

**Influence of Sexual Objectification in Music Videos on Self-Perception
among Lead City University Female Undergraduates**

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LCU/PG/003983

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Certification

This is to certify that Ochuwa Oluwaferanmi EMABINO with matriculation number LCU/PG/003983 carried out this research work titled “Influence of Sexual Objectification in Music Videos on Self-Perception among Lead City University Female Undergraduates” in the Department of Mass Communication and Media Technology, Faculty of Communication and Information Science, Lead City University, Ibadan, Oyo State, Nigeria for the award of Master Degree (M.Sc.) in Mass Communication and Media Technology and that this has not been previously submitted.

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Dedication

This research work is dedicated to the Almighty.

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Abstract

The constant barrage of images in today's world can significantly impact how people view themselves, particularly for young women exposed to media saturated with unrealistic beauty standards. Exposure to sexual objectifying content in music videos may not only influence the way these women think and feel about their bodies but may actually cause them to perceive their bodies differently. The study examined the influence of sexual objectification in music videos on self-perception among Lead City university female undergraduates. Feminist theory and Social Cognitive theory provided the theoretical framework for the study. Descriptive survey research design was adopted, and 370 respondents were randomly selected to form the sample. A self-designed questionnaire was used to gather the data. The collected data were presented and analysed using descriptive and linear regression. Findings revealed that sexual objectification of women in music videos did not significantly influence undergraduates' self-perception, those who had higher exposure to sexual objectification of women in music videos had higher self-perception, respondents also agree that there are various forms of sexual objectification such as women shown in revealing clothing and camera angles in music videos focusing on women's bodies rather than their faces. The study revealed that majority of the total respondents said they were moderately exposed to various forms of sexual objectification in music videos, findings further revealed that majority of the respondents perceive themselves moderately, they think very well of themselves, but in moderation, a balanced self-perception. The study recommends incorporating value lessons in course units in academic majors like Theatre and Arts, so as to educate potential producers in the industry on proper treatment and portrayal of women and calling out media houses and artists who perpetuate sexual objectification, encouraging constructive dialogue.

Keywords: Body image, Music videos, Self-perception, Sexual objectification

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Chapter One Introduction

1.1 Background to the Study

The intricate interplay of beliefs and evaluations individuals hold about themselves plays a pivotal role in shaping personal identity and well-being, particularly among female undergraduates navigating the complexities of higher education¹. Self-perception involves how individuals understand, assess, and interpret themselves and their experiences. It includes various facets such as beliefs, attitudes, values, and behaviours.

This self-awareness is fundamental in forming one's identity, self-esteem, and social interactions². Central to this self-concept are perceptions of body image, self-worth, and social roles, all of which can be significantly influenced by external media portrayals. In popular culture, music videos often perpetuate sexual objectification, portraying women primarily as objects of physical appeal rather than multifaceted individuals and this phenomenon raises compelling concerns about its impact on the self-perception of female undergraduates³.

Exposure to sexually objectifying content in music videos may not only impact how women think and feel about their bodies, but could also lead them to view their bodies in a different light. This is especially significant, as these changes in self-perception may heighten negative comparisons and intensify unfavourable self-evaluations between their own appearance and societal beauty standards⁴.

Objectifying content conveys the message that women are valued mainly for their physical appearance, positioning them as sexual objects. When women internalize these cultural ideals, they may come to anticipate being judged based on such gender-stereotyped standards, leading to self-objectification—viewing themselves primarily as bodies to be observed and assessed by others³.

Exposure to objectifying media could impact women's ideal or perceived body size, or both. Alternatively, it might simply heighten awareness of the differences between these two perceptions without actually altering them⁵. The constant barrage of images in today's world can significantly impact how people view themselves, particularly for young women exposed to media saturated with unrealistic beauty standards where individuals internalise the external gaze and begin to view themselves primarily through the lens of appearance and this self-objectification can lead to negative consequences for body image and self-esteem⁶.

Sexual objectification is referred to as the visual fragmentation or dismemberment of a woman's body into an assemblage of body parts or the perception of a woman as a docile and dormant body that appeals sexually to the onlooker who ignores the personality behind the body while valuing and understanding the body part(s) or the body as the essence and total representation of the being in focus⁶. It can also be referred to as the treatment of women as objects or commodities that can be used, manipulated, or consumed for the benefit or pleasure of others, especially men⁷.

Seeing another person as an object, or as less than fully human, essentially denies that individual's mental capacities and moral worth. Women may come to view their bodies not as an expression of their true self, but rather as sexual objects⁸. This harmful mindset can lead to ongoing issues like low self-esteem and depression. In almost every music genre, countless music videos feature scantily dressed women whose sole purpose is to serve as eye candy or to appeal to men⁹.

This is a troubling issue in the media entertainment industry, as the way music artists depict women in their videos can shape how women are perceived and treated. These videos often imply that it is acceptable to view and treat women as sexual objects¹⁰.

In many music videos, women's role is often limited to dancing, appearing provocative, and implying sexual interest in men. Movies, music videos, and television often emphasize women as sexual objects rather than as individuals, which can negatively impact society. This portrayal helps create social stereotypes for both men and women, potentially leading to unhealthy social behaviours and physical habits¹¹.

The issue is especially widespread because as sexually explicit content featuring women becomes more prevalent in the media, people tend to accept it as reality. Consequently, the media has the power to influence society's perceptions of what is considered ideal³. The notion is that the representation of women in contemporary music videos, particularly in Nigerian music videos, could contribute to the negative perceptions of the female gender.

It is important to concentrate on women specifically, not as an expression of bias, but because research in this area has often focused on females. This focus arises from the recognition that women are the most objectified gender in both society and media¹². The common perspective is that objectification involves two parties: the one doing the objectifying and the one being objectified.

Typically, the subject directs an objectifying gaze at a woman (the object), who is unable to escape this gaze, as it is pervasive and ever-present¹³. Sexual objectification is not only when a woman is shown naked or scantily clad, or when women are made to perform suggestive gestures in view of arousing the heterosexual male audiences. The phenomenon is more complex than is often construed.

This is so as it may involve camera position, camera movement, picture composition, montage, stereotypes and social structures, among others. Objectification is evident in a media product (say a film, an audio-visual/print advert or a musical video) when

emphasis is made not on the personality of the actors (who are part of the production), but on their bodies or body parts. In such context, the bodies of these actors are evasively presented as objects of desire and our source of sexual pleasure for the potential audience. For example, when camera angle or movement is made to focus principally on the natural graces and the sexuality of a female character in a film scene or in a film sequence, thereby presenting these parts of her body as sources of sexual pleasure for the voyeur, sexual objectification is made evident¹⁴.

The term "male gaze," introduced by a feminist film theorist, describes the objectification and devaluation of women in media from a heterosexual male perspective. This concept has deep roots in art, film, and advertising, and it reinforces damaging gender stereotypes while restricting female empowerment and self-expression¹⁵. The masculine gaze effects have a significant impact on society, typically manifesting as cultural attitudes and actions.

It reinforces conventional gender norms, body image problems, and unattainable beauty standards. Women experience pressure to conform to the fanciful caricatures of themselves, either directly or indirectly. This ultimately causes a number of problems that have long-lasting effects on the psychology of society as a whole as well as the mental health of those who are exposed to the particular representations¹⁶.

Exposure to the male gaze in media can have detrimental effects on women's self-perception, self-esteem, and mental health, leading to problems such as depression, anxiety disorders, eating disorders, and tendencies toward self-harm¹⁵. Moreover, the active approach is reinforced by emphasizing the male gaze, which perpetuates the notion that men benefit from the power imbalances between genders and sustains sexism in countless situations.

Numerous facets of gender inequity stem from the portrayal of women as inheriting the passive position. This contributes to the emergence of various forms of gender discrimination and the ongoing perpetuation of sexism across a wide range of areas¹⁶. This viewpoint extends beyond merely observing women; it includes male-dominated cultural norms and patriarchal ideologies that influence our understanding of reality.

This kind of gaze frequently turns women from active, sentient people with agency into passive objects of desire. It marginalizes women's agency and viewpoints while continuing to objectify and sexualise them. This means that women are frequently represented as submissive, dependant, and just existing for the pleasure or affirmation of men.

Beyond the media, the male gaze has an impact on how women view other women and themselves. It extends far beyond individual women; it permeates society as a whole. The male gaze contributes to structural inequalities and fosters negative gender stereotypes by giving women false and objectifying portrayals. It brings about a culture in which women are constantly judged based on their appearance, leading to feelings of inadequacy and low self-esteem.

This not only impacts women's mental health but also restricts their opportunities for personal development. Furthermore, the male gaze normalizes toxic masculinity by upholding patriarchal ideologies that prioritize men's desires over women's autonomy. This is exemplified by men staring at women, which objectifies them and reduces them to mere objects of desire. It is crucial for individuals to acknowledge the harmful consequences of such behavior and to actively confront it¹⁵. A contemporary philosopher identified seven dimensions of objectification: instrumentality (treating someone as a tool for one's own purposes); denial of autonomy (lacking self-determination or autonomy); inertness (being devoid of agency or activity); fungibility

(being interchangeable with others of the same kind); violability (having boundaries that lack integrity and can be violated); ownership (being capable of being owned or traded); denial of subjectivity (viewing the person's feelings or experiences as unimportant or irrelevant)¹⁷.

Sexual objectification is even made more evident when the images of women sexuality have nothing to do with the message the film, music director or the author of the media product wants to portray in that given instance¹⁸. Reducing individuals to categories and labels can strip away their complexity, freedom, and humanity. This process of sexualisation is often harmful; for example, consistently portraying women in a sexualised manner can depict them as underachievers and inferior¹⁹.

Entertainment is a significant component of media content that captures audience attention and fulfils various aspirations. This includes a range of media formats such as music videos, dramas, talk shows, current affairs, documentaries, and more, all designed to entertain viewers. Importantly, mediated entertainment serves multiple purposes, aiming not only to amuse and engage individuals but also to provide various cognitive benefits.

For this reason, people show that they actively choose the kinds of media content that they are entertained with. This selecting process incorporates a variety of goals, including escape from an unpleasant environment, mood change, and time-killing purposes. In this context, music stands out as one of the most popular and favoured forms of entertainment, consistently capturing significant attention²⁰. Music videos have long been a powerful medium for artistic expression, entertainment, and cultural commentary⁷.

An increasing trend of sexual objectification is evident in music content, especially in motion pictures, consumer culture, and music videos. Such media often depict women as sexual objects, frequently alongside unrealistic portrayals²⁰. These depictions play a major role in shaping societal norms and influencing personal perceptions. The representation of women in music videos has come under scrutiny, especially concerning their objectification⁷.

Moreover, society has come to accept the half-naked, sexualized, and instrumentalised depictions of women as normal and socially acceptable, as reinforced by media portrayals and content²¹. A music video is a short film that combines a song with visual imagery, created for marketing or artistic purposes¹³. Music videos can evoke strong, automatic cognitive effects in viewers, often leading to stereotypical behaviour. They can also contribute to the normalization of gender violence and reinforce gender stereotypes in both girls and boys¹⁴.

Music videos are a key part of the media, as they captivate young audiences by reflecting various aspects of contemporary culture. Through audio-visual effects, they showcase trending lifestyles, dances, music, and language, which enhances their appeal to youth. Often featuring themes of sex and love that emphasize sexuality, these videos expose young viewers—who are the primary audience—to sexually objectifying elements that can encourage observational behaviours like self-objectification²².

Music videos offer some of the most striking examples of the sexualisation of women²³. Music videos can lead both men and women to adopt an objectifying gaze, and exposure to such content can have harmful effects on women²⁴. One issue may be that the music industry is largely male-dominated²⁵. Music videos can alter the criteria by which women are assessed and influence how they perceive themselves²⁴.

The sexual objectification of women in music videos can be traced back to the emergence of Music Television (MTV) in the early 1980s, which popularized the genre of music television and increased the demand for visual and sexual appeal in music production and consumption¹⁴. Since then, music videos have become a dominant and influential form of media entertainment, especially among young people, who are exposed to various genres and cultures of music that often portray women as sexualised, submissive, and stereotypical objects for male pleasure and domination⁷.

Music videos play a significant role in disseminating social and cultural values. It is no surprise that people's views, habits, and beliefs are related to music videos—often in unfavourable ways. Research has shown that music videos can affect how women feel and think about their bodies. For instance, among female adolescents, music videos that emphasize physical beauty have been found to increase body dissatisfaction.

Additional studies have identified a positive correlation between the time spent watching music videos and the emphasis on appearance and weight concerns among adolescent girls, as well as their desire to be thin. Other research suggests that consuming music videos may be positively linked to depressive symptoms and anxiety, while also negatively impacting body esteem and confidence in traditionally male-dominated areas⁴.

The predominant picture in most music videos is that of a wealthy man in control of a group of half-naked women. This is illustrated in a way that suggests possessing and managing these ladies, as though they were incapable of thinking for themselves. As a result, the majority of music video clips nowadays use sensual pictures of women to advertise their films and indirectly support the idea that women should have slender bodies.

Women's images are commodified in music videos, as directors often find that using these images can boost sales. Typically, they focus on slender and partially nude women to attract viewers' attention. As such, it is believed that the film and music industries have a significant impact on how individuals perceive things. This suggests that music videos are a significant type of mass communication⁷.

The sexual objectification of women in music videos can have various effects on the self-perception of female undergraduates, who are a specific group of young women who are undergoing important developmental and transitional stages in their lives. Some of the effects can be negative, such as body dissatisfaction, low self-esteem, eating disorders, depression, and anxiety, which can result from the internalization of an observer's perspective of their bodies, leading to self-objectification²⁰.

Other effects can be positive, such as resistance, empowerment, and diversity, which can emerge from the development of media literacy skills, the creation of alternative or counter-narratives. Understanding the complex interplay between music videos, objectification, and young women's self-perception is crucial for developing interventions and educational programs aimed at promoting healthier self-esteem. Therefore, this research seeks to contribute to a deeper understanding of how the sexual objectification of women in music videos has an influence on self-perception among female undergraduate students of Lead City University in today's media-saturated society.

1.2 Statement of the Problem

Music videos often present women in ways that prioritize physical appearance, sensuality, and appeal over individuality, intelligence, and personal achievements. These portrayals commonly embody the "male gaze," a concept where women are visually framed and evaluated from a male perspective, reducing them to objects of visual pleasure rather than acknowledging their full humanity and diversity.

This perspective may not only limit the roles and characteristics assigned to women in media but may also promote a narrow and unrealistic standard of beauty and behaviour. Such representations, repeated across various music genres and platforms, may contribute to shaping societal norms and can have profound effects on viewers' perceptions, especially young women in formative stages of self-identity. For female undergraduates, a critical demographic in their development of self-concept and self-esteem, the impact of objectifying imagery may be particularly influential.

Exposure to these portrayals may contribute to internalizing societal expectations, leading to increased self-objectification and a distorted self-image. This distortion may, in turn, affect their mental health or social interactions. However, despite research on media's influence on self-perception and body image, there is an absence of research specifically focused on how exposure to sexual objectification in music videos influences self-perception among female undergraduates. This gap is particularly significant given that this demographic is at a critical developmental stage where self-identity and self-worth are actively being shaped. Consequently, it remains unclear to what extent exposure to sexually objectifying content may influence their beliefs, attitudes, and behaviours regarding their own bodies and self-image. Understanding this impact is crucial, as it may reveal unique psychological effects that differ from those observed in other age groups or demographics, thereby providing valuable

insights for targeted interventions and media literacy efforts. Therefore, this study seeks to investigate the influence of sexual objectification in music videos on self-perception among Lead City University female undergraduates.

1.3 Aim and Objectives of the Study

The aim of this study is to investigate the influence of sexual objectification in music videos on self-perception among female undergraduate students of Lead City University. The objectives of this study are to:

- i. identify sexual objectification in music videos in relation to sexual objectification.
- ii. ascertain the extent of exposure to sexual objectification in music videos among female undergraduates of Lead City University.
- iii. assess self-perception of female undergraduates of Lead City University to sexual objectification in music videos.
- iv. ascertain the influence of sexual objectification in music videos on self-perception among female undergraduates in Lead City University.

1.4 Research Questions

This study raised the following questions:

- i. what are the forms of sexual objectification in music videos?
- ii. to what extent are female undergraduates of Lead City University exposed to sexual objectification in music videos?
- iii. how do female undergraduates at Lead City University perceive themselves?

1.5 Hypothesis

H₀₁: There is no influence of sexual objectification in music videos on self-perception among Lead City University female undergraduates.

1.6 Significance of the Study

This study is significant as it addresses a pressing societal concern, shedding light on how the sexual objectification in music videos impacts on the mental health and self-perception of young women, and provides valuable insights for media literacy programs and interventions. The study will contribute to the existing literature on the effects of media sexualisation on the well-being of female undergraduates, as well as provide insight for educators, counsellors, and policy makers who seek to promote positive and healthy self-image among female undergraduates.

The study will also help to inform the design and implementation of media literacy and intervention programs that can educate, empower and protect female undergraduates. By examining the relationship between media exposure and self-perception, this research contributes to efforts aimed at promoting healthier self-esteem among female undergraduate students of Lead City University in a media-saturated world.

