

Body Images in Lebanese Music Videos: Social Comparisons and Perceptions of a
Lebanese Audience

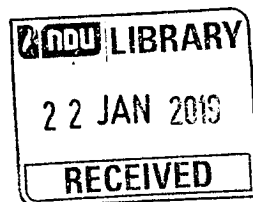
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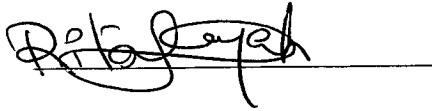
BODY IMAGES IN LEBANESE MUSIC VIDEOS: SOCIAL COMPARISONS AND
PERCEPTIONS OF A LEBANESE AUDIENCE

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Table of Contents

| | |
|--|----|
| Abstract | I |
| Chapter 1: Introduction..... | 1 |
| Chapter 2: Literature Review | 3 |
| 2.1 Classical Period of Arab Music | 3 |
| 2.2 Shifts in Arab Music | 4 |
| 2.3 Contemporary Music in Lebanon | 4 |
| 2.4 Media Use and Habits..... | 6 |
| 2.5 media Effects on body Perception | 8 |
| 2.6 Music Video Effects on Body Perception..... | 14 |
| 2.7 Female Thin Ideal | 18 |
| 2.8 Male Ideal Body-Look..... | 20 |
| 2.9 Body Image; Men, Women, and Media..... | 22 |
| Chapter 3: Theoretical Framework..... | 26 |
| 3.1 Social Comparison Theory | 26 |
| 3.2 Upward and Downward Comparison..... | 27 |
| 3.3 Social Comparison applied to Perception and Satisfaction | 28 |
| 3.4 Relating Theory to Research Initiative | 29 |
| Research Questions and Hypotheses | 31 |
| Chapter 4: Pilot Testing and Methodology..... | 32 |
| 4.1 Pre-test Sampling and Procedure | 32 |
| 4.2 Results of Testing the Scales | 33 |
| 4.3 Sampling and Procedure | 34 |
| 4.4 Variables | 35 |
| Chapter 5: Study Findings and Analysis | 40 |
| 5.1 Data Analysis..... | 40 |
| 5.2 Study Results and Discussion..... | 41 |
| Chapter 6: Limitations and Suggestions..... | 52 |
| Conclusion..... | 54 |

| | |
|---|----|
| References | 56 |
| APPENDIX A: Questionnaire | 64 |
| APPENDIX B: Before and After Images of Assala Nasri | 74 |

Body Images in Lebanese Music Videos: Social Comparisons and Perceptions of a Lebanese Audience

Abstract

With a shift in the Lebanese music industry with an emphasis on the physical appearance of the artists, the body perceptions and satisfactions of a Lebanese audience are affected by the way the media portray artists in contemporary Lebanese music videos. The past of Arab music was one filled with “art”, “enchantment”, and “ecstasy” (Hammond, 2005). Female artists or singers were deemed talented for their exceptional vocals and their abilities to grab the audiences’ attention. In fact, Racy (2003) expressed how the period of classical Arab music, which lasted between the 50’s and 70’s, was acknowledged as the “golden age.” Yet that Golden Age music submerged from high-culture sound into the low-culture sounds of pop culture as Western pop merged into the production processes of Arab music (Hammond, 2005). Abdel Aziz (2010) suggests that one of the most vital features that contributes to the most success in the music industry is the physical appeal of the singers. The impact of media characters and their influence on the construction of self- image becomes an important question to ask. The media messages do not only have influence on ideas but on physical features as well (Thomas, 2014).

Using the social comparison theory, this study, therefore, examines the perceptions of both male and female members of the Lebanese audience on the body images of the artists in contemporary Lebanese musical video clips.

The study mainly relies on the quantitative research method to survey over 300 Lebanese male and female audience members of all ages. The results of the questionnaire were entered into SPSS and were analyzed in the light of the literature review. The result found that Lebanese men and women are more likely to perceive that the artists' bodies in the Lebanese music videos represent the ideal body look. Female audience members were also found to be less satisfied with their bodies after having thought of the female artists, than men after thinking of the male artists.

Keywords: Social Comparison Theory, Perceptions, Ideal, Body-Look

**Body Images in Lebanese Music Videos: Social Comparisons and Perceptions of a
Lebanese Audience**

Chapter 1: Introduction

Lebanon has seen changes in its music throughout history from high-culture type music, to low-culture type music. The Lebanese music world is well known for integrating Western pop into its production process (Hammond, 2005). Alwassimi (2010) mentions how nowadays in Lebanon, the physical characteristics of the artists, including facial and body features, are one of the main profit motives. However, does the Lebanese audience perceive these body images as representatives of the ‘ideal’? How does the Lebanese audience perceive these artists’ body images that have become one of the main sources of revenue? Using the social comparison theory, this study seeks to answer those pertinent questions. It sets out to examine the perceptions of both male and female members of the Lebanese audience on the body images of characters in contemporary Lebanese musical video clips.

The significance of this study lies in the understanding of how Lebanese people socially compare themselves, in terms of body image, to Lebanese artists whose physical aspects often times precede their talents (Alwassimi, 2010). The study also looks at how people perceive the body physiques of the artists depicted through music videos that hold these newly adapted trends.

The reinforcement of the ideal body look has increasingly taken place through the media. People’s perceptions are being shaped by a certain amount of standards of evaluations depicted through the media; there are numerous sources of social comparison (Botta, 1999, n.p.). According to Ditmar (2014), such a phenomenon is a growing

concern, and many studies have been conducted in order to create interventions that can be applied to avoid its negative effects. However, no one intervention has proven to be sufficient (Ditmar, 2014). Therefore, this research is conducted in order to determine whether or not the body-looks of Lebanese artists portrayed in music videos have an influence on people's satisfaction with their own bodies. Once proved, interventions will be directed towards the cause of this problem. The purpose of this project is to determine and study the relationship between body dissatisfaction and the body-images of Lebanese artists as portrayed through music videos.

Suffice to say, this study also holds significance in determining whether or not the body images of artist portrayed in Lebanese music videos are considered a source or a standard of body-look social comparison.

Many researchers have conducted studies on how people perceive media characters through social comparison, including Sohn and Jonason (2002), Morrison, Morrison, and Hopkins (2003), Kilbourne (1994), Brodie (1991), and Richins (1991). However, none have studied the social comparison process specifically with media characters in Lebanese music videos.

This study will tackle the social comparison process as done through Lebanese audiences with artists in contemporary Lebanese music videos that date between the early 1990's to 2017. Furthermore, in this study, factors such a body satisfaction level, body similarity level, and perceived ideal body image will be used to examine through quantitative survey method, how Lebanese people socially compare themselves to these media characters in terms of similarity, and perceptions of the ideal body image.

Chapter 2: Literature Review

This chapter provides a review of the literature with regards to how men and women socially compare themselves to media characters in terms of body-look perception and satisfaction. According to Sohn (2009), body-look perception is defined as a person's subjective depiction of a body in terms of shape and form that represents perfection and is what one wishes to attain. Sohn (2009) also defines body satisfaction as how content a person is with the subjective depiction of his or her own body in terms of its shape and form. The media characters that are involved in this study include those depicted in contemporary Lebanese music videos. Therefore, an initial overview on how music in the Middle East began to emphasize importance of the physical features of the artists will be provided. This chapter also discusses different academic articles that deal with the impacts that media images have on people's perceptions; studies tackling the findings and conclusions drawn from the social comparison theory are also included.

2.1 Classical Period of Arab Music

The classical period of Arabic music, otherwise known as the Golden Age of Arab music, lasted between the 1950's and 1970's. The Golden Age was known for providing music that was artistic, enchanting, and ecstatic in nature (Hammond, 2005). In fact, during that time, the music was highly distinguishable for its characteristic of being *tarab*, which is, according to Racy (2003), "a multifaceted concept that has no exact equivalent in English and refers to both the indigenous music and the ecstatic feeling associated with it" (p. 127). "Art music" is the closest, comparable phrase to *tarab* that indicates the central and valuable art of music (Racy, 2003); music that seemingly puts a

person into a state of trance. A majority of the music and songs produced stood for a purpose, be it social, political or economic (Alwassimi 2010).

2.2 Shifts in Arab Music

Contemporary Arab music places a strong importance on the iconography of the artists in music videos with the lyrics in the songs widely viewed as non-political (Hammond, 2005). In his book, *Pop Culture Arab World*, Hammond (2005) talks about how the Golden Age of Arab music shifted from high-culture to low-culture music, and how Western pop merged into the production processes of Arab music. Hammond (2005) mentions that,

The late 1990s saw a second wind for Arab pop. With the advent of Arabic satellite private stations, pop video culture has taken off and new sounds have developed that are much closer to Western pop but still distinctively Middle Eastern (pre-satellite vs. post-satellite) (p. 173).

A split of functions has emerged in the music industry where cultural values have become absent with the welcoming of Western values.

2.3 Contemporary Music in Lebanon

Hammond (2005) also points out how “Lebanon has a recognized place in the Arab world as the testing ground for how the latest Western trends will be received in the region” (p.123). Westernization, has caused a shift in musical interests in Lebanon, therefore causing a shift in what makes music enjoyable and entertaining, and has now lead to a new profit-motive - the physical features of the artists (Alwassimi, 2010). For example, according to Hammond (2005), “The small state of Lebanon is a big motor for

the industry. Lebanon currently has music sales of around \$30 million a year with a population of around 4 million...Considering Lebanon's size, that is impressive" (p.152).

Nowadays, one of the most important characteristics that contribute to the success of singers is their physical appeal (Alwassimi, 2010). According to Alwassimi (2010), the vanishing of "clean art" has caused an alteration from a predominantly auditory genre to exceedingly visual; "singing with the body" has become a prevailing and modern approach taken by young Arab singers.

In fact, Assala Nasri, who is considered a traditional Syrian singer, strived to change her look into one more befitting of the new video age where physical appearances prevail (Hammond, 2005). Hammond (2005) explains that "Asala was once dumpy-looking singer of long poems by poet Nizar Qabbani. Now she's shaped for the video era, with good looks and well-crafted pop tunes for private Arab music channels" (p.173). (see Appendix B for images showing before and after images of Assala Nasri). Although there is a conventional emphasis on the female body image in the media, the ideal male body is also stressed on with regards to muscularity (Pope, Olivardia, Gruber, & Borowiecki, 1999; Sohn & Jonason, 2002).

2.4 Media Use and Habits

A study conducted by Melki (2010) surveyed 2,744 university high school students in Lebanon, Jordan and the United Arab Emirates in order to study their media habits. One finding showed that a majority of participants used the media mostly for entertainment purposes, communicating with others, receiving the news, and for work. Almost 70% of respondents rated the news genre that they preferred and the genres they followed the most were music and entertainment news. Regarding how often the participants would listen to and watch music on the radio and television, the results showed that 35% of respondents would listen and watch several times a day, 30% would do so about once a day, 20% would do so about once a week, and 15% stated that they never do that. Melki (2010) also found that, "Traditional news media, especially print, were among the least used, and the preference was primarily for television and some new media." (p.9). Although traditional media is no longer vastly used as much as new media i.e. social media networks, emails, Smartphone, etc., television remained the leading medium people would use. In addition, the findings showed that participants scored low in media literacy, and scored high in a willingness to adopt the use of new media; this readiness to use new media was especially prominent in younger respondents.

