**THE INFLUENCE OF MUSIC VIDEO/POPULAR CULTURE ON YOUTH SOCIAL BEHAVIOUR**

**(A STUDY OF GODFREY OKOYE UNIVERSITY)**

**BY**

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**JULY, 2017**

**TITLE PAGE**

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**A PROJECT SUBMITTED TO THE DEPARTMENT OF MASS COMMUNICATION, FACULTY OF MANAGEMENT AND SOCIAL SCIENCES IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF BACHELOR OF SCIENCE (B. Sc) IN MASS COMMUNICATION**

**SUPERVISOR**

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**JULY, 2017**

**DECLARATION**

 I, Ekoh Tochukwu Joan hereby declare that this research work was written by me and has not been submitted or received anywhere for the purpose of acquiring degree in Mass Communication or any other programme.

**………………………. …………………**

**Ekoh Tochukwu Joan Date**

**ACKNOWLEDGEMENT**

All Glory and Thanks goes to Almighty God for his guidance and protection through this project. I also want to my family most especially my mother, Mrs. Evangeline Ekoh; for her prayers, support and encouragement while writing this project; this work would not have been easy without you. I want to thank my close friends and well wishers for their support and encouragement while working on this project most especially Izuchukwu Edwin (JNR) Eze; your help was very important to me even in your worst times, I wouldn’t have made this far without you, so a very big “THANK YOU” to you. And finally I want to thank all the staffs of this institution Godfrey Okoye University, Thinkers Corner, Enugu State; most especially Mr. Nnamdi Nzekwe, my project supervisor for guiding me through this research. Thank you all for your Ultimate support.

**APPROVAL PAGE**

This is to certify that this research work “The Influence of Music Video/Popular Culture on Youth Social Behaviour (A study of Godfrey Okoye University” by Ekoh Tochukwu Joan in the Department of Mass Communication has been examined and approved as meeting the requirements for the award of Bachelor Science (B.Sc) Degree in Mass Communication, Faculty of Management and Social Sciences, Godfrey Okoye University, Enugu.

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**External Examiner** **Date**

**DEDICATION**

This research work is dedicated to Almighty God for His providence, and also to my lovely mother Mrs. Evangeline Ekoh.

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**ABSTRACT**

This research exercise examined the influence of music video/popular culture on youth’s social behaviour in Nigeria. The research objectives are; to examine the influence of music videos to increase of violence among Nigerian youth, to ascertain the influence of music videos in increasing crime rate in Nigeria, to examine the influence of music videos on the socio-cultural behavior of Nigerian youths and to determine factors encouraging negativity in the Nigeria music video industry. The research study adopted cultivation theory as the theoretical framework for this study. The researcher adopted both primary and secondary means of data collection. The data collected was analyzed using simple percentage method. The research work made some of the following findings; that over 232 respondents agreed that Nigerian music video have any moral impact on the people of Nigeria, that over 250 respondents agreed that music video viewing influence violet behaviour in youth, that to a very high extent impact of music videos increase violence among Nigerian youth, that 174 respondents agreed that watching music, videos increases your smoking habit and that that music videos encourage deviant behavior among youth . It was recommended that; government should make a law that bounds and restrict the selling and showcasing of explicit videos that have violent content and sexual content, this will help to reduce the rate of influence of foreign videos that does not encourages Nigerian culture, Nigerian music industry on their own should reduce the amount of sexual content in entertainment programmes. Reducing youth’s exposure to this content has the possibility of reducing sexual indulgence when they include depiction of sexual risk (such as the possibility of contracting sexually transmitted diseases or becoming pregnant). Abstinence or the need for sexual safety should be depicted, non-governmental organization should also come up with social campaigns to discourage the watching of explicit videos that has violent and sexual content and For channel stations, writers and directors in terms of programming should portray realistic highlights of both positive and negative effects of the programmes.

**CHAPTER ONE**

**INTRODUCTION**

**1.1 BACKGROUND OF THE STUDY**

Electronic media is playing a strong role in construction, reconstruction of ideas, opinion and reframing the various understandings of every individual throughout life. Every passing day the world is socially revolutionized. Individuals have great influences from different sources of communication, performing a very strong role not only in the development of mature persons' thinking but also in youngsters. A majority of people watch TV, use internet, and listen to radio and get exposure. The same case is with youth/youngsters, who accept more influence – negative or positive. However, there exist a considerable number of young people who draw inspiration from the contents of media material (Curtis, 2012). Mass media as an agent of socialization has a deep effect on viewers of all ages. In support of this, Miles (2000) opined that regardless of the actual time young people spend in watching television and using other media, there is no doubt that the mass media have played and will continue to play an important role in structuring young people's lives in some shape and form in a period of rapid social change. According to Getalem and Armaye (2015) the influence of the media has resulted to the extent that all countries are inevitably experiencing greater informational and cultural exchange with the rest of the world and therefore subjecting themselves to foreign influences. As stated by Roberts and Christensen (2012), local traditions are joined by a host of additional cultural forms from abroad, presenting people with a confusing array of lifestyle options from which to choose. Established identities and ways of life are giving way to new forms of hybrid 'identity' composed of elements from contrasting cultural sources.

The above noted, have been attributed by many scholars as the influence of over watching of music videos. According to Muhammad and Bushra (2015), music plays an important role in the socialization of youth. They further noted that listening to popular music is considered by society to be a part of growing up experiences. Leming (2010) added that music provides entertainment and distraction from problems and serves as a way to relieve tension and boredom. Some studies have reported that adolescents use popular music to deal with loneliness and to take control of their emotional status or mood (North, Hargreaves and O'Neill, 2013). Nonetheless, American Academy of Pediatrics (1996) asserted that a handful of experimental studies indicate that music videos may have a significant behavioral impact by desensitizing viewers to violence and by making youth more likely to approve of premarital sex. Thus, there is a great negative impact of music videos in Nigeria and their effects are personal, dramatic and somehow immediate (Fisher, 2009).

Further, Took and Weiss (2010) observed that lyrics have become more explicit in youth references to drugs, sex, and violence over the years. They performed a content analysis of the top 10 CDs performed by the National Institute on Media in 2009 and it revealed that each of these CDs included at least one song with sexual content. Forty-two percent of the songs on these CDs contained very explicit sexual content. Lyrics of some music genres, such as rock, heavy metal, rap, and new emerging genres such as reggaeton, have been found to revolve around topics such as tautology, death, homicide, suicide, and substance abuse.

However, looking at the situation today one can suggests that the plight of the music video and popular culture of the westerners is on invasion in our religious and social structures. The held cultural values and norms seem to be disappearing due to the import of popular cultures which often are learned through foreign music videos. Therefore, the focus of this research study is on the influence of music video/popular culture on youth’s social behaviour in Nigeria, using the students of Godfrey Okoye University Thinkers Corner Emene Enugu state as focus group for this study since majority of the students are youth.

**1.2 Statement of the Problem**

McCarthy, et al. (1999), stated that the time between the dependence of childhood and the responsibility of adulthood is a unique life stage in which youth attempt to gain autonomy and at the same time belong to a group. As adolescents struggle to find identity, popular music saturates mass media and "helps to cement a larger social constellation linking media images of stars and celebrities and particular musical genres to specific peer groups, cliques, or gangs. They further noted that youth find expression through their group identification and their popular culture choices. Popular music culture, in every genre, offers a set of dress, speech and social behavior patterns of which to emulate. The side effect of this is that it has great tendency to mould their behaviour in the wrong pattern. Recently, Nigerian music videos and the popular culture which youths are exposed have been accused of portraying violence and its adverse effect on the behaviors of Nigerian youths and the society at large can be devastating.

Some explicit images in the music videos include: Sex scenes, nudity, obscenity, vulgar language, indecent dresses, killings, murder, beating up women, smoking, molestation and harassment (Muhammad and Bushra, 2015). These are self-injurious in nature, and may have strong influence on the youths. Further, a worrisome aspect of these music videos is that none of the music stars actively canvasses for the discouragement of the negative tendencies acted out on the screen. And the failure by government and its agency to totally bound music videos that promotes social ills and violence (Suleimanu and Nnamdi, 2011).

