

Gatekeepers or the Consumers? Questioning the Survival of Sexually Explicit Contents in a Depressed Economy: The Nigerian Music Industry Experience

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Abstract— Given the level of proliferation of the church and evangelism of all kinds in Nigeria, and the contents of Nigerian music industry, one may be tempted to probe the reason for the survival of such contents amidst heavy preaching against immoralities and indecency in the society. Considering the economy, producers of contents are expected to be financially conscious. In this guise, this study is set to ascertain the reason for the survival of these contents, their production and gratifications obtained among consumers. The study targeted the Christian youths using methodological triangulation approach whereas digital Darwinism hypothesis and the uses and gratifications theory were adopted as the framework for the study. Ten producers, 381 students and 36 top music videos were purposively sampled for the study. Findings revealed that gatekeepers try to survive by producing contents that meet the consumers' gratifications where consumers' patronage encourages the persistent production of such contents. The researchers recommended that the church should brace up to duty while the youths should apply the teachings in the church to reduce patronage of sexually explicit contents in order to reduce the rate of its influx in the society for restoration of moral standard preached by the church.

Index Terms— Sexually explicit, Depressed economy, Gatekeepers, Consumers, Church.

I. INTRODUCTION

Earlier before the advent of modern technology, music had been an instrument of social engineering and attitudinal change for a better society. In the olden days musicians are talented people who use their lyrics to instill moral and positive attitudinal change among the people. Music then is being used to capture the happenings in the society condemning the bad ones and commending the good ones through sensitive use of sounds and lyrics. Then musicians through their lyrics and sound expose the social ills and vices that can hamper the development and moral upbringing of the society. Considering the importance of music in Nigeria, Christopher (2013) argues that "it is difficult to contemplate a world without music, rhythms for dance and pleasurable distraction. However, music lends itself to diverse message embodiment and communication and may influence its consumers' behavior. Thus, music could be used by political and social movements to achieve particular goals. Bob Marley and Fela Anikulapo Kuti became legends because of

their political conscience music – music that attacked government or the highly placed in society who oppressed or ignored the masses"

Today, the music industry has undergone drastic change from what it used to be to what it ought never to be. Following the drastic change occasioned by technological development in human society, Thompson (1995) cited in Oladejo and Agwanwo (2015) argues that, "the development of the media have transformed into a profound and irreversible way, the nature of communication in contemporary society". This means that the nature of music today is no longer the nature of music before following the change in both the technological and societal development in the society. Instead of promoting moral values and shunning indecent life styles among youths, the music industry of nowadays survives on indecency and nudity.

In view of the above position, Rich (2005) posits that media portrayals of sex as a fun, carefree, and common activity that does not warrant concerns, cautions, contraception, or consequences may cultivate similar beliefs and influence sexual behaviors among youths. Surprisingly, these absurdities in the industry are welcomed in the society. It is gradually turning into a way of life among Nigerians irrespective of the height of proliferation of religious institutions in the country.

By any measure, Nigeria is a nation in crisis. Its currency has devalued precipitously among its foreign counterparts. Government lacks the zeal and will to either provide its teeming population of graduates with gainful employments or necessary basic life supporting amenities. It faces multiple economic challenges, most seriously the recession that hit the country from time to time. This recession has decimated a generation of workers and parents, leaving sick and abandoned children in the hands of aged relatives, overwhelmed government agencies, churches and charities. In this challenging scenario, everyone struggles to survive using any means available to them. This reason subjected both those producers and the artistes to adopt illicit sexual music video content as a means of survival in a depressed economy.

