

**INFLUENCE OF MUSIC VIDEOS ON THE BEHAVIOURAL PATTERNS OF
STUDENTS OF GOVERNMENT SECONDARY SCHOOL JAMA'A, ZARIA
KADUNA STATE**

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Abstract

Young people are easily fascinated and influenced by what they view on the screen, especially contents that do not conform to the expected behavioural norms of the society. This paper sets out to establish the influence of music videos on the behavioural patterns of students of Government Secondary School, Jama'a, Zaria, Kaduna State. The study objectives are to examine the level of students' exposure to viewing music videos, identify the type of music video contents viewed by secondary school students and determine the influence of music videos on the behavioural patterns of secondary school students. The theoretical framework deployed for this study is the social learning theory by Albert Bandura (1977) that postulates that there is a clear connection between what is seen on the screen and what is enacted in real life through learning. The study is a survey research. The instrument used to elicit data for this research was questionnaire. The targeted population is students of Government Secondary School, Jama'a in Zaria, Kaduna State, with a sample size of 332 respondents. Findings of this study revealed that viewing music videos is predominant among secondary school students in Zaria and they watch music videos daily. It also discovered that secondary school students prefer watching hip-hop music videos more frequently than other music categories which expose them to certain contents that are alien to the norms of the Nigerian society. Furthermore, the study established that exposure to viewing unsupervised and unrestricted music videos which portray contents that are unsuitable for young minds have negative influence on their behavioural patterns. The study recommends that parents and guardians should be active in monitoring and scrutinizing the type of music videos viewed by children, especially hip-hop music.

Keywords: Influence, Music, Behavioural Patterns, Students, School.

Introduction

Music plays an important role in the socialization of children and adolescents. Listening to popular music is considered by society to be a part of growing up. 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. Music can also provide a background for romance and serve as the basis for establishing relationships in diverse settings. Adolescents use music in their process of identity formation and their music preference provides them a means to achieve group identity and integration into the youth culture. Adolescents' choice of music and their reactions to and interpretations of them vary with age, culture and ethnicity.

Music is an integral part of youth culture. Since the advent of the music video in 1981, music and music videos have gone hand-in-hand, and the effects of music videos on youth have been the subject of research and controversy. The common reason for the concern has been aptly summed by Arnett (2002), who explained that:

A typical music video features one or more men performing, while beautiful, scantily clad young women dance and writhe lasciviously. Often, young men dance, too, but the women always have fewer clothes on. The women are mostly just props. They appear for a fraction of a second, long enough to shake their butts a couple of times, then the camera moves on. (p. 256).

This description is particularly applicable for hip-hop music videos, and there has been an increasing concern that hip-hop culture as seen in music videos has become heavily influential on young people's attitudes (Jones, 1997; Larson, 1998). On the other hand, Niebur's (2003) assertion that "music will inevitably continue to change and adapt to society at large" 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 one another; and the question of which has the greater force may depend on each context.

Behavioural problems can occur in children of all ages. Very often, they start early in life. Young children may refuse to do as they are asked by adults. In spite of being asked many times, they can be rude, swear and throw tantrums, or express outburst of aggressive or disruptive behaviour (Carr, 2000). Some children may even have serious behavioural problems such as physical fights, drug abuse, arson, etc. This connotes that concerns about the mass media and children behaviour is on the increase, not only because of its communicability but as a result of its effects on children's behaviour. Importantly, researchers have empirically proved that most movies appeal to the emotions of their viewers and, ultimately, affect their worldview. Because of the developing emotions of adolescents as a result of the onset of puberty, films can have a huge effect. In a study of retention rate of music details among different age groups, Rosen (1979) found that "both children and adults remember best materials that have high emotional appeal, that is easily understood, and that is concerned with the music contents". The material that adolescents

will emotionally relate to differs not only from adults' and children's but also from teenagers to teenagers.

