

The 21st Century Teenybopper: Gender, Pop Music Artists, and Their Fans

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ABSTRACT

With the dawn of the internet has come the dawn of the mega-celebrity, with their fanbases being more prominent than ever. There's been a stereotype of what these fans typically look like - white, fanatic women who become too invested in a celebrity. These are often teenage women (ie teenyboppers), an already marginalized group. The purpose of this survey study is to investigate teen girl pop music fandoms and their relationship to their perception in the public eye for a wide variety of age and gender demographics in the United States through a quantitative survey. Participants were asked their gender before answering 1-5 on a series of artists/fandoms while keeping a prompt in mind. Results found that there is notable bias from both sides of the independent variable, both male and female, but, surprisingly, in some sections (ie seriousness), the bias from women is more statistically confident than men. purity culture specifically targets women, their role in society, and their virginity's role within society. Considering this standard, it is logical that women had more disdain towards male artists than female artists, the ones similar to them who have, in the past, been criticized for their femininity- something inherently shared amongst all women. Their blame was externalized and directed towards others. This study fills a previously empty space in gender/music research, providing quantitative data, despite having issues with too much data. A solution to this issue is normalizing women's position in the music industry by offering scholarships and bonuses.

Introduction

With the dawn of the internet has come the dawn of the mega-celebrity. Taylor Swift, with the release of her re-recorded albums and Eras Tour has broken into the league of billionaires (Forbes, 2022). Beyonce Knowles, with 28 Grammy awards under her belt, is a staple of modern culture, being a household name (Grammy Awards, 2023). Evidently, the era of the digital pop superstar is now (Choi, 2017; Grammy Awards, 2023; Forbes, 2022).

While fans have more access to and support from celebrities than ever before, the concept of the fandom is not new. A fandom, in simple terms, is a collection of self-proclaimed fans of a piece of media or public figure. The Beatles, while not the first, has one of the most memorable fandoms of all time, sparking "Beatlemania," a manic age of the fandom (Rohr, 2017). This dawn of fandoms gave women a voice and community that they didn't recently have, solidifying their place in musical culture. Before the Beatles, this kind of space was found in Frank Sinatra and Elvis Presley's music, though on a slightly smaller scale (Madruga, 2021). Before the mid-20th century, women found little to no influence in music, so with the community and solidarity brought, they exerted their power and were pivotal in creating our modern understanding of what it means to be a fan. In doing this, however, there's been a stereotype of what a typical fandom is- white, fanatic women who become too invested in a celebrity (Blakemore, 2021). While this does contend as a valid criticism of fan culture, it's more often than not misconstrued and weaponized against fans, especially those who fall into the stereotype (Blakemore, 2021; Ochola, 2016; Rohr, 2017). These fandoms, especially within the 21st century,

have been important in friendship-building and connecting on and offline (Jagota, 2015). Dr. Amanda Waugh, an instructional librarian, finds that fandoms are not only a place to exchange information but also receive emotional and social support (Waugh, 2019).

The purpose of this survey study is to investigate teen girl pop music fandoms and their relationship to their perception in the public eye for a wide variety of age and gender demographics in the United States through a quantitative survey. The independent variable, musical fandoms, will be defined as self-proclaimed fans of music artists who top the Billboard charts for a specified decade (see Methods, Study Design). The dependent variable is defined as an individual's perception of the aforementioned music fans. This study aims to provide a more analytical and concrete approach to the current research concerning teenage girls and their interests in music. By employing quantitative surveys and cross-comparing characteristics and traits to opinions, a more accurate representation of bias and its origins can be identified. In a more impactful sense, the study adds value to the broader academic community by proving or disproving a hypothesis with data. Specifically, the academic community is missing the approval or disapproval of a correlation between the male gender and the disparagement of teen girl music. By identifying the aforementioned relationship, awareness can be brought to many music fandoms that are often criticized online or in school. Individuals who align with these groups are often ridiculed, mostly at the hands of male-identifying individuals. The study seeks to understand the root factors behind this bias and hence provide an answer to the academic community that has been missing for decades upon decades.

Literature Review

Purity culture has had a place in modern sexism for years, being at the forefront of media throughout the early 2000s (Crut, 2021; Daros, 2021; Griffith, 2017). Simply defined, purity culture is the expectation for young people, stereotypically women, to be conservative in their sexuality, heavily influenced by religious tradition, celebrating virginity in unmarried women with rings, dances, and shame if you engage in sexually promiscuous behavior (Crut, 2021; Griffith, 2017). For instance, Britney Spears, a famous singer of the period, was widely scrutinized and criticized for her rumored sexual intercourse with Justin Timberlake, being painted as an impure, lying, unfaithful, Christian woman (Daros, 2021).