(Melki, 2010, p.9)

In a more recent study conducted by Aoun (2016), an executive at IPSOS, Institute of Public Survey Opinion Sector, television also proves to be a leading medium

being used by Lebanese people; television viewership in Lebanon is at 92% versus smartphone use which is at 80%. According to Monin (2016), a fellow executive at IPSOS, “Both reach and average time spent watching TV is growing.86% of millennials watch TV in Lebanon.TV viewership in Lebanon has increased by 2.5% compared to 2015” (p.2). These findings indicate that Television penetration by a Lebanese Audience is steadily growing. Also, according to a study by Salem (2017), social media platforms are also increasing in Lebanon, with a 12% increase in the use of Instagram, and a 24% increase in the use of Facebook between 2015 and 2017.

“Media Use in the Middle East” (2017), an in-depth study consisting of 1,322 people conducted by the Northwestern University in Qatar, states that according to respondents between the ages of 18-24, 97% of Lebanese people use Whatsapp, 93% use Facebook, 77% use Youtube, 60% use Instagram, 21% use Twitter, and 47% use Snapchat.

Among respondents between the ages of 25-34, 97% used Whatsapp, 89% used Facebook, 68% used Youtube, 43% use Instagram, and 19% used Snapchat. The respondents between 35-44 reported that 97% used Whatsapp, 84% used Facebook, 56% used Youtube, 23% used Instagram, and 6% used Snapchat. Finally, the respondents of 45 years of age reported, 82% used Whatsapp, 63% used Facebook, 39% used Youtube, 13% used Instagram, and 3% used Snapchat.

Based on these studies, television is a widely used medium in Lebanon, but social

media is also a growing platform that people in Lebanon of all age brackets are using.

The results showed that the top three used social media platforms are Whatsapp, Facebook and Youtube. (*Media Use in the Middle East*, 2017, n.p.)

2.5 Media Effects on Body Perception

According to Banfield and McCabe (2002), the excessive use of the media allows it to constantly create new realities for people by implementing and offering new values and ideological messages. It begins to govern how people begin to view each other, especially by enforcing the idea that being heavy is not admissible, and having negative thoughts and attitudes towards heavier people is acceptable (Rockwood, 2003, p.10)

According to Pollack-Seid (1989), the media portrays heavy individuals in a light that enforces the belief that they are often dismissed as the outcasts in the society who do not lead normal social lives. Popular media, such as television, oftentimes shows them as individuals that are not worthy of love and affection; being thin automatically deems a person lovable, whereas being heavy means they are not (Rockwood, 2003).

Based on a study by Cash and Pruzinsky (1990), thin women were seen as enchanting people living successful, exciting lives, and heavier people were seen as lethargic, discontent individuals who were unfit to lead such glamorous lives. "Society will never be thin enough" (Rockwood, 2003). Women have been taught that they are never thin enough, and that they persistently have to maintain a slim physique. For both men and women, exercise and diet may not suffice in allowing them to feel satisfied with their

bodies, and the main cause of such an unfortunate reality is the media. (Ditmar, 2005, p.6)

Grogan (1999) discussed that audiences have become consumed in the media to the extent where they use the images shown as a basis of comparison to themselves and their own body image. Bloom, Gitter, Gutwill, Kogel, and Zaphiropoulos (1999) also found that the media serves as a voice that regularly tells people that they are worthless without their looks. Rockwood (2003) discusses the media convinces people to believe the body-messages sent to them, allowing them to believe they have a negative body image; this, in turn, paves the way for the objectification of women's bodies by men and all those who view the media. This inevitably leads to women objectifying their own bodies, oftentimes denouncing their own body image whilst standing in front of a mirror (Sohn, 2009).

A research conducted by Cash, Ancis, and Strachan (1997) concluded that:

The messages women receive about the importance of their appearance are so socially reinforced that the attainment of feminist ideology has little impact on them. The messages that the media and society send women about the importance of their appearance is internalized by women and tends to be ingrained in their core beliefs about themselves (p.34).

The media completely suggests the idea that being attractive leads to a happier, more rewarding life filled with several social perks (Ditmar, 2005). The effects of being shown

research that promotes the media messages of beauty and the ideal have been investigated by Cash and Lavin (2001). The study, which consisted of approximately 200 college-leveled female respondents, was conducted to discover how the respondents would react to research encouraging media messages of the ideal body through the social comparison theory. The results showed that women who saw research results indicating that attractiveness leads to a more content life were unfavorably affected. For example, people are continuously told that maintaining good looks has its rewards, whereas people who are not up to the beauty standards conveyed through the media are prejudiced against. A decrease in self-esteem is one of the many negative results of these negative thoughts (Nurgent, 2013, n.p.).

One of the main issues revolving around body images being portrayed in the media is that many people believe these physical aspects to be real, whereas such body features are not simply achievable in real life (Sohn, 2009). Richins (1996) discusses how, “The level of beauty and physical attractiveness possessed by nearly all actors and models is characteristic of an extremely small segment of the population” (p. 202).

There is a widening of the space between our actual self-perception and our ideal self, resulting from ideal body images depicted by the media. Studies that center on the effects of media on women and teenage girls provide information on this issue. Results from such research conducted by Botta (1999), Newman and Dodd (1995), and Nezlek, (1999) state that the perceptions and levels of satisfaction women have of their bodies are impacted by media images. These images lead to negative outcomes on these women, causing depression, eating disorders, low self-worth, and low self-esteem (Botta, 1999; Newman & Dodd, 1995; Nezlek, 1999).

Using the Weight set-point theory developed by Bennett and Gurin (1982), Dunkley, Wertheim, and Paxton (2001) conducted a survey consisting of 400 weight watching. Such results emphasize other studies, such of that from Garner (1997), who used the same theory to test the preferred diet methods of 300 college students. The study indicated over 80% of women and 50% of men have tried extreme dieting methods to lose weight. The dangerous dieting methods that the respondents would practice included induced vomiting, with 13% of the female respondents and 4% of the male respondents doing so. What was even more startling was that the respondents did not believe that such a method was dangerous or consider it a sign of an eating disorder. To reinforce these findings, Thomsen, Weber, and Brown (2002) found that more than half of young adults between the ages of 23-28. 15.2 % of participants stated that they do not care for weight watching. Such results emphasize other studies, such of that from Garner (1997) indicated over 80% of women and 50% of men have tried extreme dieting methods to lose weight. The dangerous dieting methods that the respondents would practice included induced vomiting, with 13% of the female respondents and 4% of the male respondents doing so. What was even more startling was that the respondents did not believe that such a method was dangerous or consider it a sign of an eating disorder. To reinforce these findings, Thomsen, Weber, Brown (2002) found that more than half of female adolescents would resort to skipping meals in order to lose weight. Thomsen, Weber, and Brown (2002) also found that most half of the female smokers and a third of male smokers used their smoking habits as a way to lose weight.

Eating disorders have become widespread as a result of body dissatisfaction. (Harrison, 2000; Durkin & Paxton 2002; Botta, 2003). According to Ditmar (2005),

“Anorexia nervosa is a disorder in which the individual refuses to eat enough to maintain minimal normal weight. It often results in the loss of regular menstrual cycles and may even be fatal.” (p.8). According to Spearing (2001), 1 to 6 females out of 200 will suffer from anorexia nervosa. Ditmar (2005) defines bulimia nervosa as, “a disorder characterized by binges followed by efforts to purge the body such as over exercising, fasting, inducing vomit, or using laxatives.” (p.9). Spearing (2001) found that 2 to 8 of 200 women will have bulimia nervosa.

Weight loss is not the only negative effect caused by low body satisfaction; the obsession to becoming thin may lead people to become obese (Botta, 2003). The exasperation to match the “thin-ideal” as portrayed through the media can cause people to over-eat, prompting obesity (Ditmar, 2005).

Media images do not only affect females’ body perceptions and satisfaction, but also affect those of their male counterparts. Many existing studies (e.g., Agliata & Tantleff-Dunn, 2004; Leit, Gray, & Pope, 2002) explore the deleterious effects of body images portrayed through the media on the perceptions and satisfaction levels of the male body. These findings can lead to the relative conclusion that certain media images depicted may have negative impacts on body perception and satisfaction. Spitzer (1999) reflects on studies discussing “reverse anorexia” through which males take enhancing drugs such as steroids to look more fit in order to match the ideal body image depicted through the media.

Findings reported by Jonason (2002) observe the differences between how exposure to media images influences men and how exposure to media images influences women with regards to perception and satisfaction; the findings concluded that there are

differences. Whenever females are exposed to body images portrayed in the media this leads to the endorsement of the slim ideal body shape, causing social comparison or the process that people go through when they compare themselves and significant others to people who they perceive as holding ideal and convincing goals, that is the process of social comparison (Festinger, 1954, n.p.). However, male audiences specifically select media contents they expose themselves to and mainly focus on body image and improvements as a result of an initial endorsement of the muscular ideal e.g. *Men's Health* (Sohn & Jonason, 2002). When men establish a belief in what body physiques are considered socially suitable, they selectively expose themselves to specific media content that show these body shapes.

This selective exposure subsequently leads to the social comparison process. These processes then lead to negative body perception and satisfaction. Sohn (2009) states “[a] though it is an exposure to media content that starts up the body image process for women, it is the endorsement of the muscular ideal that causes men to be selectively exposed to specific media content” (p.56).

Morrison, Morrison, and Hopkins (2003) also have a parallel perspective by asserting that there is a positive association between exposure to media content that depict male body images and the level of determination men have to become muscular.

A study conducted by Dunkley, Wertheim, and Paxton (2001) further emphasizes and thoroughly explains how body dissatisfaction caused by constant exposure to the media have negative consequences on both health and sociability.

It is notable to mention that television images have become a major source through which people perform social comparison in the Western world (Richins, 1991).

In fact, many studies have shown that televised media body images have been identified as a key source and basis of social comparison (e.g., Botta, 1999; Myers & Biocca, 1992; Richins, 1991). Ditmar (2005) even mentions, “[t]hinness is over-represented in television”. (p.6). Silverstein, Pedue, et al (1986) found that in sitcoms featuring female characters, a mere 5% of those characters were slightly overweight. Television shows, mainly sitcoms, that were aired during prime time featured women that were under an average weight; specifically one-third of the female characters were under weight (Fouts & Burggraf, 1999). Slim females on these sitcoms would receive appraisal from the male characters, allowing audiences to believe that the dialogue reinforces ‘thinness’ as an ideal trait (Fouts & Burggraf, 1999). Harrison (2003) also talks about the effects television has on its viewers; people who frequently watch television were more likely to think about having plastic surgery than people who did not watch much television. Ditmar (2005) stated, “To these people, having the body type idealized in the media is more important than living a long life or enduring surgery.” (p.10).

2.6 Music Video Effects on Body Perception

One study that tests how images in music video clips impact certain audiences’ perceptions was conducted by Thomas (2014). Thomas (2014) samples one hundred students, 50 female 50 male, from the Eastern Mediterranean University in North Cyprus. The test subjects were instructed to view four different contemporary music video clips that display thin and attractive men and women revealing their bodies, and doing different types of movements, including provocative choreography. The choice of videos was decided on the fact that they were on NR1, Number 1, a Turkish musical channel watched in north Cyprus. The main concern of this study, Thomas (2014) mentions, is to

understand how young adults assess music videos with regards to gender roles, and whether or not these music videos influence the mental-building of an ideal body image. Thomas (2014), reflected on the use of the cultivation theory by stating that the conclusions of this study reveal that the audience's idea of what men and women's physical features should look like were cultivated from the images in the music videos, e.g. women as slim models and men as muscular. The works of Gerbner and Gross (1976), a theorist who had developed the cultivation theory were also mentioned in that the media does, in fact, have an effect on audiences after persistent exposure to the certain media texts.

