

# DRUGS AND ALCOHOL DISPLAY/USAGE IN NIGERIAN MUSIC VIDEOS AND THEIR IMPACT ON STUDENTS OF EDO STATE UNIVERSITY UZAIRUE

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## Abstract

This study looked at the consequences of drug and alcohol usage/display in music videos in Nigeria on undergraduates at Edo State University Uzairue, as depicted in a few Nigerian music videos. Most students at Auchi Polytechnic in Auchi are young people, and this study concentrated on them since they have a big following for the genre of music in question. Without a doubt, the responses from the study's chosen respondents demonstrate how popular hip-hop has become in Nigeria. Music videos are popular in Nigeria, according to 96 percent of respondents. The survey then asked if seeing music videos affected the audience, and an incredible 80% admitted to having some form of impact, albeit a little one. It brings us to the essential question: How do music videos affect the audience? (That is, favourable or unfavourable). Even though some people believe that hip-hop music has harmful consequences, this study found that music videos impact people, whether those effects are positive or negative. 50% of respondents claimed that music videos have an impact on them. However, this does not imply that hip-hop music videos are just about positivity; every facet of human existence has advantages and disadvantages. Another question presented by this study was how to better society by enhancing the positive aspects of hip-hop while decreasing the negative aspects. Censorship and adherence to anti-obscene legislation were two suggestions offered for music videos, particularly those in the hip-hop genre, to reduce the harmful content. Furthermore, hip-hop should be a potent tool for engaging youth and providing them with gainful work.

**Keywords:** Exposure, Music Video, Drugs, Alcohol and Youth

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## 1. INTRODUCTION

Media and society research is an endless field. Many different things can be considered concerning the media and society. One's personality has a significant role in shaping their communication style. Its consequences and shortcomings are too obvious to be dismissed. The media and culture are intertwined in ways that neither can survive independently. Television, newspapers, movies, music videos,

magazines, and new media are just a few ways the media have contributed to making modern society what it is. Such forms of expression have been crucial in the development of human culture. However, figuring out which medium plays what role is essential. Teens and young adults are constantly exposed to music, which plays an important role in their development. Some people are concerned that young people's behaviour and outlooks will be negatively influenced by

their exposure to certain types of music. Hip-hop, or rap as it is more often known, has been one of the most popular music genres of the last three decades, despite accusations that it promotes harmful behaviours due to frequent lyrical and visual references to violence and substance abuse (Fisher, & Grube, 2005). Many songs in the rap/hip-hop genre positively portray drug usage, and drug use is advocated for more so than in other musical styles (Herd, 2014). Consequently, the question of whether or not rap/hip-hop music encourages drug use among young people arises. Here we will experiment to determine if this is the case for heavy materials. In that instance, it could have far-reaching repercussions, such as suggesting that regular users stop listening to certain types of music.

A medieval monk named John of St. Gall once stated this about music. The adage "music soothes the soul, inspires the spirit, emboldens the brave, fortifies the feeble, and disarms bandits!" The author Craig Wright writes in his book *Listening To Music* that he thinks music has the same effect on us (except for the disarming of the bandit part). The concept is that music has unlimited potential, inspiring us not just to get up and dance but to take action in every area of our lives. When the military band plays at a parade, we feel more emotion than when a silent unit marches by; when the wedding processional or lament begins to play, we shed tears; when the foreboding theme plays in a horror picture, we cringe. That's the power that tunes have over our emotions and actions. As Blacking puts it, "music is arranged sound into a socially acceptable pattern." Music, as defined by Blacking, is a "humanly arranged sound." It merely indicates that music is pervasive and centred on social interactions. Because it renews the soul and stimulates the mind, music has become an integral part of our daily life (Uchenunu, 2018). If people stopped making music, he said, the world would end. He argued that music was essential to survival. Music can be broken down into categories, but the most divisive kind, hip-hop, will be the focus of this investigation. Hip-hop music had already started the path of customary controversy before the name was even defined. Hip-hop music's global popularity and acceptance in Nigeria can be attributed in large part to the fact that its lyrics and aesthetics have been widely admired for their ability to reflect and address the issues of today's youth regarding their socioeconomic status. Over the past decade, the audience has been enthralled by the music of celebrities like David Adeleke (aka Davido), Olamide, Zlatan Ibile, Naira Marley, Burna Boy, and dozens more. The message of their songs and performances has been more negative than positive. Send messages that promote harmful cultural norms by showing explicit images of sexual

activity, illicit drug use, and other vices. Adolescents have a natural affinity for music, and music is a powerful tool in the hands of the media as a socialising agent; thus, it is crucial to analyse the impact of the kind of music that has encouraged the use of hard drugs in today's music videos on this demographic.

Rapper Keith Cowboy is credited for coining the term "hip-hop" to make fun of a friend who had enlisted in the military. Later, Keith incorporated the word "hip hop" into his performance, which was quickly copied by other rappers, including the Sugarhill Gang, in their hit song *Rapper's Delight*. As a musical genre, hip-hop emerged in the mid-1970s, primarily from the work of youths in the South Bronx in New York City. Kool Here and Grandmaster Flash were two of the earliest proponents of this type of hip-hop graffiti art. As a result of their club performances and music promotion, hip-hop gained popularity throughout the rest of the 1970s. Sugar Hill Gang's commercial success with the rap song "Rapper's Delight" in 1979 was a major factor in bringing hip-hop to a wider audience. Run DMC (who had the first rap album to hit gold in 1984), LL Cool J, Fat Boys, and west coast rappers Ice-T and N.W.A. all became prominent as the decade progressed, contributing to hip-hop's evolution throughout the 1980s. In the decade following the turn of the millennium, hip-hop music has remained an integral aspect of contemporary African-American culture.