Between then and the 2010s, purity culture remained a staple of media and, by proxy, fandoms, but not as vicious as it was at the dawn of the century (Griffith, 2017). In turn, this has influenced what is socially acceptable and hence more listened to in the music industry. 2006's sexually conservative Miley Cyrus has been replaced with the sensual Ariana Grande (Griffith, 2017). Jaelyn Griffith, Pforzheimer Honors College at Pace University, examines the change in tween girl music taste, tween girls being defined as 10-14-year-olds from the early 2000s to the 2010s (Griffith, 2017). Furthermore, Griffith studied how the shift in sexuality influenced young girls' favorite artists, with the openly sexual Ariana Grande, Selena Gomez, and Taylor Swift running public perception today (Griffith, 2017).

Despite their popularity, these artists and their fanbases are often dismissed as inappropriately invested, immature, or unserious, receiving similar backlash as the pop stars of 20 years ago. While men more often include promiscuous language in their pieces, sexually charged lyrics from female artists get more media attention and have a heavier influence on what newspapers are writing (Griffin et al., 2022). This, along with Andrew Smiler's (2017) research finding that female performers are more likely to talk about romance than men supports the assertion that female music makers or even just female music listeners are discredited because of their desires (Griffin et. al, 2022). Men were more likely to talk about objectification, which has been more normalized and legitimized within our society (Smiler et. al, 2017). This study doesn't identify particular biases, but it does identify the basis on which misconceptions could form. Taylor Swift is portrayed as a serial dater, Selena Gomez as hung up on a married man, Ariana Grande as a compulsive cheater, and their audiences as immoral for being invested in their lives (Griffith, 2017; Mohammed, 2024; Strout, 2024). Teenage girls are

expected to take responsibility for an adult celebrity's societal perception and to 'mature' and listen to 'real music'. But what determines real, serious music?

A difference in musical interest may be influential in prejudices. Katarina Habe at the University of Ljubljana and her colleagues found that men don't like romantic music as much as girls, with females liking more traditional "soft" music (Habe et al., 2018). Women align more with mainstream pop, reaffirming Smiler's findings, while men tend to like a more aggressive rock (Habe et al., 2018; Smiler et. al, 2017). These findings present a possible reason behind discrimination towards teen girl music fandoms- the perception of "female" music- music that women are traditionally interested in- as weak and "male" music as strong or aggressive reinforces existing societal hierarchies and gives ammunition to opposers of pop artists.

Gap

The most notable gap in the study of fandoms is the lack of numerical and contemporary data. Of the contemporary studies, an overwhelming majority are conducted in an interview, study group, or open-ended qualitative format (Choi, 2017; Dearn, 2013; Ochola, 2016). Other studies within the academic pool are based on historical or content analysis, providing important insight into the industry and musicians themselves, but lacking a tangible connection to fans themselves or the modern world (Frisby & Behm-Morawitz, 2019; Rohr, 2017; Smiler et. al, 2017). The numerical and relatively contemporary studies in the field often tackle the musician and their status rather than the fans themselves (Griffin et. al, 2022). The broader academic consensus when it comes to gender, fans, and music always seems to be missing an important aspect of at least one of the three.

Methods

Study Design

This study largely focused on using survey research to gather data about the perception of specific music fandoms in modern society. A survey was chosen instead of a separate research approach to fill a current gap in the literature- quantitative data. Furthermore, the broader academic society was missing an identified bias in music fandom perception, lacking a cause-and-effect relationship.

A mixed methods approach would've been ideal for synthesizing the causes and effects of prejudice- who dislikes who and along what biases, but also how it affects the people in the fandom and outside it on a personal level. However, the time allotted and access to participants, especially given age consent restrictions and monetary obstacles, made this aspiration difficult. In the end, the study manifested as a correlational quantitative survey with a combination of short-response and 1-5 scale questions, a metric known as the Likert scale, chosen for its common usage in surveys and public evaluation (Bishop & Herron, 2015; Losby & Wetmore 2012). These scaled questions asked participants to rank certain artists from certain eras (see Procedures). The specific individuals fell into the following categories: female pop artist of the 2020s, male pop artist of the 2020s, female pop artist of the 1990s, male pop artist of the 1990s, female pop artist of the 1970s, male pop artist of the 1970s, female hip hop artist of the 2020s, male hip hop artist of the 2020s, female country artist of the 2020s, and finally male country artist of the same time period.