1.7 Scope of the Study

The study will primarily focus on the pervasive issue of sexual objectification in music videos and its potential impact on the self-perception among female undergraduates. The study will examine the themes and representations of sexual objectification within these music videos and review existing literature on the impact of media on self-perception. This research seeks to understand the correlation between exposure to objectifying content and the development of self-perception among female university students in Nigeria. Music videos from popular genres that are frequently consumed such as, hip-hop, afrobeats, pop, and R&B were chosen because they are known for their high levels of sexual content. This is to ensure that the study examines media that is most relevant to the participants. The primary geographic focus of this study is limited to Lead City University, Ibadan.

This specific location is chosen to provide a focused and manageable study area. This will ensure that the findings will be relevant to the specific cultural and social context of the university's female undergraduate population. The population for this study will include female undergraduates enrolled at Lead City University. This group is selected because young women in university settings are at a critical stage of identity formation and are highly susceptible to media influences.

1.8 Limitation of the Study

Every research thesis has constraints and this thesis is no exception. Firstly, the study encountered some challenges in the process of data collection. Secondly, the study relied on self-reported data, which may introduce bias and impact the accuracy of the findings.

1.9 Operational Definition of Terms

Body Dissatisfaction: Body dissatisfaction is a component of negative body image, typically referring to negative thoughts or feelings about one's appearance. Individuals who are unhappy with their bodies often express a sense of disconnection between their ideal body image and their personal assessment of their own bodies.

Body Image: A person's conception of their physical appearance, as well as the ideas and emotions that flow from it, are referred to as their body image. These emotions are impacted by both personal and environmental influences, and they can be either pleasant or negative. Body image is not based on objective reality, but rather on how one interprets and evaluates one's appearance.

Cognitive Bias: Cognitive bias is the tendency to act in an irrational way due to the influence of music videos that portray and objectify women as sexual objects or commodities. It is the result of distorted information processing that affects how female undergraduates perceive and evaluate themselves and others, especially in terms of their physical appearance, sexuality, and worth.

Influence: Something that affects someone or a group of people in an important way. The ability or capability to indirectly cause an impact.

Music videos: Music videos are defined as audiovisual productions accompanying songs or music tracks, which are widely accessible through various media platforms such as television, streaming services, and online platforms. These videos often include visual representations of artists, actors, or models, and may contain narrative or thematic elements.

Self-Esteem: Self-esteem refers to the belief in and confidence regarding one's own abilities and worth. It affects one's happiness, relationships, work, and goals. People with healthy self-esteem tend to have more positive thoughts and feelings about themselves, while people with low self-esteem may struggle with self-doubt, criticism, and insecurity.

Self-perception: Self-perception refers to an individual's subjective assessment and evaluation of their physical appearance, body image, self-worth, and self-esteem. It encompasses how young women perceive themselves in relation to societal beauty standards and ideals, which may be influenced by exposure to objectifying media content.

Self-worth: Self-worth is the level of importance a person places on themselves as a human being. It is how much one respects, values, and love themselves. People with high self-worth tend to have more confidence, happiness, and success in life and people with low self-worth may struggle with self-esteem, mental health, and relationships. Self-worth is shaped by various factors, including beliefs, thoughts, emotions, experiences, and interactions with others.

Undergraduates: This refers to students who are pursuing their first degree at a university. These students are typically in their late teens or early twenties and are enrolled in undergraduate programs, working towards a bachelor's degree. They may come from diverse backgrounds and are at a stage of their educational journey where they are exploring various academic disciplines and gaining foundational knowledge in their chosen fields of study.

Women Objectification: Women objectification refers to the portrayal of women in music videos as sexual objects, emphasizing physical appearance, body parts, and attractiveness over their individuality or personal qualities. It includes the depiction of women in ways that reduce them to mere instruments of male desire or entertainment.

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Chapter Two

Literature Review

This chapter presents a review of related literature under the following sub-heading: Conceptual Review, Theoretical Review, Review of Empirical Studies, Theoretical Framework, and Summary of Appraisal of Literature Review.

2.1 Conceptual Review

A conceptual review involves the examination of ideas, assumptions, and concepts that define the key elements, structures, and variables of a study, as well as the relationship between them. It serves as a framework that reflects the researcher's understanding of the most effective approach to investigate the research problem and represents the specific direction of the study¹.

In this section, several key ideas that are crucial for a comprehensive understanding of the influence of sexual objectification in music videos on self-perception among Lead City University female undergraduates will be explored in this study.

2.1.1 Objectification

The term objectification gained significance in the late 20th century within philosophical and sociological discussions, particularly through the influential work of a pioneering feminist philosopher, whose groundbreaking book, *The Second Sex* was published in 1949². In this book, she critically explored the objectification of women in society and its significant implications for gender inequality and the oppression of women. Another contemporary philosopher expanded on this concept in her 1999 book, *Sex and Social Justice*³.

She examined the topic of objectification in her essay "Objectification," which is also included in her book. Her work examines the philosophical aspects, particularly regarding issues of sexual objectification and the ethical dilemmas it presents. The essay discusses the concept of treating individuals, particularly women, as objects rather than as human beings with agency and dignity.

She explores various dimensions of objectification, including its presence in media, culture, and interpersonal relationships and critiques the ways in which society often reduces women to their physical attributes or sexual utility, ignoring their full personhood and capabilities. She highlights several implications for women's rights and social justice:

1. Dehumanisation: Objectification can lead to the dehumanization of women, reducing them to mere objects for use and abuse, which undermines their dignity and humanity.
2. Inequality: It perpetuates gender inequality by maintaining a social order where women are seen as subordinate to men.
3. Instrumentalisation: Women are treated as instruments for others' purposes, particularly in sexual contexts, which can lead to a disregard for their autonomy and consent.
4. Violence and Exploitation: Objectification is linked to violence against women and their economic and sexual exploitation.
5. Silencing: It can silence women, as they are often not seen as legitimate contributors to discourse, particularly in public and political spheres.

6. Marginalization: Objectification contributes to the marginalization of women, limiting their opportunities and access to resources.

7. Internalisation: Women may internalize objectifying images, which can affect their self-worth and aspirations.

She argued for recognizing and treating women as full moral and political subjects, capable of agency and deserving of equal respect and justice⁴. In her discussion of how individuals may be objectified, she identified seven dimensions: instrumentality (treating someone as a tool for one's own purposes); denial of autonomy (lacking self-determination or autonomy); inertness (being devoid of agency or activity); fungibility (being interchangeable with others of the same kind); violability (having boundaries that lack integrity and can be violated); ownership (being capable of being owned or traded); denial of subjectivity (the belief that a person's experiences or feelings are insignificant)⁵.

Objectification has become a key concept in discussions surrounding the dehumanization and reduction of individuals, particularly women, to the status of objects or commodities. Rooted in scholarly work, objectification is the process of reducing a person—often a woman—to an object, typically for sexual or artistic gratification, thereby stripping them of their humanity and subjective agency.

This concept continues to be a focal point in gender studies, ethics, and social psychology, providing insights into the intricate relationships between culture, power dynamics, and personal identity. Initially, objectification theory was proposed as a framework to understand how the widespread sexual objectification of women's bodies within a sociocultural context affected their experiences and posed risks to their mental health—an issue thought to have distinct implications for women⁶.

It was theorized that a cultural environment of sexual objectification would lead to the internalization of objectification, causing individuals to view themselves as sexual and subordinate objects. This internalization could then result in mental health risks, such as eating disorders and depression, as well as psychological effects like body shame and anxiety. Given the prevalence of this cultural climate, recognizing or escaping objectification may be challenging, and such experiences might be regarded as normal⁵.

Objectification, as a theoretical concept, describes the process of reducing individuals—usually women—to the status of objects or commodities, thereby depriving them of their subjective agency and inherent humanity. It frequently appears in media, literature, or societal practices where individuals are depicted mainly for their physical attributes or as mere symbols, which reinforces harmful stereotypes and power imbalances⁷.

The objectification of women in the media refers to how women are often stereotyped and sexualized in various forms of media. Examples of this can be seen on television, in movies, and lyrics in popular music. Often, on screen, women are portrayed in a manner that highlights physical attraction and reinforces gender stereotypes regarding the intellectual and professional ability of women⁸. Modern media mostly consists of music, and the most common objectification of women in song lyrics is directed toward them⁸.

Objectification is the act or practice of treating people as objects or things, without regard for their feelings, opinions, or rights. It can take various forms, such as sexualisation, dehumanization, commodification, or stereotyping, and can have harmful consequences for both the objectified and the objectifiers, as it reduces the complexity and diversity of human beings to a single dimension or attribute.

Objectification can have extremely detrimental effects on women's self-perceptions. In

the media, women are often portrayed emphasizing their physical appearance, while depictions of their intelligence and diligence are comparatively less common, and this sets a precedent that women must look or be a certain way⁵. These are unrealistic measures which can cause women to feel the need to change the way they look.

Objectification of women can also be connected to poor mental health and eating disorders. These are serious consequences women are faced with caused by the irrational standards media sets for women⁸. The objectification of women in music videos involves depicting them as sexualized, submissive, and stereotypical objects intended for male pleasure and control, while overlooking their agency, diversity, and individuality. This phenomenon is pervasive in many genres and cultures of music, especially in rap, hip hop, rock, and pop⁹.

One clear method of conveying objectification is through the exposure of the body. This is referred to as sexual objectification, where an individual is seen merely as an object of sexual desire. It can also mean representing a woman as a mere assortment of body parts. This perspective involves perceiving and treating a person as if they are an object, valued solely for their sexual allure or physical attributes.

The concept extends beyond direct sexual advances and includes the social force of creating, nurturing, and presenting a desirable appearance¹⁰. The definition of sexual objectification highlights the depiction of a woman as a “collection of body parts,” implying that sexual objectification takes place whenever body parts are prominently displayed¹¹.

Some examples of objectification of women in music videos are:

- i. The use of scantily clad, attractive, and often anonymous women as background dancers, props, or accessories for male artists.
- ii. The focus on women's body parts, such as breasts, buttocks, or legs, rather than their faces or personalities.
- iii. The depiction of women as passive, dependent, or helpless victims of male violence, aggression, or manipulation.
- iv. The representation of women as interchangeable, disposable, or replaceable commodities that can be bought, sold, or exchanged by men¹².

Objectification becomes particularly detrimental when women internalize this judgement and engage in self-objectification, prioritizing their bodies over other personal attributes⁶. This can result in negative outcomes such as increased body shame and a greater reluctance to engage in social interactions¹³. Objectified women are perceived as less than fully human, believed to have diminished cognitive abilities and decision-making capacity, and considered less deserving of ethical treatment from others.

It has been discovered that objectified women suffer from this denial of their moral standing and mental capacity, which increases men's propensity to act in a sexually aggressive manner against them and lessens their sense of suffering when they are the victim of sexual assault¹⁴. Policy intervention could be used to minimize the long-term effects of objectification of women in the future.

Although, media now is abundant in which women are objectified and minimized, moving forward, policies could be put in place to create stricter guidelines on the portrayal of women in the media. Furthermore, there ought to be a greater emphasis on education and consciousness regarding the enduring consequences of the way women

are portrayed in media. It is important to educate young people about the effects of the media they are consuming. Finally, the media could paint women in a light that contradicts society's narrow expectations and defies gender stereotypes⁸.

2.1.1.1 Sexual Objectification

The term sexual objectification has been in use since the 1970s, yet the phenomenon is more prevalent today than ever. While objectification refers to the act of depicting or treating someone as an object, sexual objectification specifically involves representing or treating someone as a sexual object for another's pleasure¹⁵. Sexual objectification involves a cultural emphasis on women's sexual attractiveness and appeal, often overshadowing other traits.

This phenomenon is widespread, influencing many aspects of women's lives, shaping societal perceptions of women, and having significant implications for both women and society as a whole¹⁶. Sexual objectification takes place when individuals' bodies, appearances, or sexual functions are separated from their identity for the purpose of use and consumption by others, treating their bodies or sexual body parts as if they represent the entirety of the person.

This form of objectification can be expressed in various ways, ranging from overt acts like sexual harassment and violence to more subtle behaviours such as gazes and evaluations of one's body. Sexual objectification can be viewed as a way to perpetuate current gender inequalities in which males dominate women¹⁵. Sexual objectification has been studied through various approaches, including exposing individuals to sexualized images of women rather than photographs of clothed women, as well as promoting a focus on women's physical appearance over their personalities. Additionally, over time, multiple measures of sexual objectification have been

developed to encompass different facets of the phenomenon¹⁷. To be sexually objectified can mean having a social meaning placed on your being that labels you as sexually exploited. Sexual objectification is distinguished by the imposition of a social meaning on women, which distinguishes them as appropriate targets of instrumentalising attitudes and behaviour that undermine their autonomy and equal social standing¹⁸.

Sexual objectification can be understood as the detachment of an individual from their body or specific body parts, with an emphasis on these physical traits when evaluating their worth, often to the detriment of their emotional, social, or intellectual value¹⁹. Since then, this view has been expanded to include more extensive underlying mechanisms like dehumanization, a lack of moral concern and competence, and lax attitudes regarding the sexual assault of women.

These objectifying attitudes and behaviours have significant implications because they are crucial for understanding how women, in particular, can be devalued and subjected to abuse²⁰. Body-biased gaze is one sexually objectifying behaviour; it can be damaging, especially to women, since it has been linked to increased self-objectification, impaired cognitive function, and unwelcome sexual advances²¹.

The way that women are portrayed in the media reflects how society treats them. Women are being reduced to their bodies and taught to care about their beauty as a result of the increase in sexually objectified depictions of them in the media. These themes demonstrate how women are viewed as ornamental items rather than as sentient beings with ideas, emotions, and voices. Furthermore, the assumption that women and their bodies exist to satisfy men's desires is promoted by these sexual representations of women. As a result, this sexual objectification of women imposes unattainable beauty

standards and damages self-esteem²².

2.1.1.2 Self-Objectification

Self-objectification is described as taking a third-person view of one's own body. The founders of objectification theory define self-objectification as the process by which individuals perceive and assess themselves as objects meant to be observed and judged²³. They identified self-objectification as the primary psychological consequence that arises in girls and women due to existing in a sexually objectifying cultural environment²⁴.

The female body is socially produced in western countries as an object to be observed and assessed, according to the social constructionist interpretation of feminist studies. Objectification theory suggests that women are often seen as objects within society, where the emphasis tends to be on their bodies in a sexualized manner rather than on their skills and capabilities.

The widespread occurrence of these objectifying experiences prompts women to adopt an observer's viewpoint regarding their bodies. This phenomenon, known as self-objectification, happens when women perceive and treat themselves as objects to be looked at and assessed based on their appearance²⁵. An objectified body is one that is perceived as flexible, quantifiable, and subject to control.

When girls and women perceive and treat themselves as sexual objects, they often become their own initial evaluators in anticipation of how others will assess them. Consequently, their bodies become the center of meticulous scrutiny and corrective actions aimed at managing sexual objectification. This self-objectifying perspective leads to a peculiar and ultimately harmful attitude toward their bodies, negatively impacting their relationship with themselves. Many women encounter varying levels of

state self-objectification in situations that draw attention to their bodies, such as when they receive catcalls or when their gender becomes a prominent aspect of the social context. For some women, however, this objectified perspective can become a constant mode of thinking, regardless of whether they are in public or private spaces. This ongoing and ingrained perception of oneself as an object is known as trait self-objectification²⁴.

Adopting this external viewpoint of oneself, whether temporarily or as a consistent trait, is linked to a form of self-consciousness characterised by a heightened focus on one's physical appearance. This ongoing scrutiny of the body is termed self-surveillance (or body surveillance) and serves as the behavioural expression of self-objectification²⁴. Regularly monitoring one's body can result in feelings of shame and anxiety, which may subsequently lead to various mental health issues, including unipolar depression, sexual dysfunction, and eating disorders²⁶.

Research has demonstrated that increased self-objectification is linked to various negative outcomes, including general feelings of shame, anxiety related to appearance, a desire for thinness, impaired task performance, heightened negative mood, body shame, favourable attitudes toward cosmetic surgery, depression, sexual dysfunction, and different types of disordered eating²⁵. Self-objectification is a psychological phenomenon where an individual perceives themselves primarily as a physical object before recognizing their humanity.

As a result, the individual may be too critical of their body and certain aspects of it. An individual's mental and emotional health may suffer as a result of self-objectification. Examples include an incessant obsession with what other people think of them, even when they are not there, and excessive care about their physical appearance to the point

where it interferes with day-to-day activities. Self-objectifying behaviour involves an individual evaluating their appearance in relation to that of friends, strangers, coworkers, and family members. It includes the tendency to judge oneself as either better or worse than others based on physical attributes²⁷. The idea of self-objectification arises from objectification theory, which seeks to comprehend the impact of cultural sexual objectification on the experiences of women²⁷.

Self-objectification can be understood as prioritizing external beauty over internal qualities such as personal thoughts about one's physical abilities or overall health. This focus often hinges on how one is perceived by others, leading to constant comparisons between one's body and societal standards. The practice of self-objectification has been linked to numerous risks related to both mental and physical health.