When young people in predominantly black urban areas sought an outlet for their feelings and observations, they found it in hip-hop. Black youths could avoid trouble in dangerous neighbourhoods by hanging out with their friends and rapping or listening to other people rhyme. Since mainstream music didn't provide what these young people wanted, they made it themselves. Thus, [black] youth in the inner city first used rap to express their experiences and struggles. Many middle- and upper-class white adolescents make up most of the hip-hop audience today.

From its humble beginnings in the city, hip-hop has expanded its reach to include listeners worldwide. Some people no longer regard it to be a passing trend. Since its inception in the late 1970s, hip-hop music has affected young people of many backgrounds. Rap is commonly associated with the gangsta or thug mentality that permeates the brains of suburban children and reflects the values of the inner city. Changes in speech or slang and a new style of dress are common outward signs of this phenomenon. Since the sound-on-sound rap group introduced hip-hop to Nigerian culture in the late 1980s and early 1990s, researchers have shown that it has a wide range of effects on people of different ages and walks of life.

Since African-Americans pioneered this musical style in mainstream American culture, it became more accessible to young people in Nigeria. It's also important to remember that hip-hop has and always will have its unique advantages and disadvantages. Negative aspects include crude language, sexual references, obscene imagery, and offensive clothing choices. It's also been proven that many people, especially young people in Nigerian society, look up to these hip-hop musicians as role models and, as a result, try to imitate their mannerisms, vocabulary, clothing choices, and even 'sexcapades' that they see in the videos they watch on television. Alex Amos (2011) argues that this is a major factor in hip-hop's prominence as one of America's cultural vanguards abroad. Some have blamed the widespread airing of hip-hop videos on Nigerian television for the moral decline of the country's young and society. Therefore, I decided to conduct this research to see if there was a correlation between the prevalence of drug usage in hip-hop videos and the viewers' reactions. There has been a dramatic increase in the use of illegal substances, especially marijuana, among young people over the past two decades, as noted by researchers and observers. This trend is most noticeable among young people due to their exposure to music videos. The lyrical content, particularly in today's musical climate, seems to play a significant role in this matter. It has therefore become inescapable and inseparable from the music industry as a whole.

Teenagers enjoy watching music videos, especially those in hip-hop, combining rock, blues, and rap elements. However, parents and teachers are increasingly concerned about the influence of hard drug usage in videos due to the extreme levels of power that are often depicted. Numerous specialists' content analyses have uncovered drug use in music videos, including hard drugs (Uchenunu, 2018). In the most fundamental sense, people of all ages like listening to music because it makes them happy. The pleasure may be particularly great for the young, and it's often linked to the pivotal moments of their lives. Lull (1992) argues that music encourages intense experiences for its makers and listeners by turning life's sharp emotional edges, vulnerabilities, successes, celebrations, and antagonisms into hypnotic, introspective tempos that can be experienced alone or with others. Music has a wide range of major repercussions, given its centrality to the lives of young people. But despite decades of worry, it turns out that listening to popular music has no negative consequences on young people.

There is no denying the therapeutic benefits of music, which makes it a constant presence in our daily lives. Teens in psych wards with video viewing rooms

often watch music videos. The previous study on television and drugs has revealed that viewer attributes are among the most important drivers of viewer response to broadcast content. With this in mind, it is vital to examine the effects of music videos promoting hard drugs on a socially and emotionally fragile audience. Music's social and therapeutic potential as a mass medium is well established. Music may have played a role in Nigeria's fight for or against hard drug consumption. Still, it also serves as society's watchdog, and this may be determined through the information and education functions. It is because drug use can potentially destroy the social fabric as dry rot eats away at wooden beams in an old house. Stable families, healthy workers, a reliable government, ethical policies, and law-abiding citizens are necessary for human civilisation to thrive. Powerful drug use diminishes all of these essential features. According to the Media Practice Model, media has an interactive influence on individuals; young people with certain personality characteristics, within certain social contexts, select media based on who they are and where they feel they belong socially (i.e., selection), and are also affected by the media content they choose (i.e., socialisation) (Brown et al., 2002). In this study, the researcher examined just one aspect of this idea. Our findings suggest that compared to exposure to more mainstream music like pop, rap/hip-hop may be associated with a significant rise in young people's use of hard drugs, supporting the socialisation theory. It is the first study to examine whether or not specific musical genres, and by extension, musical lyrics or musical imagery, influence the usage of hard drugs. The purpose of this study is twofold: (1) to determine whether or not regular listening to rap/hip-hop music has a positive effect on the likelihood of continuing to use hard drugs, and (2) to determine whether or not the prevalence of lyrical references to drug use in rap/hip-hop has any bearing on this likelihood.

Research into how problematic behaviours are depicted in music videos has been documented; however, it has mostly focused on rock videos played on television. There is a lack of data on how often music videos on college campuses depict students using drugs or alcohol. This survey study aimed to examine how music videos broadcast in Nigeria affect college-aged viewers' perceptions of the acceptability of tobacco and alcohol usage. It is reasonable to assume that music videos shown in Nigeria will feature more heavy substance use based on the videos' content.

