hop music and videos have been shown to have an effect on Latina youth and their decision-making processes when it comes to sexual behavior (Muñoz-Laboy et al, 2007). Furthermore, even though other studies have not focused on Latinos, they do establish a connection between adherence to hip hop's standards of beauty, and decision-making processes in interpersonal relationships (Stephens and Few, 2007). Second, Latina women have been shown to have a level of body dissatisfaction that is comparable to non-Hispanic White women (Grabe and Hyde, 2006). To summarize, the hypotheses of this study are as follows:

- 1) Mexican descent women who regularly listen to mainstream hip hop and reggaetón will score higher on the SATAQR Internalization scale, and the Hip Hop Internalization scale.
- 2) Mexican descent women with higher Hip Hop Internalization will report less body satisfaction (higher BIQ score), after accounting for SATAQR awareness and internalization.

- 3) Mexican descent women who score higher on the BIQ will have a higher body mass index (BMI) after accounting for hip hop preference, hip hop as offensive, and hip hop internalization.

In summary, the effects of hip hop music and videos on body satisfaction need to be examined more closely among Mexican descent women. Qualitative studies on mainstream hip hop and the image it portrays of women have displayed an effect on adolescents and their decision-making processes with regards to sexual behavior, and interpersonal relationships (Muñoz-Laboy et al, 2007; Stephens and Few, 2007). What is more, Latina women have shown a level of body dissatisfaction that is comparable to non-Hispanic White women (Grabe and Hyde, 2006; Kornblau et al, 2007). Finally, Latina women devote less time to physical activity than non-Hispanic White women (Crespo et al, 2000; D'Alonzo and Fischetti, 2008). Current research on the link between the mass media and body satisfaction tend to quantify what Latina women's insecurities are, without quantifying the societal factors that influence their body satisfaction (Kornblau et al, 2007; Warren et al, 2005; Molinary, 2007). Therefore, this study will examine Mexican descent college-age women's exposure to mainstream hip hop music, and its effects on their body satisfaction. Furthermore, the study will explore the relationship between participants' body satisfaction, and their participation in physical activity. The study predicts that Mexican descent women who listen to mainstream hip hop will internalize negative images of women's bodies more than Mexican descent women who do not listen to hip hop. Women with higher internalization will show lower levels of body satisfaction, thereby reporting a higher BMI.

CHAPTER 2: METHODS

Study Design and Sample

This cross-sectional study design was a self-report one-time survey completed by female undergraduates in order to assess their musical preferences (more specifically, hip hop), internalization of images of women, body satisfaction, and body mass index. 177 female undergraduates were recruited at the University of Arizona. The study focused on body image and physical activity among Latina women; however there was no ethnic criteria used to screen our participants. The principal investigator recruited students from undergraduate courses in the Mexican American Studies and Research Center (MASRC). Female students were invited to participate in a survey during the last thirty minutes of their class time. Anyone who did not wish to participate was free to leave. The only inclusion criteria was that the individual must be female and she had to be registered as an undergraduate at the University of Arizona. All participants were over 18 years old. Students were voluntarily able to participate in the study. Participants who self-identified as either Mexican American/Chicana or Mexican National (referred to in the study as Mexican descent) were included in the final analysis. 65 participants (36.7 percent of the total sample) were included in the final analysis. The recruitment procedure was approved by the University of Arizona Human Subjects Protection Program (See Appendix A for the disclosure form).

Measures

The study utilized a survey in order to gauge Mexican descent college-age women's awareness and internalization of sociocultural norms regarding women's

bodies, their own level of body satisfaction, their time devotion to physical activity, and their musical preferences. The survey consisted of five sections to assess the aforementioned measures. They include demographics, the Sociocultural Attitudes towards Appearance Questionnaire – Revised (SATAQR) with additional questions, the Body Image Questionnaire (BIQ), physical activity questions from the Youth Risk Behavior Surveillance Questionnaire (YRBS), and questions assessing hip hop and reggaetón preferences.

Participant Demographics. The first section contained 8 items that were used to determine the participant's ethnicity, age, their status at the university, and employment status. This section was also used to gauge the participant's generation (whether or not she was born in the US), and her sense of ethnic pride. All questions are close-ended.