Self-objectification describes the behaviour of women viewing themselves as objects to be scrutinized and assessed. Researchers have identified specific signs of self-objectification, including self-monitoring, self-surveillance, and heightened focus on appearance. As these behaviours become ingrained experiences, women begin to depend on external perspectives to gauge what is deemed acceptable and what is expected from them. It has been observed that women often report feeling happier, more socially adept, well-adjusted, and progressive when they align themselves with media-driven ideals, leading them to perceive self-objectification as a positive experience¹⁰.

2.1.2 Self-Perception

Self-perception involves the process of observing and assessing one's own actions, thoughts, and emotions to form a sense of identity²⁸. Self-perception is a psychological concept that pertains to an individual's understanding of their own mental and physical qualities. It encompasses how individuals perceive themselves, their thoughts about their identity, as well as their values, beliefs, and self-image. Essentially, a person's feelings about themselves reflect their self-perception. In fact, self-perception serves as a significant mirror through which individuals can gain deeper insight into themselves.

A great sense of self is derived from self-perception⁵. People occasionally struggle to grasp and accept their feelings, emotions, and the concept of who they are. A severe lack of self-perception may be the cause of all of this. An individual can form both positive and negative self-perceptions about themselves²⁸. How individuals perceive themselves can significantly impact their thoughts, emotions, actions, and overall behaviour. Various behavioural challenges and distorted beliefs often stem from their self-perception²⁸. Self-perception has 3 major components:

Self-image: This refers to a person's view of themselves, encompassing their characteristics, personality, and physical appearance. It reflects how individuals see themselves in reality and can also be called their "real image"²⁹.

Self-esteem – Self-esteem is the value individuals assign to themselves, reflecting whether they view themselves positively. It encompasses a lasting perception of their attributes, skills, and characteristics³⁰.

Ideal self – The ideal self represents the person one aspires to become, embodying all the values, beliefs, talents, and traits that one deems desirable in oneself²⁸. The ideal self is the part of an individual's self-concept that encompasses their aspirations, dreams, and goals. It represents qualities and attributes the person values highly,

serving as a driving force within their self-concept³¹.

Positive Self-Perception

Individuals with a positive self-perception typically focus on the present, maintain an optimistic outlook on the future, and avoid lingering on past events. They embrace the here and now, avoid self-judgement, and welcome constructive feedback on their work or performance with a positive mindset, aiming to learn and grow. Additionally, they naturally adjust their inner dialogue, reframing their self-talk to gain insights and make sense of any missteps they may have made³².

Negative Self-Perception

Individuals with a negative self-perception often demonstrate the opposite behaviours of those with a positive self-view. They tend to dwell on past experiences, which can hinder their sense of self-fulfilment and limit their ability to form strong connections with others. Such individuals may feel socially distant or uncomfortable, frequently compare themselves to others, and focus on their perceived flaws rather than recognizing their strengths³².

A distorted perception of one's body can influence eating patterns and food consumption, which in turn affects mental and emotional well-being. The gap between an individual's ideal body image and their actual self often contributes to the development of eating disorders³³. Self-perception is shaped by multiple factors, including social feedback, cultural expectations, and media influences²⁸.

Understanding self-perception is essential for insight into how individuals think, act, and connect with others. It is understood that self-perception includes those internally conscious and organized concepts that the individual has about him/herself³⁴. The objectification of women in music videos can influence the self-perception of female

undergraduates in various ways, such as:

Body image: The exposure to unrealistic and idealized beauty and sexuality standards can result in body dissatisfaction, diminished self-esteem, eating disorders, depression, and anxiety in young women who make comparisons to the images presented to them on screen¹².

Self-esteem: The internalization of sexist and patriarchal norms can undermine the confidence, competence, and autonomy of young women who feel that they have to conform to the expectations and desires of men in order to be valued and respected³⁵.

Sexual health: The normalization of sexual violence, coercion, and objectification can increase the risk of sexual harassment, assault, and abuse among young women who may not recognize or resist their own or others' rights and boundaries³⁶.

Exposure to idealized and objectified representations of women in music videos can lead to the internalization of narrow beauty standards, causing individuals to evaluate themselves based on unrealistic and unattainable ideals³⁷. Research suggests that frequent exposure to objectifying content in music videos may contribute to lower self-esteem, especially among individuals who identify with the objectified images or perceive themselves as falling short of societal beauty standards³⁸.

The objectification of women in music videos can reinforce traditional gender roles and stereotypes, shaping individuals' perceptions of themselves and others based on societal norms regarding femininity and masculinity³⁹. Exposure to objectifying content in music videos may also influence cognitive processes related to self-perception, such as attentional biases toward physical appearance and increased self-objectification⁴⁰. Some studies suggest that media literacy interventions and critical media consumption

practices can serve as protective factors against the negative effects of objectification in music videos, empowering individuals to resist harmful messages and develop more positive self-perceptions⁴¹. Self-perception is not a static or fixed phenomenon, but rather a dynamic and flexible one. Women can resist or challenge the objectification of women in music videos by developing media literacy skills, creating alternative or counter-narratives, and engaging in social activism⁴². Women can also enhance their self-perception by seeking positive and supportive feedback from others, affirming their personal values and strengths, and cultivating a holistic and authentic sense of self⁴³.

2.1.2.1 Self Esteem

Self-esteem is a critical component of self-perception, and it can be significantly influenced by external factors such as media consumption. In the context of the influence of women objectification in music videos on the self-perception of female undergraduates, self-esteem plays a central role in determining how these young women view themselves and their worth⁴⁴.

Female undergraduates often consume a large number of media, including music videos that frequently depict women in objectifying ways. These portrayals can lead to the internalization of such images, where women start to see themselves primarily as objects of male desire⁴⁵. This internalization can result in a narrow focus on appearance and sexual attractiveness as central to their value, potentially undermining other aspects of their identity and self-worth.

When young women compare themselves to these idealized images, they may feel inadequate or dissatisfied with their own bodies and looks⁴⁶. Frequent exposure to objectifying content can foster body shame and anxiety regarding physical appearance. This sense of shame is frequently connected to the perception of not living up to

cultural beauty standards, which can severely impact self-esteem⁴⁷. Anxiety about appearance can also lead to avoidance behaviours, where women may withdraw from social and academic activities to avoid scrutiny further isolating themselves and impacting their self-esteem⁴⁴. The detrimental effect on self-esteem can lead to more extensive mental health problems, including depression, eating disorders, and feelings of low self-worth⁴⁵. The pressure to conform to idealized images can lead to unhealthy behaviours and mindsets, perpetuating a cycle of low self-esteem and mental health challenges⁴⁷.

2.1.2.2 Self Image

Self-image is the total subjective perception of oneself, including an image of one's body and impressions of one's personality, and capabilities. A person's self-image is their mental picture, physical appearance, and the integration of their experiences, desires, and feelings⁴⁸. The way one perceives and evaluates oneself is profoundly affected by media representations, particularly those that objectify women⁴⁹. Women who are frequently exposed to objectifying media may develop heightened self-surveillance where they constantly monitor their bodies from an outsider's perspective.

This self-surveillance can lead to a fragmented self-image, where physical appearance becomes disproportionately significant in one's self-concept, overshadowing other attributes such as intelligence or personality. For female undergraduates in their formative years, this can distort their developing identities, making them prioritize sexual appeal over other qualities and achievements⁵⁰.

Self-image refers to a person's mental and emotional understanding of themselves, encompassing aspects such as physical appearance, personality traits, abilities, and beliefs. Its development is influenced by culture, upbringing, social interactions, and personal experiences. A positive self-image is crucial for fostering a healthy sense of

self-worth and self-esteem, while a negative self-image can result in self-doubt, insecurity, and potential mental health challenges, including depression and anxiety⁵¹. Self-image can be broken down into three fundamental components: how an individual perceives themselves, how they interpret others' views of them, and their aspirations for who they want to become. Since both internal and external factors are taken into account, all three of these components have a role in shaping a person's perception of themselves. This demonstrates how important it is for someone to care about how other people see them, even if they are happy with who they are. Furthermore, each of these three components plays a crucial role in shaping an individual's self-image, impacting whether it is predominantly positive or negative⁵².

2.1.3 Music videos

Music can be defined as the articulation of sound or the conveyance of emotions and thoughts through an aesthetic medium⁵³. Music can be distilled down to its core attribute of invisibility, which encompasses its technical, social, cognitive, and commercial dimensions³⁵. Music is an inherently invisible construct that directly impacts other sensory organs, rather than relying on visible information. As one of the fine arts, it focuses on the harmonious combination of visuals, aesthetic beauty, and the expression of emotions or thoughts⁵⁴.

Music possesses a profound capacity to transform, influence, and resonate with individuals globally, transcending boundaries of status, colour, ethnicity, and gender. As a form of communication, music conveys a wide range of moods, emotions, thoughts, and impressions, as well as philosophical and political ideas to its listeners⁵³. A music video serves as a visual depiction of a song or album, created for either promotional or artistic purposes. Primarily, these videos act as marketing tools to boost the sales of music recordings. Music videos may visually interpret the lyrics through

imagery and scenes, adopt a thematic approach, or present a filmed rendition of a live concert performance of the song⁵⁵. Music videos, with their captivating visuals and rhythmic storytelling, wield immense influence over our perceptions. However, beneath the glitz and glamour lies a darker undercurrent—the objectification of women. These videos may often present women as mere objects of desire, emphasizing their physical attributes over their talents or intellect. The camera lingers on curves, glossed lips, and suggestive poses, perpetuating harmful stereotypes⁹. Some examples of such videos are, Koroba by Tiwa Savage, Bounce by Ruger, Rush by Ayra Starr, and Calm Down by Rema.

Female undergraduates, immersed in this visual culture, internalize these beauty ideals. They compare themselves to the airbrushed perfection on screen, often feeling inadequate. The relentless exposure to idealized bodies shapes their self-concept, leading to self-criticism and dissatisfaction. Music videos reinforce societal norms—what is desirable, attractive, and acceptable. Female undergraduates, seeking validation, conform to these norms. Their self-worth becomes entwined with external validation, perpetuating a cycle of self-objectification⁵⁵.

In music videos, the objectification of women is seen in their portrayal as sexual objects intended to fulfil the desires of a patriarchal society. This portrayal can contribute to discrimination and gender-based violence. Additionally, female characters in these videos often reinforce these degrading portrayals by willingly participating in such roles. Continuous exposure to this content can influence women's perception of societal norms and expectations, potentially resulting in negative self-perceptions and body image concerns⁹.

2.1.3.1 YouTube

YouTube is a free platform that offers users the ability to watch a wide range of content, including music videos, TV shows, educational videos, vlogs, and more, as well as engage through commenting on videos⁵⁶. YouTube allows users to upload videos and subscribe to their favourite channels. Launched in 2005, it has grown to be one of the most profitable sites in Internet history. Additionally, YouTube hosts over 4 billion hours of watched content each month, with approximately 72 hours of video uploaded every minute⁵⁷.

YouTube videos cater to users' and viewers' interests, allowing them to share, upload, watch, or even download content multiple times. In addition to sharing, YouTube also offers features like commenting on videos, fostering interactive engagement whenever a video is posted⁵⁶. These functions collectively make YouTube an accessible and user-friendly platform on the internet.

YouTube has become a widely used commercialization medium on a global scale due to the prevalence of essential photographic equipment, including smartphones and digital cameras. It appeals to a variety of audiences and meets their information, entertaining, educational, and communication needs. YouTube is compatible with a range of digital devices, making it easy to use. Its enriched, diverse, and unique video content offers a seamless user experience with a blended interface that allows for effortless uploading, broadcasting, and live-streaming of videos⁵⁶.

The music industry is expected to gain billions of dollars from user-generated content on sharing platforms. YouTube, as the second-largest search engine and top global music streaming platform, makes finding new music videos straightforward. Unlike traditional channels like MTV, however, YouTube faces an issue with under-curation in its vast selection of music video content²⁶.

YouTube's interface alerts users that uploading sexualized content is prohibited, and

violators risk channel suspension or termination. Content intended for sexual gratification, such as pornography, is not permitted on the platform and may lead to removal or channel bans. Additionally, YouTube does not allow content depicting violent, graphic, or degrading fetishes.

While these regulations may address the most blatant violations, they often fail to account for more subtle instances of objectifying or sexualizing content in certain videos. As a result, such sexualized videos remain easily accessible on YouTube and are sometimes even promoted by the platform²⁶. Historically, music has not always been overtly sexual; for instance, much of the Western music during the Middle Ages was performed by monks. However, in contemporary times, music often intertwines with themes of sex and sexuality, reflecting these aspects as a natural part of the human experience.

A leading figure in media and cultural studies authored an essay entitled "Striptease Culture," which addresses the contradiction between the personal and private aspects of sex and its growing presence in the public sphere. This shift has been significantly influenced by mass and social media, including music videos⁵⁸. Since music videos are so accessible to young people who are readily persuaded, the music industry is constantly conscious of how they portray sexuality. Women are typically more overtly sexually objectified in music videos, where they are shown as consumable objects⁵⁸.

Music videos offer a great deal of entertainment value for both young and old. They cater to a diverse audience, regardless of age, gender, or social class. Consequently, not all content in music videos may be appropriate for every individual⁵⁹. Music and performance are intrinsically tied to sexuality, particularly in our commercial and consumerist world.

Due to the growing sexualisation of these mass media outlets, it is critical that we monitor how all genders are portrayed and speak out when there is an imbalance in power that could worsen or even start a fire under societal and cultural conceptions of gender roles. Since music is a dynamic and ever-evolving art form, it is a great way to start conversations about gender dynamics, relationships, and sexuality.

Although mainstream music currently has a one-sided view of sexuality, this is not necessarily harmful because of the way that music is often manipulated and used to reinforce negative male-female stereotypes⁵⁸.

2.1.3.2 The Role of the Music Industry

The music industry often prioritizes content that is commercially viable, and sex appeal is a powerful marketing tool. Music videos that feature objectified images of women tend to perform better in terms of views, shares, and overall popularity, making them a lucrative choice for artists and producers¹¹. This commercial incentive drives artists and producers to create content that emphasizes physical appearance and sexualisation of women which translates into higher sales and streaming numbers⁶⁰.

Record labels and artists often follow market trends to ensure commercial success. If objectifying content is popular and financially successful, it encourages further production of similar material⁶¹. The highly competitive nature of the music industry means that artists and producers are constantly seeking ways to stand out, and objectifying content is one strategy to differentiate themselves and attract attention in a crowded market⁶².

Studies have shown that frequent exposure to such imagery can internalise objectified standards of beauty and desirability, negatively impacting self-esteem and body image among female undergraduates¹¹. The music industry can reflect and shape societal attitudes towards gender and sexuality. By regularly depicting women in sexually

objectifying ways, music videos may contribute to the normalisation of these portrayals reinforcing harmful stereotypes and expectations¹¹. The music industry is often dominated by male executives and producers, which can influence the type of content that are produced and promoted. This power imbalance can result in a lack of diverse and respectful representations of women, as content is created through a predominantly male gaze⁶¹. The industry reflects and shapes cultural norms and values. When objectifying content becomes prevalent, it can influence societal attitudes toward women, contributing to a culture that normalizes and perpetuates sexism. Young audiences, in particular, may internalize these representations, impacting their self-perception and behaviour⁶³.

Celebrities and influencers in the music industry have a substantial impact on societal standards of beauty and behaviour. Young women, including female undergraduates, often look up to these figures as role models. When popular female artists present themselves in sexually objectifying ways, it can set unrealistic and harmful standards. Social media amplifies this effect, as music videos and related content are widely shared and consumed, creating a pervasive environment where objectified portrayals of women are normalized⁶⁴.

2.1.3 Media Literacy Interventions

Media literacy refers to the ability to access, analyse, evaluate, and create media across various formats⁶⁵. Media literacy can help people become critical consumers and producers of media, and empower them to challenge and change the dominant media messages that may affect their self-perception and well-being⁶⁶. Intervention is the act of intervening or interfering in a situation to produce a desired change or outcome⁶⁷.

Intervention strategies can be implemented to prevent, diminish, or eliminate the adverse impacts of media exposure, such as sexual objectification in music videos, on the self-perception of female undergraduates⁶⁸. Media literacy is acknowledged as a valuable collection of skills, competencies, and attitudes that enhance an individual's physical, sexual, and emotional well-being⁶⁹.

Media literacy education plays an essential role in modern education by improving individuals' ability to analyse information critically. Its objective is to equip young people with a theoretical understanding of mass media while minimising the risk of media misuse. Research has demonstrated that media literacy interventions can help mitigate negative behaviours and attitudes among adolescents, such as those related to smoking, alcohol use, eating disorders, and body dissatisfaction⁷⁰.

The objective of media literacy interventions is to enhance critical thinking by deepening individuals' understanding of media, raising awareness of its effects, and improving their ability to evaluate how accurately media reflects reality. This approach aims to diminish the media's influence on people's beliefs, attitudes, norms, and behaviors⁷¹.

Media literacy interventions aim to address the objectification of women in music videos by empowering individuals to critically analyse and resist harmful representations. These interventions involve strategies such as deconstructing gender stereotypes, promoting critical thinking, and encouraging media production⁷². There is a need for tools that can assist youth in interpreting and rejecting the sexually explicit, discriminatory, and misogynistic messages that are frequently present in music lyrics and videos.