## **2. STATEMENT OF THE PROBLEM**

We now face a problem due to the widespread drug abuse that has swept our culture; no society can

thrive if its members are addicted to or dependent on drugs. Criminal activity, prostitution, and other vices, not to mention drug trafficking, all rise in a society where people regularly use, abuse, or get addicted to drugs. Since it gives rise to comatose patients and countless melody cases, which make up the urban eyesore that tarnishes a nation's image, it poses a severe public health danger. It is part of the general and social disarray we see around us. The breakdown of law and order and the proliferation of vicious cycles of abuse, poverty, criminality, and further abuse are direct results of this phenomenon.

More problems have arisen due to drug addiction than can be solved by diverting scarce resources toward curing and rehabilitating addicts or building psychiatric institutions; for example, drug abuse has eroded social norms and values, leading to increased binge drinking, anarchy, and other vices. Other researchers have examined how the media can mitigate the negative impacts of drug abuse on young people and how this affects their decision to start using drugs. While many scholars have speculated that music videos may contribute to rising drug abuse rates, few have looked into the issue in depth. There is a significant audience for music videos, and because of the role models they portray, young people may readily relate to the superstars featured in them. Therefore, it is urgent to fill the void in shedding light on the field of music videos and their effects on first-year university students. As a result, we need to use mass media tools like music videos to educate the public on the impact of drug abuse on society and the individuals involved, as well as to conduct in-depth research into the mediums that cause the influence and how to help salvage the situation so that we can avoid the setback it has caused for our society. The attitudes and cultural values of today's young in Nigeria have shifted dramatically. Therefore, it's important to learn how undergraduates at Edo State University Uzairue are affected by the portrayal of drug usage in selected Nigerian music videos.

argued people seek out hip-hop as media content and use it to satisfy their varied needs at various times.

### **3. OBJECTIVES OF THE STUDY**

The objectives of this study were to:

1. To determine the level of exposure to music videos displaying hard drugs by students of Edo State University Uzairue.
2. To ascertain the impact of music videos displaying hard drugs on the behaviour of students of Edo State University Uzairue.
3. To ascertain the extent to which music videos displaying hard drugs influenced the behaviour of

Edo State University Uzairue undergraduates.

### **4. RESEARCH QUESTIONS**

1. What is the level of exposure to music videos displaying hard drugs among Edo State University Uzairue undergraduates?
2. What effects do music videos displaying hard drugs have on the behaviour of Edo State University Uzairue undergraduates?
3. To what degree have music videos displaying hard drugs influenced the behaviour of Edo State University Uzairue undergraduates?

### **5. LITERATURE REVIEW**

#### **A conceptualisation of Hard Drugs and Hip-hop Music Videos**

Drugs like heroin and crack cocaine, as opposed to "soft drugs" like cannabis and LSD, are typically what this phrase alludes to when used in this context. Hard drugs are defined as those that result in physical dependence, psychological tolerance, and, ultimately, death. In most countries, producing, selling, or consuming drugs for uses other than those approved by a doctor is unlawful. Examples of hard drugs include opioids like heroin, hydrocodone, oxycodone (Oxycontin), and morphine.

There are many methods to categorise drugs based on how they affect the central nervous system (the brain). Some people disagree with the following groupings. Hard drugs are defined as those that can lead to physical dependence, mental illness, and even death. Many nations produce, trade, or use pharmaceuticals for reasons beyond medicinal ones. Heroin, hydrocodone, oxycodone (Oxycontin), and morphine are all opioids, and they're all classified as hard narcotics. Diazepam, alprazolam, clonazepam, and lorazepam are all examples of benzodiazepines, another class of extremely harmful drugs. Hard stimulants include drugs like methamphetamine (meth), cocaine, and nicotine. Many countries legalise alcoholic beverages and tobacco products and impose taxes on them.

Since its inception in the late 1970s, hip-hop has grown steadily in popularity to become one of the most popular genres of music today. From its earliest days, hip-hop music has shown to be more than just a fad. Early Hip-hop music was consistently featured on MTV series like "Yo! MTV Raps" beginning in the early 1980s and is now widely considered one of the most influential musical genres of all time. After nearly four decades, hip-hop has developed into a fully formed art form and moved well beyond its South Bronx roots.

The four main elements of hip-hop are break dancing, or "b-boying," DJing, emceeing (also known as

MCing), and street art (sometimes called graffiti). The use of two turntables by disc jockeys (DJs) to create rhythms is often considered hip hop's origin. The DJs' track construction techniques were simple yet innovative. DJs would pick a segment of music with prominent percussion and loop it to create a rhythm. Nowadays, "sampling" is used to describe this method more broadly. After laying down the foundation for the beat, the DJ decided the song needed vocals or poetry. Common synonyms for this activity include rapping and emceeing. As soon as the music was fully developed, additional elements of Hip Hop, like B-boying and graffiti, emerged. Hip-hop's pillars quickly coalesced into a vocabulary and way of life, transforming the art form into a culture.

### **Young People, Alcohol and Drugs in Music Videos**

Even though there have been extensive public health campaigns, a sizable minority of young people continue to smoke cigarettes and drink alcohol (DuRant, Middleman, and Spack) (1996). According to DuRant, Ashworth, Rickert, and Newman, tobacco and alcohol use are on the rise at increasingly younger ages, and the two are linked to other problematic behaviours (1994). Particularly worrisome is the fact that many teens start using tobacco and alcohol around this time (Middleman, Faulkner, Woods, Emans, and DuRant, 1995). Based on these results, public health initiatives may need to include other potential influences on these behaviours.