Thus, sexually explicit contents have in the name of entertainment, gained superseding influence in the mass media. According to Oladejo & Agwanwo (2015), movies, music, magazine, motion pictures and sitcoms now have quite enormous patronage far more than what one could have imagined in the years gone by. According to Brown, Steele, and Walsh, (2006, p. 1018) the entertainment industry has a

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majority of programmes with sexual overtones. The costumes, sets, artistry etc are trimmed to catch the fancy of the audience. Given that every economy is a system of production, distribution and consumption of specific goods and services, the mass media, in distributing their wares, the artistes and producers are in struggle for survival in the competitive media market. This is because, no business is too small or big to fail (Solis, 2012; 2015, Peters, 2015). The matrix of complex interrelationships existing in the industry reveals certain degree of interdependence, but, at the heart of the industry is financing (Oladejo & Agwanwo, 2015). This requires the intervention of entrepreneurs (capitalists) who invest their means with an expectation of returns. To invest wisely, no producer or artiste would venture into the production of contents that will not yield quick returns. For them, a viable project must have inherent values, prescriptions and contents that the audience will be willing to pay for. They also wield such a great capacity to lure audience into all sorts of things they want them to patronize (Ritzer, 2008) to ensure that they meet up with the recessed economy. In the words of Oladejo & Agwanwo, (2015) entertainment sector of the media business has come to be the propeller in the music industry because of its massive consumers whose social conditions cannot be detached from the pleasures they derive from such contents.

In view of this, McQuail (2010, p. 499) argues that “the largest category of media content can probably be labeled as ‘entertainment’. In respect to its profit generation to the producers, entertainment has occupied a chunk of media arts around the world. Simply put, the Nigerian society is the principal determinant of what represents “appropriate content” in the context of musical production. Clerk, (2015) while commending many music artistes who have helped shape the society in ways that have made the society better, politically, morally (songs like *Message to the Youths* by Evi Edna Ogoli, *One Love* by Onyeka Onwenu, *Nigeria Unite* by King Sunny Ade) and economically.

In recent times most of the trending musicians have increasingly generated music contents that are generally inappropriate and incompatible with legal, ethical, and normative requirements in Nigeria. There is a steady rise in the level and number of songs and accompanying videos, which promote nudity, coarse language, sexual stigmatization, perversion, lavishness, fraud, get-rich quick approaches, violence, and gender discrimination (Clerk, 2015). Popular music has always been popular among the youths who are attracted to the intensity of explicit sexual contents in the music videos and their lyrics.

In their study, Uwom, Patricia and Oluwaseyi (2013), found that Nigerians are not at home with explicit sexual media content. In another study, Michele, Victor and Kimberly (2014), found that longer standing mediums such as television and movies appear to be associated with greater amounts of sexual media consumption than newer ones, such as the Internet. Nsikak and Ekaette’s, (2013) study revealed that there was a positive and significant relationship between

Nollywood movies and the sexual practices of secondary school students in Uyo which in turn affect performance of school.

Similarly, in their study Dunu and Ugbo (2015) found disparity and ambivalence in women’s perceptions of gender representations in popular culture. Their perceptions were diametrically polarized along the divides of healthy sexualized self-expression resulting in empowerment and co-optation to perform resulting in exploitation and debasement.

With all these findings revealing different negative influence of these contents on the youths and the entire population of the country, sexually explicit media contents still sell in the country. It is not news that there is church behind virtually every household in Nigeria. All these churches are always filled to the brim on Sundays and many other church service days by Nigerian youths. The leaders and spiritual directors of these churches are preaching gospel to these youths. If they listen to these preaching and put them to practice, then what sustains sexually explicit contents in the music industry? This and some other questions forms the bases for this study which set to question the survival of these contents in the Nigerian music industry.

II. STATEMENT OF PROBLEM

Considering the contents of the present day Nigerian music industry, Akpan (2006, p. 92), stated that indeed “the lyrical idiom of much contemporary Nigerian popular music (is) becoming intertwined with pornography”, in contrast to the “once dominant emancipatory lyrical tradition”. The desire to sale through sexual display has caused many Nigerian artistes and producers to copy foreign artists and the music industry is geometrically turning Nigerians into voyeurs. Similarly, Omoniyi (2006, p. 198), noted that Nigerian music industry had departed significantly from mainstream norms by including features such as gangsta, heavy sexualization, misogyny, and monolingualism.” The use of all these contents among the producers and the artistes cannot be divorced from the quest to meet the economic need of the people in a recessed economy.