Each of the aforementioned categories had one artist, the most popular of the asserted period and fitting the stated demographic. Billboard Music, a highly respected standard for charting within the industry, provides statistics on the most listened-to artist for a timeframe (week, month, year, etc) (Grein, 2024). The three chronological categories used to distinguish the artists (1970s, 1990s-2000s, and 2020s), were chosen for their distinct musical identities (Henard & Rosetti, 2014). In 2014, Henard and Rosetti looked at 1000 songs over a 50 year time period and identified the distinctions, with the aforementioned eras (the 1970s and '90s-'00s) being the

most prevalent in both their mentions of love and their differences from the surrounding years. The final period, the 2020s, was chosen because it represents the modern era- the status quo was missing from the academic discussion, so it was a non-starter to include it in the study.

Considering the lack of researcher manipulation occurring, correlational was the ideal format as opposed to something such as causal comparative which evaluates a cause-and-effect relationship. Short-response will be included to allow room for self-expression in identity-based responses (ex. gender).

These questions were asked within a Google Form, however, before completion, participants were reminded multiple times that their response will not be synthesized without a completed consent form. This form was available via email, physical copy, or Google Form.

Ethical Considerations

This quantitative research, in relying on personal characteristics, must have, above all else, comply with ethical standards. Considering that the research being conducted relies on the collection of personal traits, it was incredibly important to make sure that all participants were comfortable with and understood the sharing of their distinctive identifiers. All information concerning usage was contained within the consent forms that participants had to sign and easily accessible in the header of the Google Form survey. This sensitive data was not utilized for anything other than compartmentalization and repetition of trends in behavior towards fandoms.

Any citizen who felt uncomfortable at any point in time was welcome to reach out or terminate their participation in the study at any point along the process. Consent forms must have been signed and either emailed or physically turned in. Any demographic information or personal responses will be anonymized in any and all uses of the data. The researcher's contact information along with the advisor's was readily available in case any citizen has a question or concern. Information about the procedure (ie "Why do we do this") was accessible for every survey question asked.

Selection of Participants

Participant selection was voluntary but put within certain parameters. For a study of this scope, it was important to have various perspectives, whether that be diversity through age, race, gender, sexuality, or even region. Despite requiring a holistic understanding and pulling data from every age group, this study had an emphasis on individuals in their teens and early twenties, considering they are typically the demographic of the fandoms at hand. These participants were drawn from students at universities and public spaces throughout the United States. Incentives for participation in the survey included but not be limited to stickers, bracelets, and other baked goods, all optional and amenable based on individual needs.

Participants under the age of 18 were drawn from high schools across the continental states. After completing the required minor consent forms and discussing them with their legal guardian, students moved forward in the research process. Other survey-takers were recruited throughout the process on a strictly low-pressure voluntary basis in workplaces and public areas across the greater Las Vegas, Boston, and New York areas.

Procedure

Survey participants were questioned with a series of numerical rankings paired with short, optional fill-in-the-blank sections if needed. This kind of combination survey has been effective in the past for a wide variety of data collection in many different fields, such as Ian B. Mertes and Ali Marquessa's survey on audiologists' behaviors (Mertes and Marquess, 2023). The research included multiple choice, scales, and checkboxes to gather personal data, similar to the collection that is relevant to the topic of gender and music, ultimately proving

effective with 214 responses. This same approach can be found across the broader research field (Ellefsen et. al, 2023; Fielder, 2021; Sengupta and Chaudhuri, 2011; Waugh, 2019).

Questionnaires relying on demographics, such as Ellefsen's "What happens in school music in Norway? Findings from a national survey of music teachers" ask for ages, gender, and profession, but leave room to opt-out, similar to the desired approach of this study (Ellefsen et. al, 2023; Fielder, 2021; Waugh, 2019). All of these successful approaches were synthesized into one, combining not only multiple perspectives but multiple academic research styles.

As for participation, the survey is split into 6 parts. First, survey takers were asked to note information about their demographics notably including age and gender. As mentioned previously, this information will be carefully and sensitively collected and synthesized but is needed to add the correlational part to the correlational study. Later in the research process, these inputs will be compared with further answers to determine the cause-and-effect relationship among variables. The other 5 sections are split into 2 major ones- musical artists and musical fandoms. From there, it goes to an artist's seriousness and quality in the prior subsection and fandom's agitation, maturity, and masculinity in the other.