Young people have high normative expectations for many health risks and issue behaviours, such as cigarette and alcohol use and sexual behaviour. It has been found that young individuals overestimate the prevalence of these behaviours among their peers and the social acceptability of participating in them, as stated by the researchers Bauman, Botvin, Botvin, and Baker (1992). For both health risk and problem behaviours, there is evidence that young people with higher normative expectations are more likely to engage in those behaviours. It indicates that they consider these actions socially acceptable among their contemporaries or a sizable section of the general community. Singers, actors, and athletes all have a major impact on young people's normative expectations regarding health risks and problem behaviours when they are portrayed partaking in these activities in the media, such as music videos (Klein, Brown, Childers, Oliveri, Porter, and Dykers) (1993). Young people may find these behaviours appealing if they observe them in sexual or romantic contexts.

According to Klein et al., youth spend a significant amount of time in front of the TV (1993).

The entertainment industry has often been blamed for promoting adolescent health risks and behavioural behaviours by presenting young role models engaging in these activities. 25 Cognitive priming theory suggests that exposure to media depictions of problematic behaviours might increase the amount of data associated with that activity in long-term memory (Hansen and Hansen, 1990). Therefore, semantically linked ideas and behavioural tendencies about nicotine and alcohol use are primed when role models use these substances on television. According to social learning theory, passively watching TV depictions of health risks and issue behaviours can reduce inhibitions and desensitise viewers, leading to more positive attitudes about the behaviours and encouraging participation in activities in which they might not otherwise engage. The impact of music videos on adolescents and young adults has been studied experimentally and quasi-experimentally, and the results support the hypothesis made here (Kalaf L. (1993, Bauman, Botvin, Botvin, and Baker, 1992).

### **Influence of Drug Abuse on the Youths**

Young people's drug abuse in Nigeria is a major problem that threatens the country's economic development. Drug addiction is a major issue worldwide but particularly acute in developing countries like Nigeria. The widespread belief that drug abuse contributes to Nigeria's dire economic situation is a major public health, social, and personal concern. Some teens, supposed to be the driving forces of change and growth, have been utterly destroyed by drug abuse (rendering them unproductive). Drug abuse has become a worldwide concern in Nigeria due to its effects on young people and society. Undergraduate study is hampered by drug use at some universities around the world. The user's health deteriorates, and their drug-using activities make them more likely to engage in criminal activity and contract infectious diseases like HIV/AIDS (Centers for Disease Control, 2000). Drugs are substances that, when ingested, can alter one's mental, emotional, behavioural, and physiological processes. Biological function alteration may also result from its chemical actions (Balogun, 2006). Medication is commonly used in many cultures for diagnosing illness, treating pain, and other medical objectives. Kypri, Cronin, and Wright (2005) and Melchior, Chastang, Goldberg, and Fombonne (2008) found that drug abuse was prevalent among young adults (18-25) worldwide (the current age of university undergraduates).

Falco (2008) argues that long-term drug usage can result in severe, even irreversible physical and societal consequences (either temporary or long-term).

Moreover, internal injuries are possible. Some of these young adults, still in their developmental years as students, go crazy, become social outcasts, and eventually drop out. Medication abuse, self-medication, and illegal narcotics all fall under the umbrella term of drug abuse. In pill form, some of these substances produce euphoria, while in the form of brain neurons, they produce the final consumer (known as pleasurable pathways). At first, the person may enjoy it and want to experience it again (Seraphim, 2005). Someone who gives in to the control of a psychoactive drug is said to be a "drug abuser" (Merck, 2009). The drugs can take over a drug addict's normal functioning and well-being as the addict develops a condition known as neurological functions, in which their emotions, perception, consciousness, and energy levels change (King, 2008). Inappropriate use of any drug, especially those that alter one's state of consciousness, like alcohol, cocaine, codeine, and methamphetamine, leads to suffering and dysfunction (Merck, 2009).

According to Santrock (2001) and Nyaga (2001), those who abuse drugs exhibit the following characteristics: drooling, runny nose, unusual sociability, irritability, inability to focus, and disinterest in school. Some people lose all sense of responsibility, start dressing in filth and ruined clothes, lose their tempers and become hostile toward those closest to them (or they do not change their clothes for many days). As described by Santrock and Nyaga (2001), such actions provide a number of challenges for school administrators. Numerous theories have been put out to explain why drug use is so prevalent among young adults. Altitude (2000) and Akunyili (2003) argue that there are numerous motivations for drug use, including (but not limited to) the following: 1) the desire to fit in with a particular social group or class; 2) the influence of peers; 3) the need for self-medication; 4) the effects of parental deprivation; 5) the pursuit of pleasure; 6) the treatment of illness; 7) the overcoming of illness; 8) the overcoming of shyness; 9) the facilitation of

Additionally, there are major differences between the phrases "drugs," "drug misuse," and "drug abuse," yet these terms are sometimes used interchangeably. To misuse a drug is to put it to inappropriate use. Misusing medication involves taking them following a doctor's orders but without the intention of experiencing any positive effects. Although those who use drugs without a prescription are a common stereotype, this is not always the case. They don't only utilise it in non-prescribed ways; they use it to get high. Misusing drugs is synonymous with exhilaration, relaxation, and "being high." Addiction

and dependence are always the inevitable results of drug use.