Sociocultural Attitudes toward Appearance Questionnaire – Revised. The second section, the SATAQR, is a 21-item questionnaire that assesses the participant's awareness of sociocultural norms regarding women's bodies, and their internalization of those norms. Scoring for the SATAQR is based on two scales; an awareness scale (10 items) and an internalization scale (11 items). The sum is calculated for each scale, a higher score indicating a higher level of awareness or internalization (Cusumano and Thompson, 1997). This study yielded Cronbach's alpha values of 0.69 for the awareness scale and 0.86 for the internalization scale. The questionnaire underwent further revisions made by the principle investigator. Six items were added to the internalization scale that specifically addressed internalization of the images of women in mainstream hip hop. This measure, named the Hip Hop Internalization scale for this study, was used

to determine whether participants are aware of some of the norms set by the hip hop and reggaetón industry, and whether they have internalized any of those norms (Cronbach's alpha value of 0.91).

The Body Image Questionnaire (BIQ) is an 11-item scale, which examines the participants' level of body satisfaction. The questionnaire asks participants to think about different aspects of their physical appearance. Participants were asked to compare their physical characteristics to their ideal characteristics. Following this, participants will be asked how important it is to them that a certain characteristic match their ideal. The BIQ has three scores: a discrepancy score, an importance score, and a weighted average of the two. A higher score indicates a lower level of body satisfaction (Cash and Szymanski, 1995). Reliability analysis of this study reported Cronbach's alpha values of 0.79 for the BIQ Discrepancy scale and 0.93 for the BIQ Importance scale.

Hip Hop Preferences. The section pertaining to music preferences contains 9 items, which gauge how often participants listen to mainstream hip hop/reggaetón music and watch mainstream hip hop/reggaetón videos (Cronbach's alpha of 0.95). Participants were also asked to indicate to what degree they found the images in mainstream hip hop and reggaetón to be offensive and degrading to women. While there were some open-ended questions, this section was mostly based on a 1-4 point Likert scale (Cronbach's alpha of 0.67). The sum of the preference questions were taken as a preference score. A higher score on this scale, the Hip Hop Preference scale, indicated a higher preference for hip hop/reggaetón music.

Body Mass Index. Finally, the last section of the survey asked participants for a self-report of height and weight. The information was entered into the standard equation for calculating BMI, since participants were asked to report their height in feet and their weight in pounds.

Procedure

Students were recruited during undergraduate courses offered through the Mexican American Studies and Research Center (MASRC). Female students were invited to take the survey during the remaining thirty minutes of class time. Male students were asked to leave, as well as any female students who did not wish to complete the survey. Some students received extra credit for their participation. However, that was left to the discretion of their professor. The study took approximately thirty minutes to complete.

The principal investigator for the study was the only one to administer the survey. Each participant was given a disclosure form prior to the taking the survey, which the principal investigator read aloud before beginning. The participants were assured that the survey was anonymous and would not ask for any personal identifying information such as name, address, or place of employment. The study started in September of 2008 and continued until December of the same year. During this time, 177 participants agreed to take the survey, 65 of which self-identified as Mexican descent. This study was approved by the Human Subjects Review Board at the University of Arizona.

CHAPTER 3: RESULTS

Table 1 provides information on the demographics of the participants. In total, 65 participants were included in the final analysis. Participants were chosen for these analyses based on ethnic background of Mexican descent. The majority of participants were full-time students (95.4 percent). In addition, most participants reported working full-time (44.6 percent), followed by students who were unemployed (40.0 percent). Most of the participants were in their sophomore year at the University of Arizona (46.2 percent) followed by freshman (27.7 percent).

Pearson product moment correlations are provided in Table 2. The results show a negative correlation between the Hip Hop Preference scale and the Hip Hop Offensive scale ($p < .05$) and a positive correlation between Hip Hop Preference and BMI ($p < .05$). Therefore, the results indicate that participants who showed a higher preference for mainstream hip hop and reggaetón were less likely to find the images of women offensive. Moreover, the results suggest that preference of mainstream hip hop and reggaetón increase with the participant's body mass index.

Hypothesis 1: Mexican descent women who regularly listen to mainstream hip hop and reggaetón will score higher on the SATAQR Internalization scale, and the Hip Hop Internalization scale.

To test the hypothesis that there was a relationship between the preference for mainstream hip hop and reggaetón and internalization of the images of women in mainstream hip hop and reggaetón, we used Pearson Product Moment Correlations.