Several media studies have considered the height of sexual explicit media contents in view to the ethical responsibility of media gate-keepers, but little or no attention have been paid to the economic survival of the producers and the patronage of the contents among the ambivalent Nigerian publics. It is equally clear that church has significant role in enthrone moral behaviors in the society. The role of the church in discouraging immoralities now comes to question when the people they preach morals becomes voyeurs as a result of sexually explicit content consumption. Could it be that the church has failed in its duty or that the people have refused to say no to consumption of explicit sexual media contents? Against this backdrop, this study is set to investigate whether explicit media contents are sustained by the media gate-keepers or the consumers in depressed economy like Nigeria despite the preaching by the church against such contents.

III. RESEARCH QUESTIONS

This study is set to provide empirical answers to the following research questions.

1. What is the viewers' level of exposure to sexually explicit content in music videos?
2. What is the respondents' take on their gospel messages from the church?
3. What are the contents of selected music videos level of compliance to ethics and legal regulations?
4. What gratification do respondents obtain from viewing sexually explicit music videos?
5. Why do producers kept on infiltrating the society with sexually explicit contents?

IV. SIGNIFICANCE OF THE STUDY

This study will expose the media critics to the need to also see the public as the cause of the kind of contents they get. It will provide an insight into the gratification sought and obtained by the youths in consuming sexually explicit media contents irrespective of religious preaching against such contents. It will equally call the function of the regulatory bodies to order with a view to ensuring that the content complies with the ethical and legal regulations.

Scope and Limitation of the Study

This study is limited to only the students that accepted to take part in the research given the nature of the study. Given the fact that the study is considering the respondents consumption of sexually explicit content, not all the participants may be free to disclose their true use of the contents in the research. Moreover, this study covered only the Christian students within the university community. Any other set of youths other this group mentioned above are not covered in the study.

V. DIGITAL DARWINISM HYPOTHESIS

Digital Darwinism hypothesis was coined by Brian Solis in his book titled "*the end of business as usual*". This means that the change in technological development has affected the society and business therefore had to adapt to the changes. Digital Darwinism hypothesis stated that no business is too big to fail or too small to survive (Nwabueze & Ikegbunam 2017). This hypothesis is drawn from Charles Darwin's survival of the fittest organism where adaptation is the key to survival in the habitat. All business strive to adapt or get ready to die (George, 2015; Peter, 2015; Kerny, 2015; Solis, 2015) hence the phrase: "adapt or die".

The above postulation means that the survival of any business in this era of fast technological and societal evolution is dependent on its ability to adapt to these unavoidable changes. The producers of media contents and the artistes that are compelled to provide the people with what they can buy. Respecting the basic ethics of music production will place them in a position of eviction in the competitive media market. Producers and artistes must adapt to the use of sexually explicit content or die in the music world.

The Uses & Gratification theory originated from the functionalist perspective on mass media communication (Luo, 2002) and it might be characterized by an inductive

method for developing classifications of different motivations and functions of media use (Ruggiero, 2000; Weiser, 2001). Katz and other scholars believed that the Uses and Gratification is grounded in the idea that users have certain reasons and motivations for selecting media and intentionally choose a certain message source that best fits their own personal needs.

The theory describes why consumers use a particular medium and what functions the medium serves for them (Katerattanakul, 2002). Users are seen as goal-oriented, with rationales for their use (and non-use) of various media (Brandtzæg & Heim, 2009). The import of this statement is that if the users certify their motive for viewing music with sexually explicit content, they will be likely to adopt a positive attitude and behavior towards buying and patronizing such contents (Brandtzæg & Heim, 2009). It is pertinent to state here that the one major factor that can motivate and sustain audience viewership is their level of satisfaction and perception of reality about what they view.

The authors further proposed the idea of "user taste" when examining the selection of media, which suggested that users choose the media based on personal preferences and motivations. Providing an answer to end goal of consuming explicit sexual media content will show viewers motivation for consumption of such content. It is in the position of the last paragraph that this theory was considered appropriate for this study.

The church and the society today

Considering the rate of proliferation of churches in Nigeria, one will not fail to ask who are then the consumers of these sexually explicit media contents that characterize the present day Nigerian music industry? The church sought great social control over parishioners or followers. This led to restrictive measures governing adolescent sexuality which included bans on premarital sex, homosexuality, masturbation, abortion and contraceptives (Boswell, 1980) cited in Kangara, (2007). There is other evidence to show that church exerted sexual norms for example the first systematic persecution of sexual nonconformists and banning of parishioners from direct access to the Bible.