Media literacy can enhance young consumers' skills in recognizing the core messages conveyed in various media forms⁷³. Scholars emphasize the importance of media literacy programs in challenging traditional gender roles perpetuated in music videos. Such programs provide participants with the skills and knowledge to navigate media messages critically and resist harmful influences⁷⁴.

Media literacy interventions focus on developing critical analysis skills among individuals, enabling them to deconstruct the messages conveyed in music videos, including the objectification of women. By examining elements such as lyrics, imagery, and themes, individuals can better understand and challenge harmful representations⁷².

Educational programs and workshops are also key components of media literacy interventions. These programs provide participants with the knowledge and tools to navigate media messages critically, recognize stereotypes, and resist objectification. By empowering individuals with media literacy skills, interventions seek to promote more positive and inclusive media representations⁷⁴.

Community-based initiatives can also play a crucial role in raising awareness about the objectification of women in music videos and promoting media literacy. These initiatives often include screenings, discussions, and workshops that encourage dialogue and action within communities to challenge harmful media representations⁷⁵. Some media literacy interventions involve collaboration with the music industry to promote responsible media production⁷⁶.

By working together, stakeholders can develop guidelines and standards for creating music videos that respect the dignity and agency of women, thereby contributing to more positive media representations⁷⁶.

Media literacy and intervention can be combined to create effective programs or

strategies that can educate, empower, and protect female undergraduates from the harmful influence of the objectification of women in music videos.

There are a few possible ways to do this:

- a. Developing and implementing media literacy curricula or workshops that can teach female undergraduates how to critically analyse and evaluate the representation of women in music videos, and how to resist or reject the sexist and patriarchal norms that are embedded in them⁹.
- b. Creating and promoting alternative or counter-narratives that can challenge and subvert the objectification of women in music videos, and that can celebrate and affirm the diversity, agency, and individuality of women.
- c. Providing and facilitating peer support and counselling services that can help female undergraduates cope with the psychological and emotional impact of the objectification of women in music videos, and that can enhance their self-esteem, self- efficacy, and self-care⁹.

2.1.5 Body Image and Social Comparison

Body image is described as the mental image one has of one's entire body, including its physical traits and attitudes toward these characteristics. It is how a person sees themselves, how they feel about their body and the shape, and how they physically feel in their body⁷⁷. Body image is a complex concept that encompasses an individual's personal assessment of both the functionality and appearance, including size and shape, of their body. This construct can be broken down into various components, such as the accuracy of size perception and body esteem, among others.

Two key components often highlighted are the significance of appearance and the

evaluation of appearance. The significance of appearance, sometimes called appearance orientation, reflects the degree of "cognitive, behavioural, and emotional" investment a person places on their looks. On the other hand, appearance evaluation pertains to the judgements individuals make regarding various aspects of their appearance. A frequently examined aspect of appearance evaluation is body image dissatisfaction, which is typically defined in research as the gap between an individual's current appearance and their ideal appearance.

This self-assessment influences individuals' subsequent health behaviours and emotions⁷⁸. Social comparison refers to the process by which individuals gain self-awareness by assessing their own attitudes, abilities, and traits against those of others. Typically, people tend to compare themselves with their peers or individuals they perceive as similar.

Social comparison can be categorized into two types: upward and downward social comparison. Upward social comparison occurs when individuals measure themselves against those they perceive as superior. In this case, people often seek inspiration or strategies to emulate the success of those they consider better off. Conversely, downward social comparison happens when individuals compare themselves to others they view as less fortunate. This type of comparison typically aims to boost one's self-esteem by highlighting their own abilities or qualities in relation to others who are perceived to be at a disadvantage⁷⁹.

Researchers in communication and social psychology have started exploring the distinct relationship between social comparison and body image. It is well-established that media consumption can contribute to low self-esteem and related issues. A substantial amount of research has generated a body of literature detailing the detrimental impact of thin-ideal images on women's body image⁸⁰. Researchers have

extensively examined the representation of women in the media, and feminist literature has explored how women engage with both traditional and modern media. While social comparison theory originated in social psychology, developmental psychologists have refined its fundamental principles through empirical studies. People often engage in self-exploration by comparing themselves to others; this indicates a natural inclination among individuals to seek an accurate assessment of themselves.

This concept applies to both people encountered in real life and those represented in the media. Essentially, this method of exploration aids individuals in affirming or challenging elements of their identities by comparing themselves with others who are both similar to and different from themselves⁸¹. Music videos frequently portray women in a way that emphasizes physical appearance and sexual appeal, which can lead to detrimental effects on young women's body image.

They often feature women who conform to narrow and often unattainable beauty ideals, including flawless skin, slim bodies, and specific facial features. This portrayal sets a high bar for beauty, which can be impossible for most women to achieve without extreme measures such as cosmetic surgery or unhealthy dieting⁸². Constant exposure to these unrealistic standards can lead to body image dissatisfaction among female undergraduates.

They may compare themselves to the idealized images they see and feel inadequate or unhappy with their own bodies. Research has shown that such comparisons can lead to higher levels of body image dissatisfaction and when young women internalize these beauty standards, they start believing that their worth is tied to how well they meet these ideals and this internalization can lead to unhealthy behaviours, such as disordered eating, over-exercising, and even considering or undergoing cosmetic procedures to alter their appearance⁸². This pressure is particularly concerning for

young women who are still developing their self-image.

2.1.6 Feminist Perspectives on Media

Feminist perspectives on media examine the intricate relationship between gender and media, highlighting how gender influences and is influenced by media institutions, practices, and representations. This approach analyses various facets of media, including the processes of production, distribution, and consumption, alongside the effects of media on societal attitudes, behaviours, and identities. It aims to identify and critique the ways in which media perpetuate gender inequalities and reinforce patriarchal norms, advocating for a more equitable representation and treatment of genders in media contexts⁸⁰.

The feminist perspective on media is based on the understanding that media representations are influenced by patriarchal ideologies and power dynamics, rather than being neutral. Feminist scholars contend that various forms of media, including music videos, advertisements, films, television programs, and news coverage, frequently uphold traditional gender stereotypes and propagate detrimental narratives. These narratives can restrict women's agency and reinforce male dominance, thereby perpetuating existing inequalities in society⁸³.

Feminist perspectives on media are:

1. **Male Gaze:** A key concept in feminist media studies is the "male gaze," a term introduced by a film theorist in her influential essay "Visual Pleasure and Narrative Cinema." This concept refers to the way visual arts, particularly film, are structured around a masculine perspective, positioning women as objects of male desire. She argues that this gaze not only reflects but also reinforces patriarchal power dynamics, shaping how women are represented in media and influencing audience perceptions of gender roles⁸⁴. The male gaze refers to how visual arts are designed for a masculine

viewer. In the context of music videos, this gaze manifests in the objectification of women, who are often portrayed as passive objects of male desire. This reinforces a power dynamic where women are valued primarily for their physical appearance rather than their talents or intelligence⁸⁵.

2. Hegemonic Masculinity and Femininity: Feminist theorists have discussed how media perpetuates hegemonic masculinity, which is characterized by the dominance of men and the subordination of women. Music videos often reinforce this by depicting men as powerful and active, while women are shown as passive and sexually available. This dichotomy contributes to the internalization of gender roles among young viewers, influencing their self-perception and behavior⁸⁶.

3. Reinforcement of Stereotypes: Feminist scholars argue that the repetitive portrayal of women as sexual objects in music videos reinforces harmful stereotypes that women's primary value lies in their physical appearance. This constant bombardment can lead to young women internalizing these messages, affecting their self-esteem and body image⁸⁷.

Feminist scholars analyse how media representations contribute to the establishment and perpetuation of gendered power dynamics. They focus on the depiction of both women and men, scrutinizing the prevalence of stereotypes and tropes. This examination extends to the consequences of these portrayals on societal attitudes and behaviours, exploring how they shape perceptions of gender roles and influence interactions between the sexes⁸⁸.

4. Body Image and Self-Esteem: Research indicates that encountering objectifying media correlates with increased body dissatisfaction and diminished self-esteem in women⁵⁸. Feminist critiques highlight that these media portrayals contribute to a

culture that prioritizes women's looks over their abilities, leading to detrimental effects on their mental health and self-worth⁸³.

5. Resistance and Empowerment: Feminist media studies also focus on resistance and the potential for empowerment. By critically analysing and challenging these media representations, young women can develop media literacy skills that help them resist internalizing harmful beauty standards. Empowerment can also come from promoting and supporting media that depict women in diverse and empowering roles⁴⁰.

6. Audience Studies: Feminist media sociology explores how audiences perceive and derive meaning from media content. It analyses the ways in which gendered identities, lived experiences, and social contexts shape the interpretation and response to media messages⁸⁷.

2.1.6.1 Male Gaze

The term "male gaze" gained prominence in discussions about the portrayal of female characters in films, depicting them as passive and often overtly sexualized objects of male desire. This concept of "gaze" has been a recurring theme in Western literary criticism and academic discourse since the 1950s⁸⁹. The influence of the male gaze goes beyond the portrayal of women and girls in films; it also affects the experience of being perceived in this manner. This impact is felt not only by the female characters on screen but also by viewers and, by extension, all girls and women in society⁹⁰.

The concept of the masculine gaze describes how an audience perceives the individuals or items presented⁸⁹. There are numerous repeated elements used to depict girls in this fashion. One is that the camera concentrates on the female body rather than her face. This is typically done from a male's perspective while demonstrating his reaction. This therefore objectifies women. In film, audiences must 'see' characters through the eyes of a heterosexual male⁸⁹. In the advertising industry, the female body is sexualized even

when the body has nothing to do with the product being sold. This is also evident in music videos, even when the words are unrelated to sexual circumstances. Feminists consider the gaze in three ways: how males look at women, how women look at themselves, and how women look at other women⁹⁰.

Naturally, women's perceptions of themselves and their self-worth are influenced by the male gaze. It has as much to do with how women are socialized to occupy these supporting roles in real life as it does with the effects of witnessing other women cast in them. The pressure to align with this patriarchal perspective and to be seen through its lens significantly influences how women perceive their own bodies, abilities, and roles in society, as well as those of other women. The male gaze undermines female empowerment and self-advocacy, fostering an environment that promotes self-objectification among women⁸⁵.

History of the Male Gaze

A British feminist film theorist articulated the idea of the "male gaze" in her 1973 essay titled "Visual Pleasure and Narrative Cinema," which was published in the film theory journal *Screen* in 1975⁸⁴. In her work, she elucidated how mainstream media often objectifies women, depicting their bodies through the perspective of a heterosexual male viewer, positioning women as passive subjects rather than active participants alongside their male counterparts⁸⁴.

The male gaze essentially views the female body as an object for male observation, conquest, and possession, often utilized to advance male objectives. This perspective extends beyond cinematic representations to influence how women are depicted and perceived in society at large. Research on gender bias and implicit beliefs reveals that many individuals hold the assumption that men are inherently more intelligent than women, a notion that may be reinforced by the negative portrayals of women in media.

The concept of the male gaze implies that narratives are constructed in a way that diminishes women to mere supporting characters or objects of desire, rather than equal participants in the world. In this framework, a woman's value is often determined by her appeal to male viewers or how she aligns with traditional masculine perspectives, which can either objectify or intimidate. This masculine gaze is internalized by both men and women, often without conscious awareness, influencing our choices and perceptions of ourselves and others⁸⁵.

Understanding the Male Gaze

To grasp the concept of the male gaze, it is essential to identify its presence. Common examples can be found in female characters in films, whose main role often seems to be to appear attractive, alluring, and to fulfil the sexual desires or objectives of male characters. Despite being portrayed in diverse situations, their core motivation typically revolves around serving as support, being eye candy, or acting as a romantic interest⁸⁵.

The bodies of these women are used to sell and attract male attention. Women are portrayed as submissive, shallow, overtly sexualized, or in other conventional ways when they submit to the male gaze. They serve the main male characters as their secondary roles and/or concentrate their efforts on making these men feel good. From a feminist perspective, the male gaze limits and defines women in ways that are harmful and demeaning⁹⁰.

Women are more commonly depicted as passive objects than as autonomous beings, while men are typically represented as violent or strong personalities. In addition, women are more likely than men to play many roles in stereotypically feminine roles. Compared to men, women are more prone to wear provocative clothing and to accentuate their sexuality and physical appearance. Additionally, women in music videos typically weigh less than usual. Accordingly, studies have shown that women

are represented in music videos as sexualized, one-dimensional characters with no agency and little to give beyond their bodies⁸⁹.

It is implied that female characters in the videos are only appreciated for their attractiveness and capacity to entertain and win over the guys. These pictures convey the perplexing idea that being a woman means being seductive but also subservient, sexy but also docile, to the girls and women who watch music videos⁹⁰. The way characters are filmed in music videos is one way that girls and women are taught about femininity. For instance, the camera is frequently permitted to pan up and down a woman's body or focus on a specific area of her, such her cleavage or legs. Men are encouraged to watch while women are portrayed posing or dancing for them⁷⁹.

The way women are filmed conveys messages about them, not just about what they are doing or wearing. These methods of filming reduce women to a single body part and only to the sexual aspect of their complex personalities, which highlights the fact that the representation of women as sexualized bodies rather than whole people is the issue, not the camera techniques themselves⁸⁰.

The potential harm of the music video representation of femininity has been explained by objectification theory. When women are viewed as bodies—more specifically, as bodies that exist for the enjoyment and use of others—objectification takes place. Women are presented as though their sexuality and physique are a reflection of who they are. According to objectification theory, women who are objectified start to treat themselves like objects that should be examined and judged, which can have a negative impact on their mental health. Women start to value themselves based on how they look. As long as it's the correct kind of beauty, beauty may become power⁹⁰.

The Effect of the Male Gaze

To fully comprehend the effects of the male gaze, one must understand how the way

women are portrayed in movies and other media influences how society as a whole view women. This includes pin-up photos, magazine layouts, and movie stills⁹⁰. It is unsurprising that this objectified perspective influences your personal identities, culture, and expectations when women, men, and girls are frequently exposed to this sexualized, restricted representation of women and girls.

Think about how the other characters in the film, advertisement, or social media post respond to and perceive these submissive, frequently almost-naked women, as well as the viewers' experiences⁸⁹. Male and female ideas of female value, purpose, sexuality, and power are influenced by the constant observation of girls and women acting as prizes for men and having no agency other than to compete for male attention⁹¹. Although some individuals may perceive certain aspects of these portrayals as powerful, sexual, or attractive, they are also the result of centuries of visual objectification of women for the enjoyment of men.

Mental Health Impacts

The cumulative effects of existing under the male gaze extend beyond merely influencing how a girl presents herself for photographs, the characters she encounters in her favourite television shows, or her feelings about being observed in public⁸⁹. In reality, the objectification of women and girls has significant implications for mental health, and social media has emerged as a particularly powerful means of amplifying the male gaze. Research indicates that rising rates of depression, anxiety, loneliness, low self-esteem, eating disorders, self-harm, and suicidal thoughts are linked to the objectification of females⁹⁰.

Combating the Male Gaze

Gaining insight into the effects of the male gaze can raise awareness and start crucial

discussions. Examining various visual media critically is one strategy to counteract the male gaze. Eliminating the damaging narrative can be facilitated by identifying the kinds of stereotypes and unfavourable imagery that some people connect with the male gaze.

Positioning women in positions of leadership and empowerment can help combat the male gaze. Young girls can see themselves in successful and productive positions by eliminating the stereotypes of the male gaze and altering the pictures that some people identify with the female character. An additional great place to start when fighting the male gaze is by having productive discussions. It can assist to raise awareness and shift the narrative by addressing the negative repercussions of the masculine gaze⁹¹.

2.1.6.2 Hegemonic Masculinity and Femininity

Since the early 1980s, gender studies have utilized the concept of hegemonic masculinity to characterize the dominance of men over women⁹². It clarifies the reasons behind men's continued dominance over women in society. Through the media, male dominance influences society to adopt its ideals, which include toughness, autonomy, group unity, and aggressive behaviour. The easiest way to characterize this dominance is as toxic masculinity. The objectification of women is another aspect of these masculinity types that are included in the notion of hegemonic masculinity⁹³.

Thus, hegemonic masculinity both represents and actualizes control over women. Even if it may not really represent the experienced identities of many, if any, individual men, it nonetheless represents the most highly esteemed version of masculinity to which men can aspire. An identity commonly perceived as "macho" embodies qualities such as assertiveness, aggression, bravery, a sense of invulnerability to challenges, and stoicism in difficult situations, which aligns with the ideal of hegemonic masculinity in Western and Western-influenced cultures⁹⁴. Thus, it is seen as associated with actions that

exhibit bravery and strength, such as refusing to admit weakness or allow unfavourable circumstances to overtake oneself, while discouraging other actions like expressing feelings or the desire to ask for assistance from others. Men have a normative standard to which they might aspire and measure their own identities in relation to hegemonic masculinity⁹⁵.