Statement of the Problem

Music listenership and viewership is prevalent in most societies and it is easily available through the radio, various recordings, the Internet, and new technologies, allowing adolescents to hear it in diverse settings and situations, alone or shared with friends. Parents are often unaware of the lyrics to which their children are listening because of the increasing use of downloaded music and headphones. Research on popular music has explored its effects on social interactions, mood and behaviour. The effect that music videos has on children's and adolescents' behaviours and emotions is of paramount concern. In recent, it is observed that lyrics have become more explicit in their references to drugs, sex, and violence, particularly in certain genres. A teenager's preference for certain types of music could be correlated or associated with certain behaviours. The perception and effect of music video messages are important, because research has reported that exposure to violence, sexual messages, sexual stereotypes, and the use of substances of abuse in music videos might produce significant changes in behaviours and attitudes of young viewers.

Theoretical Framework

In the course of this paper, the ways by which music videos influence the behaviour of secondary school students were examined. This is situated within the context of media effects studies, especially the electronic media. Therefore, in a bid to give theoretical backing to the study of how music videos shape young people's behaviour, the social learning theory was critically examined.

Social Learning Theory/Modelling Process

The social learning theory was propounded by Albert Bandura in 1977. It emphasises the importance of observing and modelling the behaviours, attitudes, and emotional reactions of others. Most of the researches on television violence, according to Cullingford (1984), are designed to demonstrate a clear connection between what is seen on the screen and what is enacted in real life. Social learning theory suggests that viewing any content leads children to reproduce this content when there is good reason to reproduce it in their environment (Dorr, 1986). Social learning theory has been applied extensively to the understanding of aggression and psychological disorders, particularly in the context of behaviour modification.

Bandura (1977) further postulate that:

In society, children are surrounded by many influential models such as characters on the screen. These models provide examples of behaviour to

observe and imitate, e.g. masculine and feminine, pro and anti-social. Children pay attention to some of these models and encode their behaviour. At a later time, they may imitate the behaviour they have observed. They do this regardless of whether the behaviour is 'gender appropriate' or not; but there are a number of processes that make it more likely that a child will reproduce the behaviour that its society deems appropriate for its sex.

It rests on the hypothesis that children learn from and imitate what they see: that they model their behaviour from the contents they watch. Observational learning takes place when children pattern their behaviour to that of a model or a character that appeals to them. As such, a child can learn new forms of behaviour. Not only does learning from television consist of improving one's knowledge of what is going on in the world that is political, economic, industrial, and foreign affairs, television is also a major source of social learning (Gunter & McAleer, 1997). Hence, this theory holds the fact that viewing music video contents has the will-power to enforce and influence the attitudes of its audience who are well-exposed and informed by this audio-visual medium through shaping their beliefs and mentality on how they perceive the real world. They will reflect and refer to the most common images or recurrent messages thought to have impact on their own lives.

Methodology

This research paper employed the use of survey method because the method gets an overview of the opinion of respondents. The population for this study is male and female students of Government Secondary School Jama'a, Zaria. Data obtained from the schools' administrative department put the entire students' population at one thousand, five hundred and twenty-five (1,525). The random sampling technique was used in gathering the data for this study. This was achieved through the use of questionnaire to enable the researcher better analyze and examine the impact of movies on the cognitive development of teenagers. Hence, in determining the sample size of a given population of one thousand, five hundred and twenty-five (1,525) the statistical formula was used. According to Yamane (1967) sample size formula, for a population of one thousand, five hundred and twenty-five (1,525) respondents, the sum of three hundred and thirty-two copies of questionnaire were administered to students.

Result

The data collected using the quantitative approach was coded using the Statistical Package for Social Sciences (SPSS) software. It was accompanied by the interpretation and graphical illustration of data in form of frequency tables for better understanding. Out of the three hundred and thirty-two copies of questionnaire distributed, two hundred and ninety-seven copies of questionnaire were filled and returned by the respondents from the school.

Table 1: Demographic Characteristics of the Respondents

Variables	Frequency	Average %
Age		
10-13	162	48.7
14-17	135	40.5
Total	297	100.0
Sex		
Male	155	46.6
Female	142	42.4
Total	297	100.0

The demography of the respondents shows that the age bracket of 10-13 years had the highest frequency which is 48.7 per cent, while the response rate on gender type reveals that majority of the respondents are males representing an average population of 46.6 per cent.