Thomas (2014) finally discusses how his research determined that the audience does not think that women in the music videos are in a position of indignity and humiliation, regardless of the subservient roles and objectification that is ascribed to their bodies. "This study demonstrates that media (re)produce ideologies and construct identity on body image of men and women for its audience through repetitive viewing of images in musical video clips on television" (Thomas, 2014, p.4).

To further understand how women, in particular, understand messages depicted in music videos in relation their femininity, a study conducted by McKenna (2006). Focus groups were administered in order to observe how women decipher the female roles in music videos. The results showed that these women believe that these music videos portray sexist and/or stereotypical depictions. McKenna (2006) proceeds by stating, "During six focus groups, three music videos were reviewed by 49 college students, mostly consisting of young women in their early 20s" (p.7). The results of this study revealed the sardonicism, disputation, and absurdity that emerged from the

interpretations. This study inspected the how women view and interpret feminine stereotypes in music videos and it was discovered that the subjects felt pressured to meet a male-defined, idyllic feminine form of impossible standards. McKenna (2006) further explains,

The results revealed the participants' concern about their own inadequacies in comparison. Participants generally observed that the women artists in the treatment music videos are not real women, but participants demonstrated a wistful desire to be more like the artists (p. 27).

This finding further emphasizes the ideology that the media cultivates the idea of an ideal body image in the minds of audiences who view these images daily, convincing them to comply with the belief that these body images are what they should attain and strive for.

Pace (2011), who studied how much of an impact characters portrayed in music videos have on audiences, explains how most people are expected to take images in music videos that they are exposed to very seriously. This research was conducted as an experiment on 30 respondents. The research has supported this view; after a mere 10 minutes of viewing music videos that exhibit thin and sexualized artists, people faced a significant decrease in body-satisfaction.

In order to further understand how music videos and the images featured in them affect people, Bell (2007) explains how the message of maintaining the thin, attractive and sexual nature in music videos does not change among different genres; this message is carried and practiced in different genres. Artists performing in music videos have to keep up with such standards in order to remain successful. If they do not, their looks in

the music videos would be electronically changed to meet that level of idealism (Bell, 2007, n.p.).

Authors Pace (2011), and DeNinno (2012) who respectively wrote “Adele’s Thin New Look Revealed” and “Jennifer Hudson Weight Loss: Her Son Only Knows Her As Size 0” explain how performers who do not involve sexuality and the slim-look into their talents still face the societal pressure to match the ideal standards of beauty after achieving monumental success and becoming well-known. Once they lose the weight, this action becomes appraised by the media. Such insights were discovered through in-depth interviews the researchers conducted with the artists.

Raftery (2012) explains how female singers constantly have to defend themselves as a result of gaining weight and are put under the spotlight in a negative way. In an article published by Raftery (2012), “Christina Aguilera Defends Her Figure”, such an example of a famous female singer and performer defending her body after weight gain can be seen. DeNinno (2012) discusses that the media plays a role in continuously allowing artists to be body-shamed after a weight-gain instead of explaining that such occurrences are a natural form of body development after giving birth.

Female performers who started their careers in their teens and did not start off their careers in a sexualized light are constantly under pressure to take on more seductive, sexual qualities as they mature and become adults in their careers. When this happens, the focus of the musical artist tends to shift to and magnify on her looks, physical features and level of attractiveness rather than her musical talents, all being covered by the media. (Pace, 2011, n.p.)

The messages portrayed through music videos featuring male artists are received

differently by men and boys. Such messages instigate men that are in shape and have muscular physiques. Most male hip-hop, country, and heavy metal artists maintain these standards, causing men who watch these music videos to become fanatic with the idea of bodybuilding and exercising.

(Tiggemann, 2004, n.p.)

Although many music videos pertain to the idea of keeping up with an attractive body physique, there are exceptions. Gaston (2011) describes how there are male and female singers who do not focus on their body-image and solely focus on their musical careers and talents; some of these artists even discuss and shed light on issues about body-looks in their music and music videos, such as Amanda Palmer's song "Map of Tasmania," a tribute to unshaved body hair. However, Hobson (2011) explains how keeping a slim and sexual body physique is a worldwide message that many mainstream genres comply with. Hobson (2011) also suggests that the music world is getting worse, and that, "mainstream hip-hop has become corporate, such women have been mostly silenced [...] or marginalized to make way for the video dancers, models and sex workers employed to fuel the hip-hop pornography economy." (p.36).

2.7 Female Thin Ideal

One particular finding denotes how attaining the ideal female body depicted in the media is difficult and almost impossible for most women. According to Nurgent (2013), the ideal body can be defined as, "the body type that is regarded as most suitable and attractive for a person, considering one's age, gender, built, and culture." However, the media has instilled the idea that the 'ideal' body is one that is of the 'thin ideal'. (Hawkins, 2004). According to Brown (2005), "[t]he thin ideal is the concept of the

ideally slim female body; the common perception of this ideal is that of a slender, feminine physique with a small waist and little body fat.” Kilburn (1994) states that “even if they starve themselves [o]nly the thinnest 5% of women in a normal weight distribution approximate this ideal” (p. 396). Nonetheless, in the findings of a study by Brodie (1991), most men and women still hold the belief that in comparison to body images in the media, they are overweight.

The impact of exposure to the thin-ideal media image on women, which was investigated by Hawkins (2004), reiterated the idea of how constant exposure to the ‘thin-ideal’ depicted through media images would yield to negative effects on women’s self-esteem, and body satisfaction. Hawkins (2004) conducted a study consisting of college women (N=145) who were exposed to thin-ideal media images through the television and magazines the results showed that the exposure to such media images increased body dissatisfaction, negative mood states, and eating disorder symptoms and decreased self-esteem. Effects of constant exposure to such images cater to the instigation of eating disorders by increasing body dissatisfaction, negative moods, and eating disorders symptoms.

According to Rockwood (2003), “The media portrays women in an unrealistic manner. Female models in the media are predominately thin, tall, and big breasted” (p.14). The media has the power to allow cultures and societies to conform to the belief that the ideal bodies shown by the media are the perfect images that women should attain in order to be truly content with themselves. In turn, women proceed to spend an enormous sum of money on plastic surgeries, beauty products, and extreme dieting methods in order to achieve the thin ideal. The thin ideal is an omnipresent phenomenon,

constantly being seen by a vast audience through social media, magazines, televisions, and billboards (Nurgent, 2013, n.p.)

As the media continues to promote thin models through different channels, American's body satisfaction is starting to decrease. Many American women have become dissatisfied with their body-look (Garner, 1997). However, the epidemic of a decline in body satisfaction is not only present in women, but also in men. Ditmar (2005) mentions that in a study conducted in by *Psychology Today*, a majority of adolescent and young adult males rated that they were generally dissatisfied with their bodies. A combination of both males and females who are dissatisfied with their bodies constitutes to nearly half of the American population (Ditmar, 2005).

Champion and Furnham (1999) discuss how the quality of being thin is important to a lot of women, even women who already possess a slim physique. In their study consisting of 203 young women, more than half expressed the desire to be more thin, and over fifty percent expressed how they wanted to be skinnier than a considerably average body shape. Even the women who were significantly underweight, forty percent of the 159 underweight participants, recorded that they urged to be thinner, exhibiting a longing for irregular weight loss (Champion & Furnham, 1999). Banfield and McCabe (2002) mention that most women are not only trying to evade weight gain but are also trying to attain an unhealthy abnormally low weight.

2.8 Male Ideal Body-Look

Men also have an idea of an ideal body image, although it does not follow the thin-ideal like their female counterparts. Krawiec (2015) conducted a study on approximately 500 male respondents from ten different companies in the state of

Kentucky. Krawiec (2015) found that the ideal male body-look involves a more muscular physique, with broad shoulders and a lean frame. Although this ideal male body-look encourages more muscular attributes, a general, moderately slim look with built features would suffice in comprising the ideal male body-look. (Krawiec, 2015, p.141).

Although most of the research revolves around the female body image, the way men portray and perceive body images varies from the way women have; both have the same level of importance when it comes to maintaining a healthy and fit body image. Body images have a strong influence on how we perceive ourselves versus how we perceive and even communicate and mingle with other people, proving to have both mental and physical implications (Primus, 2014, p.7).

Mills (2007) explains how the parental cues and starting school both have an important influence on the development of body images by men, which begins when they are children. The media also have an impact on how men develop the idea of what a common body-image should look like; it governs how men form the idea of what a healthy-looking body should look like, and how much they should match these bodies in terms of weight and physique (McCreary, Saucier, & Courtenay, 2005).

If men are continuously criticized over their body appearance while they are being brought up, their body image may start to suffer. That, with the combination of being exposed to unrealistic media images may cause men to become less confident in their body image (Primus, 2014, p.7).

Grieve and Bonneau-Kaya (2007) conducted a long-term study on 50 male college students in order to determine the effects of social comparison with media characters on the long run. The findings indicated that over the span of ten years, these

students have experienced a growing dissatisfaction with their body images. This was specifically apparent in students that were reading fitness magazines with ripped body physiques, whereas students that did not read these magazines did not face this increase in body dissatisfaction. This finding emphasizes the idea that a man's body image changes for the worst when it is exposed to such images portrayed through media outlets.

A survey conducted by Mills (2007) on 250 men randomly selected in the city of Columbus found that men were concerned about what women thought of their body image, believing that women were more concerned with the way a man looked than they would care to mention. An example in the results showed that men think that if they were to suffer from hair-loss, they would immediately become undesirable to women. McCreary, Saucier, and Courtenay (2005) also report that men would resort to spending great sums of money, and undergoing certain procedures in order to maintain the ideal male body-look. Such measures taken include hair transplants, cosmetic surgery and pectoral implants.

Primus (2014) explains how eating disorders amongst men who face the issue of believing they have negative body images are a growing concern. In the United States, "between 2.4 and 3.6 million men suffer from eating disorders today. Up to 20 percent of people with anorexia die from the condition, deeming this is a very serious issue." (Primus, 2014).

2.9 Body Image: Men, Women and Media

Several definitions of 'body image' have been introduced. Cash and Pruzinsky (1990) define it as, "body image as a person's thoughts, feelings, and perceptions about their body overall, including appearance, age, race, functions, and sexuality." The

discussion body image continues, as it is explained as something that is not standard, but multidimensional; it contains dimensions that are emotional and cognitive.

Cash and Pruzinsky (1990) explain,

Cognitive body image includes beliefs and self-statements about the body.

Emotional body image is comprised of experiences of appearance, whether the experiences are comfortable or uncomfortable and if there is satisfaction or dissatisfaction with the body (p.53).