Table 2 displays the results of that analysis. This hypothesis was partially supported by

the results. There was no significant correlation between preference for mainstream hip hop and reggaetón and SATAQR Internalization. However, there was a significant positive correlation between hip hop preference and scores on the Hip Hop Internalization scale ($p < .01$).

Furthermore, the Hip Hop Preference scale also showed some interesting correlations between several of the variables of interest. The results show a negative correlation with the Hip Hop Offensive scale ($p < .05$), and a positive correlation with BMI ($p < .05$). Therefore, the results indicate that participants who showed a higher preference for mainstream hip hop and reggaetón were less likely to find the images of women offensive. Moreover, the results suggest that preference of mainstream hip hop and reggaetón increases with the participant's body mass index.

Hypothesis 2: Mexican descent women with higher Hip Hop Internalization will report less body satisfaction (higher BIQ score), after accounting for SATAQR awareness and internalization.

The study aimed to determine whether there was a relationship between the internalization of the images of women in mainstream hip hop and reggaetón and the participants' body satisfaction. Multiple linear hierarchical regression analyses determined the significance of hip hop internalization in predicting body satisfaction. Step 1 of the regression included SATAQR subscales of both awareness and internalization. Step 2 added hip hop internalization. The hypothesis is supported by the results with the final model accounting for 45 percent of the variance. The results indicate that the internalization of hip hop does serve as a significant predictor of the

weighted BIQ score even after accounting for SATAQR awareness and internalization ($p < .05$) such that more internalization was associated with more body dissatisfaction.

Hypothesis 3: Mexican descent women who score higher on the BIQ will have a higher body mass index (BMI) after accounting for hip hop preference, hip hop as offensive, and hip hop internalization.

Finally, the study aimed to determine whether there was a relationship between the internalization of images of women in mainstream hip hop and reggaetón and BMI. Participants' reports showed a positive Pearson product moment correlation between BMI and their Hip Hop Internalization score ($r = 0.30$, $p < .05$), BIQ score ($r = 0.39$, $P < .01$), and Hip Hop Preference ($r = 0.32$, $p < .01$). Multiple linear hierarchical regression analysis helped determine whether BIQ scores can predict BMI beyond preference for hip hop, finding images offensive, and the internalization of hip hop. Table 4 displays the results from this analysis with the final model being significant and accounting for 15% of the variance. The results indicate that BIQ scores do in fact predict BMI in Mexican descent participants beyond Hip Hop Internalization ($p < .05$) such that a lower level of body satisfaction was associated with a higher BMI.

CHAPTER 4: DISCUSSION

The purpose of this study was to examine the effect of preference for mainstream hip hop music and music videos on their level of body satisfaction among Mexican descent college-age women. Additionally, this study explored the relation between women's body satisfaction and their body mass index (BMI). The first hypothesis was supported in that women who regularly listen to mainstream hip hop and reggaetón reported more internalization of hip hop images. However, the results did not show a significant correlation between hip hop preference and internalization of general sociocultural attitudes of women. The second hypothesis was also supported in that women who reported a higher hip hop internalization also reported less body satisfaction (a higher BIQ score), after accounting for SATAQR awareness and internalization. Finally, the third hypothesis was also supported; women who scored higher on the BIQ reported a higher BMI, after accounting for hip hop preference, hip hop as offensive and hip hop internalization. Our findings indicate that internalization of mainstream hip hop and reggaetón music videos have a significant impact on body satisfaction, and indirectly on the body mass index of Mexican descent college-age women.

Hip Hop Preference and Internalization

The results indicated that Mexican descent college-age women who report a higher preference for mainstream hip hop and reggaetón were more likely to report higher internalization of the images of women represented in mainstream hip hop and reggaetón videos and magazines. There was no statistically significant relation between hip hop preference and SATAQTR internalization. These findings are supported by

previous research which finds that young women of color are likely to internalize images of women of color in the media (Stephens and Few, 2007; Mayer, 2003) since people tend to be drawn to media images of people who look like themselves (Stephens and Few, 2007; Molinary, 2007). Our findings suggest that women who prefer and listen more often to mainstream hip hop music were more likely to report internalizing the idealized images of women of color represented in this medium. Give that there are no known studies that gave explored this relationship with quantitative data, the current study makes an important contribution to understanding the relation between hip hop preference and the internalization of the images of women of color in mainstream hip hop and reggaetón. It is important to clarify that not all women who listened to hip hop music and videos internalized the images of women; women of color are active critical consumers of the media around them.