2.1.6.3 Reinforcement of Stereotypes

With a wide variety of audiovisual media accessible to both discerning and non-discerning audiences, media can be regarded as one of the most significant influencers in modern society. Television, music, the news, social media, and even advertisements are examples of media sources that present ideas and shape how society conceptualizes a variety of categories, including general notions about gender as well as more focused attitudes, behaviours, and stereotypes that are pertinent to gender⁹⁶.

Regular exposure to music videos has been associated with a greater acceptance of traditional gender roles, according to studies. The media has the power to create standards that affect people's beliefs, actions, and drives. Furthermore, gender stereotypes that already exist can be strengthened by the media's ability to influence gender norms⁹⁷.

The dominant conceptualizations of masculinity and femininity in terms of both descriptive and prescriptive stereotypes are further etched by the gender stereotypes portrayed in the media. Men have the most freedom to gaze and indulge their visual cravings thanks to the music video industry, but women are denied this freedom and are instead forced to be seen⁹⁸.

In addition to being depicted as active observers, men are also shown to be active in

taking decisive action, managing situations, and acting out parts that give them greater authority, control, intelligence, freedom, and independence. On the other hand, the majority of women are assigned supporting roles that depict them as having little to no autonomy, freedom, authority, or power.

Thus, the storyline is organized around this gender issue of female passivity and male activity. Additionally, the inclusion of female sexuality draws in a larger audience because it enhances the video's plot for viewers who are male. Therefore, the male audience would find the video storyline less appealing if the feminine sexual, traumatized, and helpless presence were absent⁹⁹.

2.1.6.4 Body Image and Self-Esteem

Body image is the term used to describe a person's subjective view about their body. This opinion can be good or negative and often consists of the thoughts and feelings that a person has about their body, including things like their perception of their overall size and shape as well as specific body parts¹⁰⁰. A person's assessment of their own worth is referred to as their self-esteem. It is a person's perception of their own value and competency. The ideas of body image and self-esteem have grown to be vital components of our lives in a society where the media and social norms rule¹⁰¹.

People are constantly exposed to idealized pictures, whether on social media or in music videos, which can result in unattainable beauty standards and a negative self-image. Although the influence of visual media on body image has been extensively studied, music videos are a silent but significant contributor. Music videos have the power to profoundly alter our perceptions of our bodies and identities¹⁰².

2.2 Theoretical Review

Many theories have been proposed in order to provide a solid foundation to understand the relevance in examining the different aspects of objectification of women. As a result, theories including Feminist Theory and Social Cognitive Theory were found to be suitable for comprehending objectification of women.

2.2.1 Feminist Theory

The Feminist Theory emerged from the collective efforts of several scholars and activists who critically examined the intersection of media, gender, and social justice.

Some key contributors to this theory are:

1. Jonathan Beller: Beller's research disputes the idea that media is an impartial, objective, and detached domain. He argues that modern media platforms, influenced by capitalist structures, often reinforce existing inequalities and power relations. His perspectives underscore the importance of acknowledging and addressing masculine privilege in the creation of knowledge.

2. Katrina Brown: Brown's contributions emphasize the importance of difference and intersectionality in feminist media studies. She reminds us that feminism is not monolithic but encompasses diverse perspectives, including post-colonial, women of colour, queer, and transnational feminism.

3. Patricia Ticineto Clough: Clough's research delves into how media constructs subjectivities and identities. She explores the impact of media representations on our understanding of gender, sexuality, and embodiment.

These scholars, along with others like Dina Gadia, Cindy Gao, Marina Gržinić, Orit Halpern, Rosanna Irvine, Katie King, Deborah Levitt, Negar Mottahedeh, Roya Rastegar, Catherine Sameh, and Manuel Vason, have collectively shaped feminist media theory. Their critical interventions bridge media studies and feminism, inviting

engagement with justice-oriented perspectives across various disciplines and communities¹⁰³.

Drawing from feminist perspectives, this theory examines how media representations contribute to gender inequality and objectification. The theory is a branch of media studies that applies feminist perspectives and critiques to the analysis and production of media texts, practices, and institutions. Feminist theory aims to challenge and transform the dominant and oppressive representations of women and other marginalized groups in media, as well as to promote and celebrate alternative and diverse forms of media expression and participation¹⁰⁴.

Feminist theory can help examine how the objectification of women in music videos is shaped by and reinforces the patriarchal and capitalist structures of media industries, cultures, and audiences. Feminist theory can also explore how the objectification of women in music videos affects the self-perception of female undergraduates in terms of their identity, agency, and empowerment¹⁰⁵. Furthermore, feminist theory can suggest ways to resist and subvert the objectification of women in music videos, such as by developing media literacy skills, creating feminist media content, and engaging in media activism¹⁰⁶.

2.2.2 Social Cognitive Theory

Albert Bandura introduced Social Learning Theory in the 1960s, which later developed into Social Cognitive Theory in 1986. This theory proposes that learning occurs within a social framework through a dynamic interaction between an individual, their environment, and their behaviour. Social Cognitive Theory is unique in highlighting the influence of social factors alongside both external and internal reinforcement. It explores the various ways people acquire and retain behaviours, as well as the social contexts in which these behaviours are enacted. The idea considers an individual's past

experiences, which influence the likelihood of behavioural activity. Past experiences shape reinforcements, expectations, and beliefs, all of which influence whether a person chooses to engage in a particular behaviour and the motivations behind that choice¹⁰⁷. According to the theory, learning happens through imitation, modelling, and observation and is impacted by a variety of elements, including motivation, attention, attitudes, and emotions. The theory takes into account the interaction between environmental and cognitive elements that affect learning.

The theory proposes that individuals learn by observing the outcomes of others' actions. Bandura's approach extends beyond behavioural theories—which argue that behaviours are learned solely through conditioning—and cognitive theories that consider factors like attention and memory. People observe behaviours directly through social interactions or indirectly via media. Actions that are rewarded are more likely to be copied, while those met with punishment tend to be avoided⁶³.

Observational learning is a key aspect of social cognitive theory, where individuals learn and adopt behaviours by observing others¹⁰⁸. Social learning theory is built around three core elements. The first premise is that people may learn by observing. The next assumption is that internal mental states are an important aspect of this process.

The theory acknowledges that learning something doesn't necessarily lead to a behavioural change²⁴. Social Learning Theory was initially developed with five main constructs, with self-efficacy added later as it evolved into Social Cognitive Theory.

1. Reciprocal Determinism - This is the core concept of Social Cognitive Theory, emphasizing the dynamic, reciprocal interaction among the individual (who brings personal learned experiences), the environment (external social influences), and behaviour (actions taken in response to stimuli to achieve objectives).

2. Behavioural Capability: This is the real capacity of an individual to carry out a behaviour using necessary information and abilities. To carry out an action effectively, a person needs to know what to do and how to execute it. People pick up lessons from the effects of their actions, which have an impact on their surroundings.
3. Observational Learning - This postulates that individuals can watch and study the acts of others, and subsequently mimic similar behaviours. This is frequently demonstrated by "modelling" certain behaviours. People can successfully perform an action if they witness another person demonstrating it.
4. Reinforcements - These are the reactions, either internal or external, to an individual's activity that influence the probability that the behaviour will be continued or stopped. Reinforcements can be positive or negative, self-initiated, or found in the surroundings. This theory's construct has the strongest connections to the mutual influence between environment and conduct.
5. Expectations - The expected outcomes of an individual's actions are referred to here. Before acting, people consider the repercussions of their choices, and these thoughts can affect whether the behaviour is carried out successfully. Many assumptions stem from past experiences. Expectations are subjective and centered on the value that is assigned to the result, even though they are also influenced by prior experience.
6. Self-efficacy refers to an individual's confidence in their ability to successfully carry out a behaviour. Although unique to Social Cognitive Theory, other theories, such as the Theory of Planned Behaviour, have since incorporated this construct. Self-efficacy is shaped by a person's particular skills and attributes, along with environmental factors like barriers and supports¹⁰⁷.

According to the Social Cognitive Theory, individuals learn by observing others.

Female undergraduates can watch and internalize the behaviours, appearances, and attitudes of female artists portrayed in these videos. When women observe other women being objectified—reduced to their physical attributes and sexualized—they learn that such behaviour is acceptable or even desirable. They may imitate the behaviours they see in music videos and if they witness objectification, they might internalize it as a norm, affecting their own self-perception.

The Social Cognitive Theory emphasizes attention, retention, and motivation as key factors in learning. Women pay attention to music videos, retain the images and messages, and are motivated to emulate what they see. Observational learning involves vicarious reinforcement, that is, learning from the consequences experienced by others.

When artists receive praise, fame, or success for their objectified portrayal in music videos, it reinforces the idea that objectification leads to positive outcomes and women may seek similar reinforcement by conforming to these norms. Music videos shape self-perception. Women can compare themselves to the idealized images they see and if they perceive that objectification leads to acceptance or admiration, they may alter their self-concept accordingly³⁶.

2.3 Review of Empirical Studies

Several studies, both in Nigeria and abroad have been carried out to examine the objectification of women in music videos and its influence on the self-perception of female undergraduates. A review of some of the empirical evidences in the Literature is provided:

2.3.1 Media Representation and Objectification of Women

Media representation significantly contributes to sociocultural pressures. Although civil rights have advanced in both social and legal arenas, gender-based portrayals remain prevalent in certain areas. This article examined scientific research on the link between media portrayals and gender stereotypes, objectification, and sexualisation, emphasizing their role within cultural contexts.

The findings revealed that stereotyping, objectification, and sexualisation remain prevalent in a variety of circumstances. Exposure to stereotypical images appears to reinforce beliefs in gender stereotypes and support for gender role norms, while also encouraging sexism, harassment, and violence in men and restricting women's career ambitions.

Exposure to objectifying and sexualized representations is associated with the internalization of societal beauty ideals, acceptance of sexist attitudes, and increased tolerance for abuse and body shaming. Consequently, elements connected to exposure to these portrayals have been connected to negative consequences on mental and physical health, including eating disorder symptoms, heightened self-awareness, and a lower quality of life with one's body image⁸.

A study examined how women are portrayed in Bangladeshi media and the societal views on their involvement in media. The cities of Khulna and Dhaka were purposefully chosen as the study location in order to achieve the goal of the research. The study was carried out utilizing a qualitative research methodology, and two focus

groups (FGDs) and one in-depth interview (IDI) were utilized to gather primary data.

Data was gathered through a convenient sampling method involving fifteen participants, which included in-depth interviews (IDIs) with five media professionals and two focus group discussions (FGDs) with a total of ten participants (five in each group). The researchers found that women are often depicted as commodities for commercial purposes, with their attractiveness or glamour seen as the primary requirement for hiring. The informants noted that the media industry's lack of professionalism often overlooks women's intellectual contributions.

Additionally, female models are predominantly evaluated based on their physical appearance rather than their qualifications. The research highlighted a notable occurrence of sexual harassment within the media industry. The findings revealed that older individuals tend to hold negative views regarding women's participation in media, while younger individuals have adapted their perceptions to align with contemporary media portrayals of women as sexual objects, though they often lack respect for the profession.

The study advocates for several measures, including the removal of sexually objectifying roles for female performers and the implementation of pay protection and social support initiatives to foster a non-discriminatory media industry and consumer culture¹⁰⁹. Users of social media sites such as Instagram can share, view, and comment on images, including selfies and other photos of themselves.

This study examined how women assess and respond to photos of their peers on social media and the potential impact that feedback may have in objectifying oneself and others. It was conducted as a 3×2 between-subjects online experiment. Social media images of sexualized peers, non-sexualized peers, or landscapes (control) were viewed

by 256 adult young women in the United States (M_{age} = 20.06, SD_{age} = 1.57). They then provided commentary on the photographs using social media hashtags (#) or not (tagged vs. non-tagging).

The results indicated that individuals who observed sexualized peers exhibited the highest levels of state self-objectification and were more inclined to dehumanize the women depicted in the images. Participants' hashtags showed that those who viewed sexualized peers engaged in greater appearance-related objectification, particularly focusing on specific body parts, as well as sexual objectification, compared to those who viewed non-sexualized peers.

Furthermore, creating hashtags that focused on certain body areas increased viewers' feelings of self-objectification. These findings illustrate the complexities of social media content production and consumption, particularly for young women¹¹⁰. Scholars have long identified media that sexually objectifies women by emphasizing physical beauty and sexual readiness while also reducing them to decorative and sexual objects as a powerful cultural risk factor for sexual harassment and violence.

In this article, the authors examined the existing empirical research that connects sexually objectifying media and the sexual harassment of women to the comprehensive Media-Induced Sexual Harassment framework. This framework offers a unified approach to understanding the effects of sexually objectifying media on three key groups involved in sexual harassment: perpetrators, victims, and bystanders. It proposes that the use of sexually objectifying media leads to sexual harassment through three cognitive and emotional processes: dehumanisation, disruption of empathetic resonance, and alteration of gender norms.

Based on the Media-Induced Sexual Harassment framework, the reviewed evidence

indicates that sexually objectifying media can contribute to the normalization of harassing behaviours. This can increase the likelihood of sexual harassment, heighten victim acceptance of the behaviour, and discourage bystander intervention. The authors examined the significance of these ideas for effectively preventing harmful consequences of exposure to sexually objectifying media, as well as education initiatives geared at critical media consumption¹¹¹.

A study explored the themes of subjugation and objectification of women in Nigerian films produced in the 21st century, assessing whether the portrayal of women had evolved with the new millennium. The research aimed to investigate the extent of women's subjugation and objectification within Nollywood films during this period. Guided by feminist muted group theory, the study employed a mixed-methods approach, utilizing both in-depth interviews and content analysis.

Researchers focused on films released between 2000 and 2021 featuring women in leading or supporting roles, interviewing eleven film professionals and coding twenty-two films. The findings revealed that, while 21st-century Nigerian films did not significantly portray women as subservient, sexual objectification remained prevalent. Women were often depicted in ways that emphasized their physical appearance and sexual allure.

To address these issues, the study recommended that the Nigerian Film and Video Censors' Board incorporate Objectification (O) as a classification criterion alongside existing categories like Nudity, Strong Language, and Violence. This approach could help raise awareness about the portrayal of women in media and encourage more responsible representation in filmmaking¹¹².

2.3.2 Music Videos and Portrayal of Women

Music videos are usually made for the purpose of entertaining the public, but they can

have far more profound effects. Objectification, sexualisation, and domination over women are themes seen in a lot of music, and music videos especially. A study titled, 'Back that sexism up: An analysis of the representation of women's bodies in music videos in gender, sexuality and race in the digital age' investigated how women are portrayed and objectified using a longitudinal content analysis of related music videos and genres.

All of the music genres examined in the study had four main themes that came out of the research: objectification, sexuality and aggression, explicit and implicit violence, and aggression and sexuality. Due to the media's role as a primary socialization tool, these themes have the potential to be harmful. If these negative preconceptions of women are widely present in the media, there may be deleterious effects on young women and girls' self-esteem and self-efficacy¹².

Popular culture can be an effective tool for public education. In other words, even when pop culture is perceived as merely "entertainment," people can still learn from it. Given how common media is in today's environment, popular culture could serve as a more influential pedagogue than official curricula or teachers. This study examined popular music videos from Canada and India using critical content analysis and a qualitative survey, both of which are based on feminist and queer media literacy.

The analysis focused on three key aspects: a) how popular music videos construct gender in various contexts, b) the potential gender messages conveyed in these videos, and c) how popular music videos can be utilized in educational settings to foster broader discussions about gender. Through critical content analysis and qualitative surveys, the study found that most character relationships in music videos perpetuate gender stereotypes and heteronormative representations, often with male characters in positions of power. To facilitate further discussions regarding gender representation in

media, the research introduced a Basic Inclusivity Audit Survey (B.I.A.S), designed to examine and practice gender-based analysis of media texts¹¹³. Another study utilized a qualitative research method, specifically corpus analysis, to examine the representation and objectification of women in music videos, particularly within genres like R&B/hip hop and pop.

The investigation incorporated an additional fifty publications related to the topic. To ensure relevance, the titles, abstracts, and conclusions of the retrieved articles were reviewed, resulting in a total of 62 carefully selected studies included in this research. The findings revealed that many of the analysed studies employed content analysis and objectification theory.

A significant number of them indicated that female musicians are often sexually objectified, face stricter beauty standards, and are more likely to display sexually appealing behaviour in music videos. It was noted that sexual objectification is more pronounced in R&B/hip hop and pop videos compared to country music videos, with most research being conducted in the United States. The study suggested that future researchers should prioritize expanding their focus to other regions to enhance understanding of how women are portrayed and objectified in music⁹.

A fundamental aspect of a democratic society is the respect for each individual's rights and dignity. Similarly, music videos and other widely consumed cultural media help disseminate these values. This article investigated the portrayal of women in Spanish-language music videos released in 2019 on music streaming platforms to explore the range of discourses available in our culture. Out of 4,197 videos, 47 with the highest airing frequencies were selected for analysis.

Using the qualitative data analysis software ATLAS, the study examined narrative,

linguistic, and visual elements, along with cinematographic techniques. The findings indicated significant attacks on female dignity, with normalized sexist violence evident in songs within the Hispanic market, where women are represented as sexual commodities both visually and linguistically. The analysis also revealed hierarchical dynamics that place women in subordinate roles. Ultimately, the study concluded that commercial channels disseminate music videos from the Hispanic market that undermine the dignity of women¹¹⁴.

