

AN EXPLORATION OF HIP HOP INFLUENCE

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DEMARIO ANTWAINE HOLLIE

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AN EXPLORATION OF HIP HOP INFLUENCE

by

DEMARIO ANTWAINE HOLLIE

APPROVED:

Dr. Erica Bailey

Dr. Flor Madero

Dr. Herman Howard

Dr. John Klingemann

July 16, 2018

APPROVED:

Dr. Susan E. Keith
Dean, College of Graduate Studies and Research

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ABSTRACT

Hip hop represents more than just music, it is a form of popular culture and expression. While rap serves as an expression within hip hop, this article focuses on the way hip hop influences consumers through lyrics, music videos and other media platforms. The theoretical scopes used are parasocial interactions and third person effect. These theories will be used to measure the influence of hip hop on consumers. Hip hop music started out as an African American expression of oppression. The expression that lives on through hip hop today came from early music genres such as Jazz, Disco, Soul, Funk, Rhythm and Blues. The development of the black cultural expression will be covered to give the audience a deep rooted history of hip hop culture. Hip hop has now evolved into a popular multiracial genre that allows artists to express their views on society.

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Chapter I

INTRODUCTION

Rap music serves as an expression that stems from hip hop and offers a narrative of struggle and resilience (McLeod Jr, 2017). Kendrick Lamar, N.W.A, J.Cole, Run D.M.C., Drake, and Jay-Z are a few hip hop artists that use rap to express their perception of society. Hip hop started off as an underground culture that represented African American males. People typically consider rap and hip hop to be the same, but essentially rap is just an element of hip hop. Kris Lawrence Parker, also known as KRS-One stated, “hip hop is something you live and rap is something you do” (Gaget, 2015, p. 75). Kendrick Lamar is one of many African American hip hop artists that use rap music as an expression to fight oppression in the world. Kendrick Lamar’s perfection of expression through rap has led him to become the first rapper to receive the Pulitzer Prize award in 2018. Kendrick Lamar grew up in Compton, CA so his music typically addresses the omnipresence of violence and senseless killings of friends and family members (Boyd, 2013). The hip hop culture that emerged during the late 80’s and early 90’s were connected to gang life in Los Angeles, while using the penitentiary as a central location narrative (Boyd, 2013). Kendrick Lamar uses his music to address black and white culture through the eyes of an artist that knows the struggle of growing up in Compton (McLeod Jr., 2017). The origin of rap music can go back to the times of slavery. Although they did not rap during those times, they still used their voices to fight the oppression that they faced, similar to rap artists in this current generation.

Rabaka (2013), states that there have been discussions on rap music's connection to post-World War II forms of popular black music. Hip hop did not manifest until 1979, so the roots of hip hop come from previous African American genres such as jazz, funk, rock and rhythm and blues (Rabaka, 2013). Hip hop culture has been a historical mode of expression for urban African American and Latino young men that decried injustices (Washington, 2013). African Americans faced many problems, especially with the color line being the biggest issue during the twentieth century (Cox, 1982).

People of color faced oppression, and did not have freedom to express themselves. Music was one of the limited expressions that gave African Americans a sense of freedom. The people of color encountered physical and psychological violence before and after World War II (Rabaka, 2013). These situations led to African Americans expressing their pain and experience through music. Rap sounds were typically meant to be a form of protest. The early days of rap involved different rap crews competing against each other (also called battling) for superiority (Kopano, 2002). Rap crews protested against each other over who should be crowned as ruler of territory. Others protested politics and government regarding the struggles and emotions over instrumentation (Kopano, 2002).

In order to understand hip hop's inheritance or background one must understand hip hop culture within the context of African American history and culture (Rabaka, 2013). This research will cover the development of African American expression and how this expression developed into a multiracial form of music, known as hip hop. The influence of hip hop music on consumers will also be analyzed through this research. Hip hop music can be used to influence listeners in a positive or negative way. The genre has also influenced sports,

video games, movies, politics and more. This research will make advancement in communication by providing examples of how hip hop serves as an influential expression, that influences the young and the old generations of society. There will be a total of four hypotheses within this research.

H1: Younger participants are more likely to have a parasocial relationship with hip hop artists compared to older participants.

H2: African American participants will report hip hop to have a higher influence on them compared to other races.

H3: Males will report being influenced by hip hop more often than females.

Therefore, H4 will be, the amount of rap music consumed daily and is associated with positive attitudes about rap. The following research questions will be posed,

RQ1: How do artists think hip hop influences perception about women through lyrics and music videos?

RQ2: How does hip hop influence the rap community?

This research will also show how the early years of African American expression contributed to the development of rap music.

Historical development of musical expression

Before music became a popular form of expression, blacks only had politics and other speaking occupations to express their discomfort with the way people of color are viewed. As time continued, art became another outlet for African Americans to express their pain with the world. The ancestors of the African American community withstood the rude shocks of

discrimination and provided an example for the African Americans today, to appreciate the struggle for equality (Cox, 1982).

African American music has influenced diverse cultures since the late 1800's. Music was an outlet that the previous generations to release their pain. Most of the early music genres were created by African Americans, so these genres were easy for African Americans to identify and relate to during hard times. To be an African American during this time, there were many stereotypes that one battled. For example, blacks were not allowed to pursue an education at one point in time. The perception of African Americans were blurred during the twentieth century, so negroes would use social response to attempt to change the perception that all negroes were profligate and lazy (Cox, 1982). Most of today's musical artists use social response to address problems in the world such as, distaste with our current president, racism, and negative connotations. Which lead to Black popular music serving as a bridge between black political culture and black popular culture (Rabaka, 2013). Black popular music soon began to influence other cultures all around the world.

For example, the Brazilian culture danced and celebrated to songs that resemble black culture at their banquets. The more glasses of wine they'd drink, the more they would be in the mood for black music and dancing (Vianna, 1999). Brazilians also used music to define their struggle as their passion, similar to how African Americans spoke through music. There are multiple styles of black popular music that occurred before, during, and after World War II.

“The early form of Rhythm and Blues developed its style from gospel, blues, ragtime, jazz and jump blues”. These genres were referred to as “race music” rhythm and blues started as an umbrella term for all styles of African American music produced and performed by musicians of color primarily for African American Entertainment” (Rabaka, p.37, 2013). This style became popular during the early 1900’s, in a New York neighborhood called Harlem. African Americans moved to Harlem with hopes for a better chance to succeed, and to avoid the Jim Crow Laws in the south. Jim Crow Laws limited African Americans to how they participated in white society. The migration of African Americans from the South to the North became known as the Harlem Renaissance.

Harlem Renaissance

After the Civil War ended in 1865, freed African American slaves pursued a better life. During this time new laws were developed that gave African Americans rights they never experienced before. Many white people did not like this new era where black people were able to buy property, go to school, and run for political office (Lassieur, 2014). It was not long until the freedoms gained after the civil war, were soon stripped from African Americans. World War I then occurred, and provided an opportunity for races to come together to fight for their country. “World War I gave Black men a chance to show their bravery in battle” (Lassieur, p.8, 2014).

Lassieur (2014), African American soldiers, workers, and businessmen expected better treatment with more love and respect as their lives were put on the line for the United States of America. Unfortunately, they faced the same hate and racism that they did prior to the war (Lassier, p.9, 2014). For example an African American male or female with higher

education, and exceptional work ethic, applies for an Ivy League position. Instead of being placed in the desired position, he or she was forced to work as maids, waiters, drivers, or any other low paying jobs (Lassier, 2014).

During the twentieth century people left farms and other small southern towns to move up north to pursue a better life (Lassieur, p.101, 2014). The reason that African Americans moved up north was because most of the southern states began to pass Jim Crow laws. These Jim Crow Laws made it illegal for white and black people to go to the same schools and shop at the same places. The Harlem Renaissance gave an opportunity for African Americans to gain notoriety through art around the world.