After identifying personal preferences the audience was asked to rate specific artists based on a descriptor. For example, how serious are they in their profession? How well do they represent their musical genre? These artists were pulled from Billboard charts as the most popular in a specific genre or era. The selection of artists was based on the artist with the most Number 1 Singles in said genre and era (See Methods, Study Design).

Moving on to the next stage, participants were answer the aforementioned questions, but this time about a musical fandom (ie Swifties, Lauvers, Arianators, Kendrick Lamar fans, etc). For example, are these fans annoying? Dedicated? This section relied heavily on research conducted by Jaclyn Griffith in 2017 where she surveyed females aged 10-14 about their music taste (Griffith, 2017). In said survey, as previously mentioned, the musical tastes of middle schoolers were quantified and female pop stars- Ariana Grande, Selena Gomez, and Taylor Swift - were shown to be key parts of the tween/teenager identity. By identifying the figures important to the key demographic, the study could follow a similar model to locate possible biases concerning figures of the same archetype.

This was intended to identify a correlation or lack thereof between a music artist and their fans, building onto the meat of the actual study and being more focused on the actual hypothesis. If there was a common answer between an artist and their asserted fans, the bias lies in the perception of the artist, but otherwise, the bias lies in the understanding of fandoms themselves.

This data was initially collected in the absence of a formal researcher, relying on technology as opposed to personal banter, but the numbers themselves must be synthesized with the help of a human hand. DataClassroom, an online research assistant, will be utilized to put the information into an accessible format (see Figure 1).

Results

The survey was distributed as widely as possible but, as mentioned previously, focused on Las Vegas, Colorado Springs, Berkeley, Boston, and New York. There were a total of 56 responses- 27 male, 23 female, and 6 non-binary.

T-tests were utilized to identify if the differences between male responses and females of different ages were statistically significant. These tests, commonly used in statistics and research, determine the differences between two variables and how those possible differences relate to one another (Mishra, 2019).

There were many different datasets to analyze after collecting data, considering the 5 different Likert sections and the 11 artist questions within each section. T-tests were conducted within each section for each artist to ensure the most well-rounded utilization of the available data. The results of the aforementioned t-tests

correspond to some level of statistical significance- 0-0.5 means there is strong confidence in statistical significance, 0.6-0.10 is some confidence, 0.11-0.20 is some indication (less than confidence), 0.21-0.50 is little indication, 0.51-0.99 means there is no evidence of significance, and 1.00 means that the 2 sets are confidently not different from each other.

Musician's Seriousness

As priorly mentioned, seriousness was an important measure to include within the questions considering how often female pop artists are discounted for not making 'serious' music deserving of respect or admiration (Smiler et. al, 2017). The stimulus provided with this question asked the following: "How serious is the artist in their craft? Are they credible? Are they a good representation of music or the genre they are associated with?"

After respondents selected their preferred choice on the scale (1-5, 1 being least serious, 5 being most), the data was analyzed using a t-test comparing the independent variable (gender) with the numeric dependent variable (rating). After estimating and calculating the mean, standard deviation, t-score, sample size, and degrees of freedom, a p-value was calculated from all the aforementioned data. A lower p-value means a bigger, more certain comparative difference between the options of the independent variable (men and women) (Andrade, 2019).

There was a statistically significant difference between masculine and feminine perceptions of Taylor Swift's seriousness yet to a limited extent for practical application. Men viewed women as slightly less (Figure 1). These specific findings are notable considering Taylor Swift was the model used for modern-day (female-associated) pop music, the most focused-on artist of the survey.