The subject of the negative portrayal of women in the arts has occupied the front burner in gender studies for some time now. Women are portrayed unfavourably in Nigerian hip hop music videos through clothes, making them visual objects of pleasure. The paper, *Women as Objects of Visual Pleasure through Costuming in Nigerian Music Videos*, examined the costuming of female characters in the music video film *Idi Oremi* by Naira Marley.

This paper is based on Laura Mulvey's theory of Visual Pleasure and explores the reasons behind the portrayal of women as objects of visual pleasure in Nigerian hip hop music. It makes a theoretical contribution by analysing the role of costuming in music videos. The study also found that Nigerian hip hop music videos perpetuate gender stereotypes concerning women.

From the song titles to the lyrics, a woman's body—especially her buttocks—is depicted as a source of sexuality, romance, and visual enjoyment. The themes present in Nigerian hip hop music videos primarily focus on sex, romance, seduction, and eroticism, positioning women as objects of visual pleasure while men are portrayed as the consumers of that pleasure. Additionally, it was noted that female nudity acts as a key selling point for these music videos in Nigeria¹¹⁵.

2.3.3 Nigerian Music Videos and Women Objectification

Pornography is becoming more and more common, and patriarchy's hold on the Nigerian entertainment sector has made it noticeable when women are objectified in movies and music videos made in Nigeria. Using secondary sources and critical observations, this paper, *The Sexual Objectification of Women in the Nigerian Entertainment Industry* illustrated the phenomenon of women's sexual objectification in the Nollywood and Nigerian music industry.

The paper defined the concept of women sexual objectification in the context of media production arguing that objectification is revealed by the types of camera angles and positions used in depicting women in filmic and pop video productions. Advocates of women's sexual objectification sometimes employ close-ups or medium-range shots to highlight the sensuality and opulence of female characters in movies or music videos.

Sexual objectification thus entailed making women characters in a filmic or musical production the object to be looked at or the spectacle to enjoy. The paper also showed how the sexual objectification of womanhood is manifested in selected Nollywood films and musical videos by Nigerian popular artistes. In the light of the selected pop videos and films, the paper argued that the types of camera movements and angles deployed in most Nigerian pop videos and Nollywood films are in line with the male gaze theory.

The woman is consistently portrayed as both a sexual object and a spectacle due to these camera angles and movements. They also project the man as the reader of the meaning while "relegating" the woman to the status of the bearer of the meaning¹¹⁶. Music videos have been linked to the spread of nudity and sexually suggestive dancing moves and gestures.

The situation has been made worse by the widespread use of the internet and the abundance of websites featuring music videos. Further recognition has been given to online Nigerian pop music videos as a form of media that attracts viewers' interest by displaying sexually suggestive content. The goal of this study was to find instances of sexual objectification in online Nigerian music videos.

The study adopted the content analysis research design. From a pool of the top 100 online Nigerian pop music videos from 2014 to 2018, 50 were specifically selected. The code sheet served as the data collection tool. According to data gathered, there are many instances of sexual objectification in online Nigerian pop music videos. The exposure of the buttocks, upper thighs, chest, and stomach in photos, as well as the frequent presentation of female body parts, were clear signs of sexual objectification.

The study also showed that sexual gestures are a common way for sexual objectification behaviours to manifest. Self-touching is most commonly observed among females. The study recommended that stakeholders in the industry should practice self-regulation and there should be a conscious effort to produce Nigeria pop music videos that do not sexually objectify either gender¹¹⁷.

Another paper assessed existing Nigerian Music Videos for female sexual objectification. In order to improve the case of female objectification and the presentation of gender-sensitive issues in Nigerian entertainment media while maintaining a positive image of the nation and Nigerian women, the study set out to determine whether and how Nigerian pop music videos objectify the female gender. It also assessed the effect of objectification on Nigerian women and, if necessary, offered solutions from the perspective of content creators (music video makers).

As a first step in watching pop music videos across time, the study used content analysis. It then dug deep into evaluating pop Nigerian music videos for instances of female objectification and then questioned female audiences on the influences these portrayals could possibly have on them. The extent of female objectification and influences was found to be alarming, which highlighted the need to pay attention to the problems surrounding female portrayal in music videos and the effects it is having on Nigerian women³⁶.

Similarly, another study focused on the sexualisation of women in music videos and its influence on the body image of female youths. Cultivation theory and objectification theory served as theoretical frameworks. The focus group discussion (FGD) and online survey were employed as research methods. The focus group discussion (FGD) was a critical component of initial data collection. The focus group participants were purposively chosen.

Therefore, the undergraduate and postgraduate female of University of Lagos students that participated in this study were knowledgeable and had seen sexualised images of women in musical videos. For the purpose of the study, two (2) groups of FGDs (two female groups) with eight participants per each FGD session were used. The initial female focus group participants were young, single undergraduate girls between the ages of 16 and 20. The second group of female discussants consisted of married postgraduate women in their 25s and 35s. Therefore, 16 discussants participated in the FGDs overall.

Facebook was used as the platform for the online survey, which asked participants about their thoughts on the sexualisation of women in music videos through online comments. The findings indicate that the discussants are of the opinion that sexualisation of women in music videos portray or represent women as people with no

self-worth, dignity and respect. Thus, the researchers suggested, among other things, that parents, public figures, coaches and mentors, educators, and other socialization facilitators try their best to mitigate the detrimental effects of the media's sexualisation of women¹¹⁸. The pressure of promoting an artist may result in production companies as well as performing artistes, seeking after creative and unique ways to enhance their success. This study suggested that providing a pleasurable experience for consumers appears to be integral to the success of the music video.

To promote the images of artistes both male and female, the production team would include female models as props dressed seductively to appeal to the eyes of their consumers. In the past, black women were constantly associated with the Jezebel stereotype. It was opined that this comparison may have come about from the biblical figure Jezebel in Christianity who represented fallen women of Pagan heritage or false prophets that masqueraded as servants of God.

The Jezebel stereotype, which is the most overtly sexual image associated with black women, identifies them as loose and unable to control their sexual desires. Nevertheless, the Jezebel stereotype continued to influence how black women are perceived even to this day. To some point, it has become accepted that a female who displays herself in this way portrays sexual freedom, and is considered a feminist. A fascination with the female buttocks remains, they believe that the large buttocks indicate heightened sexuality.

The objective of the study was to explore the perceived accepted practice in popular music, that includes the elaborate display of the female body, and to consider other ways to portray sexual freedom and feminism without objectifying the body. This study drew comparisons between two types of female performers in popular music, a more liberated display of the female body versus a conservative performer and to shows the

growing acceptance of the former in our society. In consequence, a survey was conducted among ten women within the ages of 18-30, as they are likely to have been affected by the images the media portrays of women. The survey was conducted online using Survey Monkey so that the participants have adequate time to reflect on the questions before providing their answers. It also gave them a chance to search out the YouTube links of the artists so that they would be able to provide accurate responses.

The research sought to disclose the growing acceptance of over-sexualised images of the female body within our society and it was observed in the findings, that these images have become integrated into society even to the extent of promoting it within the music industry. In examining the above findings, it was realized that people's choices were influenced by their individual growth and development, therefore, what one person may consider objectification may not entirely apply to another¹¹⁹.

2.3.4 Nigerian Music Videos and Women Self-Perception

Music has immense communicative power in African culture and society, and it is widely used. One of the most popular ways that people express their sentiments, emotions, and feelings is through music. The Nigerian Afro-hip-hop music scene has grown significantly during the past 20 years. It has been utilized as a vehicle for communicating a wide range of thoughts, feelings, and emotions due to its immense appeal.

However, there is rising worry about the music's harmful impact on how women are perceived in society. Frequent rape cases in Nigeria are reported on the pages of newspapers on an unprecedented scale. The rapid increase in the number of rape cases in Nigeria has been decried by numerous sectors and is causing concern. Highly placed persons in Nigeria's society, non-governmental organizations, governments, and pressure groups, including Afro-hip-hop artists, have taken to social media to protest

the aforementioned horrible situation. Due to the sensual and sexually suggestive lyrics of the Afro-hip-hop music that young people in the society often listen to, blame is placed on their moral degeneration. Males predominate the Afro-hip-hop music industry, and their lyrics, which reduce women to nothing more than objects of sex that males can use, desire, and dump at will, strongly convey sexist inclinations.

The question is, do Afro-hip-hop musicians have the moral standing to join other prominent Nigerians in denouncing the wave of sexual violence and rape against women, given that their songs frequently convey and encourage sexual abuse? The author empirically analysed the communicativeness of the lyrics of these top Afro-hip-hop music artistes and how their lyrics promote and encourage sexual abuse against women.

The foundations for this study were informed by social identity theory as well as uses and gratifications theory. Thematic analysis of Nigerian Afro-hip-hop lyrics laced with sexual and erotic references was conducted to determine the symbiotic relationship between such songs and violent sexual behaviour against women. It was suggested that female Nigerian Afro-hip-hop artists use their rhymes to challenge and promote values and virtues, as well as discourage, minimize, and alleviate vices such as rape in society, as their male counterparts in the business do¹²⁰.

Another study contended that the neoliberal post-feminist cultural attitudes embedded in contemporary popular culture regarding empowered, self-determining women are counterproductive to the feminist progress of gender equality in the African context. The main objective was to determine whether, and to what extent, the gender-performative representations emphasized in the multi-modal discourses of Afrobeats music videos are linked to post-feminist perspectives.

Considering the continent's rich diversity, yet predominantly heteropatriarchal sociocultural structures, the paper argued that portrayals of empowered and self-determined (black) African women, as presented in a limited selection of Afrobeats music videos, function more as sociocultural facades than as genuine reflections of gender relations. The study employed a multi-modal critical discourse analysis of nine music videos chosen from a pool of twenty-five Afrobeats videos, analysing the accompanying song lyrics and YouTube audience comments related to the videos.

The researchers introduced the concept of "misogyrom" to critically analyse the gender-relational depictions prioritized in the selected music videos. This cultural sensibility, coupled with a post-feminist outlook that partially informs the multi-modal discourses of these videos, effectively obscures the evident sexist and misogynistic undertones present in this popular music genre, undermining the potential for genuine empowerment and agency among Black African women¹²¹.

Similarly, another study was conceived with the intention of studying the influence of Naija Hip-Hop Music on the general well-being of the Nigerian youths. Naija hip-hop music is regarded as the new Nigerian music heritage and it's a brand of music that have caught the fancy of young people in Nigerian. According to the study, Nigerian teenagers can be influenced by Naija hip-hop music in both positive and bad ways. The study documented the various way by which the Naija hip-hop music has influence the Nigerian youths.

Since the study is qualitative in nature, the study engaged the Interview and focus group discussion methods in gathering data and employed the descriptive method in analysing the primary data from the field. In line with the stated objectives for the study, the following findings were made. Firstly, many Nigerians adore and admire Naija hip-hop music as a prominent Nigerian music that has promoted creativity among young

people while also teaching them how to create music that truly represents their cultures. Secondly, the study found out that Naija hip-hop music has attained a global height that has positively impacted on the national and economic development of the Nigerian society. Thirdly, the study found out that the musical and video contents of many Naija hip-hop music contain contents that have systematically altering the world view and behaviour of the young people. Many hip-hop performers preach an excessive desire to gain money and become wealthy without stress, which has had a harmful impact on young people.

Fourthly, the study found out that through the musical and video contents of many Naija hip-hop musicians, many young people have learnt many social vices have not only impaired their overall well-being, but it also had an impact on Nigeria's social structures and beliefs.

Lastly, study found out that the censoring of the musical and video contents before they are released to the public space is one major way to check the negative contents in the Naija hip-hop music. The study recommended that more studies should be done in this regard to help the Nigerian populace become more aware that music has both positive and negative power that can either make or mar them¹²².

Hip hop music is increasingly popular among Nigerian youths. From the perspectives of social identity and social learning theories, this paper examined how undergraduate students perceive the portrayal of feminine identity in selected Nigerian hip hop music videos, with a focus on how the perception of this depiction influences female gender identity.

The study collected data from two hundred open-ended copies of a questionnaire administered to students and six sessions of focus group discussions conducted among undergraduate students of Bowen University, Iwo, Osun State. Data were analysed thematically, using simple percentages and constant comparative techniques.

The study detailed how Nigerian hip hop music videos help to reinforce gender stereotypes by portraying women as sex objects, career women, materialistic, causes of family problems, and as individuals who are unfaithful in relationships. Findings of the study showed that the lyrics and scenes in these videos have negative implications for the perception of public self-concept of women and perception of feminine identity among Nigerian undergraduate students.

These opinions influence students' world views about women in terms of how they manage their houses, as well as the formation of interpersonal connections between male responders and young women. To reverse this stereotypical perception of feminine identity, this study recommended gender education for music producers in Nigeria. The study also recommended that gender education be incorporated into the curriculum of secondary school and made compulsory as a general course for students of higher institutions of learning in order to adequately conscientise them about gender issues¹²³.

This study looked at how local female celebrities' Instagram photos affected young Nigerian women's self-esteem and body satisfaction in groups by using an experimental method. Participants were 338 female undergraduates' students attending Federal Polytechnic Nasarawa. For the thin-ideal condition, the participants were exposed to 10 sets of Instagram images of Nigerian celebrities who are popularly known for their 'thin' figure. The same procedure was repeated for the plump ideal conditions, where 10 set of Instagram images of plump celebrities who are popularly known for their

plump figure was shown to them. On the Instagram accounts, the pictures were chosen at random. In addition, ten neutral Instagram photos of architectural landscape ideas were shown to participants in the control condition. These kinds of Instagram photos were specifically chosen to steer clear of any body image connotations. Results showed that women reported the highest self-esteem and body satisfaction when viewing thin-ideal images, but self-esteem and body satisfaction decreased after viewing plump ideal images, followed by neutral images.

Furthermore, it was discovered that the degree of celebrity worship completely mediated the effects of image type on body satisfaction and self-esteem, although state appearance comparison acted as a partial mediator. However, the study's findings were not mediated by the degree to which users of Instagram and other SNSs used them. These findings highlight the significance of how celebrity images and diverse body ideals to the 'thin' one can have negative effects in a non-Western sample¹²⁴.

2.3.5 Objectification of Women and Self-Perception

Objectification theory offers a framework for understanding the influence of cultural pressures regarding women's appearances on their psychological and physical health. Most existing research on self-objectification has focused on adult women, even though the theory suggests that the processes of objectification begin around puberty. Consequently, there is a lack of understanding regarding how adolescent and younger girls experience self-objectification.

This paper presents a thorough review of self-objectification research concerning girls under 18, including its prevalence, predictors, outcomes, and protective factors. The authors also explore the relevance of developmental factors to objectification theory and self-objectification. They advocate for a research agenda that addresses methodological and conceptual issues in current studies, fills existing gaps in the

literature, and pays closer attention to developmental processes related to self-objectification. A particularly significant finding highlighted by the researchers is the strong correlation between self-objectification and age, indicating that older girls tend to experience higher levels of self-objectification than younger girls. The paper aims to encourage more thoughtful consideration of developmental aspects and the inclusion of girls in future self-objectification research²³.

Theorists have observed women objectifying themselves as a result of women's universal sexual objectification throughout civilizations. The complete development of the self is threatened by this process since self-objectification has dehumanizing characteristics. The current cross-sectional survey study looked at the relationship between emerging adult women's self-objectification and sexual subjectivity as well as identity exploration.

The researchers found that self-objectification negatively impacts the self-concept domains of self-esteem and sexual subjectivity. It was discovered that the relationship between self-objectification and identity exploration is mediated by self-esteem. The findings highlight the negative effects of self-objectification and the ways in which educators and other professionals may support young women in exploring how they see themselves in the context of our larger society in order to promote a positive trajectory for their own development¹²⁵.

Although objectification is a common experience for women, little is understood about how women perceive sources of objectifying commentary and behaviours. This research work provides a novel integration of objectification and consistency theories to understand how valence of sexual objectification and women's feelings about sexual attention interact to predict perceptions of objectifying sources.

In two online vignette studies, female participants were asked to recall an experience of complimentary or critical objectification and report perceptions of source warmth, approach behavioural intentions, perceived overlap between the self and the source, and enjoyment of sexualisation. Regression analyses supported the predictions by showing that, compared to reporting experiences of critical objectification, women who indicated that they enjoyed being sexualized had more favourable source perceptions after reporting experiences of complementary objectification.

Additionally, path analyses demonstrated that women's more positive source perceptions were mediated by self-other overlap, with a noteworthy indirect effect of self-other overlap emerging for the relationship between the complimentary objectification condition and the enjoyment of sexualisation and warmth and approach. Two experiments were conducted to duplicate the effects.

The discussion centered on how understanding women's objectifying source perceptions could illuminate when interpersonal objectification will lead to more experiences of objectification or women's internalization of objectifying self-perceptions¹²⁶. Due to the enormous popularity of social networking sites (SNSs), people's online and offline social lives appear to be intertwined, which raises questions about the relationship between SNS use and psychological well-being. Parallel to this, the prevalence of selfies on social networking sites (SNSs)—a type of exposure related to appearance—raises questions about mental health.