During late 18th century-late 1870s and 1880s, the church attacked all forms of public indecency, including adolescent vices (Kett, 1977) in Kangara, (2007). Some religious groups established homes for unwanted pregnant adolescents and these girls were kept in group homes long after births of their offspring so as to keep them away from additional exposure to worldly vices. Citing Lancaster (1987) and Starbuck, (1899) Kangara, (2007) affirmed that religious leaders and psychologists asserted that the only way to keep adolescents away from sexual activities was religious conversion. This conversion may have accounted for the sudden proliferation of the churches around the world, yet consumption of sexually explicit media contents is still on the increase.

Music Industry and sexually explicit content: Examining Ethical compliance and Responsibility

In respecting the ethics of journalism, there is this unavoidable conflict that exists between economy and responsibility which regulates media publications. Considering the legal provisions of the law, Hassan, (2010, p. 572) states that the law of the land generally takes care of any breach of violation of a specific law by the media.

From scholarly works, media ethics apply mostly to cases not specifically covered by the law. Considering the ethical precept, Bok, an ethicist cited in Okoro, (2013), provides three step models of handling ethical situations, which are conscience consultation, seeking alternative and holding an imaginary ethical meeting with everyone involved. The question here is shall the media ignore their means of survival in a depressed economy because of ethics? If the media try to be ethical and responsible by exposing decent motion pictures of their dancers, how then will they attract the attention of the users who are going to buy the contents? It will not be to the interest of business and the producer or artiste will die for inability to adapt to changes (Peters, 2015; Solis, 2012).

In all, since the country has no enough capacity to provide jobs for the citizens and manage the economy out of frequent recession, producers and artistes alike will mind their business by providing the people with what they wanted to see and hear. It is without doubt that any gainfully employed young lady cannot choose to be a stripper and when the number of female strippers is minimal, the number of nude music contents will be reduced.

Extant literature on sexually explicit content in the media

Several works have explored the area of sexually explicit media contents among Nigerian youths, though majority is centered on the influence on the feminine gender who are used in perpetrating the act. In her study on the link between television shows/movies' exposure and immoral sexual behavior of youths in Nsukka, Ezeh, (2009) through survey research method found that the youths consumption rate of sexually explicit content is high based on the high level of accessibility to the television stations that shows these contents. This study shows that the church can try but technology determines what is obtained in the society today.

The fact that most Nigerian youths experience an increased level of sexual interest and the need for frequent sexual gratification have been documented by earlier studies. According to Odujinrin, (1991, p. 361) cited in Ojo and Bidemi, (2008, p. 40) young people have generally been confirmed to be involved in a series of sexual activities ranging from premarital sex to coitus experimenting. Supporting the view above, Obiekezie (2003, p. 10) while citing United Nation's (2000, p. 20) argues that information on reproductive health shows that many Nigerian youth are known to start involvement in active sex at the early age of thirteen years. The age of initial sexual experience and involvement thus becomes younger than fifteen years.

Okonkwo and Eze (2000, p. 21) observe that today's situation shows a sharp contrast to the traditional Nigerian societal context in which girls avoided pre-marital sexual experiences for fear of social punishments usually meted out to those who lost their virginity before marriage. The reason for such quick loss of virginity among young ladies in the country cannot be divorced from their desire to act like the celebrities they watch on music videos in real life situations. In another study on Views of gender and sex in music videos, Jasmine (2011) found that highly sexual content in music videos across genres specifically illustrates traditional masculine ideologies of sexuality while objectifying women and using them as decorative models.