Harlem served as the center of black arts and culture from 1918 until the early 1930s, and was a progressive time for the African American race. African American writers, dancers, actors, and artists fought racism by speaking out against inequality through art (Lassieur, p.10, 2014). There were plays performed by Black actors that made appearances on Broadway. Additionally, black orchestras made records and toured Europe. Novels that were written by black writers such as, Claude McKay, Jessie Fauset, and Zora Neale Hurston became top sellers around the world (Lassieur, 2014). Also during the Harlem Renaissance, a new music genre called “jazz” was created and began to gain popularity around the world. The cons outweigh the pros as the Harlem Renaissance era came to a close just after the year 1928.

Lassieur (2014) explains the destruction of the Harlem Renaissance era. The beginning of the end of the renaissance occurred in the year 1929. This was also known as

“The Great Depression”. Thousands of people lost jobs, and the stock markets crumbled. The Great Depression caused many black businesses such as clubs, restaurants and theaters to close, as people of the communities could no longer afford the luxury of entertainment. African American workers were back to the streets for work. African Americans were unable to get government relief jobs due to discrimination. The frustration from everything spiraling out of control led to the “Harlem Race Riot” which occurred in 1935 and caused more than \$200 million in damage (Lassier, p. 103, 2014). The Harlem renaissance’s purpose was to embrace the black culture and taking pride in their roots.

There are a few artists and musicians that managed to survive the renaissance and continue to build their legacy. For example, Jazz artist Duke Ellington grew into a legendary music artist. Blacks were taken more seriously for their artistry after the renaissance, and African American citizens began to gain opportunities in education and career fields. Additionally, colleges and universities began to accept blacks as students. The efforts of the Harlem renaissance broke through the racial barrier and new ideas spread around the world and gave African Americans a platform to voice their opinion in many different artistic ways (Lassier, 2014). Studies show the roots of rap stem from jazz, rhythm and blues. Both genres were prominent during and after the Harlem Renaissance.

The Birth of Hip Hop

According to Rabaka (2013), rap music’s roots can be traced back to the music genre that Louis Jordan helped popularize and evolve into early rhythm and blues. Jazz and blues in the early 1900’s influenced the development of hip hop and was viewed as an ongoing expression of African American culture. Although racism in this generation is not as vicious

as the Harlem Renaissance era, hip hop artists still use their platforms to speak out against racial issues the black culture faces today (Rabaka, 2013).

The similarities between hip hop music and rhythm and blues are that, they both speak out on current issues in society. Rabaka (2013), discusses how rhythm and blues captured the African Americans' struggle for humanity, recognition, and civil rights. Rhythm and blues was raw and represented something that poor black people could feel. "African Americans who created early rhythm and blues and organized the Civil Rights Movement developed new music and new politics to express themselves" (Rabaka, p.50, 2013). The main differences between these genres are the cadence from the artist and the instrumentation. The content commonly speaks on real life issues and struggles.

After Rhythm and blues became very popular, the genre ended up creating a multicultural music offspring known as rock-n-roll. "The black roots of what is now considered "white rock" are usually explored in the blues tradition, and more specifically in the music of luminaries such as Robert Johnson, Charley Patton, Muddy Waters, Howlin' Wolf, Big Mama Thornton, T-Bone Walker, Big Maybelle and Elmore James" (Rabaka, p. 98, 2013). Many African American artists contributed to the evolution and origins of rock -n-roll. But unfortunately they do not receive acknowledgement. Most of these white rock and rollers copied black rock and roll styles and received notoriety for doing so (Rabaka, 2013).

After rock-n-roll the music genres soul and funk commenced. Rap contains a culmination of black popular music from the pathos of the blues through the festive vibes of funk. One can see multiple traits from these past black genres within rap music. For example,

“When gangsta rappers discuss money, sex, clubs, drugs, and drinking we cannot forget that they are in many ways following in the footsteps of the classic soulsters such as James Brown, George Clinton, Curtis Mayfield and more” (Rabaka, p.266, 2013). These rappers put their life in a musical form, to share their experiences with the world.

Even hip hop’s early Dee Jays showed roots of the early blues and funk influence on the genre. When pioneer DJs such as Kool Herc and Grandmaster Flash began the “scratching” technique, it represented a sonic deconstruction and unique reconstruction that resembled the early rhythm and blues genre (Rabaka, 2013). Hip hop music was a response to the fans of blues music, saying that the genre was becoming soft, whitewashed and watered down. This resulted to the disco era of music. Disco also has an important part in the early sounds of rap music. Creation of rap was a reaction to the sound of disco; initially disco started as an extension of black dance music (Kopano, 2002).

According to Rabaka (2013), in 1979 something very big occurred. The Sugar Hill Gang was responsible for the first hip hop record to reach the charts. Although the record may sound simple to consumers of this generation, the critical acclaim and worldwide success of “Rapper's Delight” proved that rap was on its way to success. “Rappers Delight” featured elements of funk, disco and electro sound, which created a new sound that demonstrates black ghetto youth just as much serious as they were immature (Rabaka, 2013).

Chapter II

LITERATURE REVIEW

Hip Hop History

According to Boyer (2016), hip hop began in the early 1970's in New York City. Hip hop was originated by pioneer Dj Kool Herc, the first person to obtain notoriety for blending beats together, and creating a style that lives on with every deejay today. Kool Herc threw block parties and dee jayed, while emcees rhymed over the records that he played in order to direct the crowd (Patton, 2013). This created two of the four major elements in hip hop, Dee Jaying and Emceeing (Master of Ceremony). Hip hop consists of four major elements of expression that consist of Deejaying, B-Boying, Graffiti, and Emceeing. Dee Jaying is the skill of blending records together, and creatively keeping the music going at events and parties. B-Boying, is another name for breakdancing. Emceeing is the art of moving the crowd with the microphone, also known as the master of ceremony. Lastly Graffiti is street art, known for spray painting wall and monuments throughout the streets. Graffiti is usually illegal because the paintings usually take place in a public area. Hip hop culture has been noted to have a beginning throughout the boroughs of New York City. All four hip hop origins are different forms of expressions for people to artistically express what they feel.

Hip hop slowly gained popularity and spoke on issues that young African Americans faced. Starting in the late 1980's and early 1990s, the mainstream of hip hop was Gangster rap. Gangster rap content featured lyrics about drugs, violence, and misogyny. Although the content is not always positive, hip hop helps consumers and creators enter a world free of stress and pain.

Hip hop is a way of life, and conditions the way the audience views the world and society (Gadet, 2015). Since the 1980's, hip hop culture has become a cultural product bought and sold all around the world. Hip hop influence is far reaching, and mostly influences the youth culture. The genre has quickly become a way to escape from social exclusion and poverty for a category of young people in America and even Europe (Gadet, 2015).

According to Spady (2013), within the last two decades, hip hop has begun to be understood as a type of articulation of local conflicts that have the sole function of integration for the ethnic minorities that stay in European cities. Because of the unique aesthetic participation, hip hop culture has transformed into a form of protest against the urban crisis. The urban crisis is based on young people within the city that have a hard time escaping the street life. Some hip hop artists talk about the street lifestyle because this is the life that they grew up in or around. But the point of protesting against the urban crisis is to influence young hip hop music consumers to follow a new path instead of the pathway in the hood. Hip hop has roots within the Afro-American experience, but has transformed into a global urban language that is used by ethnic minorities in multiple cities throughout.

Hip hop's music has the effect to build on traditional modes of Afro-Diasporic expressions and form a unique poetic and rhythmic discourse. The present dialogue within the hip hop community is more complex than an average simplified explanation that is given in mainstream media. To understand the dialogue we can use older classifications of pop, hip hop, and underground music. Because of this specific polarization in hip hop, there are

political battles and power struggles for control of the minds and ears of consumers in the hip hop community (Spady, 2013).