This study sought to evaluate the links between body image, self-objectification, self-esteem, and other selfie practices in young women. The researchers hypothesized that higher engagement in selfie activity would result be preceded by deteriorated body image (i.e., higher degrees of body dissatisfaction or lower body appreciation), higher levels of self-objectification, and lower self-esteem.

Structural equation modelling revealed that body admiration is connected with more involvement in selfie selection and purposeful uploading, while self-objectification is associated with higher participation in all selfie behaviours. In support of the researchers proposed model, a reversed model was also tested that showed poorer results. These findings imply that body image may function as both an effect of SNS use and a motivator preceding selfie behaviors¹²⁷.

The relationship between physical satisfaction and self-esteem in older women is poorly understood, particularly the potential mechanisms underpinning the association. The purpose of the study was to investigate social and temporal comparisons, as well as self-objectification, to see how they related to body satisfaction and self-esteem, and how much they mediated the link.

Women (N = 180) with mean age = 66 years, and ages ranging from 55 to 91, answered questionnaires about their body satisfaction, self-esteem, and self-objectification in relation to social and temporal comparisons. According to the results, the majority of the relationships between body satisfaction, self-objectification, social and temporal comparisons, and self-esteem were found to be highly significant in the predicted directions.

The most common comparisons made were upward chronological comparisons and downward social comparisons. Social comparisons tended to focus on peers of the same age, whereas upward temporal comparisons primarily targeted the 30s and 40s. Competency-based self-objectification items were more likely to be endorsed by women than appearance-based ones.

The association between self-esteem and physical satisfaction was mediated by upward and downward social comparison, with younger women experiencing the biggest indirect effects. The study highlighted the importance of temporal and social comparison in maintaining body satisfaction among middle-aged and older women and their tendency to emphasize competence versus appearance in evaluating their bodies. Results were discussed in the context of developmental and cohort effects that influence body satisfaction among older women¹²⁸.

Previous correlational studies have linked exposure to K-Pop music videos to an elevated unfavourable body image. In this paper, the authors experimentally assessed the causal link between exposure to K-Pop music videos and negative body image in teenagers. To investigate, they recruited a sample of 76 teenagers from high schools in the United States and Europe. Of them, 50 were high school students in the United States and 26 were high school students in Romania. All participants passed pre-established attention checks¹²⁹.

The authors analysed three music videos from YouTube, specifically selecting popular K-Pop groups. The selection criteria included videos that had garnered over 10 million views and featured full-body camera angles. They chose a female K-Pop group (ITZY) and a male K-Pop artist (Wonho), taking into account participants' self-reported gender, as previous research indicates that individuals are more influenced by those who share similar characteristics¹³⁰.

For the control condition, the selected videos matched the experimental ones in length (3 minutes) but featured a mixed-gender orchestra performing classical music. Participants first assessed their body image perception through a pre-test, which included demographic information and a body image questionnaire, and then completed a post-test with the same questionnaire.

The authors did not find a significant connection between teenagers' negative body image and their exposure to K-Pop music videos. However, exploratory analyses revealed that European teenagers reported lower baseline levels of negative body image compared to their American counterparts. American teenagers tended to view their bodies more negatively, which aligns with other studies indicating that U.S. teenagers are more likely than those in Europe to engage in weight loss practices, such as dieting.

This difference underscores the intense focus on ideal beauty standards and body image that is prevalent in the United States from a young age. Future research exploring the effects of these beauty standards on American youth, particularly in relation to eating disorders, and identifying strategies to mitigate such negative effects, would be highly valuable to this field¹³¹.

This research investigates how the idol industry presents male and female bodies by comparing idol groups and the primary marketing strategies used to reach the public. A significant distinction is the lack or existence of agency. Whereas boy group content may target the female gaze, it is created by a primarily male creative staff or the idols themselves, giving the idols agency over their choices or putting them in positions of authority.

In contrast, girl groups are marketed toward the male gaze, with a predominantly male creative staff and fewer idols participating. The most prominent aspect of its content is the women's lack of agency, whether in lyrics, bodily motions, or public engagement. It is crucial to emphasize that women must have the same agency over their careers as many of their male counterparts. While there are admirable instances of women exercising agency in their creative processes, girl group idols usually do not get the opportunity to represent real-life female experiences or narratives.

When the market becomes more feminine, discrimination occurs because employers believe they can defend their practices by stating untrue things like the fact that women's labour is less serious than men's since it is more informal. Based on the gender roles that Korean society assigns to each sex, males have greater freedom in the job market while women are constrained by systemic patriarchal norms.

This is demonstrated in the idol industry by the infantilisation of women to attract the attention of males. They become a valuable product to consumers when they are de-aged to a sexually attractive and available age. This becomes clear as girl band idols get older or go through different life experiences after leaving the company. On the other hand, people expect masculine icons to keep working as they get older. In order to highlight the necessity for a feminist academic debate, this paper aims to shed light on the prejudice that exists in a market that is currently expanding in the globe outside of Korea and the Korean diaspora¹³².

2.4 Conceptual Framework

(a) The Independent Variable in this study is Sexual objectification in music videos.

(b) The Dependent Variable in this study is Self-perception among female undergraduates.

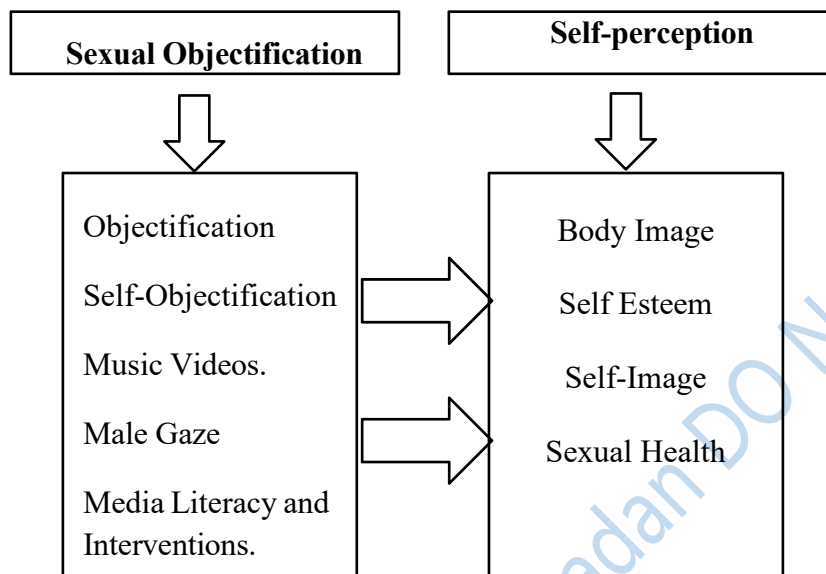


Fig 2.4.1: Conceptual Framework on the Influence of Sexual Objectification in Music Videos on Self-Perception among Lead City University Female Undergraduates developed by Researcher, 2024

2.5 Summary of Literature Reviewed

Music videos are a powerful medium that shapes norms and perceptions and by examining how women are portrayed in these videos, it is possible to gain insight into broader societal attitudes toward gender roles, sexuality and beauty standards. The way women are depicted in music videos can impact how individuals perceive themselves. Undergraduates, especially, are at a stage of identity formation, and exposure to objectifying portrayals can affect their self-esteem, body image and overall well-being.

Two theoretical reviews were taken into consideration. Feminist Media theory and Social Cognitive Theory. Drawing from feminist perspectives, the feminist media theory examines how media representations contribute to gender inequality and objectification. The theory is a branch of media studies that applies feminist perspectives and critiques to the analysis and production of media texts, practices, and institutions⁹².

Feminist media theory aims to challenge and transform the dominant and oppressive representations of women and other marginalized groups in media, as well as to promote and celebrate alternative and diverse forms of media expression and participation⁹³. Social Cognitive Theory posits that learning occurs in a social context with a dynamic and reciprocal interaction of the person, environment, and behaviour.

According to the theory, learning happens through imitation, modelling, and observation and is impacted by a variety of elements, including motivation, attention, attitudes, and emotions. The relationship between cognitive and environmental factors that influences learning is taken into consideration by the theory. The theory suggests that learning occurs because people observe the consequences of other people's behaviours theory suggests that learning occurs because people observe the consequences of other people's behaviours.

People watch behaviour either directly via social contact with others or indirectly through media consumption. Actions that are rewarded are more likely to be imitated, while those that are punished are avoided²⁴. Observational learning is a key aspect of social cognitive theory, where individuals learn and adopt behaviours by observing others⁹⁷. There are three core concepts at the heart of social learning theory. The first notion is that people can learn by observation.

Next is the idea that internal mental states are a crucial component of this process. Finally, this theory recognizes that just because something has been learned, it does not mean that it will result in a change in behavior²⁴. There are limited studies conducted on this topic, particularly concerning Nigeria and other African countries. Further research, especially on how objectifying content in music videos can influence the self-perception of female undergraduates, is necessary to gain more insights and understanding on the topic.

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Chapter Three

Methodology

This chapter presents the different procedures which the researcher took in achieving the desired objectives. In other words, this chapter presented and discussed the methodology adopted for the research study. It discussed the research design, population of the study, sample, as well as sampling techniques, data collection and data analysis.

3.1 Research Design

The research design that was adopted in this study is descriptive survey research design. This is because, the research design proved the most suitable for the study.

3.2 Population of the Study

The population of the study for the research study involved female undergraduates of Lead City University, Ibadan. 4,987 female students were registered for the 2023/2024 academic session of Lead City University, Ibadan. This data was gotten from the office of the Central Registration Unit of the university. Students were registered across seven faculties of the university; Basic Medical and Applied Science Faculty, Communication and Information Science Faculty, Law Faculty, Engineering Faculty, Management and Social sciences Faculty, Environmental design and Management Faculty, and Arts and Education Faculty.

3.3 Sample and Sampling Technique(s)

The sampling technique that was employed for this study was the simple random sampling technique. This is because it enabled the researcher to obtain a sample that best represented the entire population being studied.

However, sample for this research was determined by using the Taro Yamane formula for obtaining sample.

$$n = N / 1 + N (e)^2$$

$$n = 4987 / 1 + 4987 (0.05)^2$$

$$n = 4987 / 1 + 4987 * 0.0025$$

$$n = 4987 / 1 + 12.47$$

$$n = 4987 / 13.47$$

$$n = 370$$

Sample for the study was 370

3.4 Description of the Research Instrument(s)

The instrument that was used for data gathering was the questionnaire. The questionnaire was named “Objectification of women in music videos.” The questionnaire had three sections apart from the demographic information. The first section asked questions on the forms of sexual objectification in music videos. The response mode was in Likert points of Strongly Agree, Agree, Neutral, Disagree, and Strongly Disagree.

The second section asked questions on the extent to which female undergraduates of Lead City University are exposed to the objectification of women in music videos. The response mode was in Likert points of Strongly Agree, Agree, Neutral, Disagree, and Strongly Disagree. The third section asked questions on how female undergraduates at Lead City University perceive themselves. The response mode was in Likert points of Strongly Agree, Agree, Neutral, Disagree, and Strongly Disagree.

3.5 Validity of the Research Instrument

The instrument was given to experts in Department of Mass Communication and Media Technology for face-to-face validation with the guide of the supervisor, for their perusal and expert opinions. Their feedback was used to modify the items.

3.6 Reliability of the Research Instrument

The instrument of this study is reliable due to its consistency. The researcher conducted a pilot study using 20 female undergraduate students outside the sample size so as to know the reliability of the questionnaire and results showed that the objectification of women in music videos had a negative influence on the self-perception of female undergraduate students.

3.7 Method of Data Collections

The questionnaire was administered and retrieved through on-site paper and pen completion.

3.8 Method of Data Analysis

The data obtained was analysed using the Statistical Package for Social Sciences (SPSS) version 20. Percentages was used for the descriptive analysis.

Chapter Four

Results and Discussion of Findings

This chapter presents the results with the demographic data analysis, presentation of data on research questions and hypothesis, and discussion of findings. Three hundred and fifty-four (354) female students across various departments and levels responded to the questionnaire and the responses were adjudged valid for analysis.

4.1 Demographic Data Analysis

Table 4.1: Demographic Characteristics of Respondents (N=354)

Variable	Category	Frequency	Percentage
Gender	Female	354	100
Age Range	15-20	129	36.4
	21-26	186	52.5
	27 and above	39	11
Level of Study	100	71	20.1
	200	95	26.8
	300	128	36.2
	400	44	12.4
	500	16	4.5
Department	Accounting	15	4.2
	Anatomy	14	4.0

Architecture	22	6.2
Computer Science	29	8.2
Education	30	8.5
English	24	6.8
International Relations	3	0.8
Law	49	13.8
Marketing	7	2.0
Mass Communication	50	14.1
Med. Lab Science	4	1.1
Medicine	27	7.6
Nursing	29	8.2
Pharmacy	19	5.4
Physiotherapy	2	0.6
Psychology	28	7.9
Radiology	2	0.6
Total	354	100

Source: Field Survey (2024)

The table above displays demographic information of the respondents. That is, gender, age range, level of study and department. A breakdown of the demographic information revealed that all respondents were females 354 (100%) which is expected, as the study targeted only female undergraduate students of Lead City University, Ibadan. In terms of the age range of the respondents, the table shows that 129 (36.4%) are within the age range of 15-20 years while 186 (52.5%) fall within the age bracket of 21-25 years making respondents within this age range majority. Furthermore, the table also revealed that only 39 (11%) of the respondents were 27 years and above.

The level of study showed that 128 (36.2%) were third year (300 level) students making them the most participants, second year (200 level) students at 95 (28.8%). A total of 71 (20.1%) were first year (100 level) student while 44 (12.4) were fourth year (400 level) students and finally, 16 (4.5%) were 500 level students, making the last two levels the least respondents in the study.

A breakdown according to departments showed that majority of the respondents were from the department of Mass Communication, about 50 (14.1%) while the departments with the least respondents includes Radiology with only 2 (0.6%) respondents. The same is true of Physiotherapy at 2 (0.6%) respondents, while Law had 49 (13.8%) respondents, others are; Education 30 respondents representing (8.5%) Computer Science, 29 (8.2%) Architecture, 22 (6.2%) English, 22 (6.8%) Psychology, 28 (7.9%) Nursing, 29 (8.2%) Medicine, 27 (7.6%) Accounting, 15 (4.2%) Anatomy, (4%) Pharmacy, 19 (5.4%) Marketing, 7 (2%) Medical Laboratory Science, 4 (1.1%) and International Relations, 3 (0.8%) which happens to be one of the departments with the least respondents. The respondents clearly cut across various departments and faculties, although the representation cannot be said to be proportional.

4.2 Presentation of Data

Research Question One: What are the forms of sexual objectification in music videos?

Table 4.2.1 Descriptive analysis of the forms of sexual objectification seen in music videos by undergraduates of Lead City University (N=354).

Level of Agreement and Frequency (n = 354)							
Variable	SA	A	N	D	SD	Mean	SD
Music videos often feature women in revealing clothing	80 22.6%	161 45.5%	77 21.8%	29 8.2%	7 2%	3.8	1.0
Women in music videos are frequently portrayed in sexually suggestive poses.	87 24.6%	157 44.4%	68 19.2%	32 9%	10 2.8%	3.9	1.0
Music videos commonly depict women as sexual objects rather than as individuals with personalities	82 23.2%	156 44.1%	66 18.6%	38 10.7%	12 3.4%	3.7	1.0
The camera angles in music videos often focus on women's bodies rather than their faces	93 26.3%	138 39%	66 18.6%	46 13%	11 3.1%	3.7	1.1
Women in music videos are often shown performing sexualized dance moves	96 27.1%	138 39%	67 18.9%	35 9.9%	18 5.1%	3.7	1.1
The roles of women in music videos are often limited to being love interests or sexual partners	95 26.8%	144 40.7	61 17.2%	32 9%	22 6.2	3.7	1.1
Music videos often portray women as objects of male desire	82 23.2%	134 37.9%	65 18.4%	55 15.5%	18 5.1%	3.6	1.2

The depiction of women in music videos usually emphasizes their physical attributes over their intellectual or emotional qualities.	92	145	56	44	17	3.7	1.1
	26%	41%	15.8%	12.4%	4.8%		
The narrative of many music videos revolves around men's pursuit of women as sexual conquests.	80	157	63	37	17	3.7	1.1
	22.6%	44.4%	17.8%	10.5%	4.8%		
Music videos often depict women in ways that suggest their value is based on their physical appearance	86	151	62	39	16	3.7	1.1
	24.3%	42.7%	17.5%	11%	4.5%		
Music videos often depict women as accessories to male performers	74	144	62	53	21	3.6	1.2
	20.9%	40.7%	17.5%	15%	5.9%		
Music videos frequently show women engaging in sexual activities to gain men's attention or approval	85	152	70	34	13	3.7	1.0
	24%	42.9%	19.8%	9.6%	3.7%		
Grand Mean						44.48	7.2

Source: Field Survey (2024) (SA = **Strongly Agree**, A = **Agree**, N = **Neutral**, D = **Disagree** and SD = **Strongly Disagree**).