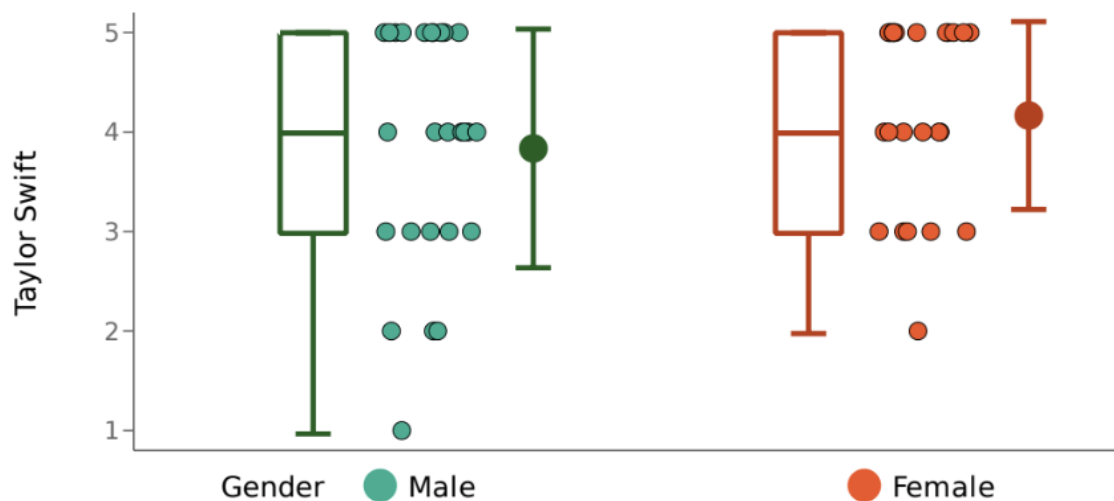


Figure 1. Box-and-whiskers plot/mean and errors plot showing the difference in ratings for self-identified men and women when asked about Taylor Swift's seriousness.

When compared to the responses for The Weeknd's "seriousness," the difference in means between men and women was 0.634 with the P-value (the measure of significance) being 0.04 (Figure 2). This provides strong confidence intervals that women actually view The Weeknd as less serious than men do. This confidence is even more concrete than that of the Taylor Swift section, indicating that male artists are more divisive in the

2020s. This is further supported when addressing the Kanye West question within this section. In said data set, there is a p-value of less than 0.01, meaning men view Kanye West as far more deserving of respect compared to a female counterpart (Figure 3). These specific recorded occasions are of significance considering their relevancy- these are artists of the modern day who are still creating and producing music, so any identified bias exists within the status quo.

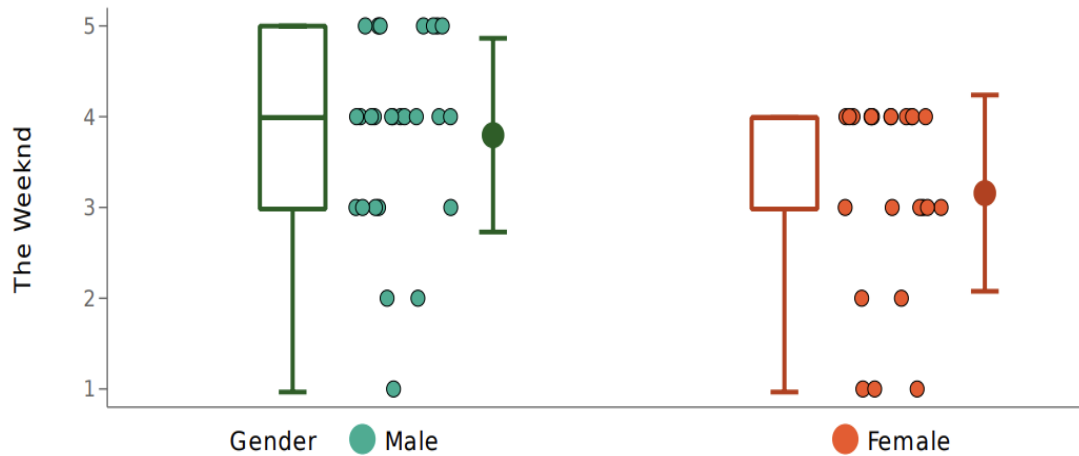


Figure 2. Box-and-whiskers plot/mean and errors plot showing the difference in ratings for self-identified men and women when asked about The Weeknd's seriousness.

This principle applies to past artists as well, with women overall holding The Beatles with slightly less respect than men. For many other artists included in the study, there was no significant difference in perception and subsequent scoring. When it comes to the ones that did differ, a female perspective had a more negative outlook on the opposite gender.

For musicians of the same genre and period, men view female artists as slightly less serious than a woman would, while women view male artists as significantly less serious in comparison to a male peer's response. This is indicative of engrained and significant sexism on both of the two sides studied within the survey.

Artist	Quality
Taylor Swift	There is little indication that women viewed Taylor Swift as a more serious artist than men did (0.29 P-value).
The Weeknd	There is strong confidence that men viewed The Weeknd as a more serious artist than women did (0.04 P-value).
Kanye West	There is strong confidence that men viewed Kanye West as a more serious artist than women did (0.01 P-value).
Nicki Minaj	There is little indication that men view Nicki Minaj as more serious than women did (0.33 P-value).