Also, it has been observed that youth who are addicted to watching of foreign music videos most times showcase foreign culture and behaviours without knowing. Nigeria was not known before as a nation prone to suicide tendency, but since foreign music videos started finding their way to Nigeria soil the rate of suicide tendency have increased due some suggestions made by this foreign singers and some of the terrific graphic images their videos showcase (Muhammad & Bushra, 2015). Thus, this research study focused on the influence of music video/popular culture on youth’s social behaviour in Nigeria.

**1.3 OBJECTIVES OF THE STUDY**

This research is aimed at investigating the influence of music video/popular culture on youth’s social behaviour in Nigeria. The major task is to establish the different effect of music videos on youth or how popular culture causes a behavioural change among the Nigerian youth. Specific to this purpose then are:

1. To examine the influence of music videos to increase of violence among Nigerian youth.
2. To ascertain the influence of music videos in increasing crime rate in Nigeria.
3. To examine the influence of music videos on the socio-cultural behavior of Nigerian youths.
4. To determine factors encouraging negativity in the Nigeria music video industry.

**1.4 RESEARCH QUESTIONS**

1. To what extent is the influence of music videos to increase of violence among Nigerian youth?
2. To what extent is the influence of music videos in increasing crime rate in Nigeria?
3. To what extent is the influence of music videos on the socio-cultural behavior of Nigerian youths?
4. What are the factors encouraging negativity in the Nigeria music video industry?

**1.5 SCOPE OF THE STUDY**

This work will concentrate on the entire activities of music video industry in Nigeria, the socio-moral and behavioural influence on Nigerian youths and the focus of the study will be the Godfrey Okoye University Thinkers Corner Emene Enugu state.

**1.6 SIGNIFICANCE OF THE STUDY**

 This study is relevance to the government, the music industry in Nigeria, the media, and general public and prospective researchers.

Government will benefits from the findings and recommendations made in this work because it will enlighten them more on the consequences of explicit violence and sexual content and their effect in the lives of its citizens and will further guide them in policy formulation.

The Nigerian music industry will benefits from the research work as it will stand as a comprehensive tool to enlighten the members of the industry on their responsibility to the molding of better behaviours in the society.

Nigeria media houses will benefits from the findings and recommendations stated in this work as it will help them to know the kind of music and culture they are to promote.

The information provided in this work will be of use not only to the general public, but also for posterity. As the public will be enlighten well on the influence of music to behaviour levels in the society.

Also, prospective researchers will find this work very relevant as it will serve as a guide line in developing something more similar to this work.

**1.7 OPERATIONAL DEFINITION OF TERMS**

* **Influence:** The capacity or power of persons or things to be a compelling force on or produce effects on the actions, behavior, opinions of others.
* **Culture:** Culture is the arts, customs, lifestyles, background and habits that characterize a particular society or nation.
* **Popular culture:** Popular culture or pop culture is the entirety of attitudes, ideas, images, perspectives, and other phenomena that are within the mainstream of a given culture, especially Western culture of the early to mid-20th century and the emerging global mainstream of the late 20th and early 21st century. Heavily influenced by mass media, this collection of ideas permeates the everyday lives of the society. The most common pop culture categories are: entertainment (movies, music, television, games), sports, news (as in people/places in news), politics, fashion/clothes, technology, and slang.
* **Negativity:** Negativity is a tendency to be downbeat, disagreeable, and skeptical. It's a pessimistic attitude that always expects the worst.
* **Music:** Music is an art form and cultural activity whose medium is sound organized in time. The common elements of music are pitch (which governs melody and harmony), rhythm (and its associated concepts tempo, meter, and articulation), dynamics (loudness and softness), and the sonic qualities of timbre and texture (which are sometimes termed the "color" of a musical sound).
* **Behaviour:** Behaviour is the range of actions and mannerisms made by individuals, organisms, systems, or artificial entities in conjunction with themselves or their environment, which includes the other systems or organisms around as well as the (inanimate) physical environment. It is the response of the system or organism to various stimuli or inputs, whether internal or external, conscious or subconscious, overt or covert, and voluntary or involuntary.

**CHAPTER TWO**

**REVIEW OF LITERATURE**

**2.1 INTRODUCTION**

This chapter treats on the review of related literatures on the subject under discus and is divided in subheadings as follows; conceptual review: concept of behavior, factors that can influence human behavior, concept of music video, and behavioural changes, the impact of music video content, the effect of music video in promoting violence, gender role stereotyping in rap videos, review of related studies, theoretical review and summary.

**2.2 CONCEPTUAL REVIEW**

**2.2.1 CONCEPT OF BEHAVIOR**

Human behavior according to Suleimanu and Nnamdi (2011) is the potential and expressed capacity for physical, mental, and social activity during the phases of human life. Heidi (2005) opined that human beings like other animal species, have a typical life course that consists of successive phases of growth, each of which is characterized by a distinct set of physical, physiological, and behavioral features. These phases are prenatal life, infancy, childhood, adolescence, and adulthood (including old age).

Hakim, Akhtar and Hakeem (2014) further described human behavior as the range of behaviors exhibited by humans and which are influenced by culture, attitudes, emotions, values, ethics, authority, rapport, hypnosis, persuasion, coercion and genetics. They further noted that the behavior of humans fall within a range, with some behavior being common, some usual, some acceptable, and some outside acceptable limits.

In sociology, Muhammad and Bushra (2015) observed that behavior in general is characterized as having no meaning, being not directed at other people, and thus, is the most basic human action. Behavior in this general sense should not be mistaken with social behavior, which is a more advanced action, as social behavior is behavior specifically directed at other people. The acceptability of behavior depends heavily on social norms and is regulated by various social controls.

Human behavior is experienced throughout an individual’s entire lifetime. It includes the way they act based on different factors such as genetics, social norms, core faith, and attitude. Behavior is impacted by certain traits each individual has. The traits vary from person to person and can produce different actions or behavior from each person (Suleimanu and Nnamdi, 2011).

**2.2.2 FACTORS THAT CAN INFLUENCE HUMAN BEHAVIOR**

According to Suleimanu and Nnamdi (2011), there are factors that can influence human behaviour. These factors according to them determine most often one behaves at a particular time, and they as follows:

* **Genetics:** Long before Charles Darwin published his book on the “Origin of species” in 1859, animal breeders knew that patterns of behavior are somehow influenced by inheritance from parents. Studies of identical twins are compared to less closely related human beings, and of children brought up in adoptive homes, have helped scientists understand the influence of genetics on human behavior. In the study of human behavior, genetics is still developing steadily with new methods such as gnome- wide association studies.
* **Social Norms:** Social norms, the often-unspoken rules of a group, shape not just our behaviors but also our attitudes. An individual’s behavior varies depending on the group(s) they are a part of, a characteristic of society of society that allows norms to heavily impact society. Without social norms, human society would not function as it currently does, humans would have to be more abstract in their behavior, as there not be pre-tested “normal” standardized lifestyle and individuals would have to make many more choices for themselves. The institutionalization of norms is, however, inherent in human society perhaps as direct result of the desire to be accepted by others, which leads humans to manipulate their own behavior in order to “fit in” with others. Depending on their own nature and upon one’s perspective, norms can impact different sections of society both positively (e.g. eating, dressing, salutation) and negatively (e.g. racism, drug use, materialism).
* **Core faith and culture:** Another important aspect of human behavior is their “core faith”. This faith can be manifested in their forms of religion, philosophy, culture, and/or personal belief and often affects the way a person can behave. It is only natural that something that plays such a large role in society to have an effect on human behavior. Morals are another factor of core faith that affects the way a person behaves. Emotions connected to morals including shame, pride, and discomfort and these can change the way a person acts. Most importantly, shame and guilt have a large impact on behavior. Lastly, culture highly affects human behavior. The beliefs of certain cultures are taught to children from such a young age that they are greatly affected as they grow up. These beliefs are taken into consideration throughout daily life, which leads to people of different cultures acting differently. These differences are able to alter the way different cultures are able to interact and act.
* **Attitude:** An attitude is an expression of favor or disfavor toward a person, place, thing, or event. The interesting thing about an attitude and human beings is that it alters between each individual. Everyone has a different attitude towards different things. A main factor that determines attitude is likes and dislikes. The more one likes something or someone the more one is willing to open up and accept what they have to offer. When one doesn’t like something, one is more likely to get defensive and shut down. An example of how one’s attitude affects one’s human behavior could as simple as taking a child to park or to the doctor. Children know they have fun at the park so their attitude becomes willing and positive, but when a doctor is mentioned, they shut down and become upset with the thought of pain. Attitude can sculpt personalities and the way people view who we are. People with similar attitudes tend to stick together as interests and hobbies are common. This does not mean that people with attitudes do not interact, because they do. What it means is that specific attitudes can bring people together. Attitudes have a lot to do with the mind which highly relates to human behavior. The way a human behaves depends a lot on how they look at the situation and what they expect to gain from it. Positive attitudes are better than negative emotions that most of the time can be avoided. It is up to humans to make sure their attitudes positively affects the behaviors they want to show. This can be done by assessing their attitudes and properly presenting them in society.