### **Empirical Review**

Ifeoma P. Okafor (2020) studied the Roots and Repercussions of Drug Abuse in Nigeria's Kwara State. Her primary interest was learning about drug abuse and its consequences among first-year students at the University of Ilorin in Kwara State, Nigeria. A descriptive survey methodology was used for the study, with respondents selected via a simple random sample procedure. Researchers used a questionnaire they developed to examine the factors contributing to and following on from students' drug use. The instrument was verified by professors in the School of Education's Department of Social Sciences using a test-retest technique that produced a reliability coefficient of 0.72. The purpose of this study was to employ a survey research approach using basic random sampling procedures to identify the factors contributing to drug misuse among undergraduates at the University of Ilorin in Kwara State, Nigeria, and to assess the consequences of this problem for these students.

From the results, Okafor (2020) concluded that the primary motivation for drug use among University of Ilorin first-years was overcoming academic pressures. The results also revealed that low self-esteem was the predominant effect of drug use among students at the University of Ilorin. Also, researchers found no evidence that gender or academic department played a role in the reasons for or outcomes of drug use among University of Ilorin first-year students. However, it was recommended that the government take action against people who sell drugs without discrimination, keep an eye on the area in question, and, if possible, investigate the habits of people who have struggled with substance use. Images of Aggression and Substance Use in Music Videos: A Content Analysis was the thesis study by Monica M. Escobedo (2009). The visuals in 170 popular music videos featured on MTV.com and Billboard.com are dissected in this thesis. It delves into pop culture from two distinct eras, 1990-1995 and 2000-2005. Cultural and technological advancements distinguish these two time periods. So, we put more focus on contrasting these distinct eras. Characters, settings, and other visual elements are considered as we assess various media depictions of substance misuse and violence.

Using content analysis, the author of this thesis found that the prevalence of graphic depictions of violence and drug use fluctuated across historical eras. Music videos from the second period investigated (2000-2005) more frequently featured aggressive and

substance-related images than those from the first (1995-2000). (1990-1995). According to the data, this type of material has been trending upward in music videos. The relationship between music instruction and youth growth in Nigeria was also studied by Aibuedefe John Estes, Uba John Edosa, and B.L. Okeke in 2000. Taking Nigeria as a case study, this study looked into how teaching music might help kids grow up and succeed in the workforce. It was found that schools in Nigeria, including those at the primary, secondary, and tertiary levels, devote many resources to music instruction. It is why many Nigerian children and teenagers view music education as unimportant and irrelevant. However, the paper thoroughly explored the many stages of child development and how music lessons might benefit a youngster's academic performance. Opportunities for visionary musicians in government agencies and the private sector were also analysed for this paper. They studied its economic significance through a survey research methodology as well.

The study showed that children are not born knowing anything about their environment; however, once they become aware of their surroundings, they quickly begin to synchronise to anything they are exposed to. The music video industry, for instance, has made a huge impact. Helena Educating at-risk adolescent girls through music videos: a case for media literacy courses, by Mary Angell (2005). This study aimed to look into how at-risk adolescent girls interpret the social cues and symbols they encounter in music videos, both verbal and nonverbal. The psychological impact on children is also important. At this age, they establish their first ideas about how conflicts should be solved, what it means to be a person of a certain race, or how men and women should interact. Qualitative methods used in the dissertation included in-depth one-on-one interviews, focus groups, participant observation, and the collection of room photographs and media diaries. The media artefacts and interviews with 36 at-risk adolescent girls ages 11 to 18 shed light on how music videos are used for various purposes, including education, entertainment, and socialisation.

According to the findings, music videos' multisensory and emotional impact helps participants form habits that are beneficial to their well-being. Participants agreed that music videos are conducive to social learning through observation and luck. The research found five overarching themes through constant data comparison, all of which point to the participants' usage of music videos as a social text for the sake of identity formation and cultural comprehension among young people. Positive

outcomes for identity formation, emotional well-being, the promotion of positive role models' actions, and linguistic growth were uncovered by the research. Music videos rely heavily on symbolic shortcuts, such as slang and dance routines, to help viewers understand the content.

## **Theoretical Framework**

### **Uses and Gratification Theory**

Possibilities and Payoffs By applying theory, we may learn why and how people seek out various forms of media to satisfy their needs. UGT refers to an approach to understanding mass communication centred on the receiver. Distinct from competing theories of media's effect, which assume "To what extent do people let the media affect them? For UGT, the question is always "what do people do with media?" This theory is positivist, grounded in the socio-psychological communication tradition, and concerned primarily with mass media discourse. The question of why and for what ends people use media is central to the study of UGT. UGT investigates how people consciously choose media for certain purposes, such as learning, comfort, company, diversion, or even escape.

It is taken for granted that viewers are not only receptive recipients of content. On the contrary, the audience is in charge of what they watch and actively takes part in processing and applying the content to their lives. UGT holds that viewers, not producers, are ultimately responsible for choosing media that meets their needs. If this theory holds, traditional news outlets face competition from online content providers like Wikipedia and Reddit. Heuristic value now attaches to UGT because it gives scholars in communication a model to operate within "A vantage point from which different theories and ideas about how people choose, utilise, and respond to other forms of media may be evaluated.