Hip Hop Internalization and Body Satisfaction

In the current study, the internalization of the images of women in mainstream hip hop and reggaetón was associated with less body satisfaction, even after accounting for SATAQR awareness and internalization. Previous research has used both qualitative and quantitative methods to examine body satisfaction in Latina women. Mayer (2003) conducted a qualitative study in which she discussed how two first-generation Mexican American girls saw a telenovela star's beauty and would sometimes compare her body to their own in order to determine whether they were as pretty. In addition, Warren, Gleaves, Cepeda-Benito, Fernandez, and Rodriguez-Ruiz (2005) compared body satisfaction among Mexican American, European American, and Spanish female college

students. Using the SATAQR and the Body Shape Questionnaire (BSQ), the study found that a higher internalization score indicated a lower level of body satisfaction. Thus, the findings of the current study suggest that the newly developed items about internalization of hip hop culture were reliable and significantly associated with body satisfaction beyond internalization of images of women as measured by the SATAQR. Therefore, the results of this study indicate that the internalization of the images of women in mainstream hip hop and reggaetón add an important element to understanding the effects of hip hop on women of color. Moreover, because the images of women of color may differ compared to those offered in mainstream U.S. culture, there is a need to understand not only how internalization of hip hop images will impact body satisfaction, but also physical health, such as physical activity, eating behavior, and body mass index in future studies.

Body Satisfaction and Body Mass Index

In the current study, women with less body satisfaction reported a higher body mass index, after accounting for hip hop preference, hip hop as offensive and hip hop internalization. Some studies suggest that a higher BMI will lead to less body satisfaction (e.g. Frederick, Forbes, Grigorian and Jarcho , 2007), and other studies found that low body satisfaction is not a motivator for behaviors that regulate BMI (Neumark-Sztainer, Paxton, Hannan, Haines and Story, 2006). Clearly, further longitudinal research with women of color will be necessary to disentangle the direction of this relationship. However, the finding in the current study does emphasize the important role that body satisfaction may play in the physical health of women.

Study Limitations and Future Directions

There are limitations to generalizing findings. First, while the study still yielded statistically significant results, the sample size was relatively small and future studies may address larger samples, national samples, or include large subsamples of women of different ethnic backgrounds. In addition, this is a cross-sectional study, which utilized a one-time self-report survey and does not permit analysis of directionality of effects. Future studies should consider longitudinal approaches or experimental approaches to understand the directions of these relationships, particularly that of body satisfaction and BMI. A better understanding of this process may lead to improved health interventions, particularly those designed to address overweight and obesity among women of color. The study contributes quantitative data on the effects of mainstream hip hop and reggaetón on body satisfaction and BMI. What is more, previous studies of this nature have mostly been qualitative. While qualitative studies do allow for in-depth discussion, which can reveal important information, quantitative data provides a more concrete idea of which factors impact body esteem, as well as which factor weighs more heavily. Future research may consider qualitative methodologies to further investigate the relationships between these factors with the direct voices of women. Furthermore, body mass index was measured through self-report of height and weight by the participant. Future studies should consider using more objective measures to determine the height and weight of the participants (such as a calibrated scale to determine weight) in order to better ensure accurate measurements and to account for those participants who may dissimulate their measurements.

The quantitative results that this study provides can suggest a new direction for research on body satisfaction in women of color. Mexican descent women showed a positive correlation between body satisfaction and hip hop internalization, which was not significant for the SATAQR. Future studies on body satisfaction in women of color and the media may need to consider a specificity that focuses on popular culture that of people of color, such as hip hop and reggaetón. Using measures originally used on non-Hispanic White populations may not be as effective in examining the internalization of media images and their effect on body satisfaction among women of color. Our new measure of hip hop internalization is a new contribution to the study of body image and women.

Furthermore, the results from this study suggest a new direction for research on women of color and obesity. In researching obesity on any population, it is important to examine the factors that contribute to overweight and obesity within the population in question. With that in mind, the study suggests that future studies and interventions targeting obesity among women of color should examine body satisfaction among their participants, and should also look at the factors that influence body satisfaction. Health prevention programs targeting obesity in women of color, for example, may want to consider the effects of mainstream hip hop and reggaetón on body satisfaction. In so doing, future programs may want to combine health education with body esteem building exercises that challenge the images of women of color in mainstream media.