**2.2.3 CONCEPT OF MUSIC VIDEO**

A music video is a short film integrating a song and imagery, produced for promotional or artistic purposes (North, Hargreaves and O'Neill 2013). Leming (2010) opined that modern music videos are primarily made and used as a marketing device intended to promote the sale of music recordings. There are also cases where songs are used in tie in marketing campaigns that allow them to become more than just a song. Tie ins and merchandising could be used in toys or marketing campaigns for food and other products. Although the origins of music videos date back to musical short films that first appeared in the 1920s, they came into prominence in the 1980s when MTV based their format around the medium. Prior to the 1980s, these works were described by various terms including "illustrated song", "filmed insert", "promotional (promo) film", "promotional clip", "promotional video", "song video", "song clip" or "film clip".

Music videos use a wide range of styles of contemporary videomaking techniques, including animation, live action filming, documentaries, and non-narrative approaches such as abstract film. Some music videos blend different styles, such as animation, music, and live action. Combining these styles and techniques has become more popular because of the variation it presents to the audience. Many music videos interpret images and scenes from the song's lyrics, while others take a more thematic approach. Other music videos may be without a set concept, being merely a filmed version of the song's live performance (Roberts and Christensen, 2012). Product placement is a common technique in music videos, exemplified by the appearance of the Beats Pill in numerous hip hop videos.

**2.2.4 MUSIC VIDEOS AND BEHAVIOURAL CHANGES**

American Academy of Pediatrics (1996) came up with a statement that stated that if you listen to a certain type of music you tend to be like the music you listen to. Though there is no scientific prove to this statement, but psychological proven thesis by Jhally (2010) showed that people becomes what they listen and often watch. In support of this, Daniel (2012) explains that exposure to some types of music can be a door opener inside the human mind, while exposure to other types of music can be extremely destructive. He particularly points out to the youngsters listening to heavy metal music or music with negative content, who end up in Rehab centers.

That means there is a great relationship between behavioural changes and music videos. Niebur (2003) asserted that music will inevitably continue to change and adapt to society at large. This he further stated that it may imply that society is resilient to the indiscretions of some popular musicians. However, countering this view is Dolby’s (1999) observation that people’s world, youth in particular, is defined by images conveyed in global popular. It stands to reason that popular culture and society interact and influence each other; and the question of which has the greater force may depend on each context. Thus, the music often by individuals has the tendency to construct how they behave.

In the work of Anthony (2009), stated that music changes the way you think. The calmer the music, the slower your heart beats because your heart can beat at the rhythm. The faster the rhythm of the song is, the faster your heart beats, so you can get aggressive more. In support of this statement, Seidman (2011) noted that music that condones or expresses violence in a accepting fashion has an influence that has been shown to promote behavioral changes in listeners. These influences sometimes occur without the listener even aware of what they are being exposed to subconsciously.

Obviously music is a great part of life, and is a great tool for many aspects in life but it can have a powerful influence over our behavior whether we choose to believe it or not. Though everyone has their own preferences in the taste and style of music they listen to, more people need to be more enlightened about the behavioral changes that can go into effect when exposed to certain music.

**2.2.5 THE IMPACT OF MUSIC VIDEO CONTENT**

Over the past two decades, critics have decried the level of violence and misogyny portrayed in music video (Vincent, Davis, Boruszkowski, 2000). According to Jhally (2010), videos are objectify and often brutalize women, promoting acceptance of rape myths and ultimately paving the way for real-life violence against women. As NCTV head Thomas (2008) noted that the message is that violence is normal and OK, that hostile sexual relations between men and women are common and acceptable, the heroes actively engage in torture and murder of others for fun." An early NCTV study itself, addressing 160 hours of music videos, estimated that viewers are exposed to an average of 18 instances of violence per hour (or nearly one every four minutes). At about that same time, Sherman and Dominick [28] found that over half (57%) of concept videos appearing on various channels contain violent acts (m = 2.9 acts per concept video). Their standard was a bit more restrictive than that of the NCTV study, focusing on "overt" expressions of violence (as opposed to threats). Violent episodes occurred in 56.6% of the sample, with males--who outnumber females 2-to-1 overall--accounting for about 75% of the aggressors and victims. Hand-to-hand combat was the most common form of aggression, and males were more likely to be injured than females. The violence shown typically did not portray any consequences of aggression. Only 3% of the violent acts resulted in death, while 12% resulted in injury. Baxter et al. [29] found a comparable (53%) proportion of videos containing any violent acts or crime. Their analysis was based on a sample of 62 MTV videos utilizing 23 content categories. They noted, in particular, that 25% of the videos showed violence against people, while a sixth featured dance movements that mimicked violence. Only 2 of the 62 videos showed homicide. Some 10% of videos showed guns, knives or other dangerous weapons and consistent with Sherman and Dominick (2001) most of the fighting portrayed was hand-to-hand. Similarly, Davis (2009) discovered that 44% of concept videos contained nihilistic images.

Even so, other early investigations found some unusually counter-patriarchal features with music videos. Sherman and Dominick [28] note that women are more likely than men to initiate aggressive acts, perhaps representing an expression of backlash against strong women by an overwhelmingly (90%+) male production corps. The authors termed this reversal of sex roles the "predatory female" stereotype of music videos. With regard to other socio-demographics, Brown and Campbell (20120 found that blacks are more likely than whites to engage in pro-social acts and sexual acts, although less likely to behave antisocially.

Mcdonald and Estep (2006) conducted an examination of crime portrayed on prime-time TV and MTV during the 1996- 2002 seasons. They were investigating the claim that MTV is more violent than the major commercial networks. Study results indicate that criminal violence on MTV dropped from earlier levels. The authors noted that violence in both forms of TV could be separated into three distinct categories: (1) humorous depictions (e.g., comedy and satire); (2) realistic portrayals (e.g., with war or social protests), and gratuitous violence, or that which is used for dramatic purposes.

In one of the most comprehensive early investigations Kalis and Neuendorf(2003), noted that the new music video medium allowed popular music to reach a large audience visually as well as aurally. Their own study of 14 hours of MTV content during 1985 focused on: "(1) the occurrence of and audience validation of aggressive cues, (2) the prominence and cue type, and the initiators and recipients of, validated aggressive cues, and (3) the pacing, videotape and real time length of music videos". The authors found that violence was more pervasive than was found in prior investigations, a difference that may be attributable to their late 1980s time frame. Even so, they noted that "aggressive cues may be less prominent in music videos than common criticisms would lead one to believe." In particular, 13% of all shots contained aggressive cues, constituting 9% of all video time, and nearly 40% of the videos had no validated aggressive cues; concept videos contained more aggressive content than did performance videos, but the overall portion was still minor, less than that available on prime-time network TV.