Whitney Houston	There is no evidence that women/men viewed Whitney Houston's seriousness differently (0.77 P-value).
Boyz II Men	There is some indication that men view Boyz II Men as more serious than women did (0.17 P-value).
Barbra Streisand	There is no evidence that women/men viewed Barbra Streisand's seriousness differently (0.51 P-value).
Carrie Underwood	There is no evidence that women/men viewed Carrie Underwood's seriousness differently (0.60 P-value).
Morgan Wallen	There is no evidence that women/men viewed Morgan Wallen's seriousness differently (0.67 P-value).
Tim McGraw	There is little indication that men view Tim McGraw as more serious than women did (0.40 P-value).
The Beatles	There is little indication that men view The Beatles as more serious than women did (0.26 P-value).

Figure 3. P-Value and subsequent interpretation for the difference between male and female perception of musician seriousness.

Musician's Quality

The stimulus provided with this question asked the participant to rate artists based on how much they enjoyed their music.

The second part of the musician's subsection- quality- did not yield as conclusive results as the prior, however, there was still a pattern to note. Generally, when there was a difference in perception one gender was negative toward the other.

Artist	Quality
Taylor Swift	There is some indication that men view Taylor Swift's quality as worse than women did (0.13 P-value).
The Weeknd	There is little indication that women viewed The Weekend's music quality worse than men did (0.37 P-value).
Kanye West	There is strong confidence that women viewed Kanye West's music quality worse than men did (0.01 P-value).
Nicki Minaj	There is no evidence that women/men viewed Nicki Minaj's music quality differently (0.63 P-value).
Whitney Houston	There is little indication that men view Whitney Houston's music quality as worse than

	women did (0.28 P-value).
Boyz II Men	There is little indication that women view Boyz II Men's music quality as worse than women did (0.39 P-value).
Barbra Streisand	There is little indication that men view Barbra Streisand's music quality as worse than women did (0.45 P-value).
Carrie Underwood	There is little indication that men view Carrie Underwood's music quality as worse than women did (0.32 P-value).
Morgan Wallen	There is no evidence that women/men viewed Morgan Wallen's music quality differently (0.73 P-value).
Tim McGraw	There is little indication that men view Tim McGraw's music quality as worse than women did (0.29 P-value).
The Beatles	There is no evidence that women/men viewed The Beatles' music quality differently (0.59 P-value).

Figure 4. P-Value and subsequent interpretation for the difference between male and female perception of musician quality.

Fan Agitation

As mentioned in the Literature Review, female pop artists and their subsequent fanbases are routinely characterized as annoying- this question gauged any demographic bias behind this phenomenon (Griffith, 2017). The broad consensus was no evidence, but of the actual yielded results, women found fandoms more agitating in general.

Fandom	Agitation
Taylor Swift Fans	There is little indication that women view Taylor Swift's fanbase as more agitating than men did (0.28 P-value).
The Weeknd Fans	There is some indication that women view The Weeknd's fanbase as more agitating than men did (0.11 P-value).
Kanye West Fans	There is no evidence that women/men viewed Kanye West's fanbase differently (0.69 P-value).
Nicki Minaj Fans	There is no evidence that women/men viewed Nicki Minaj's fanbase differently (0.84 P-value).

Whitney Houston Fans	There is no evidence that women/men viewed Whitney Houston's fanbase differently (0.84 P-value).
Boyz II Men Fans	There is little indication that women view Boyz II Men's fanbase as more agitating than men did (0.28 P-value).
Morgan Wallen Fans	There is little indication that women view Morgan Wallen's fanbase as more agitating than men did (0.30 P-value).
Barbra Streisand	There is no evidence that women/men viewed Barbra Streisand's fanbase differently (0.78 P-value).
Carrie Underwood Fans	There is little indication that men view Carrie Underwood's fanbase as more agitating than women did (0.45 P-value).
Tim McGraw	There is no evidence that women/men viewed Tim McGraw's fanbase differently (0.57 P-value).
The Beatles Fans	There is no evidence that women/men viewed The Beatles' fanbase differently (0.63 P-value).

Figure 5. P-Value and subsequent interpretation for the difference between male and female perception of fandom agitation.

Fan Maturity

This question focused on the “teen” aspect of teenybopper- did individuals associate certain artists with a younger fan base? Along gendered lines? There were minuscule differences in responses between the variables studied, however, if there was a difference, women always viewed the fandom as more mature than men.