A person's body image is a subjectively perceived phenomenon that relies on how a person views him/herself. Banfield and McCabe (2002) concluded a similar finding regarding the multidimensionality of the body image, however, their model consisted of three dimensions, "cognitions and affect of the body, body importance and dieting behavior, and perceptual body image." (p.373). The cognitive dimension regards what a person thinks and believes a body-shape is, and the affective dimension relates to how a person feels about how their body looks. (Banfield and McCabe, 2002, p.393)

According to Grogan (1999), the second dimension, body importance and dieting behavior, revolves around how people tend to care for their bodies by engaging in activities such as exercise, dieting, and grooming; people who hold a great importance towards their body shape tend to perform such activities at a higher pace than people who do not. Perceptual body image, the final dimension, is defined as how accurate a person is when describing and judging their body weight, size, and shape.

(Sparhawk, 2003, p.8)

Rockwood (2003) explains that body image is a changing phenomenon that could alter either over long periods of time or in a few moments. Based on their study, Cash

and Pruzinsky (1990) discovered that viewing television programs can lead to this alteration in a person's body image as a result of making them reflect and focus on their shape, weight, and appearance. A conclusion made by Grogan (1999) states that there is a vast amount of causes that constitute to this change of body image including; friends, family, culture, and society. Also, as a person ages, the things that impact a person's body image begin to change, and the power of their influence may also either strengthen or weaken. This creates a fluctuation in a person's body image over their life.

(Sparhawk, 2003, p.8)

Cash, Ancis, and Strachan (1997) further explain how negative attitudes related to body images have a detrimental influence on women; some have mere annoyances with the way they look, whilst for others, such negative attitudes can lead to suffering that governs their everyday life.

Sparhawk (2003) explains that self-esteem has a powerful impact on body image. According to Lightstone (2001), "Body image is psychological in nature, and is more about a person's self-esteem and less about their actual physical attractiveness as judged by others" (p. #). Although Cash, Anis and Strachan (1997) agree that self-esteem has an impact on body image, they found that a bad body image could also lead to a decline in self-esteem. Cash, Anis, and Strachan (1997) affirmed that the way people will see their bodies when they get older is shaped by social interactions and beliefs made about body-looks at earlier stages in their lives, especially childhood.

Rockwood (2003) emphasizes how people are continuously becoming unhappier with the way their body images are across the United States. Based on the results of a study conducted by Cash, Fleming, Alindogan, Steadman, and Whitehead (2002) it was

concluded that more than half of the female participants surveyed assessed their appearance as negative and lacking. Sparhawk (2003) mentions that although most studies on body image discontent have been conducted in the past, over the next years as the media becomes a more accessible and omnipresent phenomenon, people's body image satisfaction will begin to decline as an effect of their exposure to media images. The idea of the body image crisis was wrapped up by Cash (1999) as follows,

The quality of our embodied lives can be heightened or diminished by the views we hold of our own physical appearance. Many people, often women, invest their self-worth into size and of their body and attempt to conform to exacting cultural standards of beauty. Body image dissatisfaction can compromise self-esteem, emotional health, social and sexual well being, and adaptive eating behaviors. People who are overweight or obese can have an especially damaged body image. The continued pursuit of scientific knowledge concerning how body image problems develop and how they can be prevented and overcome is imperative (p. 602).

What can be inferred from all these findings is that media images have a powerful influence a person's body perception and satisfaction throughout their lives, whether male or female. Such discontent one has with their body images may be a result of social comparison one does with media images they consistently view. The social comparison theory is a prominent variable present in the study of mass media influence on body image (Sohn, 2009).

The overview of the literature demonstrated that social comparison theory played an important role in determining how men and women compare themselves to media

characters in terms of body perception and satisfaction, and how the media images influence men and women's body perception and satisfaction differently. Based on the previous studies it is fair to say that media images depicted have impacts on body perception and satisfaction.

Chapter 3: Theoretical Framework

This chapter discusses social comparison, the theoretical framework selected for this study. First, an overview of the social comparison theory will be discussed. Next, chapter discusses how this theory applies to body perception and satisfaction in terms of comparisons to media images. The different influences of media exposure based on gender will also be reviewed. Finally the chapter identifies the variables that will be measured in this study.

3.1 Social Comparison Theory

Social comparison theory states that people govern their social and personal worth and define their 'self' depending on how they compare themselves to others in order to decrease any uncertainties they may have with regards to certain domains including; opinions, abilities, and attractiveness (Festinger, 1954). For this study, social comparison theory will help show how people compare how satisfactory their body-looks are in comparison to Lebanese artists.

Thornton and Arrowood (1966) who determined that self-evaluation could lead to social comparison. Self-evaluation is one of the ways a person can take part in social comparison. Every person has particular goals that guide them in how to socially compare themselves to others. Whenever it comes to self-evaluation, people usually compare themselves to others that have similar characteristics as them; people are mostly

intent on comparing themselves to those who display resemblance in certain aspects including opinions, values, and cultural attributes. Thorton and Arrowood (1966) also argue that people choose subjects that are similar to them because it guarantees the exactitude of self-evaluation. However, bias is often times introduced when people perform self-evaluations. Furthermore, social comparison does not regard precise self-evaluation as a crucial objective in its process (Thorton & Arrowood, 1966).

The social comparison theory was also studied by Wood (1989) who discussed self-enhancement, which is the increase in self-esteem. Most people tend to improve their self-esteem in different ways by deciphering, falsifying and disregarding material obtained from social comparison in order to positively perceive themselves.

People may compare themselves to subjects that have superior characteristics through upward comparison, or subjects that have inferior characteristics through downward comparison. The direction of comparison is chosen based on whether or not it will improve self-enhancement (Wood, 1989).

3.2 Upward and Downward Comparison

Further implications on social comparison were provided by Wills (1981) who discussed the downward direction of comparison. Wills (1981) discusses that, “[p]ersons experiencing negative affect can enhance their subjective well-being through comparison with a less fortunate other, the process occurring on either a passive or active basis” (pp.245-271).

Also, according to Tesser, Millar, and Moore (1988), when people compare themselves to others who they perceive as better, a lowering in self-regard may take place. However, according to Taylor and Lobel (1989), upward comparison may

influence people to better themselves. Whenever a person considers himself or herself to be lacking in a certain attribute, they do not make upward comparisons. However, people who seek to achieve goals of self-enhancement choose to make upward comparisons to individuals who outperform them in a specific area. (Taylor & Lobel, 1989).

3.3 Social Comparison applied to Perception and Satisfaction

When applying social comparison theory to body perception and satisfaction, people tend to engage in comparing themselves and their significant others to people carrying the ideal and attainable goals, including people depicted in the media. This theory proposes that people are unconsciously making these comparisons with media images (Botta, 1999). People who found themselves not meeting the idealized media images may be inclined to make changes to their body physique. Based on studies that report such a finding, most people strive to decrease the perceptual gap between them and their comparisons when they perceive themselves as coming up short (Kruglanski & Mayseless, 1990; Wood, 1989; Wood & Taylor, 1991).

The influence of social comparison is considered to be a moderating variable between exposures to slim models in the media and negative perceptions of the body. There is a widening of the space between our actual self-perception and our ideal self resulting from ideal body images depicted by the media (Bessenoff, 2006; Tiggemann, 2004). Both studies conducted by Bessenoff (2006), and Tiggemann (2004) respectively studied how 300 respondents and 230 respondents would perceive their own bodies after having socially compared themselves with characters on Television.

Richins (1991) proposed that exposure to these images has an effect on how satisfied a person is with their self- concept through social comparison. Such

comparisons lead to positive outcomes in healthy behaviors like exercising and following nutritious diets, but may also lead to unhealthy behaviors such as bulimia, self-starving, and obsessive exercising (Brodie & Slade, 1988; Brown, Cash, & Lewis, 1989).

Nonetheless, in the findings of a study by Brodie (1991), most men and women still hold the belief that in comparison to body images in the media, they are less satisfactory and overweight.

Another significant insight can be derived from the works of Mcleod (2013), who surveyed over 400 middle-aged (45-65 years) male and female respondents using the social comparison theory. The results state that an audience with low self-esteem and low body-satisfaction appears to be more vulnerable to the belief that the body images depicted through the media represent the ideal body image. Mcleod (2013) further explains that men and women who already scored low in self-esteem and body satisfaction prior to being exposed to media body images, tended to believe that those body images represented the ideal (p.93).

3.4 Relating Theory to the Research Initiative

In this study, the variables the social comparison theory will be measuring include a person's body-look, meaning how a person subjectively depicts their own body in terms of its shape and form, level of similarity people have with these media characters in terms of body image, level of satisfaction and dissatisfaction people have with their bodies, and their perception of ideal body image in comparison with the media character's body. To measure these variables, the Body Esteem Scale for Adolescents and Adults computed by Mendelson, Mendelson, and White (2001) will be implemented. Studies by Sohn and Johnson (2002) have measured comparable variables of social comparison using their

adaptation of this scale by determining level of body esteem, and the body perceptual gap between ideal and how they perceive themselves. My study will use adapted versions of the Body Satisfaction Scale that will be further discussed in the methodology. The Body Image State Scales (BISS), established and verified by Fleming, Alindogan, Steadman, and Whithead (2002), was used to specifically measure people's body satisfaction after having socially compared their bodies to those of the artists' bodies. The Body Image State Scales served as a sufficient tool to measure how satisfied a Lebanese audience was with each of their body-looks after having socially compared them to the body-look of Lebanese artists.

Because the social comparison theory draws several implications from the process of people comparing their bodies to those of media characters, determining these variables would be plausible, providing adequate data entailing descriptive elements of the theory (Festinger, 1954).

Research Questions and Hypotheses

This study seeks to examine and understand the perceptions and satisfactions that a Lebanese audience has towards the body images of Lebanese artists in music videos using the social comparison theory.

The following research questions and hypotheses will be studied:

R1: Do Lebanese men and women compare themselves to the body looks of artists in Lebanese music videos?

R2: Do Lebanese men and women perceive themselves as similar to artists in Lebanese music videos in terms of how their body looks?

R3: Do Lebanese men and women perceive these artists in Lebanese music videos to have the ideal male body-look and thin-ideal body-look?

H1: Lebanese men and women are likely to be dissatisfied with their body image after socially comparing it to those of the artists in the Lebanese music videos.

H2: Lebanese audiences' own body satisfaction correlates to how satisfactory they find the artists' body-look.

H3: Lebanese men and women are likely to perceive that the artists' bodies in the Lebanese music videos represent the ideal body-look.

Chapter 4: Pilot Testing and Methodology

A pilot test was conducted in order to test the reliability of two different body satisfaction scales. The procedure and the results are indicated below. Once reliability of the measure was achieved, the actual study was conducted. A quantitative methodology was utilized to best understand participant's attitudes towards their own body satisfaction in comparison to the Lebanese female or male artist.

4.1 Pre-test Sampling and Procedure

The participants ($N = 20$), students aged 20-24, were asked to fill out a survey during their lunch break in the main cafeteria of Notre Dame University-Louaize, Zouk Mosbeh, Lebanon.

