

Content Analysis of Facebook Videos on Self-Objectification and Sexualization of Women in Online Flip Bottle Challenges

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Abstract

This study examines self-objectification and the sexualization of women in the Flip Bottle Challenge on Facebook, with particular emphasis on patterns of gender representation, participation motivations, and objectifying behaviours within user-generated content. Anchored in Objectification Theory and Participatory Digital Culture, the study investigates how viral social media challenges reinforce appearance-centred performances and gendered inequalities in digital environments. A quantitative content analysis was conducted on 30 purposively selected Facebook videos circulated between January and December 2023. Data were coded using a structured coding instrument that examined participation motivation, gender representation, objectification indicators, and sexualization markers. The analysis revealed that female participants experienced significantly higher levels of sexualized exposure than their male counterparts, with body-focused camera framing, partial nudity, suggestive gestures, and provocative performances occurring more frequently among women. Attention seeking emerged as the dominant motivation for participation, while audience engagement measured through views, reactions, and comments indicated that sexualized content attracted greater visibility and interaction. The findings further showed that platform affordances and audience validation contribute to the normalization of self-objectification and the reinforcement of traditional gender stereotypes in participatory digital spaces. The study concludes that the Flip Bottle Challenge extends beyond entertainment to become a mechanism through which gendered objectification is reproduced and amplified on social media, highlighting the need for greater digital media literacy and more responsible online content practices.

Keywords: Digital culture; Flip Bottle Challenge; Gendered representation; Self-objectification; Sexualization; Social media virality; Youth behaviour

Introduction

Digital culture has transformed entertainment, identity construction, and gender representation by creating interactive online environments where social norms are continuously negotiated and reproduced (Chen, van Tilburg, and Leman; Wang et al.). Social media platforms increasingly encourage strategic self-presentation through algorithmic visibility, rewarding users with likes, comments, and shares that shape online identities and influence participation. Viral social media challenges, often regarded as harmless entertainment, have consequently evolved into spaces where users seek attention, social validation, and audience engagement (Chen, van Tilburg, and Leman; Sarda et al.). These participatory activities frequently reward sensational content, encouraging individuals to modify their behaviour to maximize visibility and popularity.

The Flip Bottle Challenge exemplifies this transformation. Although originally conceived as a recreational activity, it has evolved into a participatory trend in which women frequently become the focal point of audience engagement through appearance-centred performances. Participants often enhance their sensual appeal to attract views, reactions, and comments, reinforcing patterns of self-objectification and sexualization (Vendemia and Fox; Wang et al.).

Self-objectification refers to the internalization of an observer's perspective, whereby individuals evaluate themselves primarily according to physical appearance rather than competence or personal attributes (Fredrickson and Roberts). Contemporary research indicates that social media intensifies this process by promoting appearance-based evaluation through continuous peer feedback and visual interaction (Chen, van Tilburg, and Leman; Vendemia and Fox).

Similarly, sexualization occurs when an individual's value is reduced primarily to sexual appeal or physical attractiveness. In participatory digital environments, this often manifests through revealing clothing, provocative dancing, suggestive gestures, and body-focused visual framing intended to increase audience engagement. Recent evidence demonstrates that platform algorithms amplify visually sensational content because such material generates higher levels of interaction, thereby reinforcing the circulation of sexualized representations and reproducing gender inequalities (Vendemia and Fox; Wang et al.). These developments suggest that viral challenges may unintentionally normalize appearance-centred performances while reinforcing traditional gender stereotypes.

Although scholarship on self-objectification, sexualization, and gender representation has

expanded considerably, empirical attention has focused largely on influencers, selfies, body image, and general social media use. Comparatively little research has examined how challenge-based participatory content reproduces objectification, reinforces gender stereotypes, and shapes audience perceptions (Chen, van Tilburg, and Leman; Sarda et al.; Wang et al.). Consequently, limited evidence exists regarding the prevalence of self-objectification in the Flip Bottle Challenge, the motivations underlying participation, the extent of gender disparities, and the forms through which objectifying and sexualizing behaviours are manifested. Addressing this gap is important because viral challenges increasingly influence perceptions of femininity, identity construction, and acceptable online behaviour (Vendemia and Fox; Wang et al.).