### **Uses and Gratifications Approach**

In their article "Active Consumer," Mark Levy and Sven Windahl define media consumption. According to the standard definition by gratifications researchers, "audience activity" assumes an audience is voluntarily and selectively engaged in the communication process. In a nutshell, it shows that people's motivations for consuming media are based on their desires and that their participation in the communication process can enhance or diminish the positive outcomes of that exposure. The present school of thought holds that audience activity is more accurately understood as a construct with varying degrees and types of training.

The concept, also known as utility theory, seeks to define the value of various forms of media content in multiple contexts. The approach proposes investigating what people actually do with communication content as opposed to what happens to them due to exposure. The focus of this research is on the role of hip-hop as a communication medium. When we adopt this perspective, we shift our attention from what hip-hop "does" to individuals and instead consider its effects on those who engage with it. Folarin's (1998) theory is used in Asemah (2011), which states that the theory takes into account the recipient as actively altering the impact process because the recipient chooses which media messages to pay attention to, perceive, and remember based on their goals, beliefs, and so on. The theory consequently turns its focus from the media's production and transmission functions to those of its consumers.

It is reasonable to interpret this idea to imply that hip-hop does not necessarily do things to its audience; rather, the audiences do things with hip-hop. It is in keeping with the uses and pleasures hypothesis, which states that media and media contents do not do something to people; rather, people do things with media. The primary focus of this theory is on how people use various forms of media to gratify their desires. It argues that audiences have a say in what they consume and that multiple forms of media constantly compete to meet their needs (Asemah, 2011). People play a crucial role in communication because they are the ones who make decisions about what to read, how to interpret that information, and what to do next. Based on the work of Severin and Tankard (1997), as cited by Asemah (2011), this method places a premium on audience agency by analysing why people choose one form of media over another and the numerous satisfactions they derive from it in light of their unique social and psychological requirements. Therefore, it is argued people seek out hip-hop as media content and use it to satisfy their varied needs at various times.

## 6. METHODOLOGY

The method of survey construction was used in this investigation. It is assumed that the population is too large for researchers to explore its components. Instead, they use a survey design to assess a specific group's traits, perspectives, and behaviours. A survey is an "empirical study that employs questionnaires or interviews to discover descriptive elements of a phenomenon," as defined by Asemah et al. (2012, p.107). It's useful for studies of both large and small groups. That's why we'd study representative samples of the population rather than trying to generalise from the whole thing. This study's survey design, which

relied heavily on a questionnaire, provided further evidence for the usefulness of this methodology. All possible aspects, participants, or observations can be gathered from a study's target population to determine that the group's opinions, beliefs, motivations, attitudes, and behaviours are considered part of the population.

Okwechime (2011, p.58) states that the study population is "the full number from which the researcher will select a sample." Therefore, students in the Mass Communication program at Auchi Polytechnic were the subjects of this research. There were 1890 students enrolled in the Mass Communication Department (regular) before the recent influx of ND3, ND4, HND1, and HND2 students. The sample size was obtained using Nwani's (1981) advice on how to calculate the minimum size of a study's sample to reliably represent the population of interest (as quoted in Okoro's (2001) submission). According to Nwani in Okoro (2001), a sample size of 40% or more is adequate for a population of a few hundred people; for a population of many hundreds (as in the present study); and for a population of a few thousand people, a sample size of 20% is adequate. , and if thousands

In the second phase, we deliberated over all the existing departments in the School of Information and Communication Technology and settled on the Department of Mass Communication. Third, the full-time ND1-HND2 students in the Department of Mass Communication were selected using the Convenience sampling method. In the last phase, respondents were chosen using a stratified sampling method. The researcher gathered information by distributing questionnaires in person. The researcher distributed questionnaires by hand until all copies for a certain city ward were gone. Frequency tables and sample % were utilised for analysis, but the simple percentage was applied to the data collected and compiled for this study.

## 7. DATA PRESENTATION AND ANALYSIS

### Presentation and Analysis of Data Based on the Demographic Data of Respondents.

**Table 1: Extent of Exposure to music videos?**

<b>Response</b>	<b>Frequency</b>	<b>Percentage</b>
High	100	33%
Very high	120	40%
Low	20	7%
Very low	-	
Neutral	60	20%
<b>Total</b>	<b>300</b>	<b>100%</b>

According to the data presented in the following table, one hundred people, or almost one-third of the entire population, have reported having high exposure to music videos. One hundred twenty of the respondents, or forty percent, had very high exposure to music videos. In contrast, sixty of the respondents did not have an opinion either way on this topic. Only 20 of the respondents answered this question in the low category. As a result, the vast majority of the respondents had significant experience with music videos.

**Table 2: Music videos influence the undergraduates of the Edo State University Uzairue**

Response	Frequency	Percentage
Agree	120	40%
Strongly Agree	100	33%
Disagree	60	20%
Strongly Disagree	-	
Neutral	20	7%
<b>Total</b>	<b>300</b>	<b>100%</b>

The survey results are presented in Table 2, demonstrating that respondents believe music videos influence students. According to the data presented in the following table, 120 respondents, or forty percent of the total population, believe music videos impact undergraduate students at Edo State University Uzairue. One hundred of the respondents, 33 percent, strongly agreed with this impact, and just 20 of the respondents, 7 percent, were neutral on this subject. Sixty responses did not agree, and no one strongly disagreed with the statement that music videos impacted the undergraduates at Edo State University Uzairue. This table shows that most respondents had a positive attitude toward the effect of music videos.