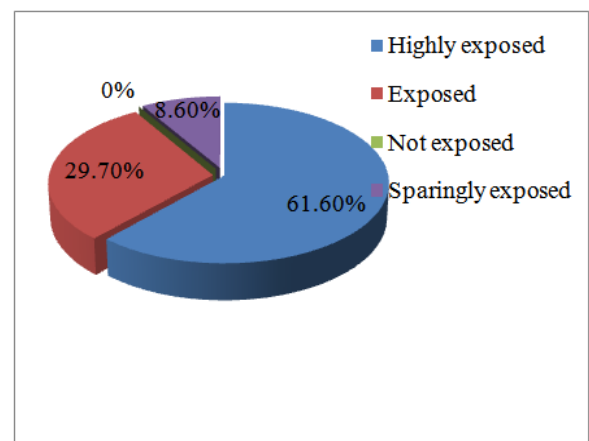
VI. METHOD

This study used the survey and the visual analysis of contents of some music videos to achieve its objectives. The in-depth interview technique was applied to secure the producers reason for flooding the music industry with sexually explicit contents. Copies of the questionnaire were shared among the selected participating students who formed the Christian youths under study. The use of questionnaire was because of the nature of the research to enable the students disclose the true gratification for consumption of sexual media contents. Given the fact that the research may incite censor board against some producers, the producers pleaded to respond to interviews under anonymity. In all, ten producers were interviewed, 381 students sampled from 8106 were surveyed and 36 top music videos were visual analyzed. These music videos were selected based on African magic music rating that is done on weekly bases where the fans/supporters vote for their best music. The researchers followed the voting for three months and selected the first three music videos that make the rating among the people.

Data presentations and analysis

Of the 381 copies of the research instrument shared among the participants, 353 were returned and 323 were found valid for the study. This gives a mortality of 15.2% of the total sample. **Figure 1: Answer to research question one**

Respondents level of exposure to sexually explicit music videos

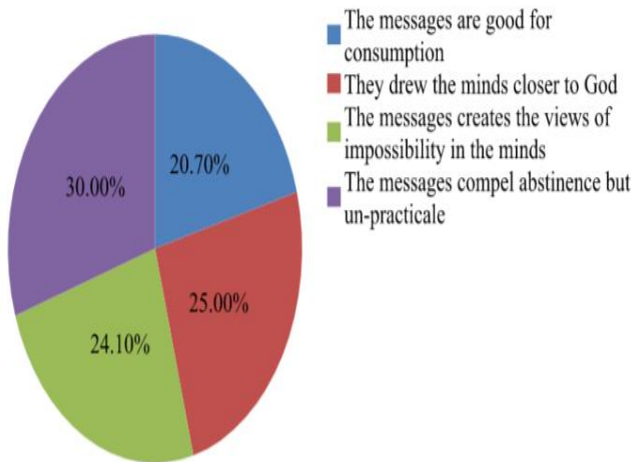


Source: Researchers field survey, 2019
Considering respondents level of exposure to sexually explicit music videos

explicit music video contents, table one above revealed that 199 respondents accounting for 61.6% of the population are highly exposed to sexually explicit music content. Of all the 323 respondents, none choose the “not exposed” response category. This report shows the influence of technology of information dissemination among the populace.

Answering research question 2

Figure 2: Respondents’ views of their gospel message against immoralities



Source: Researchers’ field survey, 2019

Based on the information above, 97 respondents 30.0% view church gospel as compelling abstinence but un-practicable among the youths. The import of the result above is that the church had been swallowed by the level of social change and addiction among the youths to sexually explicit music video consumption.

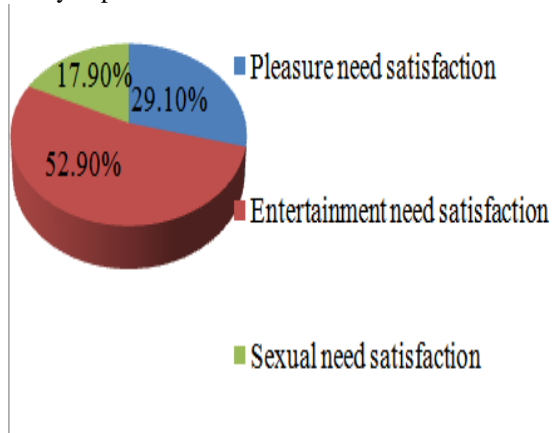
Answering research question 4

Contents compliance to ethics and regulatory codes

Regrettably, out of the 36 music videos under study, only 3 music videos complied to ethical and regulatory framework of the censor board. The implication of this is reflecting in the sexual behaviors of Nigerian youths in the country.