The study is anchored in Objectification Theory, which explains that repeated appearance-based evaluation encourages women to internalize an observer's perspective and engage in self-surveillance (Fredrickson and Roberts). It is also informed by Participatory Digital Culture, which emphasizes that users actively create, share, and reshape digital content while responding to platform affordances that reward visibility and audience engagement (Jenkins). Together, these perspectives explain how individual

motivations, audience expectations, and algorithmic systems collectively shape sexualized performances in contemporary social media environments.

Against this background, the study examines self-objectification and the sexualization of women in the Flip Bottle Challenge. Specifically, it investigates the prevalence of self-objectifying and sexualizing behaviours, explores the motivations underlying participation, examines gender disparities, analyses the influence of gender stereotypes, identifies the forms of objectifying behaviour experienced by women, and investigates how sexualizing behaviour is manifested and its implications for women's representation in digital spaces.

Accordingly, the study addresses the following research questions:

1. How common and frequent are self-objectification and sexualization of women in the Flip Bottle Challenge?
2. What motivations drive individuals to engage in self-objectification and sexualization during the Flip Bottle Challenge?
3. Do gender disparities exist in the participation, perception, or impact of self-objectification and sexualization in the Flip Bottle Challenge?

4. How do stereotypical gender roles influence the occurrence and perception of self-objectification and sexualization?
5. What forms of objectifying behaviour are experienced by women participating in the Flip Bottle Challenge?
6. How is sexualizing behaviour manifested towards women during the Flip Bottle Challenge, and what are its implications?

Methodology

This study adopted a quantitative content analysis design to examine patterns of gender representation, objectification, and sexualization in Facebook videos associated with the Flip Bottle Challenge. The design was considered appropriate because it enables the systematic and objective coding of media content to identify recurring behavioural patterns (Krippendorff; Neuendorf).

The population comprised publicly accessible Facebook videos featuring the Flip Bottle Challenge between January and December 2023, when the trend recorded its highest online visibility. Using purposive sampling, 30 videos were selected based on four criteria: explicit reference to the challenge, inclusion of clothing removal or suggestive exposure, public accessibility, and circulation during the study period. Sixteen videos displayed visible upload

dates, while the remaining fourteen were verified as part of the 2023 trend despite the absence of visible timestamps.

Data were collected by manually accessing, viewing, and documenting each video before coding them with a structured coding sheet. The individual video served as the unit of analysis. The coding instrument measured participation motivation, gender representation, objectification indicators, and sexualization indicators, using operational definitions based on observable visual and behavioural characteristics (Krippendorff).

Reliability was enhanced through the consistent application of the coding instrument across all videos and repeated examination of ambiguous cases. Construct validity was ensured by developing the coding categories from established content analysis procedures and literature on media objectification and gender representation (Krippendorff; Neuendorf). Only publicly accessible Facebook videos were analysed, and no attempt was made to identify or contact participants, in line with ethical guidelines for internet-mediated research (British Psychological Society). Although some video links later became inaccessible because of platform changes, all sampled videos were available during data collection; therefore, the findings reflect the content as it

existed in 2023 and provide analytical rather than statistical generalization.

Results

The findings of the content analysis are presented in Tables 1–3.

Table 1

Audience Engagement and Participation Motivation in the Flip Bottle Challenge (N = 30 Videos)

Variable	Indicator	Frequency
Audience Engagement	Videos analysed	30
	Views	3,366,030
	Likes	54,518
	Comments	4,745
Participation Motivation	Attention seeking	26
	Personal enjoyment	14
	Monetary value	7
	Competition	4
	Skill demonstration	2

Source: Researchers' content analysis of publicly accessible Facebook videos (2023).

The results in Table 1 show that the Flip Bottle Challenge attracted substantial public attention, generating 3,366,030 views, 54,518 likes, and 4,745 comments across the sampled videos. These engagement metrics indicate that the challenge achieved widespread online visibility. Regarding participation motivation, attention seeking (26) emerged as the most frequently observed motive, followed by

personal enjoyment (14) and monetary value (7). By contrast, competition (4) and skill demonstration (2) occurred less frequently. These results suggest that participation was driven primarily by the desire for social recognition and audience engagement rather than competitive achievement.