**Table 3: Influence of music video on undergraduates of the Edo State University Uzairue**

Response	Frequency	Percentage
High	80	26.6%
Very high	20	6.6%
Low	120	40%
Very low	60	20%
Neutral	20	6.6%
<b>Total</b>	<b>300</b>	<b>100%</b>

According to the data presented in the table above, undergraduate students at Edo State University Uzairue are subject to a significant amount of impact from music videos. These 80 respondents account for 26.6 percent of the overall population. Twenty people answered this question with a neutral response, making up 6.6 percent of the total, while twenty people selected the extremely high option. In response to this question, 120 respondents answered "low," while 60 respondents, or 20% of the total, answered "extremely low." As a result, the vast majority of those who participated in the survey are well aware of the impact music videos have had on students at Edo State University Uzairue.

**Table 4: Extent of influence of music videos on undergraduates of Edo State University Uzairue**

Response	Frequency	Percentage
High	80	26.6%
Very high	20	6.6%
Low	120	40%
Very low	60	20%
Neutral	20	6.6%
<b>Total</b>	<b>300</b>	<b>100%</b>

According to the data presented in the following table, there are a significant number of undergraduate students at Edo State University Uzairue. They are affected by the effect of music videos. These 80 respondents make up 26.6 percent of the overall population. Twenty people answered this question with a neutral response, making up 6.6 percent of the total, while twenty people selected the extremely high option. In response to this question, 120 respondents answered "low," while 60 respondents, or 20% of the total, answered "extremely low." As a result, the vast majority of those who participated in the survey believe that viewing music videos does not significantly impact the undergraduate students at Edo State University Uzairue.

**Table 5: Exposure to hard drugs usage in music videos on daily basis**

Response	Frequency	Percentage
Agree	75	25%
Strongly Agree	120	40%
Disagree	10	3%
Strongly Disagree	60	20%
Neutral	35	12%
<b>Total</b>	<b>300</b>	<b>100%</b>

According to the table just presented, 75 respondents stated that they are exposed to people using hard drugs in music videos regularly. It represents 25 percent of the entire population. Additionally, 120 respondents, which is forty percent of the total, strongly agreed with this impact, whereas ten respondents did not agree. A total of sixty respondents, or twenty percent, voiced a vehement disagreement with the statement that they are frequently exposed to depictions of people using illicit substances in music videos. Only 35 respondents, or 12 percent, had no opinion in response to this question.

**Table 6: Exposure to music videos stimulating smoking, drinking or getting high**

Response	Frequency	Percentage
Agree	50	17%
Strongly Agree	10	3%
Disagree	60	20%
Strongly Disagree	180	60%
Neutral	-	
<b>Total</b>	<b>300</b>	<b>100%</b>

According to the table that was just shown, 50 respondents, representing 17 percent of the overall population, believe that watching music videos makes them more likely to smoke, drink, or get high. In addition, 10 respondents, or 3 percent, firmly believe this impact exists, whereas 60 respondents disagree. One hundred eighty respondents, or sixty percent, were asked whether or not they strongly disagreed with the statement that watching music videos makes them more likely to smoke, drink, or get high. No one who responded gave an answer that was impartial to this question.

**Table 7: Likeness of an artist music videos stimulating influence to getting high**

Response	Frequency	Percentage
Agree	80	27%
Strongly Agree	20	7%
Disagree	20	7%
Strongly Disagree	100	33%
Neutral	80	27%
<b>Total</b>	<b>300</b>	<b>100%</b>

According to the chart just presented, 80 respondents agreed, 27 percent of the overall population, that your liking for an artist affects how high you get from viewing their music videos. In addition, 20

respondents, accounting for 7 percent, strongly agreed with this impact, whereas 20 respondents did not agree with this effect. One hundred respondents, or 33 percent, strongly disagreed with the statement that liking an artist increases the likelihood that you would become high from viewing music videos featuring that artist. While 80 of the respondents, or 27 percent, did not express any opinion about this subject.

### Answers to Research Questions

#### Research Question One: What is the level of exposure to music videos displaying hard drugs among Edo State University Uzairue undergraduates?

The answers to the first research question were presented in tables 6 and 10. The data in the table above shows that thirty-three percent of the entire population reports having high exposure to music videos. One hundred twenty of the respondents, or forty percent, had very high exposure to music videos. In contrast, sixty of the respondents did not have an opinion either way on this topic. Only 20 of the respondents answered this question in the low category. As a result, the vast majority of the respondents had significant experience with music videos.

Seventy-five respondents agreed with the statement that they are exposed to people using hard drugs in music videos regularly. It represents 25 percent of the entire population. Additionally, 120 respondents, which is forty percent of the total, strongly agreed with this impact, whereas ten respondents did not agree. A total of sixty respondents, or twenty percent, voiced a vehement disagreement with the statement that they are frequently exposed to depictions of people using illicit substances in music videos. Only 35 respondents, or 12 percent, had no opinion in response to this question.

#### Research Question Two: What effects do music videos displaying hard drugs have on the behaviour of Edo State University Uzairue undergraduates?

The second research question was answered by tables 7, 8, and 9. According to the data shown in the tables, forty percent of the overall population agreed that music videos impacted the undergraduate students of Edo State University Uzairue. One hundred of the respondents, 33 percent, strongly agreed with this impact, and just 20 of the respondents, 7 percent, were neutral on this subject. Sixty responses did not agree, and no one strongly disagreed with the statement that music videos impacted the undergraduates at Edo State University Uzairue. This

table shows that most respondents had a positive attitude toward the effect of music videos.

