
Sensuous Musical Videos and Its Influence on Sexual Orientation of University Students

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ABSTRACT

This research examined the influence of sensuous musical videos on the sexual orientation of students of National Open University of Nigeria, Benin Study Centre. The researcher intended to establish the different effects of sensuous musical videos on students and how they influence sexual orientation among Nigerian youngsters. Anchored on the Social Learning and Cultivation Analysis Theories, survey research design which employed quantitative research method was employed. Questionnaire was employed as research instrument and 209 copies of questionnaire were sampled on respondents. The research findings show that most respondents who participated in this study watch musical videos and they have significant effect on their sexual orientation as well as their sexuality. This is because the respondents are young and active members of society who are ardent consumers of mainstream media contents and see the artistes and celebrities as role models and idols, hence, their significant level of exposure. It was also found that due to the rate of exposure to musical videos, viewers are invariably influenced to fantasize about the streams of endless images projected into the minds of the viewers, even though for dramatization and special effects. Hence the influence it had on their sexual orientation. Given the findings of this study, it is recommended that negative sexual behaviour and dispositions learned by students from musical videos should be unlearned through well-designed programmes of sexuality education. It is also recommended that the National Film and Videos Censors Board (NFVCB) should be equipped to monitor Nigerian stations that air these musical videos and place heavy sanctions on them.

KEYWORDS: *Sensuous; Musical Videos; Sexual Orientation; Students; Pop Culture.*

INTRODUCTION

The influence of musical videos on the lives of people, most especially the youths in most societies is undeniable. As a medium of communication, Angel (2005) claims that music stands out as a significant agent of socialisation that enforces and reinforces attitudes, opinions and behaviours relating to sexuality. It is medium that plays a powerful role in the construction of social reality. This is because advancement in multimedia and information and communication technologies (ICTs) have made music more readily accessible by bridging the distance between music distribution and dissemination (Sen, 2010; Warburton, Roberts, & Christensen, 2014; Whelan, 2010).

Despite the communicative power of music as a channel of communication, many popular music lyrics and videos have become sexualized, containing high levels of sexual content

with an increasing number of songs including demeaning messages of men controlling women, sex as a top priority for men, objectification, sexual violence against women, sexual exploitation, degradation of women, women being defined by having a man, and women as not valuing themselves without a man (Bretthauer, Zimmerman, & Banning, 2007; Flynn, Craig, Anderson, & Holody, 2016; Primack, Gold, Schwarz, & Dalton, 2008). Different studies have already examined the influence of different themes such as sex-role stereotyping and attitudes toward women (Carpentier, 2014), dating and sexual behaviours (Wright & Qureshi, 2015), misogynistic beliefs (van Oosten, Peter, & Valkenburg, 2015), rape beliefs (Burgess & Burpo, 2012), perceptions of potential dating partners (Carpentier, Knobloch-Westerwick, & Blumhoff, 2007), sexual beliefs (Aubrey, Hopper, & Mbure., 2011), sexual scripts (Stephens & Few, 2007), and state self-objectification, mood, and body satisfaction (Prichard & Tiggemann, 2012). These studies indicate that messages in popular music negatively influence listeners' perceptions of and interactions with themselves.

The above noted, have been attributed by many communication scholars as the influence of excessive consumption of musical videos and exposure to pop culture. According to Tahir and Shaffi (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. Fleming (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 & O'Neill, 2000). Nonetheless, the American Academy of Paediatrics asserted that a handful of experimental studies indicate that music videos may have a significant behavioural impact by desensitizing viewers to violence and by making youth more likely to approve of premarital sex.

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 African genres such as afro-pop and *afrobeat* have been found to revolve around topics such as tautology, crime, sexuality, murder, substance abuse, amongst others.

While some have argued that musical videos in themselves are not harmful, others believe that it is negatively influencing the youth population, by corrupting the socio-cultural values and norms such as honesty, politeness, respect for elders and women, integrity, amongst others (Tahir & Shaffi, 2015). Thus, this research study focused on the influence of sensuous musical videos on the sexual orientations of young people in Nigeria, especially those in university in order to ascertain the dimension of the perceived influence of sensuous contents.