According to Boyd (2003), in 1986 when rap group Run DMC released their single “Walk this Way,” which featured the rock band Aerosmith, the video received more rotations on MTV because it was a fusion between two genres. This put hip hop music in front of a larger audience that did not pay much attention to hip hop. Run DMC offered the world a new sense of blackness. This gave the audience a true look at hip hop as the content broadcasted on mainstream platforms showed one type of hip hop representation (Boyd, 2003). Hip hop became so popular, that some hip hop artists are referred to now as pop artists. Hip hop is a versatile genre, and contains more than just African American artists; now there are Latino, White, and Asian artists. The positive and negatives behind hip hop will forever meet controversy worldwide, as rap music will still be associated with negative stereotypes of African American Culture (Reyna, Brandt, Vicki, 2009).

Negative stereotypes arose from gangster music being a popular form of rap. According to Edgar (2016), N.W.A.’s Straight Outta Compton album marked the entry of gangster rap onto the national stage. N.W.A. showed other young black men that they can use the microphone as a weapon to fight racial violence. Their song “F the Police” was a record that demonstrated the frustration between young black males and police officers. N.W.A. had the world screaming “F the Police”, showing the influence of rap on consumers (Edgar, 2016).

Hip hop Influence

African Americans and Latinos are the primary listeners in hip hop (Dawkins, 2010). Hip hop became influential among multiple cultures such as White, Asian, Latino, and African American later on in the years. There were few white rap acts that broke the cultural barrier to make hip hop a broader genre. The Beastie Boys were the first commercially successful white hip hop act to break the cultural barrier in 1986. The Beastie Boys had African American management that helped them reach a bigger audience. Russell Simmons played a huge role in creating the formula for white emcees to achieve success, and remained an authentic innovator. The Beastie Boys opened doors for white rap artists such as Vanilla Ice and Eminem.

According to Travis & Bowman (2011), hip hop has been a vehicle for affirming one's identity, and serves as a pathway to become popular internationally. With hip hop having such a huge influence on people around the world, the content and lyrics help develop one's perception. A known criticism within rap music includes the amount of misogyny presented in lyrical content. Misogyny is defined as "the ideology that reduces women to objects for men's ownership and abuse" (Travis & Bowman, 2011). Rap music has the power to influence the mental state of consumers positively and negatively. Rap music has a negative connotation because the content includes sex, drugs and violent content. The greatest concern of this content within rap music has been because of the high risk of morbidity and mortality associated with violent or substance using behaviors (Travis & Bowman, 2011).

In a recent study, Travis (2013) noted that rap music now includes innovation from environments of injustice and oppression. Hip hop has become universal because of the message most artists convey within their music. Hip hop's consumer base consists of multiple ages, but it primarily caters to the younger generation. Many youth members view hip hop as a recognizable media where they can feel valued and validated to freely express themselves. Listening to rap music can serve as a therapeutic process for people. Music engagement has proven to facilitate emotional regulation. Adolescents and adults use music to promote a positive mood, to reduce negative moods, or to even trigger nostalgia to help them mentally. Hip hop artists use lyrics and celebrity status to relay an influential message to consumers of hip hop.

Visuals have a greater effect on influencing consumers of media and music. In a study by Anderson, Carnagey & Eubanks (2003), they analyzed the effects of songs with violent lyrics and how it affects thoughts and feelings. This study did not analyze any hip hop songs, but instead focused on rock songs that featured violent lyrics. Although rap and rock differ in musical style, they are both known to feature violent lyrical content. According to Anderson, Carnagey & Eubanks (2003), aggressive lyrical content within popular music is discernible only to the most attentive listeners. Visual based media, such as music videos, make their violent and sexual content clear. The time spent listening to music involves paying attention to the musical instrumentation instead of the lyrics. Lyrics are not always processed by the listeners during the first time of hearing a song. Therefore the effect of violent lyrics could possibly have a weak effect on listeners. This passage could raise

potential arguments that music videos have more influence than music lyrics on hip hop consumers.

According to Tyson (2005), hip hop has been an influential genre on youth and adolescents around the world from the beginning. In order for professionals to continue to teach and bridge the gap between youth culture, they must be knowledgeable about the present hip hop culture to understand the youth's perspective more accurately. The importance of rap music for youthful generations has become so powerful, that many youth programs have developed around music. Tyson (2005) created a "RAP" scale to study the effects of rap music on the mind of consumers. The information obtained by the users involved with the RAP scale created discussions on how they viewed the importance of drugs, crime, and sexual messages in life. Rap music can be used as an influential tool to teach members of the youth society about issues that are going on in the real world. Therefore H4 will be the amount of rap music consumed daily and is associated with positive attitudes about rap.

Hip hop artists typically assert their authenticity and street status as a means of polishing their professional status and market products by taking on multiple personas and performative stances in order to finesse transitions across contexts. An important aspect of hip hop culture is the music videos that these hip hop artists used to portray to the public. In a recent study by Tanner and Wortley (2009), rap is often framed negatively as a contribution to an array of social problems, crime, and delinquency. But rap has also been championed as an authentic expression of cultural resistance, advantages, and racial exploitation. The

younger generation uses hip hop music and videos as an influence on their life, in order to create perceptions on the correct way to live. Many youth members admire rap for the way its lyrical expression represents the realities of their lives and struggles (Elligan, 2000). Some messages that are featured in rap have an effect on influencing the way young men think.

According to Iwamoto (2003), Tupac was one of many hip hop artists that have the cool pose. The cool pose refers to a way for young men to assert their manhood through a set of related physical postures, clothing style, social roles, social scripts, behaviors, style of walk, context, flow of speech, types of dances, hand shaking, and attitudes that are used to symbolically express masculinity. The cool pose plays a vital role in the influence between hip hop artists and consumers. An influential artist must be able to do more than make good music. They also must be able to appeal to the audience, which results in influence.

In a recent study by Childs (2014), music videos, social media, and internet constantly bombard the American youth of all races. All of those listed media outlets have a positive or negative influence on persuading the youth's actions, thoughts, and personal beliefs. Visuals give viewers an opportunity to form parasocial relationships with artists, which will enhance their influence. Critics have attempted to place all the blame on the media, or in this case the hip hop artists. One must think about not what the media does to the audience, but what the audience does with the media (Tanner & Wortley, 2009).

Hip hop influence has played a part in multiple outlets such as, sports, politics, education and more. In a study by Prince (2009), he mentions that hip hop played a huge part in Barack Obama's success. Some of the country's most prominent hip hop artists were

behind Obama during his presidential campaign, and even recorded music that complemented his campaign of hope. The marriage of politics and music is not new in American political history. The two have gone together since the presidential period of George Washington. During George Washington's presidential days, the supporters of his campaign used flutes to express the happiness felt for his presidency (Prince, 2009).

According to Prince (2009), former President Barack Obama is a big fan of hip hop, but he does not always agree with the message that hip hop conveys. Obama has expressed his desire for hip hop artists to use their talents to think outside of the box when creating music. Many people of the urban youth culture idolize hip hop artists. It is best for artists to serve as leaders, and to use their voices to guide the youth to a positive and more prominent future. Unfortunately rap music, especially gangsta rap, overtly portrays images of some of the most potent and negative stereotypes of black males. Most rap music includes namely violent, sexually exploitative themes. (Reyna & Vicki, 2009).

According to Spiegal & Grau (2011), Jay-Z elaborates on the moment when Barack Obama contacted him for help in order to close out his election, "But he did eventually call me and ask me to help. It was in the fall of the year and he told me he wanted to close it out like Jordan. So I did a bunch of free shows all over the country before the election to encourage young people to register to vote. I was not surprised at the historically low rate of voting among young place people because I'd been there myself. But I had to make it clear to them: If you want shit to get better in your neighborhood, you have to be the one who puts the guy in office." (Spiegal & Grau, Decoded p. 69). Here Jay-Z explains how he uses the

influence he has gained throughout hip hop to encourage young African Americans to do something different.