Answering Research question 5

Figure 3: Respondents gratifications for consumption of sexually explicit music video content



Source: Researchers’ field survey, 2019

The information from the pie-chat demonstrated that an overwhelming majority of the respondents consume sexually explicit music video for entertainment need satisfaction which controlled a total of 171 respondents representing 52.9 percent. This shows the position entertainment has attained in

the life of Nigerian youths.

VII. DISCUSSION OF FINDINGS

From the information obtained from the field study conducted in this research, the found in question one that all the respondents are well exposed to sexually explicit music video contents as published in the Nigerian music industry of today. The table on this research question shows that of all the 323 respondents, no one denied being exposed to sexually explicit music video. This finding lends credence to the universality of the internet which has made it possible for the students to view contents of their choice at their convenient time.

Considering what is the respondents’ take on their gospel messages from the church, this paper found that majority of the respondents see the gospel preached to them in the church as compelling abstinence which is not practicable in real sense of it. This finding justifies the essence of the church. It shows that the church did her duty by teaching the people how to pray, the Christian doctrines as prescribed by Christ, moral behaviors and the acceptable life styles that can set them holy before God. It left for the people to choose for themselves the ones they wanted Based on the information, the finding agrees with the position of Duru, (2015) who posits that because of the church, the Nigerian society strictly frowns at sexual indecency in the pubic but apparently condone an entertainment culture that appear to mock the very moral view which the same church is preaching against.

On the third research question which sought to ascertain the level of contents compliance of selected music videos, the researchers found that 72.5 percent of the 36 music videos studied did not comply to both ethics and the regulatory codes of conduct. This finding disagrees with the information obtained from the in-depth interview where the producers averred that all their contents are ethically and legally guided. In the words of one of the producers, “the contents of our music videos are guided by ethics and censor board regulations and that is why they sell in the market. If anyone is not in line with the provisions of the censor regulation, the regulatory officers will impound it and the producer will lose what he may have wanted to gain”. To another producer, respecting the ethics and regulations are one thing and remaining in the business is another. In the views of this producer who said that he studied mass communication “obeying the ethical codes of conduct will definitely sideline any producer in the present day Nigerian music industry where the cash-in-flow controls the brain of both the producers and the artistes.” This finding vehemently exposes the real essence of the digital Darwinism hypothesis which states that adaptability is the only key to success in the changing business world; hence the concept of adapt or you die (Solis, 2012; 2015; Peter, 2015, Nwabueze and Ikegbunam, 2017). Based on the sake of economy, ethics becomes sacrificed because everybody wants it big quickly irrespective of what comes may.

Looking at the gratifications respondents obtain from

consuming sexually explicit music video content, the researchers found that three different gratifications push the students into consumption of sexual media contents. Data from figure 3 demonstrated that an overwhelming majority of the respondents 52.90 percent of the total population are forced into exposing themselves to sexually explicit content of the music videos for the sake of entertainment. As can be seen from the same figure, other respondents have different purposes for consuming such contents. This finding corroborates the position of the proponents of the uses and gratification theory of mass communication which states that people are actively involved in media usage and interact highly with the communication media by building profile groupings of related uses and theoretically associated gratifications (Luo, 2002).

From the above view, users are seen as goal-oriented, with rationales for their use (and non-use) of various media content (Brandtzæg & Heim, 2009). The theory describes why respondents use a use sexually explicit music videos and what functions the medium serves for them (Katerattanakul, 2002). From the position of the theory, users have numerous media options to choose from and their choice is based on the reasons and motivations for selecting a specific media which vary from user to user. This is why the respondents identify different reasons for their choice and consumption of sexually explicit music videos.