Conclusion

The current study found that Mexican descent college-age women who listen more often to mainstream hip hop and reggaetón were more likely to internalize the idealized image of women of color represented in these mediums. Furthermore, the internalization of these images was linked with less body satisfaction, and thus, to a higher body mass index. The finding that the internalization of the images of women of color in mainstream hip hop and reggaetón accounts for variance beyond the well-established measure of the SATAQR suggests the need for more culturally appropriate tools to measure internalization of images of women of color in popular culture. Furthermore, given the link between body satisfaction and BMI, obesity prevention programs may consider including elements of body satisfaction and internalization of mainstream hip hop and reggaetón that may be unique to women of color. In conclusion, the images of women of color in mainstream hip hop and reggaetón seem to have the most impact on body satisfaction when women actually internalize those images. The study provides the first empirical quantitative data on the connections between the images of women of color in mainstream hip hop and reggaetón on body satisfaction, as well as the connection between body satisfaction and BMI among Mexican descent women. Thus, the findings suggest that women who regularly listen to mainstream hip hop and reggaetón, and who compare their own bodies to the models, show a greater discrepancy between their idealized body and their actual body, which can affect their weight.

APPENDIX A: LIST OF TABLES

Table 1. Demographic Data for Participants

	N	Percentage (%)
Age		
18 years old	17	26.2
19 years old	28	43.1
20 years old	6	9.2
21 years old	9	13.8
22 years old	5	7.7
Student Status		
Full-time	62	95.4
Part-time	3	4.6
Employment Status		
Full-time	29	44.6
Part-time	10	15.4
Unemployed	26	40.0
University Year		
Freshman	18	27.7
Sophomore	30	46.2
Junior	15	23.1
Senior	2	3.1

Table 2. Pearson's Product Moment Correlations of Variables of Interest

	1	2	3	4	5	6	7
1. SATAQ Awareness	1.00	-	-	-	-	-	-
2. SATAQ Internalization	.47**	1.00	-	-	-	-	-
3. Hip Hop Internalization	.17	.62**	1.00	-	-	-	-
4. BIQ Weighted	.37**	.67**	.58**	1.00	-	-	-
5. Hip Hop Preference	.02	.23	.60**	.24	1.00	-	-
6. Hip Hop Offensive	-.10	-.32**	-.45**	-.28*	-.28*	1.00	-
7. BMI	.02	.12	.30*	.39**	.32**	-.10	1.00

Note: *p<.05, **p<.01, SATAQ stands for Sociocultural Attitudes Towards Appearance Questionnaire. The BIQ Weighted refers to the Weighted Body Image Questionnaire score. A higher score on the BIQ indicates a lower level body satisfaction. BMI indicates body mass index.

Table 3. Multiple Linear Hierarchical Regressions to Test Hypothesis 2

Regression Step	R	Adj. R ²	ΔAdj. R ²	ΔF	Std. β	t
<i>Hypothesis 2: Mexican descent women with higher Hip Hop Internalization will report less body satisfaction (higher BIQ score), after accounting for SATAQR awareness and internalization.</i>						
Step 1						
Awareness						
Internalization	0.66	0.42	0.44	23.32	0.63	5.64***
Step 2						
Hip Hop						
Internalization	0.69	0.45	0.04	4.62	0.26	2.06*

Note: *p<.05, **p<.01, ***p<.001

Table 4. Multiple Linear Hierarchical Regressions to Test Hypothesis 3

Regression Step	R	Adj. R ²	ΔAdj. R ²	ΔF	Std. β	t
<i>Hypothesis 2: Mexican descent women who score higher on the BIQ will have a higher body mass index (BMI) after accounting for hip hop preference, hip hop as offensive, and hip hop internalization.</i>						
Step 1						
Preference						
Offensive	0.32	0.07	0.10	3.31	-.02	-.14
Step 2						
Hip Hop						
Internalization	0.34	0.07	0.02	1.15	0.18	0.29
Step 3						
BIQ	0.45	0.15	0.08	5.92	0.36	2.43*

Note: *p<.05

APPENDIX B: HUMAN SUBJECTS DISCLOSURE FORM

Disclosure Form *College Women's Health and the Media*

You are being invited to take part in a research study. The information in this form is provided to help you decide whether or not to take part. The purpose of this study is to investigate women's physical health and media. You are being asked to participate because you are an undergraduate at the University of Arizona.