According to Reyna & Vicki (2009), rap music has taken responsibility for violence within the youth community, the rise of gangs, use of drugs, and violence against women. There have been social scientists that have studied rap music and its association with behavior problems and academics. Rap music sometimes portrays images of the most potent and negative stereotypes of Black men. Rap music does not intentionally glorify the criminal lifestyle, but instead it represents the voice of unprivileged people who have been excluded from paths to success, and have had to survive in a society where crime, poverty and discrimination are daily realities (Reyna, Brandt & Viki, 2009). Most lyrics in hip hop are harsh realities from these artists, they speak on these issues to help the younger generation avoid going down the same path. Hip hop can play a positive or negative role in the youth's life. One of the biggest critiques of hip hop is the way some of the artists objectify women in their lyrics and music videos. The fear is that fans of hip hop might endorse the objectification of women, sexual permissiveness, and discrimination (Kistler & Lee, 2010). The things that are portrayed in music videos happen in reality, but that does not mean that the consumer should reenact the actions seen in these music videos. Not every music video portrays negative imagery; there are artists that actually use their platform to send positive, creative messages. These positive videos can have a great effect on consumers as well. Popularity and commercial success is key when considering a major influence. The emergence of hip hop is the most well developed and popular music genre since the rise of

rock-n-roll in the late 1940s. Radio airplay and music videos has contributed to hip hop's popularity and commercial success (Tanner & Wortley, 2009).

In a study by Spradlin (2016), he states that hip hop has the ability to inspire a new way of narrative self. Hip hop challenges the way people understand and view certain experiences through articulation of involvement. "Music is a unique opportunity to serve as effective communicative vessels. Harry Nethery noted that hip hop has the power to conjoin oppositions rather than treating them as mere disjunctions" (Spradlin, p. 44, 2016). Spradlin decodes rap lyrics throughout this study; to show how hip hop artists' challenge the way consumers understand reality.

For example, hip hop artist Kendrick Lamar addresses African American culture in a song titled "Blacker the Berry". Lamar infuses music to communicate a message around the aesthetically parasitic relationship black bodies have with the rest of the world. In the song, Kendrick raps, "So why did I weep when Trayvon Martin was in the street?" When gang bangin' make me kill a n***a blacker than me? Hypocrite!" (Spradlin 2016). Kendrick is criticizing young black males for being hypocrites within these lines. Unfortunately, young black men kill other black men often, but when a black man is murdered by a police officer, or a person of a different race, we turn into hypocrites. When in actuality most the time African American men have been the downfall of their own race. Lamar uses hip hop to convey a message to African Americans to face and change their hypocritical actions. Artists like Kendrick Lamar challenge the hip hop negative influence stigma, by using their music to relay positive advice about growing in life. Unfortunately every hip hop artist does not deliver positive influential messages within their music.

Sexual Objectification & Violence in Hip Hop Music Videos

Research by Jabbaar-Gymbrah (2015) indicates the explicitness of hip hop lyrics and music videos. Hip hop is known to contain explicit lyrics and feature music videos that objectify the image of women. The particular video that he focuses on within his study is Nelly's "Tip Drill". In 2004, Nelly released a music video titled "Tip Drill" which featured Black women performing very explicit poses throughout the entire video. In one of the scenes, a credit card was swiped down the buttocks of a young African American woman, that signified that her body could be bought. Social Cognitive Theory (Bandura, 2002) suggests that exposure to this type of message could lead hip hop listeners to think it is ok to treat women the way that they are portrayed in music videos.

Negativity in hip hop not only affects males, but it also has an effect on females. Hip hop exploits the lives of African American young girls, as a result of its sexualization and resulting in financial incentive to sell sexually provocative media. When young black women listen to lyrics and watch images that promote sexual conduct, they take on the persona that is illustrated in the music and treat themselves as sexual objects (Spradlin, 2016). H3: Males will report being influenced by hip hop more often than females

Even though women are used as sexual objects in hip hop, they have also been a part of hip hop history since the beginning. Early female pioneers discussed issues similar to men such as, heterosexual courtship from a woman's perspective, domestic violence and sexism. Women use their voice as a positive medium to empower women, but there are also female emcees that speak about the negative aspects within music just like their male counterparts.

For example, female rap artist, Lil Kim used disses, directed at males as attempts to woo women with impressive tales of sexual gratification (Oware, 2009).

According to Jabbaar-Gyambrah (2015), most female emcees have been overshadowed by their male counterparts. Female emcees such as MC Lyte, Salt-N-Pepa, Lauryn Hill, Nicki Minaj and more have played a key role in the founding moments of hip hop culture. Most female emcees have illustrated how hip hop culture is infused with different meanings and culture strategies. The longevity of black women's beauty, sexuality and persona have been transmitted through various media forms, including but not limited to commercial films, music videos, and advertisements. All these media forms contribute to the consensus perception of women and beauty.

In a study from 2008 Hobson stated, that in the music business women's images are the commodities sold as currency. Women in different cultures have been portrayed as decorative, manipulative, fragile, or in need of rescuing. These portrayals take place in lyrics, music videos, concerts, and soundtracks. With this perspective on women, it makes it harder for people to view female emcees on the same level as male emcees. There have been numerous female artists that have different approaches when it comes to addressing their sexuality in rap music (Hobson, 2018). The following research questions will be posed:

RQ1: How do artists think hip hop influences perception about women through lyrics and music videos?

RQ2: How does hip hop influence the rap community?

Parasocial Interactions

Parasocial interactions were introduced by Horton and Wohl in 1956. Horton and Wohl considered parasocial interaction an illusionary experience for the viewer, who would like to feel as if they are in an interaction with the celebrity/performer, despite the nonreciprocal exposure situation (Hartmann & Goldhoorn, 2011). Parasocial Interaction developed into a type of communication science and is a one sided relationship between an audience member and a celebrity (Hartmann & Goldhoorn, 2011).

Hartmann & Goldhoorn (2011), also discussed how Parasocial Interactions (PSI) influence was born. Verbal addressing is a key element in developing a PSI relationship between the audience and celebrity. Television performers can include viewers on a verbal level by adjusting their tone and wording of a statement in order to build a closer connection with the audience members that are watching and listening. Another important factor of PSI is perceived attractiveness. This is when the attractiveness of a performer also intensifies the PSI. If the viewers consider a performer attractive, then they are more likely to appreciate the illusion of the social encounter. PSI is not a unitary concept. There are additional aspects of PSI consisting of companionship and personal identity. For example, soap operas frequently remind viewers of people they know. Viewers typically use characters' situations and behaviors as a relational technique to understand their own lives (Giles, 2002).

In a study by Hu (2016), Parasocial Interaction (PSI) and Parasocial Relationships (PSR) are used so interchangeably that it becomes easy to confuse the two. One factor that PSI and PSR have in common is that they are both aspects of an imaginary relationship. PSI studies the effects of personae of verbal and nonverbal behavior on audience members

cognitive, affective, and behavioral responses during viewing (Hu, 2016). PSI actually pertains to the way you react to the celebrity while they are on television. For example, a fan remarks to their favorite television personality during the show, simply by yelling or shouting advice to the television personality. PSI also refers to asymmetrical interactions that take place in situational processes of character perception and elaboration during media exposure. In contrary PSR is a cross situational cognitive pattern of images and interaction scripts that includes affective aspects. PSR is mainly used to satisfy people's social needs, and can also exist outside the media use process and intertwined with other aspects of audience's lives. (Hu, 2016).