With regard to gender, women were less than a third as likely as men to be the objects of violence, in quantitative terms. But violence against women was shown in a distinctive way, qualitatively, with the camera more likely to linger on them, particularly with close-ups or extreme close-ups. Extending this work through the early 1990s, Tapper et al. (1999) investigated the differences between types of music videos, as classified by their musical genre. The study was based on an analysis of eight half-hour segments recorded across four days from Black Entertainment Television, The Nashville Network, MTV and VH-1 (n = 168 hours for analysis). They found that the visual elements vary quite widely, to the point where it's wrong to consider music videos as homogeneous. Contrary to studies conducted during the 1980s, they found that violence occurs rarely and is not a function of musical genre.

Jones (2007) noted that newer genres of music videos, including rap and hip-hop, have intensified the debate on the negative effects of this music form on its audience. His study of 203 videos from popular video channels investigated the occurrence of elements of sex and violence based on five music styles: rap, hip-hop, rhythm and blues-soul, country and western and pop. Study results reveal that none of these genres predicts elements of the occurrence of more physical aspects of sex and violence. Even so, rap videos were consistently higher than other genres in certain other behaviors (e.g., gun talk, drug talk, gambling, and the presence of alcohol). This study, although now somewhat dated, is among the most up-to-date in the literature; it thus escapes the flaws that characterize other studies, many of which reflect decade-old music, and thus fail to reflect the growth of rap, etc.

More recently, an analysis of 2013 programming was touted as the most extensive ever conducted on violent content in entertainment (Fiore, 2014). Prepared by the nonpartisan Center for Media and Public Affairs, the study found that there was an average of one act of serious brutality for each four minutes of programming in the visual media. This rate of incidence did not vary much by modality, as the study analyzed portrayals shown in film, entertainment television programs and music videos. The study authors further commented that violence was often portrayed as harmless or without consequence.

Much of the research focus on media violence has shifted to emerging channels such as videogames and the Internet, although scholars have yet to fully examine content delivered through those modalities. While subsequent work has examined changing music lyrics in the context of effects, the relative decline in content analysis work on music video since the mid 1990s stands testament to the rapidly changing media environment with which adolescents (and scholars) are now confronted. We’ll move on to explore those influences in subsequent sections (Lin and Atkin, 2007, Abelman, Lin and Atkin, 2007). Even in today’s rapidly changing information grid, however, popular music remains a staple accounting for 1.5 to 2.5 hours of an average American adolescent’s media diet (Fiore, 2014).

**2.2.6 THE EFFECT OF MUSIC VIDEO IN PROMOTING VIOLENCE**

One of the most common complaints of hip-hop critics is the lyrical content of rap music. Soon after the introduction of gangsta rap, a strong anti-rap movement began by politicians and parents that went so far as to introduce a bill to Congress calling for the censorship and labeling of records that used crude and unsanctioned language (Davis, 2008). Although rap would not be the only musical genre affected by this law, it was most commonly referenced in committee hearings and public statements by anti-rap advocates. The following research focuses on the lyrical and video content of music aired on the popular music television stations Music Television (MTV), Video Hits One (VH-1), Black Entertainment Television (BET) and The Nashville Network (TNN). These stations all broadcast a range of popular music genres including rap. Although all music genres are analyzed in these studies, all of the research names rap as containing the most negative messages of violence, drug abuse and misogyny and indicate that rap music evokes feelings of anger and violence in adolescents.

The content analysis conducted by Ostlund and Kinnier (2009) reviewed the messages in the most popular songs from the 1950s, 1960s, 1970s and 1980s. Two raters were trained to recognize value themes in the songs which were the top 25 of the decade on the Billboard annual listings. Intercoder reliability ranged from 64 to 98 using the Kappa coefficient, with only three of the nine value themes under 82 reliability. Nine value themes were determined with romantic love being the most frequently occurring (73% of the top 25 songs across the four decades). Many of the songs reviewed in this study do not apply to other research in this paper, but Ostlund and Kinnier (2009) found a growing trend in messages extolling the pleasure of sexual intercourse outnumbering the songs about long-term commitment in the 60s (joy of sex- 16%, commitment- 8%), 70s (joy of sex- 28%, commitment- 20%) and 80s (joy of sex- 28%, commitment- 16%). This trend may be indicative of music, as a social reflection, turning towards a more casual view of sex.

A study conducted by Trapper (1994) compared music videos on the four major music television stations Music Television (MTV), Video-Hits One (VH-1), Black Entertainment Television (BET), and The Nashville Network (TNN) to examine difference of image by music genre. One hundred and fifty four music videos from April-May 1992 were coded for ten video variables (genre of video, race of lead performer, gender of lead performer, sexual appeal of video, violence, slow motion, digital video effects, logical ordering of scenes, atmosphere of ambiguity, and idea associative montage) and for relationship of channel to genre. Undergraduate coders (one male one female) watched each video three times and coded one third of the variables with each viewing. Inter coder reliability using Scotts pi method varied ranging from .65 for slow motion, .71 for sexual appeal, .77 for musical genre, .90 for lead race and .97 for lead gender.

The genres were coded as rap, soul, country, heavy metal, pop, classic rock, and alternative rock. There was strong relation of genre to channel with rap and soul videos occupying 70% of BET programming, country videos were 98% of TNN's programming, VH-1 was 65% pop genre and MTV was the most diverse with 29% alternative rock, 23% rap, 21% heavy metal, and 16% pop (p <.01). Lead performer gender and race showed dominance of males in all genres: rap lead performers were 88% Black males, country performers were 79%white males, heavy metal performers were 92% white males, and classic rock was 100% lead by white males (p <.01). Race of non-lead characters was recognized as presence or no presence of non-white characters. Minorities were present in all rap and soul videos, in 73% of pop videos, 33% of heavy metal, 23% of alternative rock videos, only 14% of country videos and not present in any classic rock videos (p <.01). Sexual appeal was recorded as present if the coders perceived sexual innuendo, symbolism, or explicit sexual references. Music genres with the most sexual appeal were soul (50%), rap (46%), and pop (45%)(p <.01). Violence was described as "physically aggressive behavior toward specific people or objects, verbal aggression toward people, or presence of weapons" (Trapper, 1994, Coded Variables section,<[ 4) and was found to be non specific to one genre (rap 29%, soul6%, country 14%, heavy metal17%, pop 15%, classic rock 0%, alternative rock 8%).

Although the sample could have been more extensive, Trapper's (1994) study points out that violence is not exclusive to one musical genre, yet was still most common in rap lyrics. In addition, the variance of images and characters in the genre videos emphasizes the difference across the span of popular music. Therefore, viewers are receiving different messages from different genres and music television channels. Understanding the high occurrence images in hip-hop and rap videos leads to understanding the use of such images in identity formation of youth.

Anthony's (2005) content analysis examined lyrical content of popular music that was censored from 1986 through April1995 to determine objectionable themes and frequency within genre. Anthony (1995) collected articles from Billboard and Rolling Stone magazines that cited censored music and then analyzed 77 popular music recordings mentioned. Rap (48%, n=37) and rock (44%, n=34) music had the largest number of censored recordings. Lyrical content was censored for being labeled "explicit" (containing references to suicide, violence, drugs, sex, and alcohol), profane, obscene, or vulgar.

Rap song censorship tended to increase from 1989(n=1), 1990 (n=6), 1991 (n=O), 1992 (n= 16), 1993 (n=4), through 1994 (n=10). Anthony's (1995) discussion pointed out that some censors may have targeted specific genres. This study is simple, but the collection of data points to the public's focus on rap lyrics in the past decade as negative. Aldridge and Carlin (1993) examined the lyrics of activist rapper KRS-One, to discover how he presented his message. This rhetorical study looked closely at an artist who was known for a positive message. KRS-One (an acronym for Knowledge Reigns Supreme), was born in the South Bronx in New York City, was homeless for seven years as a teenager and emerged in the late 80s a successful rapper in the group Boogie Down Productions. Attaining international success in a short time, KRS-One was soon giving lectures at Harvard and Yale on topics he was rapping about: teen parenthood, religion, AIDS, police brutality, and the high homicide rate among young Black and Latino males.