Statement of the Problem

In recent times, young people's lives are being shaped and forged through their consumption and acceptance of pop culture. It is increasingly difficult to see a young lad nowadays whose life has not been affected or influenced by pop culture, especially if the said lad idolizes a particular celebrity or music genre. Young people find expression through their group identification and their popular culture choices.

Recently, Nigerian musical videos and the popular culture which youths are exposed have been accused of portraying crime, violence and sexuality its adverse effect on the behavioural; especially sexual, orientation of Nigerian youths and the society at large can be devastating. These and many more instances are now the order of the day in Nigeria. Perhaps, a typical example of propagator of sensuous musical videos to young people in Nigeria today is the *Marlian's* philosophy by the singer Afeez Fashola (Naira Marley). It has been observed that Naira Marley's mantra has become very popular amongst the youths because of his "controversial" and "obscene" style of music.

However, looking at the situation today one can suggest that the dilemma of the sensuous musical videos and popular culture, especially western popular culture, is rapidly and stealthily eroding Nigeria's rich and diverse moral, cultural and social values and structures. The held cultural values and norms that frown on indecency and sexual perverseness seem to be disappearing due to the import of western sexual orientation adopted by young people in the society, which often are learned through musical videos.

Therefore, the focus of this study is to examine the influence of sensuous musical videos on the sexual orientation of youths, using the students of the National Open University of Nigeria, Benin Study Centre, Benin City, Edo State, Nigeria as a case study.

Research Questions

The following research questions have been raised to guide this study;

1. To what extent are NOUN Benin students exposed to sensuous musical videos?
2. What are the effects of sensuous musical videos on the sexual orientation of NOUN Benin students?
3. How does exposure to sensuous musical videos affect the sexual orientation of NOUN Benin students?
4. What are the factors that encourage negative sexualisation in Nigerian musical videos?

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

Overview of Musical Videos

A Musical video is a short film of flexible length that is used in integrating a song with images. These videos are produced for promotional and artistic purposes. According to Gow (2009), music video has an affective power in influencing how people react to it. A musical video is a short film integrating a song and imagery, produced for promotional or artistic purposes (North, Hargreaves & O'Neill 2000). Fleming (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 video-making 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 & Christensen, 2012). Product placement is a common technique in music videos, exemplified by the appearance of the Beats Pill in numerous hip hop videos.

Sexual Orientation

Sexual orientation is a multidimensional phenomenon involving a person's sexual interest, sexual attraction, sexual behaviour, and sexual orientation identity (Hall, 2019). Sexual orientation patterns may remain constant or change over time. Although heterosexual attractions, behaviours, and identities appear to be the main manifestations of sexual orientation, other sexual expressions exist. The term sexual orientation was introduced by sexologist John Money in place of sexual preference, arguing that attraction is not necessarily a matter of free choice (Ehrhardt, 2007)

According to Bogaert (2015), sexual orientation is traditionally defined as including heterosexuality, bisexuality, and homosexuality, while asexuality is considered the fourth category of sexual orientation by some researchers and has been defined as the absence of a traditional sexual orientation. Bogaert (2004) added that asexual has little to no sexual attraction to people and it is usually considered a lack of a sexual orientation and there is significant debate over whether or not it is a sexual orientation (Bogaert, 2015).

Although sexual identity and sexual behaviour are closely related to sexual orientation, but they are distinguished, with sexual identity referring to an individual's conception of themselves, behaviour referring to actual sexual acts performed by the individual, and orientation refers to "fantasies, attachments and longings (Reiter, 1989). APA (2020) added that individuals may or may not express their sexual orientation in their behaviours. People who have a non-heterosexual sexual orientation that does not align with their sexual identity are sometimes referred to as 'closeted'. The term may, however, reflect a certain cultural context and particular stage of transition in societies which are gradually dealing with integrating sexual minorities.

Therefore, sexual orientation refers to how a person is positioned on three dimensions of sexuality: sexual attraction, sexual behaviour, and sexual orientation identity. Sexual attraction refers to a person's physical and emotional attractions to others, sexual behaviour refers to physical intimacy and sexual activity between people and sexual orientation identity refers to a person's conception of their personal identity and group affiliation based on who they are sexually or romantically attracted to and/or who they are engaging in sexual behaviour with (Hall, 2019).