Fandom	Maturity
Taylor Swift Fans	There is no evidence that women/men viewed Taylor Swift's fanbase differently (0.61 P-value).
The Weeknd Fans	There is no evidence that women/men viewed The Weeknd's fanbase differently (0.91 P-value).
Kanye West Fans	There is no evidence that women/men viewed Kanye West's fanbase differently (0.57 P-value).
Nicki Minaj Fans	There is no evidence that women/men viewed Nicki Minaj's fanbase differently (0.91 P-value).
Whitney Houston Fans	There is some confidence that women view Whitney Houston's fanbase as more mature than men did (0.08 P-value).

Boyz II Men Fans	There is little indication that women view Boyz II Men's fanbase as more mature than men did (0.21 P-value).
Morgan Wallen Fans	There is no difference in how women/men view Morgan Wallen's fanbase (1.00 P-value).
Barbra Streisand	There is some indication that women view Barbra Streisand's fanbase as more mature than men did (0.10 P-value).
Carrie Underwood Fans	There is some indication that women view Carrie Underwood's fanbase as more mature than men did (0.17 P-value).
Tim McGraw	There is strong confidence that women view Tim McGraw's fanbase as more mature than men did (0.04 P-value).
The Beatles Fans	There is no evidence that women/men viewed The Beatles' fanbase differently (0.74 P-value).

Figure 6. P-Value and subsequent interpretation for the difference between male and female perception of fandom agitation.

Fan Masculinity

This question was asked to gauge whether the fandoms that were deemed more agitating were also deemed more or less feminine or masculine. This section was paired with a stimulus asking the participant to determine how many fans in this group are men and how masculine the group seems as a whole.

Fandom	Masculinity
Taylor Swift Fans	There is some confidence that women view Taylor Swift's fanbase as more masculine than men did (0.07 P-value).
The Weeknd Fans	There is little indication that women view The Weeknd's fanbase as more masculine than men did (0.23 P-value).
Kanye West Fans	There is some indication that women view Kanye West's fanbase as more masculine than men did (0.12 P-value).
Nicki Minaj Fans	There is no evidence that women/men viewed Nicki Minaj's fanbase as more or less masculine (0.99 P-value).
Whitney Houston Fans	There is strong confidence that men view Whitney Houston's fanbase as more masculine than women did (0.07 P-value).
Boyz II Men Fans	There is no evidence that women/men viewed Boyz II Men's fanbase as more or less masculine (0.50 P-value).

Morgan Wallen Fans	There is little indication that women view Morgan Wallen's fanbase as more masculine than men did (0.47 P-value).
Barbra Streisand	There is no difference in how women/men view Barbra Streisand's fanbase (1.00 P-value).
Carrie Underwood Fans	There is strong confidence that men view Carrie Underwood's fanbase as more masculine than women did (0.09 P-value).
Tim McGraw	There is no evidence that women/men viewed Tim McGraw's fanbase as more or less masculine (0.57 P-value).
The Beatles Fans	There is some indication that men view The Beatles's fanbase as more masculine than women did (0.18 P-value).

Figure 7. P-Value and subsequent interpretation for the difference between male and female perception of fandom masculinity.

Discussion

This study was conducted to address the intersection of gender and music by adding numerical data to the current academic discourse. The mere creation of the study succeeds in this regard, considering numbers have been collected in a field that doesn't currently have any accessible. Beyond the simple distribution of the study, the survey is successful considering it actually draws light to many of the previously unacknowledged parts of sexism and its effects. The difference in female and male perspectives when it comes to music are notable for breaking down biases, but not in the way research had previously expected. Considering the context of purity culture in pop culture, the hypothesis was that men would be more critical of female artists. However, there is notable bias from both sides of the independent variable, both male and female, but, surprisingly, in some sections (ie seriousness), the bias from women is more statistically confident than men. Furthermore, women seemed more involved in the study in general, viewing fandoms as both more mature and as more annoying. While this seems to be a contradiction, this is likely due to the fact that women are more involved in fandoms in the first place (See Literature Review) (Blakemore, 2021).

This unexpected bias within prejudice towards fandom (ie women finding female fandoms more agitating) could stem from the influence of the aforementioned purity culture within the early 2000s (Crut, 2021; Griffith, 2017). Oftentimes, when an individual finds shame within themselves (ie the shame forced upon them by purity culture- see Literature Review), they take it out on others unlike themselves in an "externalization of blame" (Stuewig, 2010). As described earlier, purity culture specifically targets women, their role in society, and their virginity's role within society. Considering this standard, it is logical that women had more disdain towards male artists than female artists, the ones similar to them who have, in the past, been criticized for their femininity- something inherently shared amongst all women. They want to remove the blame from people who share the same features as them. If these public figures can be criticized for being too feminine, or not serious enough, women will default to attacking to avoid directing attention or harm towards themselves (Crut, 2021; Griffith, 2017; Stuewig, 2010). This extends beyond purity culture and into a broader cultural phenomenon- the 'I'm not like other girls' mentality, where women try to distance themselves from feminine traits to be accepted by male society (Means, 2021). This wrestling with blame, blaming themselves and blaming opposites, can only be remedied by exposure and representation (Shropshire & Johnson, 2021).