Of the 20 participants, 50% were male ($n = 10$), and 50% were female ($n = 10$). The mean age of all the participants ($n = 20$) was 21.8 ($SD = .98$), the mean height was 5'6" ($SD = 4.2$ "), and the mean weight was 73.3 kilograms ($SD = 7.2$ kgs). Data on the participants' height and weight was used to calculate the body mass index (BMI), a variable that was used on succeeding analyses. For male participants, the mean age was 22.5 ($SD = 1.39$), the mean height was 5'10" ($SD = 2.61$ ") and the mean weight was 80.8 kilograms ($SD = 6.25$ kg's). For female participants, the mean age was 21.3 ($SD = .82$), the mean height was 5'4" ($SD = 2.23$ "), and the mean weight was 64.8 ($SD = 5.81$ kg's). The BMI of the male participants was 25.6, and for females 24.5, indicating that both groups are marginally overweight.

4.2 Results of Testing the Scales

Body satisfaction (after having thought of artists).

This variable refers to how content a person is with the subjective depiction of his or her own body in terms of its shape and form after having thought of the artists listed. Statements adapted from Rosenberg's Self-Esteem Scale were used to specifically measure body satisfaction after having thought of the artists' bodies. These statements were modified to specifically ask about the participants' own body perception satisfaction after having thought of the artists they listed. These statements comprise a 5-point Likert scale ranging from 1 (strongly disagree) to 5 (strongly agree). The average mean score was computed to determine body satisfaction after having thought of artists -the higher the average, the more they are satisfied with their bodies ($M = 2.557$, $SD = .684314$, $\alpha = .694$). In the pilot study, the reliability score for this variable was lower than the conventional scores needed to proceed, for that reason the scale used to measure this variable was not used for the actual study.

The second scale used to measure this variable was the Body Image State Scales (BISS). The BISS, established and verified by Fleming, Alindogan, Steadman, and Whithead (2002), was used to specifically measure people's body satisfaction after having thought of the artists' bodies. The BISS scale is comprised of six statements that ask about how the respondents feel about their physical appearance in a specific time frame. It consists of an 8-point Likert-type scale ranging from 1 (extremely dissatisfied) to 8 (extremely satisfied). This scale proved to be reliable in the pilot study, and was therefore used in the actual study (Females ($M = 4.423$, $SD = 1.045$, $\alpha = .853$), males ($M = 4.516$, $SD = 1.546$, $\alpha = .876$)). It was important to test to see whether the scale does in

fact measure body satisfaction with in realms of Lebanese artists and audience perceptions. Thus, with this understanding, the sampling, procedure and variables used for the actual study are discussed below.

4.3 Sampling and Procedure

The study utilizes a convenience sample that was selected from the Notre Dame University-Louaize Zouk Mosbeh and Khatib and Alami, an engineering company. It also consists of snowball sampling using peers through Facebook who in turn, distributed the survey to their peers. Convenience samples are non-probability samples that consist of subjects that are easily accessible and within the proximity of the researcher (Saunders, 2012). According to Wimmer and Dominick (2014), snowball sampling is when, “A researcher randomly contacts a few qualified respondents and then asks these people for the names of friends, relatives, or acquaintances they know who may also qualify for the study” (pp. 96-97). The sample was selected for purposes of availability, cost-efficiency, and time-efficiency (Wimmer & Dominick, 2014). The online survey research technique was also applied in this study. Survey research technique is one that collects and gathers data, statistics, or ideas by asking questions (Saunders, 2012).

Over 300 participants were asked to fill out an online survey that was e-mailed to them and sent to them via direct message on Facebook. Data on the participants' height and weight was used to calculate the body mass index (BMI).

Of the 334 participants, 44.9% were male ($n = 150$), and 55.1% were female ($n = 184$).

The mean age of all the participants ($n = 334$) was 33.08 years ($SD = 11.587$), with respondents between the ages 18-67. The mean height was 171.48 centimeters ($SD = 9.064$), and the mean weight was 66.46 kilograms ($SD = 14.986$). Data on the

participants' height and weight was used to calculate the body mass index (BMI). For male participants, the mean age was 40.32 years (SD = 6.571), the mean height was 177.80 centimeters (SD = 6.728) and the mean weight was 75.89 kilograms (SD = 16.473). For female participants, the mean age was 25.28 years (SD = 7.235), the mean height was 166.32 centimeters (SD = 7.316), and the mean weight was 58.84 kilograms (SD = 7.565). The average BMI of the male participants was 24.265, indicating that they are within the normal weight range (normal weight BMI range: 18.5 to 24.9). The average BMI of female participants was 21.619, also indicating that they are within the normal weight range (normal weight BMI range: 18.5 to 24.9).

4.4 Variables

A question asking the participants to list the most recent Lebanese music videos they have watched was posed in the questionnaire, in order to determine the artists they were most lately exposed to. The variables that were measured in the study include the following:

Body-look Satisfaction: This indicates how content a person is with the subjective depiction of his or her own body in terms of its shape and form. Body-look satisfaction was measured by implementing a modified version of the Body Esteem Scale for Adolescents and Adults computed by Mendelson, Mendelson, and White (2001). Because the study is based solely on visual aspects, the scale was narrowed down to 15 items that are directly associated with a person's body look, excluding items such as body scent and body hair. The final result is a 15-item inquiry, measured by a 6-point Likert scale ranging from 1 (extremely dissatisfied) to 6 (extremely satisfied). The average

mean score was computed to determine level of body satisfaction; females ($M=3.657$, $SD = .9498$, $\alpha = .945$), males ($M=3.663$, $SD = .9662$, $\alpha = .933$).

Ideal Body Perception: this is used to describe a person's subjective depiction of a body in terms of shape and form that represents perfection and is what one wishes to attain. Ideal body perception was measured with the Contour Drawing Rating scale created by Thompson and Gray (1995). This scale comprises nine graphic drawings of male and female body masses varying from very slim to very large. The participants were instructed to indicate which body size they perceive as ideal; females ($M=3.306$, $SD = .516$, $\alpha = .839$), males ($M=3.533$, $SD = .527$, $\alpha = .845$).

Perception of Artist's Body-look. A person's subjective depiction of the bodies of the artists they listed in terms of their shape and form. This variable was also measured by implementing a modified version of the Body Esteem Scale for Adolescents and Adults computed by Mendelson, Mendelson, and White (2001). The same 15-items were used. The 6-point Likert-type scale also ranging from 1 (extremely dissatisfied) to 6 (extremely satisfied) in order to see how satisfactory the audience perceives the artist's body look; female artists ($M=4.8909$, $SD = .48117$, $\alpha = .862$), male artists ($M=4.4812$, $SD = .70143$, $\alpha = .926$)

Thompson and Gray's (1995) Contour Drawing Rating Scale was modified to measure what image the participants perceive as the artists' body look. The participants were instructed to indicate which body size they perceive as representative of the artists' body image. The use of this pictorial scale is for the purpose of comparing the figures selected from "ideal body perception" to the figures chosen from "perception of artist's body look" in order to determine whether or not people find these artists' bodies

representative of the ideal. If the averages of both are within the same range, then there is compatibility between both variables. If the difference between the average mean scores is high, then they are not compatible.

In addition, the first three images of female Contour Drawing Rating Scales fall under the thin-ideal body-look section since they are the slimmest of the 9 contour drawings. For males, the ideal male body-look falls between the third and the fifth image (Hawkins, 2004). If the average scores for females resulted in being equal or less than 3, and between 3 and 5 for males, then respondents would believe that the artist's body-look fits the thin-ideal; female artists. ($M = 2.911$, $SD = .4935$, $\alpha = .875$), male artists ($M = 3.561$, $SD = .5123$, $\alpha = .912$).

Body-look Satisfaction (after having thought of artists). This is to measure how content a person is with the subjective depiction of his or her own body in terms of its shape and form after having thought of the artists listed. The Body Image State Scales (BISS), established and verified by Fleming, Alindogan, Steadman, and Whithead (2002), was used to specifically measure people's body satisfaction after having thought of the artists' bodies. The BISS scale is comprised of six statements that ask about how the respondents feel about their physical appearance in a specific time frame. It consists of an 8-point Likert scale ranging from 1 (extremely dissatisfied) to 8 (extremely satisfied). The statements address how one feels about their 1) body shape and size, 2) overall physical appearance, 3) weight, 4) feelings of physical attractiveness 5) present feelings about looks in relation to how one typically feels, 6) how one thinks they look in relation to how the average person looks. The 'average person' in this context is based on the subject's own perception. The average mean score was computed to determine Body

satisfaction after having thought of artists (the higher the average, the more they are satisfied with their bodies). females ($M = 4.0027$, $SD = 1.033$, $\alpha = .896$), males ($M = 4.316$, $SD = 1.233$, $\alpha = .891$).

Level of Similarity to Artists (in terms of body look). A person's subjective depiction of how similar they are to artists they listed in terms of their body shape and form. The variables "body satisfaction" and "perception of artist's body look" were compared in order to determine this variable. The average score computed from the Body Satisfaction Scale measuring 'body look satisfaction', females ($M = 3.657$, $SD = .9498$, $\alpha = .945$), males ($M = 3.663$, $SD = .9662$, $\alpha = .933$), was compared to the average score computed from the Body Scale measuring "perception of artist's body look" female artists ($M = 4.8909$, $SD = .48117$, $\alpha = .862$), male artists ($M = 4.4812$, $SD = .70143$, $\alpha = .926$).

Media usage. Participants were asked questions related to their media usage such as through which medium do they watch Lebanese music videos; how many Lebanese music videos are they exposed to on a daily basis, and which artists they view in these music videos. 48.8% of respondents watch through Facebook, 29.6% of respondents watch through Television, 20.4% watch through Youtube, and 1.2% of respondents watch through other media. The average number of Lebanese music video clips people watch per day was 3.4, with 25.4% of respondents (85 respondents) watching three per day, and 23.4% of respondents watching two per day. The top five most mentioned male artists as recorded by male respondents were Joseph Attieh (mentioned 27 times), Wael Kfoury (mentioned 25 times), Ramy Ayach (mentioned 20 times), Iwan (mentioned 15

times), Fares Karam (mentioned 12 times). The top five most mentioned female artists as recorder by female respondents were Haifa Wehbe (mentioned 31 times), Nancy Ajram (mentioned 27 times), Maya Diab (mentioned 23 times), Myriam Fares (mentioned 17 times), and Najwa Karam (mentioned 15 times).

The above results of each corresponding variable were thoroughly studied and used in order to determine if the hypotheses were true and to provide answers to the research questions. Other results served as additional information to provide supporting and sufficient insights to the study.

Chapter 5: Study Findings and Analysis

This chapter discusses how each hypothesis was tested and lists the findings of the study and analyzes them thematically. The findings will be discussed in the light of the literature review to see where they diverge from and converge with the literature.

5.1 Data Analysis

The study originally consisted of 347 respondents, however, while conducting the tests, outliers were taken into consideration and were removed from the study. People who did not complete the questionnaire were also removed from the study, leaving 334 viable respondents. H1, 'Lebanese men and women are likely to be dissatisfied with their body image after socially comparing it to those of the artists in the Lebanese music videos', was tested by using the mean of the Body Image State Scale statements used to measure the variable 'body satisfaction after having thought of the artists.' The BISS statements consist of an 8-point Likert scale ranging from 1 (Extremely dissatisfied) to 8 (Extremely satisfied). The mean scores were computed to determine body satisfaction after having thought of artists. If the mean score resulted in being close to or less than a score of 4 (slightly dissatisfied), then the participants lean more towards being dissatisfied with their bodies after having thought of the artists. If the average was a 5 (slightly satisfied) and above, then the participants would lean more towards being satisfied with their bodies after having thought of the artists.