In a recent study by Sun and Wu (2012), the scholars researched Parasocial Interaction from a hierarchical point of view. It has been proven by the Social Learning Theory that as young people are developing and establishing their identity, they are influenced by celebrities or older people in their life. The proven theory explains why young adults idolize and create parasocial relationships with celebrities as they continue to grow up. As a young adult tries to establish an identity they need a role model that is already successful to look up to and to model their life after. Media celebrities have an influence on self-views, educational choices, career choices, eating disorders/habits, as well as lifestyle patterns and purchasing decisions.

According to Kistler & Lee (2010), PSI & PSR are very dominant within hip hop videos. Sexual hip hop music videos typically influence sexual attitudes of college students. This study speaks on the parasocial relationship between the viewer and the protagonist of a media script, whereby a viewer feels a connection with the media figure similar to that of a

friend, peer, or counselor. This article discusses the influences of music videos and their influence on the youth culture. Most of the youth community looks to hip hop music videos for lifestyle influence. Studies of exposure to visual sexual themes and women as sexual objects have generally supported the notion that such exposure influences participants attitudes toward women.

H1: Younger participants are more likely to have a parasocial relationship with hip hop artists compared to older participants.

Eyal & Cohen (2006), articulated a positive aspect of parasocial interactions with media characters in a recent study. Media characters serve as models for teens to help develop their identities. Parasocial interaction can serve as a guide and change the perception of people on certain issues. Parasocial contact and relationships can also change attitudes about homosexuality. Mediated relationships and their similarity to social relationships, therefore, suggests that the end of a long standing and popular show like “Friends” should be significant and might cause some distress.

In this study there were 298 undergraduate students used to focus on a top rated television show, to focus on viewing habits of college students compared to other populations. This measure included questions about participants PSR and reactions included, when they break up with their favorite character from the show “Friends”, their viewing of the show “Friends”, their affinity toward the show, their feelings and attitudes towards the person on the show, as well as questions about participants’ loneliness and their demographics (Eyal & Cohen, 2006). In conclusion parasocial relationships focus on

influence from the first person point of view. The third person effect will focus on a third person perspective when analyzing hip hop influence.

Third Person Effect

According to Davison (1983), the hypothesis of the third person effect predicts that people will overestimate the influence that mass communications have on the attitudes and behaviors of others. The reason this phenomenon is known as the “third person effect” is because third persons are involved from two different observational standpoints. Those who evaluate the effects of communication will feel that the greatest impact of this source will not be on “me” or “you”, instead it will be on “them”.

Davison (1983) noted that there are experiments conducted to test one variant of the third person effect hypothesis, which is that an individual that is exposed to persuasive communication within mass media will see communication having a bigger effect on people other than himself or herself. The method that was taken during this experiment included a self-evaluation, before evaluating the effect on others. For example, in this specific survey they focus on the influence of TV commercials. First they ask the respondents if exposure to TV influenced them to ask their parents to buy things that they normally wouldn't have wanted. Then the next set of questions dealt with how they felt about television influence from a third person point of view. Such as, does exposure to TV cause kids to ask their parents to buy them things that they normally would not want. The respondents had five choices to both parts of the question that included the answer choices of, quite a lot, some, not very much, not at all, didn't watch as a kid. In conclusion, the majority of the respondents

agreed that today's children are more influenced by TV commercials compared to their influence growing up (Davison, 1983).

Mcleod, Eveland Jr. & Nathanson (1997), stated that the third person effect has two components: perceptual and behavioral. The perceptual component focuses the way people perceive the effect of media messages. Meaning that people will estimate the effects of media messages on themselves to be less than the effects on others. The behavioral aspect of third person effect states that the perceptions of media impact will lead to behavior with the intent to protect the public from perceived negative effects. Another aspect of third person effect is that the more one knows about a subject, the less that they will be influenced compared to novices. Within this study Mcleod, Eveland Jr & Nathanson predicted that those who perceived themselves to be more knowledgeable about rap music would be susceptible to third person perceptions.

In a study by Liu & Lo (2014), they conducted a survey to measure third person effect on participants. Their methodology consisted of picking fifteen classes from the university's registration list with respondents that ranged from the age of 18-25. Out of that sample size, 51% were male while 49% were female. The perceived effect on self and others were also measured. The perceived effect on self-featured feelings of the participants about the news coverage over the swine flu and how it made them feel, (1) frightened, (2) concerned about the pandemic, (3) cautious when going out, and (4) nervous when being in a crowd. They also used a five point likert scale that ranged from 1-5 (strongly disagree to strongly agree). For the perceived effect on others, the same scale was used except you and your was changed to them and themselves. The results correlated with their first hypothesis

that stated that other respondents would be more influenced than themselves about the swine flu coverage. They predicted that the perceived effect would be higher on themselves instead of others (Liu & Lo, 2014).

Meanwhile Baek (2017), suggested that the major key to understanding the third person effect is the perceptions about public opinion. The third person effect is more likely to occur when a message has potentially negative consequences. When in turn the effect is less likely to happen when a message is connected to perceived positive consequences. Baek also notes that the third person effect has a predictive power in theory, because it predicts that people who believe that others are more affected by a message than they are, will feel that the message should be censored. Third person effect has been used in multiple studies dealing with media influence (Baek, 2017).

Schmidt (2011), researched that the third person effect is analyzed in product placement situations. As of late product placement deals are elevating to a new level, with a blend of music and advertising, which has created blurred lines between music videos that include product placements. An example used within this article was Lady Gaga's music video for "Telephone". This music video included placements from HP Envy, Beats Laptop computer, Monster's Heartbeats headphones, and more. Schmidt also mentions that Busta Rhymes "Pass the Courvoisier" was another music video that received brand placement, and helped courvoisier sales increase (Schmidt, 2011).

Ziv (2016), mentioned how music serves as a huge persuasion in the context of advertising. Music is typically used to influence the perceptions, attitudes, and behaviors of people. Exposure to music plays a huge role in the everyday lives of the consumer

(Greitemeyer, 2009). There have been multiple studies that study third person effect on media and music, because of the effect that they have on person's everyday life.

In a study Hayee & Kamal (2014), stated that the media effect on people has been in effect since the 20th Century. People have typically believed that negative aspects have a bigger influence on others than themselves. Negative content within the media has been perceived to have a negative effect on others, and a positive influencing effect on themselves.

Chapter III

METHODOLOGY

To test the proposed hypothesis and research questions, participants ($N=113$) were asked three different sets of questions pertaining to hip hop. First they answered how they think hip hop influences them compared to how hip hop influences others, which correlates with third person effect. Next they were asked about the parasocial relationships between themselves and their favorite rappers, if they had one. Ruben's parasocial scale was manipulated to fit the topic of hip hop influence. Then, finally they were asked about how they think rap affects their attitude and perception. This was done by using a previous scale called Tyson's RAP scale over attitude and perception.

Participants

One hundred twenty participants were recruited on Amazon's Mturk. Seven of the participants were omitted because they entered partial data, which left 113 participants for the study. Each participant was paid 0.20 cents for completion of the survey which featured a total of 61 questions. All users agreed to a consent form before beginning the survey. Only Mturk users that were assigned the hip hop consumer qualification were able to take this survey, for more accurate results. The qualifying survey asked "How many days a week do you listen to hip hop? Do you have a favorite rapper? What do you enjoy most about rap music? If participants answers reflected them to be hip hop consumers, they were permitted to take the 61 question hip hop survey.

Sixty two participants were male, while fifty one participants were female. A total of 45.1 % reported to be Asian American ($N=51$), 30.1% reported to be other ($N=34$), 21.2%

reported to be White American ($N=24$), 1.8% reported to be Hispanic ($N=2$), and 1.8% reported to be African American ($N=2$). When asked about how long the participants listened to hip hop, 46.9% reported to listen to hip hop four years or more ($N=53$), 18.6% reported to listen to hip hop 18-36 months ($N=21$), 26.5% reported to listen to hip hop for 6-12 months ($N=30$), and 8% reported that they have been listening to hip hop for 0-6 months ($N=9$).