Music Engagement in the Digital Age

It is nearly impossible to walk through any major setting where large numbers of youth are gathered without seeing headphones in ears or hearing music playing. In general music is associated with emotional reactions, sometimes via incidental stimulus (Juslin, et al., 2011)

and sometimes intentionally for regulating affect (Saarikallio, 2011). These everyday exposures to music and associated emotions are important to consider for insight into “how” music may be developmentally relevant or therapeutic for youth. Music engagement has shown to facilitate emotional regulation, where both adolescents and adults often turn to music to promote positive mood, reduce negative mood, and invoke nostalgia or solace (Miranda & Claes 2009; Saarikallio, 2011; Juslin, et al., 2011). For example, in a study of adults, individuals used music for “expression of feelings, reinforcement of feelings, and the discharge of feelings” (Saarikallio 2011). Differences by gender are not consistent but emotion-oriented coping was shown as less effective for boys, and significantly associated with depression (Miranda & Claes 2009).

Research on music engagement has since expanded beyond emotion regulation to examine affect regulation, cognitive, emotional, social and physical functioning, health, and quality of life, each as valued coping strategies among youth and adults (Saarikallio, 2011; Laiho, 2004; Mindlin, Dourousseau, & Cardillo, 2012; Chin & Rickard, 2012; Juslin, et al., 2011). These findings are important because they suggest that people actively cope through engagement with music. They already use music as a strategy for help without any professional help. By building upon the basic science of music engagement, we can scaffold robust and innovative developmental strategies for music engagement within youth development interventions. However, even among current promising research, a gap remains in attention to the socio-cultural context of youth within which music engagement occurs (Kubrin 2005), particularly youth within perceived marginalized communities. A significant opportunity exists to bridge research on music engagement with research on meaningful rap music themes.

Media Exposure and Sexual Orientation

Many studies have demonstrated links between media exposure and sexual attitudes, beliefs, or behaviours (Brown, et al., 2005; L’Engle, Brown, & Kenneavy, 2006; Pardun, L’Engle, & Brown, 2005; Peter & Valkenburg, 2007; Ward & Friedman, 2006; Ward, Hansbrough, & Walker, 2005; Ward & Harrison, 2005). For example, teens with highly sexual media diets perceived more sexual encouragement from those media messages and were more likely to intend to engage in sexual intercourse than teens with low sexual content in their media diets (Brown & Newcomer, 1991). Brown, et al., (2005) further found that teenage girls sought information about sex through media and that there was a significant positive relationship between greater consumption of sexual media content and the perception that sexually themed television advocated sexual intercourse. Concordant findings were reported by L’Engle et al., (2006), whereby attendance to sexual media contributed significantly to adolescents’ intentions to initiate sexual intercourse in the near future.

Studies of exposure to visual sexual themes and women as sexual objects have generally supported the notion that such exposure influences participants’ attitudes toward women. Ward and Friedman (2006) executed an experiment among predominantly White high school students examining the effect of neutral=nonsexual sitcom content versus sexually stereotyped and sexually objectifying sitcom content. Those in the stereotyped=objectified condition endorsed women as sexual objects significantly more than those in the neutral=nonsexual condition. In addition, survey results indicated that participants’ identification with same-sex popular television characters significantly associated with greater support of women as sex objects and with greater sexual experience. Peter and Valkenburg (2007) demonstrated that the degree of media’s sexual explicitness informs the

relationship between exposure to a sexualized media environment and notions of women as sex objects. Specifically, as the media environment became more sexual (ranging from non-explicit fashion magazines, through semi-explicit television, up to explicit XXX Internet pornography), the less explicit forms of sexual media ceased to significantly contribute to their model.

Effects similar to those just described are not limited to television programs and pornography. Pardun et al. (2005), based on the examination of six different forms of popular media, concluded that it was not the specific form of sexual media that mattered but the overall quantity of sex in the media diet that predicted participants' greater sexual activity and intentions. One of these six media was music, which reportedly contained high doses of sexual content. Studies specifically concerning music media have demonstrated its relationship with unhealthy outcomes. Cross-sectional studies have shown positive correlations between music video exposure and permissive attitudes toward premarital sex (Strouse & Buerkel-Rothfuss, 1987; Strouse et al., 1995). In particular, consumption of hip-hop and rap music related to teens' acceptance of premarital sex, with teens who were high consumers of rap and hip-hop more likely to express the sentiment that teens should be having sex (Lackley & Moberg, 1998). Researchers studying the effects of violent music lyrics on students using a series of tightly controlled experiments that exposure to violent lyrics predicted greater aggressive thoughts and feelings at post-test (Anderson, Carnagey, & Eubanks, 2003). Although this study was concerned with aggression outcomes rather than sexual outcomes, it nonetheless speaks to the potentially powerful influence of the music medium, even among young adults, and the need for experimental research investigating effects of music media.