For this study, you will be asked to complete a survey. The first part of this survey consists of demographic questions about your year in school, age, gender, and other information. The survey will then ask questions about your music preferences, your thoughts on mass media, and your level of physical activity.

About thirty minutes will be needed to complete this study. Aside from your time, there are no costs for taking part in this study. You will not be paid for your participation.

The things that you will be doing have no risk and you will not receive any benefit from taking part in this study.

The only persons who will know that you participated in this study will be the research team members: Anna Hackman and Dr. Andrea Romero.

Your records will be confidential. You will not be asked any personal identifying information such as your name, address, or place of employment. You will not be identified in any reports or publications resulting from this study.

Your participation in this study is voluntary. You may decide to not begin or to stop the study at any time. Your refusing to participate will have no effect on your student status, or your grade. You can discontinue your participation with no effect on your student status, or your grade.

You can obtain further information about the research or voice concerns or complaints about the research by calling the Principal Investigator Anna Hackman, Mexican American Studies & Research Center, M.S. Candidate at (520) 626-5436. If you have questions concerning your rights as a research participant, have general questions, concerns or complaint or would like to give input about the research and can't reach the research team, you may call the University of Arizona Human Subjects Protection Program office at (520) 626-6721. (If out of state use the toll-free number 1-866-278-1455.) If you would like to contact the Human Subjects Protection Program via the web, please visit the following website: <http://www.irb.arizona.edu/contact/>.

APPENDIX C: SURVEY

Demographic Information

1. What year are you at the University of Arizona?
 - a. Freshman
 - b. Sophomore
 - c. Junior
 - d. Senior
2. How old are you?

a. 18 years old	g. 24 years old
b. 19 years old	h. 25 years old
c. 20 years old	i. 26 – 35 years old
d. 21 years old	j. 36-50 years old
e. 22 years old	k. 50 years old and over
f. 23 years old	
3. How do you describe yourself (Check all that apply)?
 - a. Mexican American/Chicano
 - b. Mexican National
 - c. American Indian (tribal affiliation): _____
 - d. Central American
 - e. South American
 - f. Asian American or Pacific Islander
 - g. African American
 - h. White (Caucasian/non-Hispanic)
 - i. Other (Please write in): _____
4. Are you a full-time or part-time student?
 - a. Full-time
 - b. Part-time
5. What is your employment status?
 - a. Employed part-time (20 hours or less per week)
 - b. Employed full-time (More than 20 hours per week)
 - c. Unemployed

Please read each of the following items, and circle the number that best reflects your agreement with the statement.

		Completely Disagree	Disagree	Neither Agree nor Disagree	Agree	Comple tely Agree
1	I would like my body to look like the women who appear in TV shows and movies.	1	2	3	4	5
2	I believe that clothes look better on women that are in good physical shape.	1	2	3	4	5
3	Music videos that show women who are in good physical shape make me wish that I were in good physical shape.	1	2	3	4	5

4	I do not wish to look like the female models who appear in magazines.	1	2	3	4	5
5	I tend to compare my body to TV and movie stars.	1	2	3	4	5
6	In our society, fat people are regarded as attractive.	1	2	3	4	5
7	Photographs of physically fit women make me wish that I had better muscle tone.	1	2	3	4	5
8	Attractiveness is very important if you want to get ahead in our culture.	1	2	3	4	5
9	It's important for people to look attractive if they want to succeed in today's culture.	1	2	3	4	5
10	Most people believe that a toned and physically fit body improves how you look.	1	2	3	4	5
11	People think that the more attractive you are, the better you look in clothes.	1	2	3	4	5
12	In today's society, it's not important to always look attractive.	1	2	3	4	5
13	I wish I looked like the women pictured in magazines who model underwear.	1	2	3	4	5
14	I often read magazines and compare my appearance to the female models.	1	2	3	4	5
15	People with well-proportioned bodies look better in clothes.	1	2	3	4	5
16	A physically fit woman is admired for her looks more than someone who is not fit and toned.	1	2	3	4	5
17	How I look does not affect my mood in social situations.	1	2	3	4	5
18	People find individuals who are in shape more attractive than people who are not in shape.	1	2	3	4	5
19	In our culture, someone with a well-built body has a better chance of obtaining success.	1	2	3	4	5