Independent & Dependent Measurements

Tyson's Rap Scale

Twenty six questions were adapted from Tyson (2005). These questions measure the participant's perception and attitude on rap music, and music videos. Some examples of questions include (see appendix) "All gangsta rap music has negative messages", "rap music glorifies drug and violence", among others. Eleven of the questions were reversed scored and will be answered on a likert scale (1 = "strongly disagree" 7= "strongly agree"). ($M= 4.44$, $SD= .66$) Cronbach's $\alpha = .82$. The high score would indicate positive attitudes towards rap, and low scores would reflect more negative attitudes towards rap.

Fandom

Five questions were adapted from the fandom scale developed by (Kalyanaraman, Steele, and Sundar, 2000). The scale was updated by Kistler & Lee in 2010. Two of the four items were reverse scored. Example items consist of (see appendix) , "I listen to mostly hip hop music", "I can't stand hip hop music", "I rarely, if ever listen to hip hop", "Hip hop is one of my top two types of music". (1= "strongly disagree" 7 = "strongly agree"). ($M= 4.85$, $SD = 1.01$) (Cronbach's $\alpha = .50$)

Parasocial Relationships

Ten questions were used from Perse & Powell (1985) related to parasocial relationships (see appendix). The questions were altered to match the topic of hip hop artists. These questions were answered on a likert scale also. Example items include, “When my favorite rapper is interviewed, he or she seems to understand the kinds of things that I want to know”, “I miss seeing my favorite rapper when he or she is not in the media”, “I see my favorite rapper as a natural down to earth person”, “I feel sorry for my favorite rapper when he or she makes a mistake”. (1= “strongly disagree” 7= “strongly agree”). ($M= 5.19$, $SD = 1.12$) (Cronbach’s $\alpha = .93$)

Third Person Effect

There were a total of twenty questions asked that related to third person effect. Ten questions were created that asked the participants about how hip hop effects them (1= “strongly disagree” 7= “strongly agree”). ($M=4.58$, $SD =1.37$) (Cronbach’s $\alpha = .92$), and then the same questions were asked to measure the participants perception of hip hop on others (1= “strongly disagree” 7= “strongly agree”). ($M=4.82$, $SD =1.17$) (Cronbach’s $\alpha = .89$). There were not any hip hop articles that included third person effect with hip hop. So instead there were a couple of articles used to help come up with third person effect questions that fit the topic of hip hop. Some examples of questions included are (see appendix), “Overall do you feel that you learn from hip hop lyrics”, “Overall do you feel that others learn from hip hop lyrics”, “Do you think hip hop music negatively influences the perception of reality to others”, “Do you think that your behavior will be affected by listening to rap songs with aggressive lyrics”?

Chapter IV

RESULTS

H1 predicted that younger participants are more likely to have a parasocial relationship with hip hop artists compared to older participants. In other words, as age increases, the likelihood of reporting having a parasocial relationship will decrease. To test H1, a linear regression was performed. Results indicated a negative relationship between age and parasocial relationships such that as age increased, the likelihood of reporting having a parasocial relationship decreased. $F(1, 111) = 8.53, p < .004$, with R^2 of .071. Participants predicted age equaled to $6.465 + -.042$. Bivariate correlation showed a sig. negative correlation between age and parasocial relationships.

H2 predicted that African American participants would report hip hop to have a higher influence on them compared to other races. However, the sample did not include many African Americans. Only two African Americans participated in this survey, so we were unable to run a test for this hypothesis due to a small amount of African Americans participating in this study.

H3 predicted that males would report being influenced by hip hop more often than females. To test this hypothesis a multivariate test was performed to predict the relationship between gender and reported hip hop influence. Contrary to H3, females ($M = 5, SD = 1.30$) reported to be more influenced by hip hop compared to males ($M = 4.24, SD = 1.34$), $F(2, 110) = 4.69, p < .011$; Wilk's $\Lambda = 0.921$, partial $\eta^2 = .08$.

H4 predicted that the amount of rap music consumed daily will be positively associated with positive attitudes about rap music. To test H4, a linear regression was

performed, and there was a negative relationship between the amount of music consumed and positive attitudes about rap music. Such that when the amount of music consumed each day increased, the positive attitudes about rap decreased. $F(1, 111) = 6.16, p < .015$ with R^2 of .044. $4.82 \pm .298$

Supplemental Analysis

To further explore the data, additional tests were conducted. First, an independent sample t-test was conducted to determine if males and females differ in their attitudes towards rap. Results indicated that there was no significant difference between males ($M = 4.53, SD = .713$) and females ($M = 4.35, SD = .59$) conditions; $t(111) = 1.44, p = 0.154$. However, an independent samples t-test revealed significant differences in males and females in regards to their likelihood of having a parasocial relationship with a hip-hop artist. Females ($M = 5.45, SD = 1.04$) were more likely than males ($M = 4.98, SD = 1.14$) to report having a parasocial relationship. $t(111) = -2.34, p = 0.022$. Next, a linear regression was conducted to measure the relationship between age and the attitudes toward rap music. Results showed that age did not significantly influence the participants' attitudes toward rap music ($F(1, 111) = .116, p < .734$), with an R^2 of .001). Lastly, another linear regression was conducted to determine if younger people are bigger fans of rap music. The results showed that age did not significantly influence participants' fandom ($F(1, 111) = .208, p < .649$), with an R^2 of .002).

To answer my research questions, there were interviews conducted with two prominent hip hop figures to get an accurate perception on hip hop. The first person interviewed was Sway Calloway, he contributed knowledge to my two primary research

questions. Second Texas rap artist Chamillionaire contributed knowledge about hip hop influence. RQ1 asked how do artists think hip hop influences perception about women through lyrics and music videos? RQ2 asked how hip hop influences the rap community. An interview with hip hop reporter and radio personality “Sway Calloway” was conducted to get a professional hip hop perspective on both research questions. RQ1 asked how artists think hip hop influences perceptions of women through lyrics and music videos. Sway stated, hip hop in many ways has played a negative role in how we see our women, but in many ways depending on the artist, hip hop has played a positive role in how we view woman. There are artists such as Common, Kendrick Lamar, Queen Latifah, Lauren Hill, and many other artists that are putting our women on a pedestal that they belong on. There are hip hop artists that do not express the most positive themes about women in their music. When one looks at culture in general such a religion and society, women have always been treated as second class citizens. At a point in time women could not vote in this country. What we are seeing in hip hop is a microcosm of what we experience on a broader level of today’s society. When we look at Hollywood, which has a bigger influence on the perception of women, than any music form. Not everyone listens to hip hop, but everybody is influenced by Hollywood from the time one is born until the time one leaves this earth.

We got our problems in hip hop in terms of the messaging with some of the things that we glorify. But those things do not define what hip hop is as a culture, that’s just a cancer within rap. But hip hop as a culture when you look at the bboy community, the dj community, the graffiti community, and consciousness. That’s different than what goes in on in rap (Sway Calloway, Personal Communication, 2018). So, the degrading of women is

something that has been active in more than just hip hop. This issue has been relevant in the world for a while, and this issue has transpired into the music of some hip hop artists.

Thankfully there are some hip hop artists that fight this negative stigma of women with their lyrics, therefore the genre can have an equal balance of positive and negative content.

To answer RQ2, I spoke with Sway about his perception on how hip hop influences the community. His response was, art in general plays a significant role in how we think as a community, and how we move as people. If one is talking specifically about people of color, or the African American community, hip hop plays a major role because it is our voice. This is how we communicate when we were oppressed, when we felt suppressed, when we celebrated, when we came together, and also when we suffered from losses. We learn how to understand our feelings through other people's experiences that we can relate to, and identify with (Sway Calloway, Personal Communication, 2018).