Table 2***Gender Representation and Stereotypical Gender Roles in the Flip Bottle Challenge***

Variable	Indicator	Frequency
Gender Representation	Male flip	24
	Female flip	38
	Male flip stand	158
	Female flip stand	124
	Male flip down	284
	Female flip down	434
Gender Stereotypical Roles	Women are portrayed as objects of desire	24
	Men portrayed as objects of desire	2
	Men in dominant flip positions	16
	Women in dominant flip positions	13

Source: Researchers' content analysis of publicly accessible Facebook videos (2023).

As presented in Table 2, noticeable gender differences were observed throughout the analysed videos. Female participants recorded a higher number of flip-downs (434) than males (284), whereas male participants recorded more standing flips (158) than females (124). These patterns indicate that women were more frequently placed in situations that exposed them to sexualized portrayals. Similarly,

women were portrayed as objects of desire in 24 instances compared with only 2 instances involving men. Although both sexes occupied dominant flipping positions, men (16) appeared slightly more often than women (13), reflecting the persistence of traditional gender stereotypes in which women are more likely to be represented through physical attractiveness while men are portrayed as active performers.

Table 3***Objectification and Sexualization Indicators in the Flip Bottle Challenge***

Variable	Indicator	Frequency
Objectification Indicators	Treat character as a physical object	21
	Zoom on breasts	15
	Frame shot on buttocks	14
Sexualization Indicators	Sexualized behaviour	28
	Partial nudity	27

Suggestive look	25
Sexualized body parts	24
Unwanted sexual gestures	19
Sexual touching	15
Seducing dancing	15

Source: Researchers' content analysis of publicly accessible Facebook videos (2023).

The findings in Table 3 demonstrate that objectification and sexualization were prominent features of the analysed videos. The most common objectification indicator was the treatment of participants as physical objects (21), followed by camera zooms on the breasts (15) and frame emphasis on the buttocks (14). Sexualization was equally prevalent, with sexualized behaviour (28), partial nudity (27), suggestive looks (25), and sexualized body parts (24) occurring most frequently. Other recurring behaviours included unwanted sexual gestures (19), sexual touching (15), and seducing dancing (15). These results indicate that visual emphasis on the female body constituted a recurring strategy for attracting audience attention and increasing engagement within the Flip Bottle Challenge.

Discussion

The analysis demonstrates that self-objectification and sexualization are central characteristics of participation in the Flip Bottle Challenge on Facebook. Female participants experienced substantially greater sexualized

exposure than their male counterparts, recording 434 female flip-downs compared with 284 male flip-downs. Women were also more frequently portrayed through body-focused camera techniques, including close-up shots of the breasts, buttocks, and other intimate body parts, positioning them as objects of visual consumption rather than active participants. The exceptionally high audience engagement generated by these videos—over 3.3 million views, 54,518 reactions, and 4,745 comments—suggests that sexualized performances receive greater visibility and interaction within Facebook's participatory environment. This finding supports Vendemia and Fox, who observed that sexualized social media content attracts significantly greater appearance-focused engagement than non-sexualized content. Similarly, Wang et al. found that active participation in appearance-oriented social media predicts self-objectification, particularly among young users. While earlier studies focused mainly on selfies, influencers, and image-sharing platforms, the present study extends this

evidence by demonstrating that viral online challenges similarly transform entertainment into appearance-centred performance.

The study further revealed that audience visibility rather than competition constitutes the primary motivation for participation. Attention seeking emerged as the dominant motivation, followed by personal enjoyment, whereas competition and skill demonstration were considerably less common. These results indicate that participants increasingly perceive viral challenges as opportunities to gain recognition, social approval, and online visibility. This observation aligns with Sarda et al., who concluded that users frequently modify their online behaviour to maximise audience engagement and positive feedback. Likewise, Chen, van Tilburg, and Leman found that strategic self-presentation has become a defining feature of social media participation as users consciously tailor their online performances to satisfy audience expectations. The present study therefore demonstrates that motivations previously associated with general social media use also characterize participation in viral online challenges, where visibility becomes a stronger incentive than the challenge itself.

Gender disparities were consistently evident throughout the analysed videos. Although male

participants occasionally occupied dominant positions during the challenge, women were considerably more likely to be evaluated on the basis of physical appearance and framed through sexualized visual techniques. This unequal representation reflects the continued influence of traditional gender stereotypes in digital culture, where female visibility is closely associated with attractiveness and sexual appeal, whereas men are more often evaluated according to performance or competence. Similar conclusions were reached by Vendemia and Fox, who reported that women appearing in sexualized online content receive significantly more appearance-based responses than men. Chen, van Tilburg, and Leman likewise observed that women strategically adjust their online self-presentation in anticipation of audience evaluation. By focusing specifically on a viral social media challenge, the present study extends existing scholarship by showing that participatory entertainment can reinforce traditional gender expectations rather than challenge them.