Implications

This quantitative study offers a previously missing metric to the field- a numeric standard to look to. Previously within the music industry and the related fandoms, any claims of sexism or gender-related bias had to rely on personal experience, often conveyed through qualitative interviews. While anecdotal evidence has an incredibly important role in advocacy, especially for personal or demographic-based biases, having numbers to support an argument provides more credibility to victims and easily accessible education to perpetrators. Furthermore, the data collected provides pushback against the commonly accepted perception of sexism (see Discussion). Within the music industry (relating to the artist section of this survey), there is often a more notable bias against male artists than females, though the opposite is present.

Further, as alluded to in Conclusions and Future Research, this data sets a precedent for research concerning the intersection of music and demographic identifiers. Considering how this is a quantitative study dedicated to how one demographic influences music preference, this research sets the stage for more to come. This could include future quantitative studies on music and factors such as race, socioeconomic status, and location, among others. The simple creation of this survey has major implications inside and outside the academic community.

Conclusions and Future Research

As of 2022, only 2.8% of all producers within the music industry identified as female (Wang et al., 2022). This evident lack of representation can lead to the sexual bias identified in this study, existing on both the feminine and masculine sides. This bias is directed towards the opposite gender solely, not to the same gender or others. With conclusive quantitative results indicating multiple biases within music, it's more important now than ever to close this gap. Things such as scholarships and awareness campaigns have the potential to increase participation and keep prospective female producers engaged (Lee, 2022). By including a more diverse variety of voices in the music industry, bias becomes less normalized.

It is worth future studies looking into the relationships between age, gender, and musical perspective. Age, while already being studied within the musical research community, has not been cross-analyzed with gender when discussing listening preferences (Morrison, 2008). Does age influence how different genders perceive music? This principle could be taken a step further and applied to any demographic, considering the lack of data about demographic influence on the industry. For example, race and other cultural factors play a huge role in what music people listen to and by proxy the different biases one will have.

Limitations

When synthesizing results, there was a conundrum when it came to gender. This study sought to identify differences in perspective between the masculine and feminine, so it was difficult to understand what to do with the 5 responses who self-identified outside of the typical male and female boxes. However, they still have a place in broader academic research, and non-binary or gender non-conforming responses were synthesized separately, yet not included in the content of this paper considering the data didn't pertain to the research question outlined at the beginning of the study.

In an ideal world with fewer time restrictions, the survey would've reached more demographics, such as older individuals. A lot of the data was skewed towards younger audiences, considering that was what was most accessible. While this likely influenced the results, to what extent can't be known considering age was unfortunately never able to be taken into account for this research.

An important aspect of the study from the start was identifying the intersection of gender and age in music consumption and how the two work in harmony to determine what a person is interested in. If a participant grew up with an artist in a certain decade, they are likely to have a more intimate connection with the artist. However, time and resource constraints prevented this exploration. By attempting to synthesize perspectives on fans and artists through the lenses of both gender and age, much of the information collected went unused-processed, but lacking a proper place within this paper. These numbers rest in DataClassroom, analyzed (ie t-tests, standard deviations, p-values), but not expressed in writing.

There was no way to completely isolate an artist's gender from other factors, meaning that yielded results may not be directly influenced by the variable studied. For example, Carrie Underwood, one of the stimuli artists, is known for opposing vaccine policies and a participant's rating could be swayed by their prior knowledge and personal bias surrounding politics (McRady, 2021). The principle that it's near impossible to constrain one factor outside the context of others applies to other aspects of this research- there's no way to be sure that someone is consciously or subconsciously motivated in their ratings by gender. Anything from an artist's politics to their public persona to what kind of brands they work with can change someone's opinion. Finding patterns along demographic lines indicates a potential bias, but there will always be other subconscious factors that are unable to be removed from the data.

Unfortunately, throughout the data collection and processing phases, there was a disconnect when processing the math, an important aspect of quantitative research. DataClassroom was an incredibly useful resource throughout the process, yet, a better personal understanding of what was required would have been preferable for comprehensive data analysis instead of relying so heavily on a computing system.

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