Implication of Sexuality in Mass Media and Musical Videos

Given the prevalence of sexual content in popular media available to students, it is safe to assume that media portrayals of sex as fun, carefree, and common activity that does not warrant concerns, cautions, contraception, or consequences may cultivate similar beliefs and influence sexual behaviour among students. Following the model established in media violence research, most approaches to the influence of exposure to sexual contents in the media on sexual attitudes and behaviour build on the foundation of Bandura's Social Learning Theory. The theory proposes that when behaviour that is rewarded in the media is observed and internalised, the individual will imitate and may eventually adopt that behaviour (Bandura, 1994). Exposure to sexual content in the media also may prime viewers, sensitizing them to sexualized attitudes and behaviour (Jo & Berkowitz, 1994).

The cultivation theory, for example, developed by Gerbner and colleagues proposed that media portrayals of sexual behaviour are more extensive and powerful than the limited life experience of young people, cultivating attitudes and expectations in young people that are more consistent with virtual reality than with reality itself (Gerbner, Gross, Morgan, & Signorelli, 1994). As youth use media more and more, media may overwhelm the information they receive from their real world peers. As a result, media personalities may become *super-peers*, engaging youths' aspirations, demonstrating how fictional teens think and act, and function as virtual role models for those who are figuring out who they are and how they should behave as sexual beings (Strasburger & Wilson, 2008).

It could be agreed that those exposed to sexual media are not inhibited by such exposure to media portrayals of casual sex, allowing them to vicariously explore experiences that have been discouraged by parents and by “real life” rules and expectations. A conceptual model of how easy access to sexually explicit material on the Internet may influence psychosexual development has been proposed by Fisher and Barak (2001); it holds that young people who seek out sexual content on the Internet experience unconditioned erotic stimulation when exposed to the images. If that experience is positive, they seek out more erotic stimulation through the Internet; if negative, they avoid such stimuli. Specific imagery of certain body parts or sexual acts seen on the Internet can then become conditioned erotic stimuli, resulting in arousal, independent of their association with either a sexual act or the Internet (Fisher & Barak, 2001).

Another approach, the Media Practice Model (MPM), developed by Brown and colleagues, integrates many of these concepts into a more active approach to adolescents’ media use. The MPM proposes that young people’s media use evolves from general to specific through their adolescent development, as they seek out from media necessary information, clarification, and finally, validation on who they are and how they want to live (Brown, Steele, & Walsh-Childers, 2002). Taken as a whole, these theories suggest ways in which media portrayals of sex as prevalent, fun, and risk-free may influence youth to believe that sex without commitments, consequences, or concerns is normative and desirable.

Sexually degrading portrayals in advertising media have increasingly resulted in the sexual objectification of women. Sexual objectification refers to the practice of regarding or treating another person merely as an instrument (object) towards one’s sexual pleasure, and a sex object is a person who is regarded simply as an object of sexual gratification or who is sexually attractive. Objectification is an attitude that regards a person as a commodity or as an object for use, with little or no regard for a person’s personality or sentience (Bartky, 1990; Le Moncheck, 1997). Some feminists and psychologists argue that such objectification can lead to negative psychological effects including depression and hopelessness, and can give women negative self-images because of the belief that their intelligence and competence are currently not being, or will never be, acknowledged by society (Fredrickson & Roberts, 2008; Hewstone & Brewer, 2004).

Research indicates that sexual objectification through repeated visual images in the media are socialized and translated into mental health problems, including psychological consequences on the individual and societal level. These include increased self-consciousness, increased body anxiety, heightened mental health threats (such as depression, anorexia nervosa, bulimia, and sexual dysfunction), and increased [or decreased] body shame. Therefore, objectification theory has been used to explore an array of dependent variables including disordered eating, mental health, depression, motor performance, body image, idealized body type, stereotype formation, sexual perception and sexual typing (Fredrickson & Harrison, 2005).