**2.2.7 GENDER ROLE STEREOTYPING IN RAP VIDEOS**

Seidman (2011) analyzed 60 hours of recorded videos from Music Television (MTV) coding for sex-role stereotyping of occupational roles and behaviors of music video characters. The sample was taken from videos played in February 1987. Three one hour segments were recorded each day then "performance video" (excluding live performances or concerts, all videos had characters doing more than playing to an audience) content was extracted. The videos were coded based on gender typed occupations and behaviors, as well as racial demographics.

Occupations were generally coded as "male" (examples given: manual labor, physician, mechanic, firefighter), "female" (secretary, librarian, telephone operator, cheerleader), or "neutral"(artist, singer, actor, office worker, lab assistant). Descriptors for the findings for occupation included: "blue-collar", "white-collar", "entertainers" and "dancers." Behaviors were coded into 14 categories (i.e. adventuresomeness, aggression, dependence, nurturance, revealing clothing and violence). Two coders viewed the videos with the sound on and were allowed to replay each music video. Interceder reliability coefficients ranged between .77 and .93 using Scott's pi method. A third coder assigned a final rating for any disagreement that occurred.

One hundred eighty-two music videos were analyzed in which 1,942 characters appeared. Males comprised 64% of the characters, while 36% were female. Occupational roles thought of as "male" were almost always played by males (94.2%), "female" roles were played by females a majority of the time (87.7%) and "neutral" roles were played two-thirds of the time by males (62.7%). All gender type coding had significance of .001.

The racial distribution was 89% White and 11% non-White. Overall male characters were more adventuresome (m- 10.7%, f- 3.3%, p <.001), domineering (m - 8.2%, f- 3.5%, p <.001), aggressive (m- 19.6%, f- 7.9%, p <.001), violent (m- 11.7%, f-2.6%, p <.001) and victimized (m- 13.5%, f- 6.1 %, p <.001) than female characters. Female characters were more affectionate (f- 17.6%, m- 8.3%, p <.001), dependent (f- 3.2%, m- 1%, p <.001), nurturing (f- 3.6%, m- 2.2%, p <.01), and fearful (f -10.2%, m 6.3%, p <.01) than males. Other noticeable results were that women initiated (f- 11.4%, m- 6.6%, p <.001) and were pursued (f- 14.3%, m- 2.6%, p <.001) sexually more than men and that more than one-third (36.7%, p <.001) of women wore revealing clothing. Using studies in prime-time television, Seidman ) supported his findings as consistent with television sex-typed job representations. He expressed concern that "male" occupations were presented as more prestigious and therefore sex-typing done on MTV and on television in general can be adding to negative self-image of young women or men (if males have traditionally "female" jobs). He conceded that MTV is not responsible for the second-class status of women, but his study indicated Music Television is a "force in the continuation of these stereotypes".

Cow (1996) conducted a similar study that examined gender roles in MTV's "Top 100 of the '90s, So Far", a compilation of the top videos from 1990, 1991, and 1992. In addition to comparing his findings to the many studies of gender roles in general television programming, his inquiry would show change, if any, in MTV's programming since the executive changes made in the late 80s. Cow noted that these changes may have been due to the many studies of early 80s programming, such as Seidman's (1992), that revealed gender roles in MTV content were stereotyped, underrepresented women and depicted women as little more than sexual targets or objects designed to please men. To examine the videos, Cow (1996) employed two trained coders who recorded the gender (male, female and mixed) of the lead and supporting roles in the videos, as well as, the type of the lead (artists, poser, comic, actress/actor, superhuman, dancer, crowd pleaser) and supporting model, backing performer, companion, victim.

**2.3 REVIEW OF RELATED STUDIES**

In reviewing how music has influence over human behaviour, the work of Allen et al. (2007) was examined. They noted that each generation has a new iteration of popular music that creates new allegations of antisocial effects on them. They further stated that Rock music has a tendency of getting its listeners to be hyper-active slow music listeners.

Lewis (2010) explored the influence of popular music on drug use among youth. His large scale survey of 2,950 high school students uncovered a positive relationship (r = 0.275) between listenership and drug use tendencies. Similarly, when contrasting uses of television and music in adolescent life.

Larson and Kubey (2009) surveyed students around the age of 16. They found a positive correlation (r = 0.31) between use of music and selected antisocial tendencies. However, Tanner (2013) survey of 452 Canadian high school students failed to find an appreciable link between exposure to music and respondent attitudes.

Prinsky and Rosenbaum (2008) conducted a survey comparing adults' impressions of rock music with those of teenagers. Among the "vast differences" found between these groups, the authors note that youths reported hearing subjects relating to their lives, such as "growing up". By contrast, adults heard more references to sex and violence. The authors suggested that the differing impressions between adults and teens reflect differences in experience, learning, and literary abilities. Although this study demonstrates that individuals naturally prefer stimuli that reflect their values and attitudes, it reflects a limitation common to research in this tradition: the results observed may be due to factors other than the criterion music under study.

Wanamaker and Reznikoff (2013) conducted an experiment in which participants responded to recordings of songs. They found no differences in college students' levels of hostility in response to "aggressive rock music." Respondents (n = 10) were broken down into identical groups who wrote stories about each of five ambiguous pictures while listening to a recording of (1) aggressive music and aggressive lyrics, (2) aggressive music and non-aggressive lyrics, or (3) nonaggressive music and nonaggressive lyrics. After the songs were repeated continuously for 20 minutes while the students wrote their stories, the Buss-Durkee hostility scale was administered. Contrary to expectations, no differences were detected among the three groups in the amount of hostility expressed in the stories (nor in scores on the hostility scale). The authors uncovered some evidence that students did not attend to or understand the lyrics in the songs, suggesting that effects cannot manifest themselves unless differences in content are apparent. These results are intriguing, as experiments typically generate higher-level correlations (although they're often criticized for their artificiality and lack of generalizability).

Proceeding on that point, Lawrence and Joyner (2014) conducted another audio-only study on the effect of listening to heavy metal music. The authors investigated the influence of listening to sexually violent heavy metal on acceptance of sexually violent behavior and gender-role stereotypes. Seventy five male students at a southern university were split into groups that heard either: (1) sexually violent heavy metal rock, (2) Christian heavy metal rock, or (3) easy listening classical music. Student orientations were tapped with a questionnaire mailed a month before and immediately after the listening session. The instrument addressed adversarial sexual beliefs, gender-role stereotyping, acceptance of rape myths (e.g., women enjoy it) and sexual arousal frequency; the preexposure instrument also included covariate measures on religious orientation.

Contrary to expectations, results suggest that musical content matters less than form, as influences did not vary between the violent heavy metal and Christian heavy metal groups. Both formats produced more negative attitudes toward women than the classical music stimulus; lyrics, then, were less important than the musical genre in which they were found. Also, subjects with extrinsic religious orientation indicated higher agreement with sexist and rapesupportive beliefs than their intrinsically oriented counterparts. Interestingly, classical music produced the greatest level of sexual arousal.

As with the Wanamaker study, these findings leave open the issue of whether students really heard or understood the lyrics presented to them. Lawrence and Joyner (2014) suggest that their subjects were able to correctly identify the base genres of musical stimuli (classical, rock, etc.), so a minimal baseline of attention can be established. One limitation involves the fact that there was no measure of lyrical understanding, aside from sorting the music into the categories mentioned above (e.g., labeling sexually explicit music as Rock). Thus, students may have merely been indicating previously learned associations of sound (heavy metal) with "sex and violence", rather than responding to specific lyrics.

Arnett (2010) studied the uses and effects of heavy metal music on adolescents, using a purposive survey of 245 17 year-old students. He was particularly interested in relationships between heavy metal listening and reckless behavior among adolescents. Consistent with other work in the area, Arnett found a modest positive relationship (r = 0.188) between heavy metal listening and antisocial behavior. A concurrent study by Bleich et al. (2011) examined enjoyment of defiant rock music as a function of adolescent rebelliousness. Using an experimental design (n = 84 students), the authors discovered a relatively strong (r = 0.384) relationship between consumption of rock music and antisocial behavior.