H2 consists of the variables; body satisfaction, the independent variable, and perception of artist's body look, the dependent variable. Both variables are continuous variables that were measured using a 15-item, 6-point Likert scale. H2 was tested using

Regression in order to determine the strength and direction of association between these variables.

H3 was tested by a comparison of the means derived from the 9-point Contour Drawing Rating Scales used to measure 'Ideal Body Perception' and 'Perception of Artist's Body look.' The averages of the female 'Ideal Body Perception' and 'Perception of Artist's Body look,' and male 'Ideal Body Perception' and 'Perception of Artist's Body look' were calculated separately. If the averages of 'Ideal Body Perception' and 'Perception of Artist's Body look' were very close in value, then people would perceive these artists as having the ideal body look.

5.2 Study Results and Discussion

R1: Do Lebanese men and women compare themselves to the body looks of artists in Lebanese music videos? Those who do, compare how satisfied they are with their body look after the comparison. According to the results of the study, Lebanese men and women have compared their body-looks to those of the Lebanese artists in terms of levels of satisfaction. This is apparent because the study yielded results indicating that their body-look satisfaction levels were lower after having thought of the artists, suggesting that social comparison did take place.

H1: Lebanese men and women are likely to be dissatisfied with their body image after socially comparing it to those of the artists in the Lebanese music videos. The mean scores of the participants ($M = 4.163$, $SD = 1.131$), indicated that Lebanese men and women are more likely to be dissatisfied with their body-look after socially comparing their body-looks to those of the artists in the Lebanese music videos. Scores for body satisfaction (after having thought of artists) for females were ($\alpha = .896$, $M = 4.003$, $SD =$

1.033), and for males ($\alpha = .896$, $M = 4.316$, $SD = 1.233$). Average mean scores are close to 4 (slightly dissatisfied). This indicates that H1 is tested to be true.

Festinger (1954) defined social comparison as a process where people compare the similarities and differences they have with others, including characters depicted through the media. As mentioned in the theoretical framework, such viewing of media characters usually leads to negative body perceptions and satisfactions in both men and women (Brodie, 1991). The results of this H1 were similar to those of Brodie (1991), in that Lebanese men and women are more likely to be dissatisfied with their body image after socially comparing their body images to those of the artists in the Lebanese music videos. This is due to how most men and women believe that in comparison to body images in the media, they are lacking. In a world filled with a specific standard of beauty constantly being reiterated to people through the media, social comparison is almost inevitable (Vogel, 2014). Also, the type of social comparison the respondents have done was upward social comparison in which they compared themselves to subjects that they believe to have superior characteristics (Wood, 1989). Also, according to Tesser, Millar, and Moore (1988), when people compare themselves to others who they perceive as better, a lowering in self-regard may take place. This claim proves to be true for this study in regards to body image as the satisfaction scores after having thought of the artists were quite low.

The most male artists that male respondents compared themselves to were Joseph Attieh (mentioned 27 times, 18%), Wael Kfoury (mentioned 25 times, 16.7%), Ramy Ayach (mentioned 20 times, 13.3%), Iwan (mentioned 15 times, 10%), Fares Karam (mentioned 12 times, 8%). The most female artists that female respondents

compared themselves to were Haifa Wehbe (mentioned 31 times, 16.8%), Nancy Ajram (mentioned 27 times, 14.7%), Maya Diab (mentioned 23 times, 12.5%), Myriam Fares (mentioned 17 times, 9.2%), and Najwa Karam (mentioned 15 times 8.2%).

Another finding indicated that there was no difference between male and female body satisfaction levels before having thought of the artists. However, after having thought of the artists, there was a difference between the averages of males and females. Although both male and female average satisfaction scores were low (females $M = 4.003$, and for males $M = 4.316$; average mean scores are close to 4 (slightly dissatisfied)), females had a lower score than males, showing that they are less satisfied with their bodies than males after having thought of the artists. These results are comparable to research that states that the perceptions and levels of satisfaction women have of their bodies are impacted by media images. In turn, these images lead to negative outcomes on these women, causing a decrease in the level of satisfaction and confidence they have in their own bodies, inevitably leading to lower self-esteem. (Botta, 1999; Newman & Dodd, 1995; Nezelek, 1999).

The media is a well-known source of dissatisfaction that is caused in many men and women, especially since it serves as a lens through which its audiences are exposed to unrealistic ideas of how the ideal body should look. According to Vogel (2014), there are many different types of media portrayals through which an individual is shown these images such as magazines, social media and advertisements on television. (p.42). The findings of this hypothesis indicated that Lebanese music videos also play a role in affecting how satisfied a Lebanese audience is with their bodies. Though most results of such studies result in women being dissatisfied as a result of the media, the results

showed that men were also dissatisfied with their bodies. This finding is similar to that explained by Ditmar (2005), in which men are also prone to be less satisfied with their body image to a similar extent that women would be (p.4). Exposure to these images cause dissatisfaction, and this dissatisfaction, in turn, causes harmful consequences, such as dangerous methods to lose weight. (Ganer, 1997)

According to (Harrison, 2003), this decrease in body-look satisfaction after having thought of the artists not only specifies that there is an existing relationship between body satisfaction and exposure to these media images, but also that this relationship is deleterious. As aforementioned, the knowledge and awareness of this existing relationship could allow for the implementation of impactful interventions. Such interventions can prevent people from performing extreme methods of dieting in order to look like the artists portrayed in Lebanese music videos. Such methods may include therapeutic help, and the screening of provocative images portrayed through the media (Harrison, 2003).

Although this change in the body-look of Lebanese artists serves as a profit motive, according to Alwassimi (2010), the psychological well being of its audiences is at stake, and if such changes need be, then the proper actions to prevent further detriment to their own body-look perceptions must be taken.

R2: Do Lebanese men and women perceive themselves as similar to artists in Lebanese music videos in terms of how their body- looks? The study indicated that the mean of how females perceive themselves varies from the mean of how they perceive the female artists. The females rated themselves with an average of $M=3.657$, an average between 'slightly dissatisfied' and 'slightly satisfied', leaning towards 'slightly satisfied'.

Whereas, they rated the female artists with an average of $M = 4.891$, an average leaning towards 'moderately satisfied'. For males, the study also showed that the way males perceive themselves slightly varies from the way they perceive the male artists.

The males rated themselves with an average of $M = 3.663$, an average between 'slightly dissatisfied' and 'slightly satisfied', leaning towards 'slightly satisfied'. Whereas, they rated the male artists with an average of $M = 4.481$, an average between 'slightly satisfied' and 'moderately satisfied'.

H2: Lebanese audiences' own body satisfaction correlates to how satisfactory they find the Lebanese artists' body-look. The scores for 'body satisfaction' for females were ($\alpha = .945, M = 3.657, SD = .950$) and for males were ($\alpha = .933, M = 3.663, SD = .966$), and for 'perception of artists' body look'; female artists ($\alpha = .862, M = 4.891, SD = .48117$), and male artists ($\alpha = .926, M = 4.481, SD = .70143$). H2 was supported for females. Linear regression indicated that there is a positive relationship between the variables such that a Lebanese audience's own body satisfaction correlates to how satisfactory they find the Lebanese artists' body image. However, this relationship is one with a weak magnitude meaning that there are other variables that have a bigger impact or are better determinants of this relationship. Female Lebanese audience's own body satisfaction accounts for only 2.5% of the total variance of how satisfactory they find the female Lebanese artists' body image. ($b = .09, r = .173, r^2 = .025, p < .05$).

H2 was not supported for males. Linear Regression indicated that there is no relationship between the variables such that a male Lebanese audience's own body satisfaction does not correlate to how satisfactory they find the Lebanese artists' body image ($b = -.110, r = .158, r^2 = .025, p > .05$).

The space between our self-perception and ideal-self increases in size as an outcome of viewing certain media images (Bessenoff, 2006; Tiggemann, 2004). As a result of this widening in perceptual gaps, most people become determined to match these media characters in terms of body physique (Kruglanski & Mayseless, 1990; Wood, 1989; Wood & Taylor, 1991). This desire for most people to want to lessen the differences between their bodies and those of the media characters may indicate that these people have a low level of body satisfaction and do not see themselves as similar to these media characters. Furthermore, this study focuses on how Lebanese men and women participants who have lower levels of body satisfaction may less likely perceive themselves as similar to these artists in terms of body image, viewing the artists as being highly satisfactory in terms of their body-looks. According to McLeod (2013), people who are already dissatisfied with their body appearances tend to instantly believe that artists in music videos have the perfect body.

The results of this study showed that the findings of McLeod (2013) were true for the female respondents, as the findings indicated that there was a correlation between how a Lebanese female audience perceives their own body look, and how satisfactory they perceive the female artists' body looks. Although this relationship is not one of adequate strength, the level of body satisfaction one has prior to thinking about the artist still has an impact on this relationship. It is apparent that there is a slightly low similarity between the average satisfaction scores the female respondents gave themselves, and the average scores they gave the female artists; and it appears that this is attributed to females rating their own 'body satisfaction' as lower than the 'artist's body satisfaction.' Thus, this particular finding showed that there is a slight difference between how a female

Lebanese audience perceives their body looks in terms of satisfaction versus how they perceive the female artists' body looks; and this lack in similarity is because they view artists as being slightly more satisfactory in terms of body looks than they are.

For the male audience, there was no correlation between how they perceive their own body look, and how satisfactory they perceive the male artists' body looks. This finding is interesting in that this hypothesis is true for Lebanese women only. Stating that Lebanese women are more likely to see a difference between their bodies and the bodies of female artists than Lebanese men do with male artists is a fair consideration. Also, a Lebanese woman's body satisfaction has a slight effect on how they see the artists' bodies, whereas with their male counterparts, this was proved untrue.

R3: Do Lebanese men and women perceive these artists in Lebanese music videos to have the ideal male body-look and thin-ideal body-look? The mean score for 'Perception of Artist's Body look' for female artists is $M = 2.911$, ($SD = .4935$) According to these results, the mean score for females falls within the range of the thin-ideal; less than or equal to 3. The mean score for 'Perception of Artist's Body look' for male artists is $M = 3.561$ ($SD = .5123$). According to the results, the mean score for males falls within the range of the male ideal body-look; between 3 and 5.

H3: Lebanese men and women are more likely to perceive that the artists' bodies in the Lebanese music videos represent the ideal body look. The scores for Ideal Body perception for females were ($\alpha = .839$, $M = 3.306$, $SD = .516$), and for males ($\alpha = .845$, $M = 3.533$, $SD = .527$). The scores for Perception of Artist's Body look for female artists were ($\alpha = .875$, $M = 2.911$, $SD = .4935$), male artists ($\alpha = .912$, $M = 3.561$, $SD = .5123$). The mean score for 'Ideal Body Perception' perceived for females is $M = 3.306$ ($SD =$

.516), and the mean score for 'Perception of Artist's Body look' for female artists is $M = 2.911$ ($SD = .4935$). What can be deduced from these results is that both mean scores are very close in value and the difference between them is very small (.395). H3 is supported for females.

The mean score for 'Ideal Body Perception' for males is $M = 3.533$ ($SD = .527$), and the mean score for 'Perception of Artist's Body look' for male artists is $M = 3.561$ ($SD = .5123$). These results indicate that both mean scores are very close in value and the difference between them is very small (.028). H3 is supported for males.