Epidemiologic research is confounded by a host of co-occurring variables. Neither is sufficient, in and of itself, but together they present a consistency of findings that leads to the conclusion that unrealistic and incomplete entertainment media portrayals of sexual activity, implications, and outcomes impact strongly on the sexual dispositions and behaviour of students and youth in general.

Review of Empirical Studies

Udoh and Okoro (2015) examined the influence of sexual content in popular media on the sexuality of public university adolescents. The survey utilised a structured questionnaire to collect data from a random sample of 1580 adolescents from public universities in Akwa Ibom State, Nigeria and data collected were analysed using appropriate statistics to provide answer to the research questions. Finding shows that students who were more exposed to sexual content in popular media manifested more negative sexual attitudes than their counterparts who were less exposed to sexual contents in the media. It was recommended that the sexuality of adolescents may be improved by unlearning the misgivings of popular media through well designed programmes of sexuality education.

van Oosten, Peter, and Valkenburg (2015) examined the influence of Sexual Music Videos on Adolescents' Misogynistic Beliefs vis-à-vis The Role of Video Content, Gender, and Affective Engagement. Using data from a nationally representative three-wave panel survey among 1,204 Dutch adolescents, structural equation modelling showed that viewing sexual music videos by male artists increased the acceptance of female token resistance (i.e., the notion that women say "no" to sex when they actually mean "yes") among adolescent girls, but not adolescent boys. Furthermore, findings revealed that viewing sexual music videos by male artists influenced girls' acceptance of token resistance indirectly via affective engagement. The findings also suggest that the effects of sexual music videos on stereotypical sexual beliefs depend on the specific type of music video and viewers' gender, and can be partly explained by viewers' affective engagement. Therefore, the authors concluded that watching male artists' sexual music videos increased acceptance of female token resistance among adolescent girls, which can be partly explained by their affective engagement when watching these music videos.

Abiodun (2017) examined music preference and the issues of social challenges among Nigerian youth vis-à-vis its implications for moral development. The objective of the study was to Identify music preference of Nigerian youth and assess some moral challenges that are inherent in the types of music listened to by students in Nigerian tertiary institutions which by implication represent Nigerian youth. Questionnaire was used to find out the type of music most preferred by the students. Findings reveal that the most preferred music by students especially between ages 18 and 25 is the popular music genre and in particular hip pop and fuji music. Textual analyses of some of the music show that they are agents of socialization and cultural identity but most unsuitable for moral development. The author concluded that the implications of this on moral values include developing wrong emotions which may lead to violent life and wrong associations.

Kistler and Lee (2019) study investigated short-term effects of exposure to hip-hop music videos with varying degrees of sexual imagery on viewers' acceptance of the objectification of women, sexual permissiveness, gender attitudes, and rape myth acceptance. Using a post-test-only group experimental design, college undergraduates (195) viewed a set of 5 hip-hop music videos of either high or low sexual content. The study found that male participants who were exposed to hip-hop music videos of highly sexual content expressed greater objectification of women, sexual permissiveness, stereotypical gender attitudes, and acceptance of rape at post-test than male participants in the low sex condition, while in the same vein, results for female participants were mixed. Also it was found that hip-hop fandom played a significant role in participants' objectification of women and sexual permissiveness.

While these studies have been able to establish that there is significant correlation between the contents of musicals and social vices and anti-social behaviours, such as violence, aggressive and deviant behaviours, sexuality, drugs, alcoholism, dressing, and the likes (van Oosten, Peter, & Valkenburg, 2015; Udoh, & Okoro, 2015; Abiodun, 2017). However, one angle that these studies do not effectively captured is whether these effects are universal. This is one area where this study will delve into by ascertaining whether these effects are also obtainable amongst Nigerian youths, especially in Benin City, the Edo State capital.

THEORETICAL FRAMEWORK

Cultivation Analysis Theory

The Cultivation Theory was chosen to give backing to the social learning theory in this study. 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 behaviours. 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.