More recently, Johnson et al. (2015) assessed the effects of exposure to nonviolent rap music on perceptions of teen dating violence. Their experimental subjects were 30 male and 30 female African American adolescents (aged 11-26 years). These youths, drawn from an inner-city youth club in Wilmington, NC), were exposed to nonviolent rap videos containing images of women in sexually subordinate roles.

There were compared to a group who saw no videos (the "no exposure control" group); this group then read a vignette featuring teen dating violence initiated by a male. The authors found a significant interaction between gender and video exposure. In particular, acceptance of the use of violence did not vary in relation to exposure for male subjects.

Yet female subjects exposed to the videos displayed a greater acceptance of the violence than females who were not exposed. It was crucial that participants believed that they were involved in two different, unrelated experiments (which, in reality, was not the case). In that regard, the study's intention was well disguised from the participants, making this one of the better-designed criterion studies. At about the same time, Smith (2008) investigated the effects of exposure to violent lyrics in heavy metal music--in conjunction with a low dose of alcohol--on aggressiveness.

Participants, college-age males, were allowed to aggress against a fictitious confederate in a modification of the Buss aggression paradigm via an aggression machine. Results indicate that participants exposed to highly violent lyrics delivered shocks of longer duration to the fictitious confederate, compared to those exposed to less violent lyrics.

In addition, participants administered shocks of increasing intensity and duration across trials. The authors note that these results are similar to those found in studies on the effects of visual depictions of violence in television and film media, in that aggression effects may also be affected by non-visual media.

Barongan et al. (2012) investigated the influence of misogynous rap music on sexual aggression against women. This experiment was designed to isolate the effects of cognitive distortion addressing females on sexually deviant or aggressive behavior. Some 54 subjects were drawn from the male undergraduate population at a midwestern university. Subjects were split into two groups, one of which listened to misogynous rap music, while the other listened to neutral rap music. Participants next viewed neutral, sexual violent, and assaultive film vignettes, selecting one to show to a female confederate.

**2.4 THEORETICAL FRAMEWORK**

In a bid to give theoretical backing to the study of the influence of music video/popular culture on youth’s social behaviour in Nigeria, the social learning theory and cultivation theory were examine. The Social Learning Theory suggests that much learning takes place through observing the behaviour of others (Anaeto, et al, 2008). Bandura (1986) states that "people learn behaviours, emotional reactions, and attitudes from role models whom they wish to emulate." The social learning theory has a general application to socialising effects of media and the adoption of various models of action as they apply to many everyday matters such as clothing, appearance, style, eating and drinking, modes of interaction and personal consumption. Television is rarely the only source of social learning and its influence depends on other sources: much as parents, friends, teachers, etc (McQuail, 2005).

From the discussion, it can be reliably argued that this theory appropriately addresses how music video helps in shaping the social behaviour of youth. This is because as they are exposed to the entertainment programmes, they engage in a form of social learning process through some of the attributes as portrayed on music videos. Clark (1994) is of the view that it is not the medium that influences learning, instead there are certain attributes of music videos that can be modeled by learners and can shape the development of unique "cognitive processes."

The Cultivation Theory was chosen to give backing to the social learning theory in this study. In examining the relevance of this theory to the context of the study, our concern is with the volume of exposure to music videos by youth and their perception of what constitutes reality and the acceptable forms of social behaviour. Cultivation theory in its basic form, suggests that exposure to television over time, subtly "cultivates" viewers' perceptions of reality. This cultivation can have an impact even on light viewers of TV, because the impact on heavy viewers has an impact on our entire culture. Gerbner and Gross (1976, p. 175) believe that "television is a medium of the socialisation of most people into standardised roles and behaviors. Its function is in a word, enculturation". Cultivation theory looks at media as having a long term passive effect on audiences, which starts off small at first but has a compound effect, an example of this is body image and the bombardment of images (Morgan, 2009).

**2.5 SUMMARY**

This study set out to provide a comprehensive narrative analysis of literature addressing the allied areas of the influence of music video/popular culture on youth’s social behaviour. Virtually all studies reviewed reveal music impact on human behavioural changes and how music help to construct certain effect on human beings. The social learning theory was adopted to give this study a strong theoretical backing.

**CHAPTER THREE**

**RESEARCH DESIGN AND METHODOLOGY**

**3.1 INTRODUCTION**

This chapter details the various methods, techniques and the procedures adopted by the researcher in the process of carrying out the study. It entails the research design, source of data, area of study, population of the study, sampling technique, description of research instrument, validity and reliability of research instrument, method of data analysis.

**3.1 RESEARCH DESIGN**

In the process of this study, the survey method was adopted with the use of questionnaire as research instrument. The survey method i.e. Questionnaire is the most appropriate for a research work that will sample the opinion of the people in a specified problem. According to Udeagha (2013), in a survey research design the scientific sample is studied to gather demographic information or sociological facts as well as psychological information, opinion and attitude.

 As a matter of fact, survey method is useful in obtaining data in a population which might be too large to be subjected to direct observation. Isaac (2010) stated that survey is particularly versatile and practical, especially for the administrator, in that they identify present conditions and point to present needs. Survey does not make decisions for the administrators, but they can provide him with information on which to base sound decisions.

 What informs the researcher’s use of the survey method was that it gathers both factual information and the opinion of respondents, hence the relationships among given variables will be determined. Therefore, the results were best organized from a survey research because it gave the researchers the chance to study human beings in their natural surroundings and what they want. With the sample properly done, it will produce a result which could be generalized on the larger population.

**3.2 SOURCE OF DATA**

 The data for this study was gathered from two major source- primary and secondary sources. These two source put together helped the researcher to produce a fairly report with minimum bias or errors.

**3.2.1 Primary Data**

 These are facts that were collected by the researcher specifically for the research through disputing copies of questionnaire. The questionnaire contained open ended questions and to eliminate bias in the choice of selection by the respondents, the interview questions were structured in line with the challenging research questions earlier raised in chapter one. Other primary sources were oral interviews and observations.

**3.2.2 Secondary Data**

 The secondary sources were derived from existing but related texts, which were produced by earlier researchers. Specifically the materials used for extracting secondary information for this purpose included journal articles, magazine textbooks and internet.

**3.3 AREA OF STUDY**

The area of study used in this research exercise is Godfrey Okoye University Thinkers Corner Emene Enugu state.

**3.4 POPULATION OF STUDY**

The Research Population of this study comprises the students of Godfrey Okoye University Thinkers Corner Emene Enugu state. According to the statistic available to the researcher through the University Registrar it is noted that the university have 1,640 numbers of students.

**3.5 SAMPLING TECHNIQUE**

In determining the sample size, the researcher decided to use Wimmer and Dominick online Calculator in calculating the sample size. In the calculation, the confidence level was 95%, the confidence interval is 5.0 and with the population of 1640, the sample is 311.

**3.6 DESCRIPTION OF RESEARCH INSTRUMENT**

For this survey research, the instrument used was questionnaire. In designing the questionnaire, conscientious efforts were made to structure the series of questions in dichotomized multiple choice questions which give the respondents the chance to choose from a range of possible answers or alternatives. This questionnaire was basically divided into two parts. The first part was the classification section that requires the biographic information of the respondents. These questions are on age, sex, level of education, marital status, income level etc.

 The second part of the questionnaire possesses the questions relating to the subject matter of the study. They are easy to answer because they have two or more options ‘’yes’’ or No’’ as the case may be and all these questions were non-committal and neutral in nature as well as structured in a close ended manner that will allow for easy coding and response identification.

**3.7 VALIDITY AND RELIABILITY OF RESEARCH INSTRUMENT**

The questionnaire for this study was validated by the project supervisor who went through it and made some corrections before it was administered.

Reliability deals with how accurately a research instrument is measuring what it is supposed to measure no matter the number of times such measurement is taken (Uzoeshi, 2002).

The researcher administered some copies of questionnaires to sample/respondents. The respondents answered the questionnaires to the best of their knowledge without being bias.

Reliability is the ability of a particular measuring instrument to yield similar result when applied to the same situation at different time (Smart, 2008). The respondents used for the pretest were the top management and others of the bank, the pretest was carried out twice with the same number of the said staff at the different time and locations and the same result was obtained, thus justified the reliability of the instrument.