Based on the results of table 8, we can see those 80 respondents, or 26.6% of the total population, said that the undergraduate students at Edo State University Uzairue feel that music videos significantly impact them. Twenty people answered this question with a neutral response, making up 6.6 percent of the total, while twenty people selected the extremely high option. In response to this question, 120 respondents answered "low," while 60 respondents, or 20% of the total, answered "extremely low." As a result, the vast majority of those who participated in the survey are well aware of the impact music videos have had on students at Edo State University Uzairue.

According to the data presented in table 9, 80 students at Edo State University Uzairue provided feedback indicating that a great deal of impact is exerted by music videos on the undergraduate students at the institution. This figure accounts for 26.6 percent of the overall population. Twenty people answered this question with a neutral response, making up 6.6 percent of the total, while twenty people selected the extremely high option. In response to this question, 120 respondents answered "low," while 60 respondents, or 20% of the total, answered "extremely low." As a result, the vast majority of those who participated in the survey believe that viewing music videos does not significantly impact the undergraduate students at Edo State University Uzairue.

### **Research Question Three: To what degree have music videos displaying hard drugs influenced the behaviour of Edo State University Uzairue undergraduates?**

The solution to the third research question may be found in tables 11 and 12. According to the data presented in the table, seventeen percent of the entire population, or fifty respondents, believe that watching music videos makes them more likely to smoke, drink, or get high. In addition, 10 respondents, or 3 percent, firmly believe this impact exists, whereas 60 respondents disagree. One hundred eighty respondents, or sixty percent, were asked whether or not they strongly disagreed with the statement that watching music videos makes them more likely to smoke, drink, or get high. No responders stood neutral to this question.

According to the chart just presented, 80 respondents agreed, 27 percent of the overall population, that your liking for an artist affects how high you get from viewing their music videos. In addition, 20 respondents, accounting for 7 percent, strongly agreed with this impact, whereas 20

respondents did not agree with this effect. One hundred respondents, or 33 percent, strongly disagreed with the statement that liking an artist increases the likelihood that you would become high from viewing music videos featuring that artist. While 80 of the respondents, or 27 percent, did not express any opinion about this subject.

## **8. DISCUSSION OF FINDINGS**

As a means of achieving the study's objective - which is to investigate if there is any relationship between exposure to music videos and undergraduate behavioural patterns and to recommend ways to curb the negative aspects of music videos and capitalise on the positive aspects of music videos - the data presented above and those gathered from secondary research conducted during this study will be discussed concerning the According to the findings of the study, the majority of respondents consented to be exposed to music videos, particularly those of the hip hop genre, which is best suited to this research. According to their accord, 73 percent of the population is exposed to music videos. This figure represents the majority of respondents. Daily, 75 percent of the general public agreed that they are exposed to hard drug consumption in music videos, and only a few respondents disagreed. Furthermore, the study discovered that most respondents believe in the effect of music videos on undergraduates. 40% of the entire population believed music videos impact Edo State University Uzairue undergraduates. However, 100 respondents (33%) strongly agreed with this statement. However, 60% of the general community believes music videos have little impact on Edo State University Uzairue undergraduates. As a result, the effects of music videos on Edo State University Uzairue undergraduates are limited. It is shown in table 9, where 60% stated that music videos had had little impact on Edo State University Uzairue undergraduates. The study also discovered that watching music videos encourages people to smoke, drink, or become intoxicated. However, it is on a shaky foundation because most people disagree. They did, however, acknowledge that liking a specific artist can inspire individuals to mimic the artist. According to Table 12, 34% of the entire population admitted that their preference for an artist inspires them to get high while viewing their music videos.

As a result, it has been established that music videos may be utilised to educate the young through improved lyrics and scenes, as well as a public relations tool by the government and as a medium to convey the Nigerian tale to the outside world.

## 9. CONCLUSION AND RECOMMENDATIONS

The abundance of information supplied by the 300 sampled respondents and the literature studies provides some particular methods for addressing the highlighted weaknesses and strengths. Among the most important things to encourage our hip-hop music videos to be used in a positive light while acknowledging that it is nearly impossible to do so without using hard drugs, curse words, sexual scenes, and violence in hip-hop, it should be kept to a bare minimum, and, as previously stated, hip-hop should be seen and used as a viable means of employment for youths. According to the evidence presented above, hip-hop is beneficial to the country.

Based on the premise that all research has the ultimate purpose of inquiring into the nature of things to better the way things are done and contribute to the general growth of human civilisation, the following suggestions are made concerning its emphasis and objective:

1. The standards should be more stringent: To keep music videos sane rather than being used to witch-hunt a few artists with whom the censorship authorities disagree.
2. The legislation regarding obscenity and harmful influence should be stricter and enforceable on artists. It would go a long way toward discouraging artists who want their videos to include drug use, sexual situations, and lyrics.
3. Censorship should be done correctly. It implies that songs with abusive, violent, or sexual content should not be broadcast or sold on the market. People would not be exposed to these dangerous events in this manner.
4. Hip-hop music videos may be utilised to disseminate developmental themes because the type of music is becoming increasingly popular. Using music to preach to the youths, who are the country's future, will make it easier for them to understand these lessons.

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