Knowing that most people wish to attain the body images of most media characters, holding them as ideals (Kruglanski & Mayseless, 1990; Wood, 1989; Wood & Taylor, 1991), this study determines whether or not Lebanese men and women perceive that the artists in the music videos have the ideal body look. The hypothesis claiming that Lebanese men and women are more likely to perceive that the artists' bodies in the Lebanese music videos represent the ideal body look was supported for both males and females.

Also, the results showed that women believe that the female artists fit under the thin ideal, whereas men believe that the male artists fall under the ideal-male body-look. The thin-ideal and ideal male body images are continuously being promoted through the media, whether through magazines or television (Garner, 1997; Cash & Henry, 1995). This idea may seem true in this study, since Lebanese men and women in this study believe that the artists have the ideal bodies.

Lebanese music videos have had a drastic change over the years, shifting their prime focus on the beauty of the body rather than the beauty of the sound (Alwassimi,

2010). This occurred by integrating western pop-culture into the music videos, with an emphasis on the attractiveness of the body (Hammond, 2005). The studies of Hawkins (2004) and Krawiec (2015), which respectively talk about the thin-ideal and ideal male body, are based on western body images through the media. This recapitulates the idea that this westernized intervention in Lebanese music videos has allowed most Lebanese audiences to find that the artists' bodies match the 'ideal bodies' as seen through Western media. The fact that this study also shows that Lebanese people find these bodies as ideal speaks volumes on the influence Western pop culture has on our media and perceptions of body images. This may indirectly indicate that Lebanese people believe the Western standards of beauty in terms of body-looks are ideal.

Also, Mcleod (2013) explains how men and women who already scored low in self-esteem and body satisfaction prior to being exposed to media body images, tended to believe that those body images represented the ideal (p.93). However, this study indicated that regardless of the respondents' satisfaction scores, both those who scored high and low on satisfaction perceived the artists' bodies as ideal.

An additional t-test was run, comparing Male's vs. Female's satisfaction in the 15-point Body Esteem Scale for Adolescents and Adults (Mendelson, Mendelson, & White, 2001) and the Body Image State Scales (BISS), (Fleming, Alindogan, Steadman, & Whithead, 2002). The Body Esteem Scale was posed before the respondents were asked to think about the artists, and the BISS scale was posed after they had thought of the artists. Welch's independent t-test indicated that there isn't a significant statistical difference between males ($M = 3.663$, $SD = .9662$) and females ($M = 3.657$, $SD = .9498$) in the Body Esteem Scale ($t(df) = t\text{-value}$, $p > .05$), which means their body satisfaction

levels were almost the same prior to thinking about the artists.

However, Welch's independent t-test indicated that there is a significant statistical difference between males ($M = 4.33$, $SD = 1.233$) and females ($M = 4.03$, $SD = 1.033$) in the BISS scale, where females are less satisfied with their bodies after having thought of the artists (Welch's $t(325) = 2.377$, $p < .05$). The difference between the male and female averages after having thought of artists is .30 (4.33-4.30).

The results of H1 showed that both men and women scored low levels of satisfaction after thinking about the artists. This test provided more insight as to how men and women's satisfaction levels are affected differently prior to and after thinking about the artists. The results yielded an interesting discovery; that women are less satisfied with their bodies after thinking of the artists than men. Although studies from Ditmar (2005), Morrison, Morrison, and Hopkins (2003), and Krawiec (2015), showed that men are also impacted by the ideal body images portrayed through the media, the effects they have are more prominent on women in this study. Nonetheless, this finding supports a claim made by Jagel (2013), stating that women are more affected by media images than men are, where men are more happy with their bodies than women are with their own.

Another interesting insight derived from the results can be seen in the BMI scores. The average BMI of the male participants was 24.265, indicating that they are within the normal weight range (normal weight BMI range: 18.5 to 24.9). The average BMI of female participants was 21.619, also indicating that they are within the normal weight range (normal weight BMI range: 18.5 to 24.9). Most Lebanese men and women are constantly being exposed to and influenced by images portrayed through several media channels; in most cases, these effects are detrimental to people's self-perception (Dennis,

Martin, Wood, & Saeed, 2016). Although both male and female participants fall within the average BMI range, the results from the Body Image State Scales indicated that they were slightly dissatisfied with their body look. This may emphasize how thinking of these media characters may have an effect on this decrease in level of body satisfactions.

Although there are other variables which may have an effect on a Lebanese audience's perception of body-looks, Lebanese music videos may be included on that list of variables that have an influence.

The results of media platforms that respondents mostly viewed music videos through were; 48.8% of respondents watch through Facebook, 29.6% of respondents watch through Television, 20.4% watch through Youtube, and 1.2% of respondents watch through other media. This finding may indicate how although television consumption is still prominent, social media is a growing platform through which music videos are being viewed. Although Aoun (2016) mentions how television is a leading medium being used in Lebanon, this study follows the findings of "Media Use in the Middle East" (2017), in which Facebook is a leading social medium people use to watch music videos throughout all age groups. The average number of Lebanese music video clips people watch per day was 3.4, with 25.4% of respondents (85 respondents) watching three per day, and 23.4% of respondents (78 respondents) watching two per day.

Change in the music industry is inevitable, as the industry is an ever-evolving profit powerhouse, allowing workers in the industry to benefit financially. However, based on the results of the study, the researcher believes that this change in profit motive in Lebanese music videos has yielded negative effects on Lebanese audiences' body

satisfactions. In turn, appropriate measures of intervention could be applied, as the psychological well-being of audiences should be prioritized over generating profits. A first step of these interventions could include a limit on the focus of physical appeal in Lebanese music videos.

Unfortunately, under the ever-changing conditions in Lebanon, the Lebanese culture could also be labeled as a shifting variable. Music, which could be considered a prominent factor of culture, continues to change. This shift could be attributed to the influence of Western pop-culture. Although the ambiguous nature of these music videos may be deemed as exciting, new, and fresh by certain audiences; this shift may be one dimension that symbolizes how the grip clenching on to our roots is beginning to gradually loosen.

Chapter 6: Limitations and Suggestions

The first limitation of the study involves the sample selected, which is not representative of the Lebanese population, however it was sufficient enough to describe a current situation in relation to the participants. Having done the pilot study, some issues such as reliability scores of the scales used were fixed, however the researcher did not know beforehand if the new scales would be a more reliable assessment – yet based on the research, and a pilot study conducted, the scales were reliable. Also, the pictorial scales used to measure the gap between people's perception of the ideal body image vs. their perception of the artists' image only measure the body size. It is also short of other elements of body image; yet the totality of the body proportions is efficient for the research questions and hypotheses posed. Also, whenever it comes to people listing the artists, limitations may lie in the fact that the artists that will be listed by the participants may not be representative of all the Lebanese male and female artists in terms of body-look. Limitations may also be present in how respondents are listing Lebanese artists based on memory, and are not directly exposed to the artists body-look prior to rating how satisfactory the artists' body- looks are.

Lebanese men and women may have been exposed to several ideal-body images daily, other than those shown through Lebanese music videos; therefore the Lebanese artists' body-look may not be the only factor affecting people's satisfaction levels with their own body-look. Finally, the BISS has not been used in numerous studies; however it was proved to be a valid and reliable tool.

As for suggestions, further research could have been conducted in order to gain a more substantial grasp of knowledge and information on the study. For this study, age

was not taken into consideration as a determining variable; it was looked at, however there was no statistical significance for the determining variable. However, when controlling for age, the results didn't yield insignificant. Therefore, seeing how and if people of different age brackets, i.e. 18-24, 25-34, 35-44, and 45+, have different perceptions and levels of body satisfaction after having thought of the artists could be considered in further studies. Testing if levels of body-satisfaction and perception of the ideal-body image would vary depending on age difference would have provided an interesting insight to the study. An experiment consisting of participants being shown specific Lebanese music videos in an experimental setting, following with the respondents recording their reactions and the effects these videos had on their body satisfaction would have been a sufficient way to collect meaningful results. Also, qualitative methods could have been used; a focus group could have been conducted in order to gain more insight into the audience's thoughts and perceptions. The audience could have also been selected specifically, based on their viewership of Lebanese music videos. This would, in turn, limit the study only to participants who are frequent viewers of Lebanese music videos. Finally, the integration of additional theories would have served for a more adequate analysis of the overall study, as it would have provided further support to the hypotheses and research questions.

Chapter 7: Conclusion

This study indicates feasible guidelines that could be used for later research from the findings of the study. Particularly, the different influences of Lebanese musical artists' as sources of comparison in the social comparison process that create different body perceptions introduce a significant finding. Furthermore, this study provides statistical interpretation proving that the recent "profit motive" of emphasis on the artists' body look in the production process of Lebanese music videos is one of the many media sources that has led to the shaping of people's perception of what the ideal body image in Lebanon is. This study showed that Lebanese audiences are influenced by the Lebanese artists' body images as portrayed through music videos; the results suggest that the body-look satisfaction of Lebanese men and women has decreased in response to the media images of Lebanese artists since they are exposed to them daily. However, the study found that Lebanese women were significantly less satisfied with their body-look after having thought of Lebanese female artists than Lebanese men after thinking about Lebanese male artists. The results also indicated that female Lebanese audiences believe that female artists are more satisfactory in terms of body-look in comparison to their body-look. In addition, the findings show that Lebanese men and women perceive the Lebanese artists as having the ideal body-look. A final interesting finding is how Lebanese men and women all fall within the normal BMI range, yet have rated their own body satisfaction as slightly dissatisfactory, further indicating how their perceptions of their own body-look may have been shifted by exposure to media images, particularly Lebanese artists in music videos. Most Lebanese men and women have succumbed to these images as sources of the "ideal" in terms of body-look. People who have

succumbed to these media depictions should talk back to them and realize that these media messages are mostly constructed and do not reflect reality. With these new insights derived from the results of the study, success interventions can be implemented. Such interventions may lead to a decrease in certain cases of eating disorders that may be caused by exposure to these media characters, and may promote more positive body image perceptions amongst Lebanese men and women.

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APPENDIX A: Questionnaire

The purpose of this study is to understand the different perceptions towards Lebanese artists in music videos. Please answer the following questions as honest as possible. All responses will be confidential and will be used for academic purposes only. There is no identification, so you will be anonymous throughout the survey. Your time and effort is appreciated.

1. Gender:

Male

Female

2. Age: How old are you?

3. Please specify your **Height**: _____

4. Please specify your **Weight**: _____

5. Through which medium do you mostly watch Lebanese music videos?

Television

Youtube

Facebook

Other, please specify _____

BODY IMAGES IN LEBANESE MUSIC VIDEOS 66

6.How many Lebanese music video clips are you exposed to on a daily basis?