We did not have access to doctors, psychiatrists or psychologists to help with those toxins that build up due to everyday life. Music culture and expression was a way for us to alleviate these negative emotions. With that said, once hip hop became a commodity and something that people tried to figure out how to make into a productive business, is when the messaging got extremely skewed and concentrated in many ways, especially the negative way. Some of the messaging in rap music affected the way we talk about our women, the way we talk about our sisters, the way we talk about our mothers, aunties and daughters. This is the lowest common denominator because its people in pain, spewing out pain because we don't know how to deal or communicate with ourselves properly. Then there are corporations that come in and want to magnify that because they see how well it sells. Only because it is

the lowest common denominator, people are attracted to conflict sometimes, and for some reason division is appealing to people. Hip hop is a microcosm of problems that we face in society as a whole (Sway Calloway, Personal Communication, 2018).

Another way that hip hop can influence the community is by empowering consumers with valuable information in music and interviews. For example, Houston, Texas rapper Chamillionaire did a recent interview with me, and sent a message to the younger generation about pursuing more than just a music or sports career. Chamillionaire stated, in my world everyone wants to be a basketball player or rapper and they don't realize that the tech world is here so i feel that somebody has to tell them. So I decided that I want to be that person. That's why i spend so much time in the tech world, because I want to usher this next generation of people that think they can only be basketball players or rappers to go into the tech world. Because everyone doesn't have the talent that Drake has, everybody doesn't have the athleticism that Lebron has, but if you decide to be an engineer today you can most definitely do that. I want to be the one to push that narrative" (Chamillionaire, Personal Communication, 2017). Chamillionaire realizes his influence on the hip hop community and uses his voice to influence his fans to make better career decisions. There are other hip hop artists that follow this strategy as well. In this generation interviews serve as an important outlet for hip hop to influence the community with wisdom.

Chapter V

DISCUSSION

H1 predicted that younger participants are more likely to have a parasocial relationship with hip hop artists compared to older participants. A possible explanation why this was supported could be that younger consumers are more likely to have these parasocial relationships because they are still trying to find their true identity in life. Exposure to certain media content such as hip-hop music videos often carries negative implications for the cognitive or emotional health of young people (Kistler & Lee, 2010). Many members of the youth society believe that hip hop is a reflection of reality. Some are influenced by this violence, and mimic the actions seen and heard in hip hop music videos (Hernandez, et al., 2012). Older consumers have typically found their identity. Although they love to consume hip hop music, they don't need to look up to a hip hop artist for direction in their lifestyle.

H2 could not be tested because there were only two African Americans out of a 113 sample size. The reason that this hypothesis was chosen was because hip hop comes from African American roots, so one would expect for African Americans to be influenced by hip hop the most. In fact rap's earliest days arose from the experience of African Americans in the bronx borough in New York City (McLeod Jr, 2017).

H3 predicted that males would report being influenced by hip hop more often than females. This hypothesis was not supported in this study; the results showed that females in this study were more influenced by hip hop compared to males. A possible explanation for the results could be that hip hop has now become this huge entertainment platform. Although there are not as many female rappers compared to male rappers, females could still use the

music influence from these male rappers to apply with their life. According to Rabaka (2013), hip hop feminism is more than feminism. Hip hop feminists use hip hop culture as a primary point of departure. African American women rappers are not only in dialogue with the women of the hip hop movement, but also the men. This could be a potential explanation on why females reported to be more influenced by hip hop than males. Women empower each other, and since hip hop is a male dominant genre, women have more artists to listen to and be empowered by.

H4 predicted that the amount of rap music consumed will be correlated with positive or negative attitudes towards rap, which was not supported in this study. The results showed a negative correlation between amount of music consumed and attitude towards rap music. A possible explanation for this could relate to the type of hip hop music that they are exposed to by the radio. Those that do not listen to hip hop music religiously are likely to get exposed to rap music by the radio. Given that radio content deals with less offensive content the radio listeners might not think hip hop music has a negative impact on people. In contrary, consumers that report a higher score listen to hip hop for only a couple of hours a day. These consumers could listen to more rap with positive messages such as J.Cole, Kendrick Lamar, Chance The Rapper and others. The genre of rap is so broad that only listening to the genre for a couple hours is not enough time to gain a clear perspective on the message of rap. Another possible reason for this result is people that only consume a couple of hours of rap, only listen to rap that is played on the radio. The radio only plays rap songs that are on the billboard charts, or top 40. Therefore, perhaps the consumers that listened to the most hours of rap scored low because they listened to a variety of positive and negative rap. While those

that listened to the least amount of hours of rap scored high because the type of rap they heard was limited because of time.

In the supplemental analysis the relationship between age and the attitude towards rap was measured. The results showed that age did not significantly influence participants' attitudes toward rap music. This was relevant to explore because the age of the music consumer will typically reflect their attitude influence towards rap music. A possible reason that age did not influence attitude towards rap could be that, regardless of the age of the participants they have the same perception and attitude when it comes to aspects of rap music. If age was switched with gender, then perhaps the results would be different.

Next there were two scenarios that dealt with measuring gender and rap influence. The first scenario measured the relationship between males, females and attitudes towards rap. The results showed that there was no significant difference between gender and attitudes towards rap. A possible explanation for this could be, regardless of the gender of the participants, their attitudes toward rap music were very similar, because rap music simply features a positive or negative message within the music. However, males and females had a significant difference when reporting to have a parasocial relationship with a rap artists. Females were more likely to have a parasocial relationship than males. A possible explanation for this could be that females are more likely to admire a male rap artist because of the masculinity portrayed in music and the attractiveness of the rap artist. This could also work in favor for female consumers with female rap artists. Since hip hop is a male dominated industry female artists have the ability to empower women on a different level

than a male artist, which could lead to women consumers admiring this artist for having such a large voice, which could lead to a parasocial relationship.

Next, age was measured in relation to fandom with rap music. The results showed that age did not significantly influence participants' fandom of rap music. A possible explanation for this could be that no matter the age, if one is a true fan of hip hop, the excitement and fandom for the genre will not go away. For instance, in hip hop culture the older fans are called "old hip hop heads". Because the previous era of hip hop was the era that they grew up in. They are typically hip hop fans that downplay new hip hop music. But there are some old hip hop heads in the world, that remain fans of the new hip hop artists and listen to the music simply because they have loved the genre since an adolescent. Some of the older participants could possibly fall in that category of loving and listening to new and old hip hop equally. Regardless of the age of a consumer, the heart and perception of a true hip hop fan will be relatively the same.

Chapter VI

LIMITATIONS AND DIRECTIONS FOR FUTURE RESEARCH

A limitation within this research was the racial makeup that participated in the study. There were only two African Americans participated in this study. This is relevant because H2 was based on African Americans. The reason that this is a limitation is because as stated earlier within this research, hip hop culture has been a historical mode of expression for urban African American and Latino young men that decried injustices (Washington, 2013).

The two primary races that used hip hop as an expression had the lowest amount of participants in this study. If there were more African Americans or Latinos in this study, some of the results acquired could potentially be different than what was recorded.

“Females reported to be more influenced by hip hop than males”. Although there are some powerful female artists such as Nicki Minaj, Cardi B, Rapsody, Young M.A. and more, this could be a result of females admiring the swag and masculinity that male emcees show within the genre. An interesting direction for future research would be to develop a more insightful study on the relationship between female consumers of hip hop. Hip hop is a broad genre, an area for future research could be a specific hip hop study that studies the different types of rap music.

Another limitation in the study was the method that was used to pick the participants. In this study the sample group featured only online users through Amazon mTurk. The reason that this is a limitation is because only people on the internet were able to participate. For future research, better results might occur by using a subject pool within a college campus in order to get a better variety of participants. To advance the study even more,

maybe a survey should be conducted in New York City, since that is where hip hop was birthed. There is a possibility to get more accurate answers from people who live in the same city that hip hop was birthed. This study focused on hip hop's relationship primarily with African Americans. A future study that focused on the relationship and connection between hip hop and Latino Americans would be interesting as well. Latino Americans are another race that faced massive oppression.