Table 2: Respondents' viewership of music videos

Variables	No. of respondents	Percentage (%)
Yes	225	67.7
No	72 21.5	

The table above shows that 225, representing 67.7 per cent of the respondents agreed that they watch music videos, while 72, representing 21.5 per cent of the respondents, do not watch music videos. Hence, majority of the students watch music videos, which implies that watching music videos is a common habit of the students.

Table 3: Respondents' response to music video viewership frequency

Variables	No. of respondents	Percentage (%)
Daily	115	46.6
Twice in a week	35	10.5
Thrice in a week	15	4.5
Only at weekends	24	7.2
Occasionally	33	9.9
No response	3	0.9

The above table indicates that 46.6 per cent of the respondents watch music videos daily; 10.5 per cent of them watch music videos twice in a week; 4.5 per cent of the respondents watch music videos thrice in a week; 7.2 per cent of the respondents watch music videos only at weekends; 9.9 per cent of them watch music videos occasionally; and 0.9 per cent of the respondents gave no response. This implies that the students are exposed to music videos and majority of them watch the videos daily.

Table 4: Respondents' favourite music video genre

Music Genres	Frequency	%
Jazz	15	4.5
Hip hop	152	45.7
Blues	43	12.9
Rock and Roll	32	9.6
R&B	33	9.9
Reggae	22	6.6

From the table above, the responses from the respondents on their favourite music video genre indicates that 4.5 per cent of the respondents' favourite music video genre is Jazz; 45.7 per cent of the respondents' favourite music video genre is Hip-Hop; 12.9 per cent of the respondents' favourite music genre is Blues; 9.6 per cent of the respondents'

favourite music video genre is Rock and Roll; 9.9 per cent of the respondents' favourite music video genre is R&B; and 6.6 per cent of the respondents' favourite music video is Reggae. The above distribution reveals that majority of the respondents' favourite music video genre is Hip-Hop, while the least percentage of the respondents' favourite music video genre is Jazz. Hence, majority of the students prefer watching Hip-Hop music videos more frequently than other music genres.

Table 5: Respondents' response to the influence of music videos on the behavioural patterns of secondary school students.

INDICES	SA	A	U	D	SD
Music videos promote acts of violence among secondary school students	95 (28.6)	73 (21.9)	51(15.3)	30 (9.0)	48 (14.5)
Music videos promote aggressive behaviour among secondary school students	62 (18.6)	75 (22.9)	46(13.8)	53 (15.9)	56 (16.8)
Music videos promote nudity among secondary school students	57 (17.5)	78 (23.5)	64(19.5)	38 (11.4)	55 (16.5)
Music videos encourage sexual behaviour among secondary school students	84 (25.3)	75 (22.9)	31(9.3)	42 (12.6)	65 (19.5)
Music videos encourage smoking/drug abuse among secondary school students	71 (21.5)	62 (18.6)	54(16.5)	45 (13.5)	60 (18.5)

Note: Figures in parentheses are percentages

From the above distribution, it is observed that 28.6% of the respondents strongly agreed that music videos promote acts of violence among secondary school students; 21.9% agreed; 15.3% undecided; 9.0% disagreed; and 14.5% strongly disagreed. The implication of the above result shows that there is a link between manifested acts of violence and watching music videos among the students. The findings also show that 18.6% of the respondents strongly agreed that music videos promote aggressive behaviour among secondary school students; 22.9% agreed; 13.8% undecided; 15.9% disagreed; and 16.8% strongly disagreed. This depicts that music videos promote aggressive behaviour among the students.

The distribution from the above table shows that 17.5% strongly agreed that viewing music videos promotes nudity among secondary school students; 23.5% agreed; 19.5% undecided; 11.4% disagreed; and 16.5% strongly disagreed. Hence, it is observed that

viewing music videos promotes nudity among the students. Also, the findings reveal that 25.3% of the respondents strongly agreed that music videos encourage sexual behaviour among teenagers; 22.9% agreed; 9.3% undecided; 12.6% disagreed; and 19.5% strongly disagreed. This depicts that music videos encourage sexual behaviour among the students. Also, 21.5% of the respondents strongly agreed that movies encourage drug abuse among secondary school students; 18.6% agreed; 16.5% undecided; 13.5% disagreed; and 18.5% strongly disagreed. This connotes that music videos encourage drug abuse among students.