20	I often find myself comparing my physique to that of athletes pictured in magazines.	1	2	3	4	5
21	I do not compare my appearance to people I consider very attractive.	1	2	3	4	5
22	I would like my body to look like the women who appear in hip hop music videos and magazines.	1	2	3	4	5
23	Hip hop music videos that show women who are in good physical shape make me wish that I were in good physical shape.	1	2	3	4	5
24	I do not wish to look like the female models who appear in hip hop magazines.	1	2	3	4	5
25	I tend to compare my body to women in hip hop videos, magazines, or hip hop clothing advertisements (Baby Phat, J.Lo, Ecko Red, Apple Bottoms, etc.)	1	2	3	4	5
26	I wish I looked like the women pictured in hip hop clothing advertisements (Baby Phat, J.Lo, Ecko Red, Apple Bottoms, etc.)	1	2	3	4	5

Each item on this questionnaire deals with a different physical characteristic. For each characteristic, think about how you *wish you were*. On Part A of each item, rate *how much* you resemble your personal physical ideal by circling a number on the 0-3 scale. On Part B of each item, rate *how important* your ideal is to you by circling a number on the 0-3 scale.

	Part A				Part B			
	Very unlike me	Fairly unlike me	Almost as I am	Exactly as I am	Not important	Somewhat important	Moderately important	Very important
My ideal height is	0	1	2	3	0	1	2	3
My ideal skin complexion is	0	1	2	3	0	1	2	3
My ideal hair texture and thickness are	0	1	2	3	0	1	2	3
My ideal facial features (eyes, nose, ears, facial shape) are	0	1	2	3	0	1	2	3
My ideal muscle tone and definition is	0	1	2	3	0	1	2	3
My ideal body proportions are	0	1	2	3	0	1	2	3
My ideal weight is	0	1	2	3	0	1	2	3
My ideal chest size is	0	1	2	3	0	1	2	3
My ideal physical strength is	0	1	2	3	0	1	2	3
My ideal physical coordination is	0	1	2	3	0	1	2	3
My ideal overall physical appearance is	0	1	2	3	0	1	2	3

Music Preferences

1. Presently, who are your three favorite singers/musicians/groups?

2. Mainstream hip hop is a subgenre of hip hop that gets the most airtime on radio, MTV, BET, and other media avenues. To what degree do you like mainstream hip hop?
 - a. Not at all
 - b. A little
 - c. Quite a bit
 - d. Very much
3. Mainstream reggaetón is a subgenre of reggaetón that gets the most airtime on radio, MTV, BET, MTV Tres, Mun2, and other media avenues. To what degree do you like mainstream reggaetón?
 - a. Not at all
 - b. A little
 - c. Quite a bit
 - d. Very much
4. How often do you listen to mainstream hip hop?
 - a. Never
 - b. Rarely
 - c. Sometimes
 - d. Often
 - e. Always
5. How often do you listen to mainstream reggaetón?
 - a. Never
 - b. Rarely
 - c. Sometimes
 - d. Often
 - e. Always
6. To what degree do you like to watch mainstream hip hop music videos?
 - a. Not at all
 - b. A little
 - c. Quite a bit
 - d. Very much
7. To what degree do you like to watch mainstream reggaetón music videos?
 - a. Not at all
 - b. A little
 - c. Quite a bit
 - d. Very much

8. How often do you watch mainstream hip hop music videos?
 - a. Never
 - b. Rarely
 - c. Sometimes
 - d. Often
 - e. Always
9. How often do you watch mainstream reggaetón music videos?
 - a. Never
 - b. Rarely
 - c. Sometimes
 - d. Often
 - e. Always
10. How often do you find particular videos, songs, or album covers offensive towards women?
 - a. Never
 - b. Rarely
 - c. Sometimes
 - d. Often
 - e. Always

11. To what degree do you find representations of women in mainstream hip hop and reggaetón lyrics, videos, and advertisements to be stereotypical of women of color?
- Not at all
 - A little
 - Quite a bit
 - Very much
12. To what degree do you find the portrayal of women in mainstream hip hop and reggaetón to be offensive?
- Not at all
 - A little
 - Quite a bit
 - Very much
13. Why do you feel this way?
14. To what degree do you find the portrayal of women in mainstream hip hop and reggaetón music to be a potential health issue?
- Not at all
 - A little
 - Quite a bit
 - Very much
15. Why do you feel this way?

Body Mass Index

16. How tall are you without shoes on?
_____feet and _____inches
17. How much do you weigh without shoes on?
_____ Pounds

Thank you for taking the time to complete this survey. Your input is greatly appreciated.

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