Lastly, another idea for future research could be to study the relationships between hip hop and fashion. Hip hop has always had influence in the latest fashion, because most of the top rap artists are typically seen wearing what is popular. Hip hop has evolved to influence entertainment and reality, and has become one of the most popular genres in the world today. With hip hop becoming such a popular genre, there are multiple studies that can be used with hip hop to advance hip hop studies in academia.

Chapter VII

CONCLUSION

In conclusion, hip hop music developed from an African American expression of oppression. The goal of this research was to show how hip hop originated and how this genre has evolved into a popular multiracial genre that influences the lifestyles of consumers. Hip hop influence can serve as a positive or negative effect, depending on the message being portrayed. Hip hop lyrics play a powerful role in the influence aspect of hip hop music. Music videos are also powerful influencers on consumers because videos add a visual representation to the lyrics.

The influence of hip hop is important to communities because the music is used to unify the people. Most hip hop artists make fun party songs that promote drugs and sometimes even violence to boost their popularity, sales, and ratings. This is understandable, but there should be a balance between good and bad messages that come from hip hop artists. Although the consumers of hip hop music may not always be directly affected, they may feel that other consumers outside of them will be more affected by hip hop music. Regardless this shows the presence of hip hop influence, and the power that these hip hop artists have to guide the future. Hip hop is continuing to grow as a culture, and rap is continuing to grow as a genre. This genre has given multiple races a platform to share their stories to relate with listeners that are going through similar situations. Hip hop is now known as one of the biggest genres in the world today. “Nearly thirty five years has past and no one can deny that rap has become one of the most influential musical genres in American history. Ranking alongside gospel, blues, jazz, rhythm & blues, and rock-n- roll” (Rabaka, Pg. 55, 2013).

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APPENDIX A

Tyson's Rap Scale (Tyson, 2005).

Tyson's rap scale was used to measure participant's attitude and perception of rap music

1. Rap music expresses legitimate frustration with social conditions.
2. Rap music has positive themes that uplift and empower people.
3. Some rap music teaches youth how to make it through bad times.
4. Youth relate to rap music because it is about their reality.
5. Some rap music represents a form of resistance to oppressive conditions.
6. Sexually explicit rap music causes males to be sexually explicit with females.*
7. Violent rap music videos can lead males to be more violent.*
8. Rap music is a progression of African and African American storytelling.
9. There are very important messages in rap.
10. Rap music expresses negative attitudes towards homosexuality.*
11. Most rap music suggests women are just for male sexual satisfaction.*
12. I like rap music for its beats and use of sound.
13. I like rap music for its content and its messages.
14. All gangsta rap music has negative messages.*
15. Rap music is not a real form of music its just talking over sounds.*
16. Rappers are not really as talented musicians as most other musicians.*
17. Rappers have a creative form of intelligence.
18. Competition between rappers is dangerous and leads to violence.*
19. Rap music projects macho attitudes.*
20. Rap music helps youth cope with their reality.
21. Rap music encourages ethnic group pride.
22. Rap music is a healthy resistance against the system.
23. Violence in rap videos contributes to aggressive behaviors.*
24. Sexism in rap videos contributes to sexist behaviors.*
25. Rap music glorifies drugs and violence.*
26. Rap reflects the realities of drugs and violence in society.

*items were reverse coded

APPENDIX B

Parasocial scale by Ruben Perse & Powell (1985, 1987)

The following questions were modified to fit this study about rappers

1. When my favorite newscaster reports a story, he or she seems to understand the kinds of things I want to know.
2. I miss seeing my favorite newscaster when he or she is on vacation.
3. I see my favorite newscaster as a natural, down to earth person.
4. I feel sorry for my favorite newscaster when he or she makes a mistake.
5. The newscaster make me feel comfortable, as if I am with friends.
6. If there were a story about my favorite newscaster in a newspaper or magazine, I would read it.
7. I would like to meet my favorite newscaster in person.
8. If my favorite newscaster appeared on another television program, I would watch that program.
9. I look forward to watching my favorite newscaster on tonight's news.
10. I find my favorite newscaster to be attractive.

Five questions were used from

A Modified Sexual Objectification Scale by Kalyanaraman, Steele, & Sundar (2000).

1. I listen mostly to hip hop music.
2. I can't stand hip hop music. [Reverse Scored]
3. I rarely, if ever, listen to hip hop. [Reverse Scored]
4. Hip Hop is one of my top two types of music.
5. I am a fan of hip hop music.

APPENDIX C

Third Person Effect

Twenty questions were created to measure third person effect.

1. Overall do you feel that you learn from hip hop lyrics?
2. Overall do you feel that others learn from hip hop lyrics?
3. Do you think hip hop music videos influences others to disrespect women?
4. Does hip hop music influence you to disrespect women?
5. Does hip hop music positively influence your perception on reality?
6. Do you think hip hop music negatively influences the perception of reality to others?
7. Do you think that your behavior will be affected by listening to rap songs with aggressive lyrics?
8. Do you think that the behavior of others will be affected by listening to rap songs with aggressive lyrics?
9. Does hip hop music teach you how to get through problems in life?
10. Do you think hip hop music influences others to do drugs?
11. Does hip hop music influence you to try drugs?
12. Do you think hip hop music influences others to do drugs?
13. Do you think hip hop music influences others to help each other?
14. Does hip hop music influence you to help people?
15. Do you think violent hip hop music videos can lead others to be violent?
16. Does violent hip hop music videos influence you to be more violent?
17. Does hip hop music make you feel more comfortable with expressing yourself?
18. Do you think hip hop music makes others feel comfortable with expressing their self?
19. Does hip hop music make you feel like you have to sell drugs to succeed in the real world?
20. Do you think hip hop music makes others feel that they have to sell drugs in order to succeed in the real world?

APPENDIX D



3/06/2018

Dr. Erica Bailey
Dept. of Communication and Mass Media
Angelo State University
San Angelo, TX 76909

Dear Erica:

The project submitted by your students, DeMario Hollie titled, "*Statistics of Hip Hop Influence*" was reviewed by Angelo State University's Institutional Review Board for the Protection of Human Research Subjects in accordance with federal regulations 45 CFR 46. I am pleased to inform you that your student's project is approved.

The protocol is approved for one year effective March 6, 2018, and it expires one year from this date. If the study will continue beyond one year, you must submit a request for continuation before the current protocol expires.

The protocol number for your approved project is #BAI-030618. Please include this number in the subject line of in all future communications with the IRB regarding the protocol.

Sincerely,

A handwritten signature in black ink, appearing to be "TH", written over a horizontal line.

Teresa Hack, Ph.D.
Chair, Institutional Review Board

BIOGRAPHY

DeMario Hollie is a student from Fort Worth, Tx. He grew up around a musical family which eventually influenced him to fall in love with all aspects of music. DeMario graduated from North Crowley High School in the year 2008. After high school he felt that he wanted to further his education by going to college. Out of all of the collegiate choices presented to him, he decided to attend Angelo State University. In 2014 he received his bachelor's degree, but felt that there was more to learn. After taking two years off of school and working in sales he decided to return to gain a master's degree. Since music is his passion DeMario used every academic opportunity to study hip hop culture during his two years in graduate school. This eventually led to him writing a thesis over the influence of hip hop. DeMario is also a dj that goes by the alias of Dj Dmoney. He dee jays many events around Texas, while serving as a leader at Angelo State's college radio station. If there are any questions that one would like to discuss about the thesis they can contact DeMario at the mailing address below.

DeMario Hollie

4836 Summer Oaks Lane

Fort Worth, Tx 76123