On the reasons for flooding the Nigerian music industry with sexually explicit content, result from in-depth interview conducted with 10 producers accessed during the study revealed that the, economy, public ambivalent behavior and the desires of the artistes compel their contents. In the words of one of the producers, “my job is to produce contents that can meet my audience desires to buy; doing otherwise is to lose them”. This finding agrees with the line of argument of Liadi and Omobowale’s view that proliferation of discourses about sexuality through Nigerian popular music is a logical outcome of the fact that the Nigerian music industry has been configured according to the capitalist philosophy (Miller 2012, p. 475). They argue that it is not strange to find that contemporary Nigerian Hip-Hop music is “couched in capitalistic tendencies with producers having a substantial influence on the themes”.

Most Nigerian producers are bent on offering what will sell to the market “and since sexual fantasies align with youths’ orientations, it is only logical to offer what will sell” (Miller 2012, p. 475). Therefore, the pervasive use of sex in music making is economically motivated and justified. Sex sells, and music producers see the need to exploit it, to make their music more appealing and marketable. To another one in Awka, “my artistes recommend their video contents and I hire the ladies”. From these two statements, two major factors that determine the contents of the music videos are the consumers and the artistes who are the owners of the music. So the capacities of the producers as the gate-keepers of media content, ends when their economic well being is at stake.

In a response from another producer who spoke with the researchers in Onitsha, it was found that the main motivating

factor that encourages the infiltration of the sexually explicit content in the music industry is the quest of the artistes and availabilities of the ladies to be hired. In his word, “the desires of the artistes to hit it big overnight no matter the height of immoralities it will cause”. This revelation puts the researchers to probe further why artistes use sexy ladies in their music videos. To this question, the producers unanimously, confirmed that the reason is not far. They affirmed that the people like such contents. This finding is in tandem with Smith, Moyer-Gusé, and Donnerstein (2004, p. 553), where they confirmed that when it comes to the content of movies and music videos, sex sells. On the other hand, there is transfer of moral burden between the consumers and the producers when it comes to the contents of sexual contents. As the society blames the media gate-keepers for content production, the producers hip the blame on the public for their consumption of the contents (Duru, 2015).

VIII. SUMMARY

The statistical analysis of data obtained as presented in frequency tables, pie charts and percentages have opened up various discoveries from the study. Key findings of this study are hereunder summarized. Evidence from the statistical analysis showed the respondents are all exposed to sexually explicit music videos. Considering what is their take on the gospel messages that the church usually preach them, research evidence showed that the church has done its duty but the respondents mostly see the gospel as compelling but un-practicable.

From the data generated in the research question 2, it was found that the producers reasons for flooding the music industry with sexually explicit contents is multi-dimensional: economically motivated, consumer motivated and artistes motivated. These factors caged the producers hence making their gate-keeping role less effective. This is because, every producer is expected to adapt to the demands of the business or be eliminated from the production industry. Moreover, empirical data has demonstrated that 72.7 percent of the 36 music videos visually analyzed for study did not comply to both ethical and regulatory codes of conducts. Finally, the data from figure 3 showed that majority of the respondents subscribe to the consumption of sexually explicit video content for the sake of entertainment.

IX. CONCLUSION

From the findings so far, the researchers concluded that no matter the level of gospel that the church can use, dissuading the people from the consumption of sexually explicit music video is a wide goose chase. Based on research evidence, it was concluded that there is transfer of moral burden between the producers and the consumers of sexually explicit media contents. This transfer of moral burden is the sustaining factor of the infiltration of the sexually explicit media content in the Nigerian music industry.

X. RECOMMENDATIONS

Consequent upon the results of this study and the conclusion drawn, the researchers recommended as follows:

1. That the NFCVB should ensure thorough regulation in the contents of music videos is ensured to make the producers lose their cash for these contents.
2. Related to the first recommendation is that the censor board should be equipped to monitor Nigerian stations that air these music videos and place heavy sanctions on them.
3. That employment creation should help in reducing the number of available young ladies that are ready to be used for these videos.
4. That parental care should be tightened up a bit to regulate the children's use of internet enabled cell phones which exposes them to all music videos.
5. That the church should not relent in their effort to instill moral behaviors in the youths.
6. Artistes and producers whose music videos contain these explicit sexual acts should be sanctioned.
7. Nigerians should tell themselves the truth and do away from transfer of moral burden.
8. Another researcher should look at the influence of these music videos on the youths academic performance in school.

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