**3.9 METHOD OF DATA ANALYSIS**

The data collected will be analyzed using simple percentage.

**CHAPTER FOUR**

**DATA PRESENTATION AND ANALYSIS**

**4.1** **INTRODUCTION**

The need for clarity in the presentation of data can only be fully appreciated when one recognizes that a properly generated data which is free from the common problems of inaccuracy can still not serve as useful purpose, if poorly analyzed and presented.

For the purposes of clarity the researcher intends to in the questionnaires and research question that will further contribute significantly towards the achievements of the research objectives. The data will be presented in tables with frequencies of respondents and the simple percentage approach will also be adopted.

**4.2 ANALYSIS OF DATA**

**TABLE 4.2.1:** **AGE DISTRIBUTION OF RESPONDENTS**

|  |  |  |
| --- | --- | --- |
| **OPTION** | **FREQUENCY**  | **PERCENTAGE** |
| 17-20 | 69 | 22.2 |
| 21-25 | 123 | 39.5 |
| 26-30 | 83 | 26.7 |
| 30-35  | 36 | 11.6 |
| 36 and above | - | - |
| Total  | 311 | 100% |

Source: Field Survey 2017

The table 4.2.1 shows the age distribution of respondents. In the table, 69 respondents representing 22.2% out of the entire respondents are within the age of 17-20 years, 123 respondents representing 39.5% are within the age bracket of 21-25 years, 83 respondents representing 26.7% are within the age bracket 26-30 years, 36 respondents representing 11.6% out of the entire respondents are within the age bracket of 30-35 while none of the respondents indicated to be within 36 and above age bracket.

**4.2.2 ANALYSIS OF SUBSTANTIVE ISSUES**

**TABLE 4.2.2: DO YOU WATCH MUSIC VIDEO AT LEAST 4-6 TIMES IN A WEEK?**

|  |  |  |
| --- | --- | --- |
| **OPTIONS** | **RESPONSE** | **PERCENTAGE (%)** |
| Yes  | 212 | 68.2 |
| No  | 56 | 18 |
| Can’t say  | 43 | 13.8 |
| **TOTAL**  | **311** | **100%** |

Source**:** Field survey, 2017.

The above table shows the responses of respondents on “Do you watch music video at least 4 – 6 times in a week”. In the table, 212 respondents representing 68.2% state yes that they do watch music video at least 4 – 6 times in a week, 56 respondents representing 18% states no on the issues whether they watch music video at least 4 – 6 times in a week, while the remaining 43 respondents representing 13.8% can’t say anything on the question.

**TABLE 4.2.3: DOES NIGERIAN MUSIC VIDEO HAVE ANY MORAL IMPACT ON YOU?**

|  |  |  |
| --- | --- | --- |
| **OPTIONS** | **RESPONSE** | **PERCENTAGE (%)** |
| Yes  | 232 | 74.6 |
| No  | 24 | 7.7 |
| Can’t say  | 55 | 17.7 |
| **TOTAL**  | **311** | **100%** |

Source**:** Field survey, 2017.

The above table shows the responses of respondents on “Does Nigerian music video have any moral impact on the people of Nigeria” In the table, 232 respondents representing 74.6% state yes that Nigerian music video have moral impact on the people of Nigeria, 24 respondents representing 7.7% states no on the issues whether Nigerian music video have any moral impact on the people of Nigeria, while the remaining 55 respondents representing 17.7% can’t say anything on the question.

**TABLE 4.2.4: DOES WATCHING OF MUSIC VIDEO INFLUENCES VIOLET BEHAVIOUR ON YOU**

|  |  |  |
| --- | --- | --- |
| **OPTIONS** | **RESPONSE** | **PERCENTAGE (%)** |
| Strongly agree | 250 | 80.4 |
| Agree  | 27 | 8.7 |
| Disagree  | 10 | 3.2 |
| Strongly disagree | 3 | 0.9 |
| Undecided  | 19 | 6.1 |
| **Total**  | **311** | **100** |

Source: Field survey, 2017.

The above table shows the responses of respondents on “Does music video viewing influence violet behaviour in youth. In the table, 250 respondents representing 80.4% strongly agreed that music video viewing influence violet behaviour in youth, 27 respondents representing 8.7% agreed that music video viewing influence violet behaviour in youth, 10 respondents representing 3.2% disagreed that music video viewing influence violet behaviour in youth, 3 respondents representing 0.9% strongly disagreed that music video viewing influence violet behaviour in youth while the remaining 19 respondents representing 6.1% were undecided over the question.

**TABLE 4.2.5: WHAT EXTENT DOES MUSIC VIDEOS INCREASES VIOLENCE AMONG YOUTH?**

|  |  |  |
| --- | --- | --- |
|  **OPTION**  | **FREQUENCY**  | **PERCENTAGE %**  |
| Very high extent  | 127 | 40.8 |
| High extent  | 149 | 47.9 |
| Indifferent  | 32 | 10.2 |
| Low extent  | 3 | 0.9 |
| Total  | 311 | 100% |

Source: field survey, 2017.

 The table 4.2.5 shows the research responses on “What extent does music videos increases violence among youth”.

127 respondents representing 40.8% of the entire respondent agreed that to a very high extent impact of music videos increase violence among Nigerian youth, 149 respondents representing 47.9% of the entire respondents agreed that to a high extent impact of music videos increase violence among Nigerian youth, 32 respondents representing 10.2% were indifferent over the question while the remaining 3 persons representing 0.9% agreed to a low extent impact of music videos increase violence among Nigerian youth.

**TABLE 4.2.6: WATCHING MUSIC VIDEOS INCREASES YOUR SMOKING HABIT?**

|  |  |  |
| --- | --- | --- |
| **OPTIONS** | **RESPONSE** | **PERCENTAGE (%)** |
| Strongly agree | 98 | 80.4 |
| Agree  | 174 | 8.7 |
| Disagree  | 35 | 3.2 |
| Strongly disagree | 12 | 0.9 |
| Undecided  | 4 | 6.1 |
| **Total**  | **311** | **100** |

Source: Field survey, 2017.

The above table shows the responses of respondents on “watching music videos increases your smoking habit. In the table, 98 respondents representing 80% strongly agreed that music video viewing influence violet behaviour in youth, 27 respondents representing 8.7% agreed that music video viewing influence violet behaviour in youth, 10 respondents representing 3.2% disagreed that music video viewing influence violet behaviour in youth, 3 respondents representing 0.9% strongly disagreed that music video viewing influence violet behaviour in youth while the remaining 19 respondents representing 6.1% were undecided over the question.

**TABLE 4.2.7: DO MUSIC VIDEOS ENCOURAGE DEVIANT BEHAVIOR AMONG YOUTH?**

|  |  |  |
| --- | --- | --- |
| **OPTIONS** | **RESPONSE** | **PERCENTAGE (%)** |
| Strongly agree | 101 | 32.5 |
| Agree  | 183 | 58.8 |
| Disagree  | - | - |
| Strongly disagree | 7 | 2.2 |
| Undecided  | 20 | 6.4 |
| **Total**  | **311** | **100** |

Source: Field survey, 2017.

The above table shows the responses of respondents on “Do music videos encourage deviant behavior among youth”. In the table, 101 respondents representing 32.5% strongly agreed that music videos encourages deviant behavior in our youth, 183 respondents representing 8.7% agreed that music videos encourages deviant behavior in our youth, no respondent indicated disagree on the question, 7 respondents representing 2.2% strongly disagreed that music videos encourages deviant behavior in our youth while the remaining 20 respondents representing 6.4% were undecided over the question.

**TABLE 4.2.8:** **TO WHAT EXTENT DOES MUSIC VIDEO INCREASE OF CRIME RATE IN NIGERIA?**

|  |  |  |
| --- | --- | --- |
| **OPTION**  | **FREQUENCY**  | **PERCENTAGE %**  |
| Very high extent  | 47 | 15.1 |
| High extent  | 152 | 48.8 |
| Indifferent  | 28 | 9 |
| Low extent  | 84 | 27 |
| Total  | 311 | 100% |

Source: field survey, 2017.