Cultivation theorists posit that television viewing can have long-term effects that gradually affect the audience. Their primary focus falls on the effects of viewing on the attitudes of the viewer as opposed to created behaviour. Heavy viewers of television are thought to be 'cultivating' attitudes that seem to believe that the world created by television is an accurate depiction of the real world. The theory suggests that prolonged watching of television can tend to induce a certain paradigm about violence in the world. Theorists break down the effects of cultivation into two distinct levels: first order is a general belief about the world, and second order – which are specific attitudes, such as a hatred or reverence for law and order, paedophiles, etc. The theory suggests that this cultivation of attitudes is based on attitudes already present in our society and that the media take those attitudes which are already present and re-present them bundled in a different packaging to their audiences. One of the main tenets of the theory is that television and media cultivate the status quo, they do not challenge it. Many times the viewer is unaware the extent to which they absorb media and also viewing themselves as moderate viewers when, in fact, they are heavy viewers. The theory suggests that television and media possess a small but significant influence on the attitudes and beliefs of society about society. Those who absorb more media are those who are more influenced.

In the context of this study, cultivation theory is relevant on the premise that in this era of globalization and media accessibility as a result of modern technology, the mass media has become one of the narcotics that the present younger generation arguably, cannot live without, of which music (musical videos) stands atop the list. And the more people watch musical videos, especially the youths and younger generation, the more they tend to emulate and assimilate the experiences and idiosyncrasies portrayed in those musical videos contents exposed to.

METHODOLOGY

This study adopted the survey research method as the research design and structured, self-administered, questionnaire as the instrument for data collection. The population of the study comprised the students of National Open University of Nigeria, Benin Study Centre (NOUN Benin) in Benin City, Edo State. According to the statistics available to the researcher, the total number of registered students for the 2022/2 academic session for NOUN Benin Study Centre stands at 2,600 active students (NOUMIS, 2022). Therefore, sample size of 209 was obtained using *RogerWimmer* Sample Size Calculator at 95% confidence level and 6.5% margin of error.

Meanwhile, respondents were administered the questionnaire within NOUN Benin Study Centre, using the simple random sampling technique. The research instrument was administered on the respondents through direct contact. Out of the 209 copies of questionnaire administered, 200, representing 95.7% were retrieved and valid. Data gathered from the field were, therefore, presented and analysed, using simple percentage and frequency distribution tables.

Data Presentation and Analysis

Table 1: Respondents views on extent of their exposure to sensuous musical videos

Variables	Frequency	Percentage%
Highly exposed	55	27.5
Moderately Exposed	81	40.5
Sparingly Exposed	17	8.5
Can't Say	47	23.5
Total	200	100

Source: Field Survey, 2023.

The above data shows that majority of the respondents affirmed that they are moderately exposed to sensuous musical videos. The reason for this strong position is because most of the respondents are young and active members of the society who are ardent consumers of mainstream media contents and sees the artistes and celebrities as role models and idols, hence their significant level of exposure.

Table 2: Respondents views on area sensuous musical videos have affected them

Variables	Frequency	Percentage%
Perception of Women and Sex	43	21.5
Desire for fashion and aesthetics	33	16.5
Moral and Socio-Cultural belief	28	14
Attitude and behaviour towards wealth	37	18.5
Need for alcohol and Drugs consumption	12	6
Can't say	16	8
None of the above	31	15.5
Total	200	100

Source: Field Survey, 2023.

Data from table 2 indicated that the respondents identified areas they are mostly affected as a result of their consumption of sensuous musical videos. Majority of the respondents affirmed that they are mostly influenced in their perception of women and sex, while others identified desire for fashion and aesthetics, moral and socio-cultural belief, attitude and behaviour towards wealth and need for alcohol and drugs consumption areas of influence. This implies that consumption of sensuous musical videos have significant effect on the perception of audience in many areas of their lives.

Table 3: Respondents views on how sensuous musical videos affect their sexual orientation

Variables	Frequency	Percentage%
Sexual or romantic attraction exclusively to the opposite sex	79	39.5
Sexual or romantic attraction to both sexes	28	14
Sexual or romantic attraction to same sex	7	3.5
Sexual or romantic attraction to neither sex	-	-
It makes me see the need for a sexual relationship	22	11
Makes me perceive women as sexual object	34	17
Can't Say	17	8.5
None of the above	13	6.5
Total	200	100

Source: Field Survey, 2023.