The analysis also identified recurring forms of sexualization, including body-focused framing, provocative dancing, partial nudity, suggestive gestures, prolonged emphasis on intimate body parts, and sexually suggestive visual performances. These behaviours appear closely

associated with platform affordances that reward visually stimulating content through increased engagement. This finding agrees with Vendemia and Fox, who found that sexualized imagery encourages appearance-focused audience responses and reinforces self-objectification through repeated validation. Likewise, Sarda et al. concluded that continuous exposure to appearance-oriented social media contributes to body surveillance, appearance anxiety, and body dissatisfaction. Although the present study did not investigate psychological outcomes directly, the observed behavioural patterns suggest that repeated participation in sexualized online performances may normalize objectification and reinforce unrealistic standards of femininity within digital communities. Consequently, participatory social media environments increasingly reward performances centred on physical appearance rather than competence or creativity.

The findings provide strong empirical support for Objectification Theory (Fredrickson and Roberts). According to the theory, women frequently internalize an observer's perspective and evaluate themselves primarily according to physical appearance rather than personal competence or individuality. The prevalence of body-focused camera framing, repeated sexualized performances, and appearance-

based audience engagement observed in the analysed videos reflects this process. Audience reactions, including views, likes, comments, and shares, function as external reinforcement mechanisms that encourage participants to reproduce behaviours likely to attract greater visibility. The Flip Bottle Challenge therefore illustrates how social media environments facilitate the internalization of appearance-based evaluation and perpetuate cycles of self-objectification through continuous social validation.

The results equally reinforce the concept of Participatory Digital Culture (Jenkins) while extending its contemporary relevance. Jenkins argues that digital media users actively produce, share, and reshape online content rather than functioning as passive consumers. However, the present study demonstrates that participation is increasingly influenced by recommendation algorithms and engagement metrics that privilege sensational and visually attractive content. Participants therefore adapt their performances not only for entertainment but also to maximise algorithmic visibility and audience interaction. This interpretation is consistent with Wang et al. and Chen, van Tilburg, and Leman, who argue that digital participation is shaped by the interaction between user agency, audience expectations, and platform architecture. The present study

therefore expands Participatory Digital Culture by demonstrating that technological systems play an active role in reinforcing appearance-oriented performances and gendered representations.

The evidence indicates that the Flip Bottle Challenge represents far more than a harmless recreational trend. Instead, it functions as a gendered digital environment in which entertainment, audience engagement, platform affordances, and algorithmic amplification converge to reinforce self-objectification and sexualization. Rather than emerging solely from individual choice, objectification appears to result from the combined influence of cultural expectations, audience behaviour, and technological systems that reward sensational and appearance-centred performances. By providing empirical evidence from challenge-based content, the study contributes to growing scholarship on digital communication, participatory media, and gender representation while demonstrating that viral social media trends can reproduce existing social inequalities in new technological forms.

The study also offers important practical implications. The findings highlight the need for comprehensive digital media literacy programmes that equip young people with the skills to recognise and critically evaluate objectifying and sexualizing online content.

Educational institutions should integrate media literacy, gender sensitivity, and digital ethics into their curricula to encourage more responsible online participation. Social media companies should strengthen content moderation policies and review recommendation algorithms that disproportionately amplify sensational and appearance-oriented content. Policymakers and civil society organisations should likewise collaborate to promote awareness campaigns that challenge harmful gender stereotypes and encourage healthier forms of digital self-presentation.

Future research should extend this work by investigating the long-term psychological consequences of participating in sexualized online challenges, particularly their effects on body image, self-esteem, and identity development. Comparative studies across platforms such as Facebook, TikTok, Instagram, and Snapchat would also provide deeper insight into how different technological environments shape objectification and gender representation. Longitudinal and cross-cultural studies are equally necessary to determine whether these behavioural patterns remain consistent across different societies and changing digital environments. Such investigations would contribute to a broader understanding of the relationship between

platform design, audience behaviour, and gender construction in contemporary participatory media.

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