Discussion of Findings

The data gathered and analyzed in this study are further discussed here in relation to the objectives of the study. Table 1 reveals that majority of the respondents are between the ages of 10-13 years and most of them are males. As contained in Table 2, it is clearly observed that a higher percentage of the students, representing 67.7% watch music videos, compared to the little percentage of students who do not watch music videos. The above results give credence to the findings of Roberts and Foehr (2007): that on a given day, 85% of 8- to 18-year olds watch music videos. In table 3, it was discovered that majority of the respondent-population watch music videos daily. This finding is consistent with that of Christenson (1992): that the prevalence of music videos-watching has been on the increase, especially among adolescents. Their frequency of viewing videos is pretty high as they watch them even before going to school.

Findings from table 4 revealed that the students prefer watching Hip Hop music video genre more frequently than other music video genres. This finding is corroborated by the study of Took and Weiss (1994) who found that adolescents who preferred Hip-Hop heavy music were more compared to those who preferred other types of music. The results indicated that the former consistently showed above-average than the other. This implies that Hip Hop music is popular among young people. The inference drawn from table 5 reveals that music videos promote acts of violence among secondary school students.

This is in line with a study by Kandakai et al (1999) using a sample of 345 mothers from public schools. The study revealed that 47% of the mothers believed violent messages in rap music contribute to school violence among children secondary school students. Findings from Table 5 also show that music videos promote aggressive behaviour among the students. This finding is consistent with the study of Fischer and Gretemeyer (2006) who discovered that watching and listening to misogynistic lyrics showed increased aggressive responses among adolescents as well as a negative perception of the world. Findings from table 5 also indicates that viewing music videos promotes nudity among the students. This finding is supported by the assertion of Okpala et al (2012): that viewing certain music video contents influences adolescents' style of dressing due to what they see on television.

This result could be because most adolescents' creativity borrows the clothing styles of popular musicians and movie stars who dress to suit the image they want to portray. This is further affirmed by Kadiri and Muhammed (2011): that young boys choose to wear clothes a couple sizes bigger than their own just to look like the "rappers" they see on television. The girls like wearing everything and anything that "Hannah Montana" or the "Cheetah Girls" are wearing. The above claims are in accordance with the proposition of the Bandura (1977) modelling theory, which states that teenagers may emulate popular musicians or the way television characters dress. They want to look like these beauty queens. Findings from table 5 depict that music videos encourage sexual behaviour among secondary school students. This finding gives credence to a survey conducted by Strouse, Buerkel-Routhfuss and Long (1995) among 214 adolescents. The study revealed that there was an association between music video-watching and permissive sexual behaviours. It has also been reported that after watching music channels, adolescents' attitudes were more accepting of premarital sex. Findings from table 5 discovered that music videos encourage drug abuse among secondary school students. This is supported by the position of Wingood et al. (1993): that greater exposure to rap music videos was independently associated with a wide variety of risky behaviours such as increased promiscuity and the use of drugs and alcohol, among others.

Conclusion

From this study, it is concluded that secondary school students are much familiar with watching music videos. This is evident via their daily viewership of music videos. The society seems to be less-concerned about young peoples' exposure to music videos, especially certain music genres that portray contents which are inimical to the behavioural attitudes of young people at the secondary school level. This is because the same society seems to be quite ignorant of the harm that can be caused by electronic media to young minds. Hence, the implications of this study establish that there is a correlation between watching music videos and negative behavioural patterns among secondary students.

Recommendations

Based on the findings the following recommendations have been formulated:

- i. Parents and guardians should endeavour to control or minimize the access to and frequency of viewing music videos by their children.
- ii. Parents and adults should be active in monitoring and scrutinizing the type of music genres viewed and listened to by their children, especially Hip-Hop music.
- iii. Parents should pay attention to their children's purchasing, downloading, listening and viewing patterns. They should help them identify music that may be destructive to their cognitive development.

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