The above information shows that majority of the respondents strongly agreed to the notion that musical videos affect their sexual orientations in different ways such as sexual or romantic attraction exclusively to the opposite sex, sexual or romantic attraction to both sexes, sexual or romantic attraction to same sex, as well as making them perceive women as sexual object, amongst others. This implies that the respondents recognize the impact of sensuous musical video as a tool that has the potential to influence the sexual orientation of audience members.

Table 4: Respondents on factors encouraging negative sexualisation in musical videos

Variables	Frequency	Percentage%
The display of half-naked women	59	29.5
The use of vulgar words	37	18.5
The violent act	27	13.5
The wayward acts	36	18
All of the above	41	20.5
None of the above	-	-
Total	200	100

Source: Field Survey, 2023.

Majority of the respondents sampled assert that the major negative factor in musical videos is the incessant display and portrayal of unclad and half-naked women. Other factors identified include use of vulgar words, violent acts portrayed, as well as the wayward/immoral acts. This implies that most musical video audience are aware of the negative indicators in musical videos they consume and are exposed to in the media.

Table 5: Respondents views on ways that could be used to reduced the prevalent negativity in musical videos available in Nigeria

Variables	Frequency	Percentage%
Encourage music artistes and producers to make videos that are free from obscene, vulgar and illicit contents	23	11.5
Proscribing of illicit and obscene musical videos by NBC and NFVCB	33	16.5
Reducing the frequency of exposure to sensuous musical videos	27	13.5
Fast forward scenes that promotes immoral, offensive and sexually-explicit scenes	17	8.5
Avoiding musical videos that are not in line with personal moral and cultural values	19	9.5
All of the above	81	40.5
None of the above	-	-
Total	200	100

Source: Field Survey, 2023.

In table above, the responses of the respondents analysed implies that majority of the respondents are taking conscious efforts to cushion the effect of their exposure to musical videos in the Nigerian entertainment media. The import of this is that while there is increased consciousness on the negative effects of musical videos available in Nigeria, there is still a long way to go for that awareness to yield positive results, especially with the influx of new and interactive media.

Discussion of Findings

This study has taken a closer look and investigated the nature and Influence of Sensuous Musical Videos on the Sexual Orientation of Students especially among students of National Open University of Nigeria, Benin Study Centre, at Benin City.

The first findings of this study was that majority of the respondents (40.5%) are moderately exposed to sensuous musical videos. The reason for this strong position is because most of the respondents are young and active members of the society who are ardent consumers of mainstream media contents and sees the artistes and celebrities as role models and idols, hence their significant level of exposure. This supports previous findings in this regards where it has been discovered that teenagers and youths watched musical videos/films more than any other age groups in the present age (Okeoma, 2012; Apuke, 2016; Johnson & Adegoke, 2016; James, Daniel & Nnamdi, 2017)

Also, it was found that majority of the respondents are mostly influenced in their perception of women and sex, while others identified desire for fashion and aesthetics (16.5%), moral and socio-cultural belief (14%), attitude and behaviour towards wealth (18.5%) and need for alcohol and drugs consumption (6%) areas of influence. This implies that consumption of sensuous musical videos have significant influence on the perception of audience in many areas of their lives. The import of these findings is that there are obvious influence that comes as a result of consumption and watching of musical videos. Although, the primary motivation of the respondents to watch musical videos is basically for entertainment, the contents of sensuous musical videos have succeeded in achieving much more than entertainment by affecting the disposition and perception of viewers in other areas of life such as their perception of women and sex, attitude towards wealth, etc., that covertly affect the audience. This is a dysfunction of musical videos that needs awareness from the part of the viewers and consumers in order to cushion these effects. This supports previous studies which found that exposure to Internet has a bad influence on youths' sexual behaviour, and that uncontrolled exposure to mass media and Internet could negatively influence the sexual patterns and behaviour of youths (Asekun-Olarinmoye, et al., 2014; Udoh & Okoro, 2015) and Kistler and Lee (2019) study which found that hip-hop fandom played a significant role in participants' objectification of women and sexual permissiveness.