7. DIRECTIONS: Below is a list of body parts. Please rate how satisfied you are, at this moment, with each body part according to the following scale. All of the information you provide will be kept strictly confidential.

| | | | | | |
|--------------|--------------|--------------|-----------|------------|-----------|
| Extremely | Moderately | Slightly | Slightly | Moderately | Extremely |
| dissatisfied | dissatisfied | dissatisfied | satisfied | satisfied | satisfied |
| =1 | = 2 | =3 | =4 | =5 | =6 |

| | | | | | | |
|---------------------|---|---|---|---|---|---|
| 1.Height..... | 1 | 2 | 3 | 4 | 5 | 6 |
| 2. Weight..... | 1 | 2 | 3 | 4 | 5 | 6 |
| 3.Hair..... | 1 | 2 | 3 | 4 | 5 | 6 |
| 4. Complexion..... | 1 | 2 | 3 | 4 | 5 | 6 |
| 5.Overall face..... | 1 | 2 | 3 | 4 | 5 | 6 |
| 6. Shoulders..... | 1 | 2 | 3 | 4 | 5 | 6 |
| 7. Arms..... | 1 | 2 | 3 | 4 | 5 | 6 |
| 8. Stomach..... | 1 | 2 | 3 | 4 | 5 | 6 |
| 9. Chest..... | 1 | 2 | 3 | 4 | 5 | 6 |
| 10.Back..... | 1 | 2 | 3 | 4 | 5 | 6 |
| 11. Buttocks..... | 1 | 2 | 3 | 4 | 5 | 6 |
| 12. Legs..... | 1 | 2 | 3 | 4 | 5 | 6 |

BODY IMAGES IN LEBANESE MUSIC VIDEOS 67

| | | | | | | |
|--|---|---|---|---|---|---|
| 13. Lower legs (calves). | 1 | 2 | 3 | 4 | 5 | 6 |
| 14. General muscle tone. | 1 | 2 | 3 | 4 | 5 | 6 |
| 15. Overall satisfaction with size and shape of your body. | 1 | 2 | 3 | 4 | 5 | 6 |

8. Below is a scale consisting of nine schematic drawings of female bodies ranging from very slim to very large in terms of body mass. Please circle the number below the body image that you find as ideal.



- (1) (2) (3) (4) (5) (6) (7) (8) (9)

BODY IMAGES IN LEBANESE MUSIC VIDEOS 68

Below is a scale consisting of nine schematic drawings of male bodies ranging from very slim to very large in terms of body mass. Please circle the number below the body image that you find as ideal.



(1) (2) (3) (4) (5) (6) (7) (8) (9)

9. List the **most recent** Lebanese Music video/s that you have watched with a **lead male** **artist**. State the name of the video/s clip and the artist. If you don't remember the name of the clip specify the artist.

List the **most recent** Lebanese Music video/s that you have watched with a **lead female** **artist**. State the name of the video/s clip and the artist. If you don't remember the name of the clip specify the artist.

BODY IMAGES IN LEBANESE MUSIC VIDEOS 69

10. DIRECTIONS: Below is a list of body parts. Please rate what you think about the artists you have listed in terms of each body part according to the following scale. All of the information you provide will be kept strictly confidential.

NOTE: Answer accordingly to **male artist**,

| | | | | | |
|----------------------------------|----------------------------------|--------------------------------|-----------------------------|----------------------------|---------------------------|
| Extremely dissatisfied = 1 | Moderately dissatisfied =2 | Slightly dissatisfied =3 | Slightly Satisfied =4 | Moderately satisfied =5 | Extremely satisfied =6 |
|----------------------------------|----------------------------------|--------------------------------|-----------------------------|----------------------------|---------------------------|

| | | | | | | |
|--------------------------|---|---|---|---|---|---|
| 1.Height..... | 1 | 2 | 3 | 4 | 5 | 6 |
| 2. Weight..... | 1 | 2 | 3 | 4 | 5 | 6 |
| 3.Hair..... | 1 | 2 | 3 | 4 | 5 | 6 |
| 4. Complexion..... | 1 | 2 | 3 | 4 | 5 | 6 |
| 5.Overall face..... | 1 | 2 | 3 | 4 | 5 | 6 |
| 6. Shoulders..... | 1 | 2 | 3 | 4 | 5 | 6 |
| 7. Arms..... | 1 | 2 | 3 | 4 | 5 | 6 |
| 8. Stomach..... | 1 | 2 | 3 | 4 | 5 | 6 |
| 9. Chest..... | 1 | 2 | 3 | 4 | 5 | 6 |
| 10.Back..... | 1 | 2 | 3 | 4 | 5 | 6 |
| 11. Buttocks..... | 1 | 2 | 3 | 4 | 5 | 6 |
| 12. Legs..... | 1 | 2 | 3 | 4 | 5 | 6 |
| 13. Lower legs (calves). | 1 | 2 | 3 | 4 | 5 | 6 |

BODY IMAGES IN LEBANESE MUSIC VIDEOS 70

| | | | | | | |
|---|---|---|---|---|---|---|
| 14. General muscle tone. | 1 | 2 | 3 | 4 | 5 | 6 |
| 15. Overall perception of size and shape of artist's body | 1 | 2 | 3 | 4 | 5 | 6 |

DIRECTIONS: Below is a list of body parts. Please rate what you think about the artists you have listed in terms of each body part according to the following scale. All of the information you provide will be kept strictly confidential.

NOTE: Answer accordingly to **female artist**.

| | | | | | |
|----------------------------------|----------------------------------|--------------------------------|-----------------------------|----------------------------|---------------------------|
| Extremely dissatisfied = 1 | Moderately dissatisfied =2 | Slightly dissatisfied =3 | Slightly Satisfied =4 | Moderately satisfied =5 | Extremely satisfied =6 |
|----------------------------------|----------------------------------|--------------------------------|-----------------------------|----------------------------|---------------------------|

| | | | | | | |
|---------------------|---|---|---|---|---|---|
| 1.Height..... | 1 | 2 | 3 | 4 | 5 | 6 |
| 2. Weight..... | 1 | 2 | 3 | 4 | 5 | 6 |
| 3.Hair..... | 1 | 2 | 3 | 4 | 5 | 6 |
| 4. Complexion..... | 1 | 2 | 3 | 4 | 5 | 6 |
| 5.Overall face..... | 1 | 2 | 3 | 4 | 5 | 6 |
| 6. Shoulders..... | 1 | 2 | 3 | 4 | 5 | 6 |
| 7. Arms..... | 1 | 2 | 3 | 4 | 5 | 6 |
| 8. Stomach..... | 1 | 2 | 3 | 4 | 5 | 6 |
| 9. Chest..... | 1 | 2 | 3 | 4 | 5 | 6 |

BODY IMAGES IN LEBANESE MUSIC VIDEOS 71

| | | | | | | |
|---|---|---|---|---|---|---|
| 10. Back..... | 1 | 2 | 3 | 4 | 5 | 6 |
| 11. Buttocks..... | 1 | 2 | 3 | 4 | 5 | 6 |
| 12. Legs..... | 1 | 2 | 3 | 4 | 5 | 6 |
| 13. Lower legs (calves). | 1 | 2 | 3 | 4 | 5 | 6 |
| 14. General muscle tone. | 1 | 2 | 3 | 4 | 5 | 6 |
| 15. Overall perception of size and shape of artist's body | 1 | 2 | 3 | 4 | 5 | 6 |

am.

I feel that I

am

_____ with

my looks than

I usually feel.

I

feel _____ with

the way I look

in comparison

to the average

person.

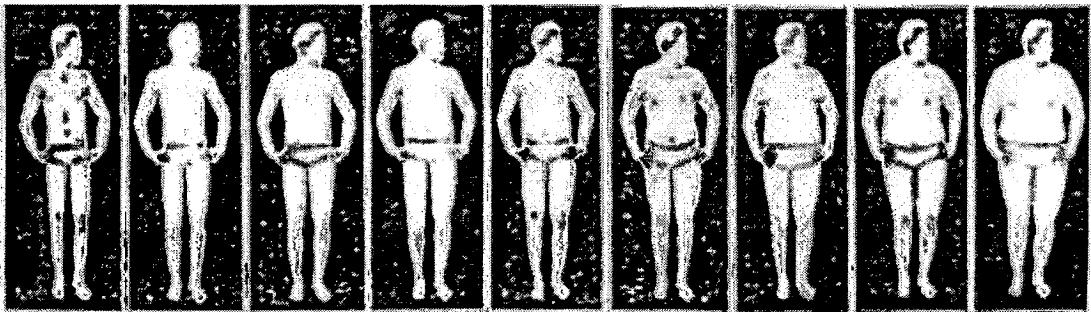
12. Below is a scale consisting of nine schematic drawings female bodies ranging from very slim to very large in terms of body mass. Please select the body image that you find as representative of the body of your favorite female artist in the music videos listed.



- (1) (2) (3) (4) (5) (6) (7) (8) (9)

BODY IMAGES IN LEBANESE MUSIC VIDEOS 74

Below is a scale consisting of nine schematic drawings male bodies ranging from very slim to very large in terms of body mass. Please select the body image that you find as representative of the body of your favorite male artist in the music videos listed.



- (1) (2) (3) (4) (5) (6) (7) (8) (9)

APPENDIX B: Before and After Images of AssalaNasri

The following images consist of album covers of the artist AssalaNasri. The images serve as a timeline to show how the artist looked in the early nineties in comparison to how she looks in the 2000's and 2010's.



Figure 1. The cover of AssalaNasri's Album 'Ya Sabra Yana' released in 1993. Taken

from: Lycanthia, J. (n.d). www.famousfix.com/topic/assala-nasri/album-covers



Figure 2. The cover of AssalaNasri's Album

'Tawam El Roh' released in 1994. Taken from: Lycanthia, J. (n.d).

www.famousfix.com/topic/assala-nasri/album-covers



Figure 3. The cover of AssalaNasri's Album
'Eghdab' released in 1994. Taken from: Lycanthia, J. (n.d).
www.famousfix.com/topic/assala-nasri/album-covers



Figure 4. The cover of AssalaNasri's Album
'WalaTesada' released in 1994. Taken from: Lycanthia, J. (n.d).
www.famousfix.com/topic/assala-nasri/album-covers



Figure 5. The cover of AssalaNasri's Album 'Hayati' released in 2006. Taken from: Lycanthia, J. (n.d).
www.famousfix.com/topic/assala-nasri/album-covers

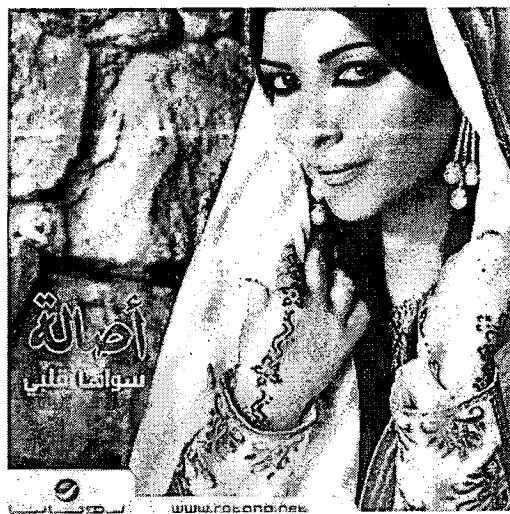


Figure 6. The cover of AssalaNasri's Album 'SawahaGalby' released in 2007. Taken from: Lycanthia, J. (n.d).
www.famousfix.com/topic/assala-nasri/album-covers



Figure 7. The cover of Assala Nasri's Album

'Qanon Kifak' released in 2010. Taken from: Lycanthia, J. (n.d).

www.famousfix.com/topic/assala-nasri/album-covers



Figure 7. The cover of Assala Nasri's Album

'Aala2 El Donia' released in 2016. Taken from: Lycanthia, J. (n.d).

www.famousfix.com/topic/assala-nasri/album-covers