 The table 4.2.8 shows the research responses on “To what extent does music video increase of crime rate in Nigeria”

47 respondents representing 15.1% of the entire respondent agreed that to a very high extent music video increase of crime rate in Nigeria, 152 respondents representing 48.8% of the entire respondents agreed that to a high extent music video increase of crime rate in Nigeria, 28 respondents representing 9% were indifferent over the question while the remaining 84 persons representing 27% agreed to a low extent music video increase of crime rate in Nigeria.

**TABLE 4.2.9: FOREIGN MUSIC VIDEO IS DIRECTLY INFLUENCING OUR CULTURE AND VALUES?**

|  |  |  |
| --- | --- | --- |
| **OPTIONS** | **RESPONSE** | **PERCENTAGE (%)** |
| Strongly agree | 121 | 38.9 |
| Agree  | 135 | 43.4 |
| Disagree  | 23 | 7.4 |
| Strongly disagree | 15 | 4.8 |
| Undecided  | 40 | 12.8 |
| **Total**  | **311** | **100** |

Source: Field survey, 2017.

The above table shows the responses of respondents on “Foreign music video is directly influencing our culture and values?” In the table, 121 respondents representing 38.9% strongly agreed that foreign music video is directly influencing our culture and values, 23 respondents representing 7.4% agreed that foreign music video is directly influencing our culture and values, no respondent indicated disagree on the question, 15 respondents representing 4.8% strongly disagreed that foreign music video is directly influencing our culture and values while the remaining 40 respondents representing 12.8% were undecided over the question.

**TABLE 4.2.10: TO WHAT EXTENT IS THE IMPACT OF MUSIC VIDEOS ON THE SOCIO-CULTURAL BEHAVIOR OF NIGERIAN YOUTHS?**

|  |  |  |
| --- | --- | --- |
|  **OPTION**  | **FREQUENCY**  | **PERCENTAGE %**  |
| Very high extent  | 69 | 22.2 |
| High extent  | 147 | 47.3 |
| Indifferent  | 19 | 6.1 |
| Low extent  | 76 | 24.4 |
| Total  | 311 | 100% |

Source: field survey, 2017.

 The table 4.2.10 shows the research responses on “To what extent is the effect of music videos on the socio-cultural behavior of Nigerian youths”

69 respondents representing 22.2% of the entire respondent agreed that there is effect of music videos on the socio-cultural behavior of Nigerian youths, 147 respondents representing 47.3% of the entire respondents agreed that there is effect of music videos on the socio-cultural behavior of Nigerian youths, 19 respondents representing 6.1% were indifferent over the question while the remaining 76 persons representing 24.4% agreed to a low extent there is effect of music videos on the socio-cultural behavior of Nigerian youths.

**TABLE 4.2.11: THE MAJOR FACTOR ENCOURAGING NEGATIVITY IN THE NIGERIA MUSIC VIDEO INDUSTRY**

|  |  |  |
| --- | --- | --- |
| **OPTIONS** | **FREQUENCY** | **PERCENTAGE %** |
| The display of half naked ladies  | 98 | 31.5 |
| The use of vulgar words  | 53 | 17 |
| The violent act  | 116 | 37.3 |
| The wayward acts  | 44 | 14.1 |
| TOTAL  | 311 | 100 |

Source: Field survey, 2017.

 The above table shows the responses of the research respondents on “What do you think is the major factor encouraging negativity in the Nigeria music video industry”. In the table, 98 respondents representing 31.5% stated that the display of half naked ladies as the major factor encouraging negativity in the Nigeria music video industry, 53 respondents representing 17% indicated that the use of vulgar words as the major factor encouraging negativity in the Nigeria music video industry, 116 respondents representing 37.3% indicated that the violent acts as the major factor encouraging negativity in the Nigeria music video industry, 44 respondents representing 14.1% indicated that the wayward acts as the major factor encouraging negativity in the Nigeria music video industry.

**TABLE 4.2.12: DOES THE FACTORS LIST ABOVE INFLUENCES YOU?**

|  |  |  |
| --- | --- | --- |
| **OPTIONS** | **RESPONSE** | **PERCENTAGE (%)** |
| Strongly agree | 176 | 56.6 |
| Agree  | 118 | 37.9 |
| Disagree  | 17 | 3.2 |
| Strongly disagree | - | - |
| **TOTAL**  | **311** | **100%** |

Source: Field survey, 2017.

The above table shows the responses of respondents on “Does the factors list above influence you”. In the table, 176 respondents respondent representing 56.6% strongly agreed that the factors listed above influence the average Nigerian youth, 118 respondents representing 37.9% agreed that the factors listed above influence the average Nigerian youth, 17 respondents representing 3.2% disagreed that the factors listed above influence the average Nigerian youth while no respondents indicated strongly disagree on the question.

**4.3 DISCUSSION OF FINDINGS**

With reference to research question one, which dealt with impact of music videos to increase of violence among Nigerian youth, the respondents held the view that to a high extent impact of music videos increase violence among Nigerian youth. However, the result showed that constant watching of violence music video increases violence among Nigeria youth. These findings are interested as they are in consonance with early findings of Lawrence and Joyner (2014) which showed that listening to sexually violent heavy metal music video influences the behaviour of youth. 149 respondents representing 47.9% proves that music video increases violence among Nigeria youths.

The Findings of the study as reflected in table 4.2.8 dealt on to what extent does music video increase of crime rate in Nigeria, the respondents held the views that music video increase of crime rate in Nigeria. However, 152 respondents representing 48.8 noted that to a high extent music video increases crime rate in Enugu. The findings also agree with the findings of Lewis (2010) that high school students are being influenced with violent music videos and the Social Learning Theory that suggests that much learning takes place through observing the behaviour of others.

The finding of the study in table 4.2.10 reveals that there is impact of music videos on the socio-cultural behavior of Nigerian youths, supported with the findings of Barongan et al. (2012) which reveals that watching of rap music videos influences young people cultural view. Back by Cultivation theory which suggests that exposure to television over time, subtly "cultivates" viewers' perceptions of reality. This indirectly affects the socio-cultural behaviour of youth.

**CHAPTER FIVE**

**SUMMARY OF FINDINGS, CONCLUSION AND RECOMMENDATIONS**

**5.1 INTRODUCTION**

This chapter presents the summary of research findings, conclusions, recommendations

**5.2 SUMMARY OF RESEARCH FINDINGS**

1. The study reveals that over 232 respondents agreed that Nigerian music video have any moral impact on the people of Nigeria.
2. The study shows that over 250 respondents agreed that music video viewing influence violet behaviour in youth
3. It was revealed that to a very high extent impact of music videos increase violence among Nigerian youth.
4. The researcher discovered that 174 respondents agreed that watching music videos increases your smoking habit
5. The study also shows that music videos encourage deviant behavior among youth
6. The study shows that music video increase of crime rate in Nigeria.
7. The study reveals foreign music video is directly influencing our culture and values.
8. The researcher discovered that there is highly impact music videos on the socio-cultural behavior of Nigerian youths
9. The study reveals that violent major factor encouraging negativity in the Nigeria music video industry.

**5.2 CONCLUSION**

 From the findings, the study concludes with the note that the plight of the music video and popular culture of the westerners is on invasion in our religious and social structures in Nigeria and this have heavily influenced the behaviour of Nigerian youth.

**5.3 RECOMMENDATIONS**

1. Government should make a law that bounds and restrict the selling and showcasing of explicit videos that have violent content and sexual content, this will help to reduce the rate of influence of foreign videos that does not encourages Nigerian culture.
2. Nigerian music industry on their own should reduce the amount of sexual content in entertainment programmes. Reducing youth’s exposure to this content has the possibility of reducing sexual indulgence when they include depiction of sexual risk (such as the possibility of contracting sexually transmitted diseases or becoming pregnant). Abstinence or the need for sexual safety should be depicted.
3. Non-governmental organization should also come up with social campaigns to discourage the watching of explicit videos that has violent and sexual content.
4. For channel stations, writers and directors in terms of programming should portray realistic highlights of both positive and negative effects of the programmes.