Another findings of this study was that musical videos affect the sexual orientations of respondents in different ways such as sexual or romantic attraction exclusively to the opposite sex (39.5%), sexual or romantic attraction to both sexes (14%), sexual or romantic attraction to same sex (3.5%), It makes me see the need for a sexual relationship (11%) as well as making them perceive women as sexual object (17%). The implication of this finding is that due to the rate of exposure to musical videos, viewers are invariably influenced to fantasize about the streams of endless imageries projected and flooded into the minds of the viewers, albeit for dramatization and special effect. This is because the level and ease of accessibility of musical videos makes it one of the most utilised and consumed media amongst students, hence the influence it had on their sexual orientation. While same sex is illegal in Nigeria, this study found that there is a modicum representative of the respondents who affirmed that they were sexually or romantically attracted to the same sex as well as both sex making some of the respondents in this study leaning towards the bisexual and homosexual orientations. This supports previous finding which revealed that students who were more exposed to sexual content in popular media manifested more negative sexual attitudes than their counterparts who were less exposed to sexual contents in the media as well the social learning theory which stipulates that people can learn through observation of what the media projects to the audience (Udoh & Okoro, 2015; Bandura & Walters, 1963) and van Oosten, Peter and Valkenburg (2015) which found that viewing sexual music videos by male artists influenced girls' acceptance of token resistance indirectly via affective engagement and that the effects of sexual music videos on stereotypical sexual beliefs depend on the specific type of music video and viewers' gender.

It was found that there are factors that encourage negativity in musical videos, while also the major negative factor in musical videos is the incessant display and portrayal of unclad and half-naked women (29.5%). Other factors identified include use of vulgar words (18.5%), violent acts portrayed (13.5%), as well as the wayward/immoral acts (18%) as seen in table 4. On the solution to these challenges were identified to include encouraging music artistes and producers to make videos that are free from obscene, vulgar and illicit contents, proscribing

of illicit and obscene musical videos by NBC and NFVCB, while personal approaches suggested include reducing the frequency of exposure to sensuous musical videos, fast forward scenes that promotes immoral, offensive and sexually-explicit scenes as well as avoiding musical videos that are not in line with personal moral and cultural values. The import of this is that while there is increased consciousness on the negative effects of musical videos available in Nigeria, there is still a long way to go for that awareness to yield positive results, especially with the influx of new and interactive media.

CONCLUSION AND RECOMMENDATIONS

The best conclusion that can be drawn from this study is that musical videos and popular culture have huge impacts on young people in today's society. These influences can be negative when young people are not provided with or exposed to coping mechanisms to filter the words and images to which they consciously and unconsciously consume via musical videos. In some cases, they can provide many positive effects if introduced appropriately. It is imperative for students to understand how much of an impact these genres have on them and strive to filter what they are constantly exposed to. They also must realize how strongly peer pressure influences their lives and react accordingly.

Based on the outcome of data analyses, the researcher concludes that students who were more exposed to sexual content in popular media manifested more negative sexual attitudes than their counterparts who were less exposed to sexual content in the media. The researcher thus infers from this that tertiary institutions students learn, through exposure to sexual content in the media, maladaptive patterns of sexual behaviour and thus possess maladjusted sexual dispositions.

In view of the findings of this study, it is recommended that negative sexual behaviour and dispositions learned by students from musical videos should be unlearned through well-designed programmes of sexuality education. Specifically, the researcher recommends that:

1. That the NFVCB should ensure thorough regulation in the contents of music videos is ensured to make the producers lose their cash for these contents and the National Film and Videos Censors Board (NFVCB) should be equipped to monitor Nigerian stations that air these musical videos and place heavy sanctions on them.
2. Government agencies and other corporate bodies should endeavour to sponsor the production of musical videos that promote Nigerian values. There should be deliberate effort to protect the public from too much musical video that overtly contain negative themes especially those as objectification and of women and sexually explicit contents.
3. In addition, if stakeholders, government, parents, religious institutions, schools and so on can come together to combat/educate the public on the right path, the impact of musical videos will be reduced significantly thereby protecting the future leaders of Nigeria. Artistes and producers whose music videos contain these explicit sexual acts should be sanctioned.

4. Sex educators should provide role plays portraying needful contrasts between the realities of human sexuality and the unrealities often presented in the media along moral lines. If such iconic instruction is liberally employed, it would without doubt have a lasting impression on the minds of the public.

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