The data presented above is an analysis based on the various forms of sexual objectification of women in music videos that undergraduates students of Lead City University were asked to state whether they agree or disagree with their presence or not in music videos, and to what extent they agree or disagree, with the option of neutral for forms of sexual objectification of women in music videos for which the respondents could not explicitly decide whether or not they were in agreement or disagreement of their presence in music videos.

The frequencies, percentages, means and standard deviations for each form of sexual objectification are provided in the summary table of the analysis above. The forms of sexual objectification of women in music videos analysed range from revealing clothing, sexually suggestive poses, women as sexual objects, focus on women's bodies, sexualized dance moves, love interest and sexual partners, emphasis on women's physical attributes, women as objects of male desire, women as sexual conquest, value based on physical appearance, women as mere accessories to male performers, to women engaging in sexual activities to gain men's attention.

The response categories are Strongly Agree (SA) Agree (A) Neutral (N) Disagree (D) and Strongly Disagree (SD). Respondents who strongly agree are considered most exposed to sexual objectification of women in music videos, while those who agree are also reasonably exposed. Those who chose to be neutral are viewed as neither exposed to sexual objectification of women in music videos nor not exposed. Respondents who strongly disagree are the least exposed followed by those who disagree.

Further breakdown of the results indicated that majority of the respondents were exposed to the various forms of sexual objectification in music videos, with only a small percentage either reporting not being exposed or unable to tell whether there is sexual objectification of women in music videos. On the form of sexual objectification where women are shown in revealing clothing, 241 (68.1%) of respondents agreed that music videos often portray women in revealing clothing, 77 (21.8%) of the respondents could neither agree nor disagree whether women are indeed shown in music videos in revealing clothing, which may be because they are not so much into watching music videos, while 36 (10.2%) of the respondents did not agree that music videos often show women in revealing clothing as a form of sexual objectification.

For sexually suggestive poses as a form of objectification, 244 (69%) respondents reported that women often make sexually suggestive poses in music videos, this means that majority of the respondents were exposed to this form of sexual objectification of women in music videos. Although 68 (19.2%) of respondents could not say whether or not they were exposed to this form of objectification, but it is expected as not everyone is given to watching music videos. Finally, 42 (11.8%) of the responded said they were not exposed to this form of sexual objectification of women in music videos.

Depicting women as sexual objects rather than people with personalities as a form of sexual objectification, about 238 (67.3%) respondents which is clearly majority of the participants agreed to have been exposed to this kind of objectification in music videos, while 66 (18.6%) could not tell whether or not they were exposed to such form of objectification, and finally, about 50 (14.1%) of the respondents said they were not exposed to this form of objectification in music videos at all.

Another form of sexual objectification that was measured is the focus on women's bodies in music videos, which had 231(65.3%) respondents saying they were exposed to such form of objectification, making them the majority. Again, 66 (18.6%) of respondents did not know whether or not they were exposed to this form of objectification, while 57 (16.1%) said they were not exposed to this kind of objectification.

In terms of showing women in music videos performing sexualised dance moves, 234 (66.1%) of respondents reported to have been exposed to it, while 67 (18.9%) could not tell whether they were indeed exposed or not to this form of objectification. Again, 53 (15%) of the respondents said they were not at all exposed. Portraying women as objects of love interest and sexual

partners saw 239 (67.5%) of the respondents reported they were exposed to such in music videos, and about 61(17.2%) could not say whether or not they were exposed to such form of objectification, and finally, 54 (15.2%) said they were not exposed to this form of objectification, but not everyone is a fan of music or music videos, and such position is therefore expected.

In terms of portraying women as objects of male desire, about 216 (61.1%) of respondents agreed that they were exposed to this form of objectification, while 65 (18.4%) of respondents were undecided as to whether they were exposed or not to such form of objectification, probably because they are not so much into watching music videos or are unwilling to admit, and 73 (20.6%) said they were not exposed to this form of objectification of women in music videos, which may again point to other factors playing out among the respondents.

Responding to objectification of women in music videos that focuses on their physical attributes, 237 (67%) of respondents admitted they were indeed exposed to such in music videos, one of the forms of objectification of women with the highest respondents' rate. About 56 (15.8%) of respondents could not however state whether or not they were exposed to this form of objectification, and 61 (17.2%) of respondents said they were not exposed to such form of objectification of women.

Presenting women as sexual conquest for men in music videos saw another 237 (67%) of respondents agreeing they were exposed to it, while 63 (17.8%) of respondents could not tell whether or not they were exposed to it, and 54 (15.3%) of respondents said they were in fact, not exposed to this form of objectification at all.

A further look at the descriptive analysis of the various forms of sexual objectification of women in music videos revealed that, on placing value on women based solely on physical appearance, 237 (67%) of respondents agreed that they were exposed to this kind of objectification, while 62 (17.5%) of the respondents could not take a stand as to whether they were exposed, and 55 (15.5%) of respondents said they were not exposed. Portraying women as accessories to male performers in music videos revealed that 218 (51.6%) of respondents said they were exposed to this form of sexual objectification of women in music videos, while 62 (17.5%) of the respondents did not say whether or not they were exposed to it, and 74 (20.9%) of respondents said they were not at all exposed to this form of sexual objectification.

Finally, in terms of women engaging in sexual activities to gain men's attention and approval, as a form of sexual objectification, 237 (67%) of the respondents admitted that they were exposed to this form of objectification, 70 (19.8) of the respondents could not however state whether or not they were exposed to such form of objectification, why 57 (13.3%) of the respondents said they were not exposed to it at all.

Overall, more than half of the participants were exposed to the various forms of sexual objectification of women in music videos as seen in the breakdown above, hence majority of Lead City University undergraduate students have been observed through data analysis to be exposed to sexual the various forms objectification of women in music videos.

Question Two: To what extent are female undergraduates of Lead City University exposed to sexual objectification in music videos?

Table 4.2.2 Descriptive analysis of the extent of exposure of undergraduate students of Lead City University Ibadan to sexual objectification of women in music videos (N=354).

Levels of Agreement to Exposure (n = 354)

Variable	SA	A	Mean	SD
Music videos often feature women in revealing clothing	80 22.6%	161 45.5%	3.8	1.0
Women in music videos are frequently portrayed in sexually suggestive poses.	87 24.6%	157 44.4%	3.9	1.0
Music videos commonly depict women as sexual objects rather than as individuals with personalities	82 23.2%	156 44.1%	3.7	1.0
The camera angles in music videos often focus on women's bodies rather than their faces	93 26.3%	138 39%	3.7	1.1
Women in music videos are often shown performing sexualized dance moves	96 27.1%	138 39%	3.7	1.1
The roles of women in music videos are often limited to being love interests or sexual partners	95 26.8%	144 40.7	3.7	1.1
Music videos often portray women as objects of male desire	82 23.2%	134 37.9%	3.6	1.2
The depiction of women in music videos usually emphasizes their physical attributes over their intellectual or emotional qualities.	92 26%	145 41%	3.7	1.1

The narrative of many music videos revolves around men's pursuit of women as sexual conquests.	80 22.6%	157 44.4%	3.7	1.1
Music videos often depict women in ways that suggest their value is based on their physical appearance	86 24.3%	151 42.7%	3.7	1.1
Music videos often depict women as accessories to male performers	74 20.9%	144 40.7%	3.6	1.2
Music videos frequently show women engaging in sexual activities to gain men's attention or approval	85 24%	152 42.9%	3.7	1.0
Grand Mean			44.48	7.2

Source: Field Survey (2024) (SA = Strongly Agree, A = Agree,) (SD = Standard Deviation).

Table 4.2.2 above reveal that, based on the levels of agreement, a greater percentage of the participants choose the moderate level of exposure (Agree) for each form of sexual objectification of women in music videos as measured in the analysis above, followed by highly exposed category (Strongly Agree) constituting a majority percentage of the respondents left the remaining categories.

A further look at the table above indicates that objectifying women in music videos by portraying them in revealing clothing has 80 (22.6%) of respondents say they were highly exposed (Strongly Agree) to this form of objectification, while 161 (45.5%) of the total respondents said they were moderately (Agree) exposed to this form.

Furthermore, sexually suggestive poses, a form of sexual objectification garnered 87 (24.6%) of respondents who stated that they were highly exposed (Strongly Agree) to such form of objectification, while 157 (44.4%) said they were moderately exposed (Agree) to this form of

objectification. Again, portraying women as sexual objects had 82 (23.2%) of respondents say they were highly exposed to this particular form of objectification, while 156 (44.1%) say they were moderately exposed to it. The analysis also revealed that, focusing on women's bodies saw 93 (26.3%) of respondents say they were highly exposed, while 138 (39%) of respondents agreed that they were moderately exposed. Furthermore, 96 (27.1%) of respondents said they were highly exposed to sexualised dance moves by women in music videos, which is another form of objectification, while 138 (40.7%) of respondents said they were moderately exposed to it.

Portraying women as objects of love interest and sexual partners for men in music videos had 95 (26.8%) of respondents agree that they were highly exposed to this form of objectification, while 144 (40.7%) of respondents said they were exposed, whilst moderately. Women as objects of male desire had 82 (23.2%) of respondents say they were highly exposed, while 134 (37.9%) of respondents said they were moderately exposed to this form of objectification.

A form of sexual objectification of women that focuses on women's physical attributes but their personalities saw 92 (26%) of respondents say they were indeed highly exposed to this form of objectification, while 145 (41%) of respondents said they were moderately exposed to it. Portraying women as sexual conquest for men in music videos had 80 (22.6%) of the respondents agree that they were actually highly exposed to this form of objectification, while 157 (44.4%) of respondents said they were moderately exposed to this form of sexual objectification of women in music videos. Placing value on women based on physical appearance had 86 (24.3%) of respondents say they were highly exposed, while 151 (42.7%) of respondents said they were moderately exposed.

About 74 (20.9%) of respondents said they were highly exposed to the portrayal of women in music videos as accessories to male performers as a form of objectification, while 144 (40.7%) of the respondents were moderately exposed to this form of objectification as revealed by their responses on the measure. Finally, women performing sexual activities to gain men's attention or approval in music videos had 85 (24%) of respondents say they were highly exposed to this form of sexual objectification of women in music videos, while 152 (42.9%) of the respondents said they were also moderately exposed to such form of objectification. As a summary, majority of the participants were exposed the various forms of sexual objectification of women in music videos, whilst highly or moderately exposed.

Research Question Three: How do female undergraduates at Lead City University perceive themselves?

In order to answer this question, group norm for the study sample had to be established so that respondents could be placed in different categories of self-perception. By calculating the overall mean and standard deviation, then adding one standard deviation to the mean to get a High Self-Perception category, and subtracting one standard deviation from the mean to arrive at a Low Self-Perception category, while scores between one standard deviation above the mean and one standard deviation below the mean constitute the Moderate Self-Perception category.

Table 4.2.3 Descriptive analysis of how undergraduate students of Lead City University Ibadan perceive themselves (N=354).

Variable	Levels of Self-Perception (n = 354)				
	Categories	Frequency	Percentage (%)	Mean	SD
Self-Perception	High	38	10.7	>57.13	3.9
	Moderate	271	76.6	>39.42- <57.13	2.6
	Low	45	12.7	< 39.41	2.4
Total		354	100	48.27	8.85

Source: Field Study, (2024) >57.13 (Mean above 57.13) >39.42 - <57.13 (Mean greater than 39.42 to Mean less than 57.13) <39.41 (Mean less than 39.41).

Table 4.2.3 shows a descriptive analysis of how Lead City undergraduate students perceive themselves. The result reveal that 38 (10.7%) of respondents perceive themselves highly, that is they think highly of themselves compared to the rest of the respondents, with a Mean above 57.13 and standard deviation of 3.9, this is an indication that this category of students could hardly be influenced in a negative way by sexual objectification of women in music videos.

Furthermore, the results revealed that majority 271 (76.6%) of the respondents perceive themselves moderately. They do think highly of themselves, whilst in moderation, a little less than those in the high category with Mean range between greater than 39.42 to less than 57.13, and standard deviation of 2.6, these respondents have a balanced self-perception as revealed in the descriptive analysis.

Finally, 45 (12.7%) of respondents exhibited low self-perception according the findings. The respondents within this category have a Mean of less than 39.41 and standard deviation of 2.4, making them the worse performing category on self-perception. The implication is that these

respondents think lowly of themselves and would be most susceptible to the influence of sexual objectification of women in music. Overall, Lead City University undergraduate students were found to have high self-perception, with just a fraction of students possessing low self-perception based on the field data.

4.3 Test of Hypothesis

Hypothesis: There is no significant influence of sexual objectification of women in music videos on self-perception among Lead City University female undergraduates.

Table 4.3: Summary of Linear Regression Showing Influence of Sexual Objectification on Self-Perception

Model		SS	Df	MS	β	R ²	F	P
1	Regression	3704.323	1	3704.323	.366	.134	54.44	< .001
	Residual	23951.183	352	68.043				
	Total	27655.506	353					

Dependent Variable: Self-Perception

Source: **Fieldwork, 2024**

The results in Table 4.3 indicates that sexual objectification has significant influence on self-perception ($\beta = .366$, $R^2 = .134$, $F(1, 352) = 54.44$, $P < .001$), this means that sexual objectification of women in music videos significantly influenced undergraduates' self-perception, as those who had higher exposure to sexual objectification of women in music videos had higher self-perception.

This means that exposure to sexual objectification made undergraduates to think highly of themselves compared to less exposure. Objectification accounted for 13.4% of the variance observed in self-perception. The results further depict that higher levels of exposure to sexual

objectification of women in music videos predict higher levels of self-perception, the more the exposure to objectification, the better the self-perception of undergraduate students. The null hypothesis is not supported, and therefore rejected.

4.4 Discussion of Findings

Research Question One: What are the forms of sexual objectification in music videos?

Many forms of sexual objectification of women in music videos that were looked at in the analysis have shown that there are numerous ways women are portrayed, not just in music videos but also in movies that could potentially have negative impact on the self-perception of unsuspecting undergraduate students, and others elsewhere. Revisiting the results for the sake of the clarity of our discussion is beneficial here.

Camera angles deliberately target the unclad parts of women's body in sexually provocative manner, objectifying them in the process. For instance, our data showed where women are shown in revealing clothing, 241 (68.1%) of respondents agreed that music videos often objectify women in this manner, whether or not the intention is to garner more viewers and following for the artist, these things have now been accepted by the society to the extent women are indeed shown in music videos in revealing clothing with no eyebrows raised in condemnation.

Although some respondents said they were not exposed to such, which may be because they are not so much into watching movies or music videos or possibly because they were not comfortable stating their positions on paper. Focusing camera angles on certain revealed women's body parts and has evidence in literature as well¹. The respondents also agreed that they indeed see sexually suggestive poses made by women in music videos and possibly other

media as a form of objectification, 244 (69%) respondents reported that women often make sexually suggestive poses in music videos, this especially magnified by camera angles deliberately prioritising certain body parts over others.

Depicting women as sexual objects rather than people with distinctive personalities and attributes as a form of sexual objectification, about 238 (67.3%) respondents agreed to have been exposed to this kind of objectification in music videos, this is corroborated by extant data on the constructs as can be seen in existing literature². Many other forms of sexual objectification were measured, one of which is the specific targeting of women's bodies.

This kind that focuses on women's bodies in music videos, which had 231(65.3%) respondents saying they were exposed to such form of objectification, show women who are carefully chosen because of their bodies and could be demoralising and damaging to young girls who do not feel they are as attractive as the women they see in music videos or movies with nice bodies, which could potentially devastate their self-perception.

Existing literature decries the increase in objectification in the media and the society's silence, stating that the unchecked trend could hurt the youthful population and impact their self-worth through their self-perceptions³. Yet another kind of sexual objectification present in the media targeted in the current study is showing women in music videos performing sexualised dance moves, which about 234 (66.1%) of respondents reported to have been exposed to it, which placed side by side with the sampled participants is a staggering number.

There is gradual but steady abandonment of evaluating women's intellectual capital in favour of

the body capital, leaving young women who don't feel they belong in the attractive body category despondent with diminished sense of self. Portraying women as objects of love interest and sexual partners saw 239 (67.5%) of the respondents reported they were exposed to such in music videos, and there is no escaping movies or music videos due to the availability of the internet and smart gadgets. One could easily watch either movies, music videos or the many skits that are constantly being produced with just the aid of smart devices.

In terms of portraying women as objects of male desire, about 216 (61.1%) of respondents agreed that they were exposed to this form of objectification, while not all respondents said they were exposed to objectification of women in music videos, many other factors may be at play among the respondents that could potentially obscure the true state of things. Responding to objectification of women in music videos that focuses on their physical attributes, 237 (67%) of respondents admitted they were indeed exposed to such in music videos, one of the forms of objectification of women with the highest respondents' rate.

The phenomenon of objectification has probably come to stay as the society is growing more and more accepting of the situation, and many people agree that nothing is wrong such display, seeing it as entirely fun and therefore should be enjoyed instead. Presenting women as sexual conquest for men not just in music videos but many other forms of media, this form of objectification saw 237 (67%) of respondents agreeing they were exposed to it, but this expected since smart devices are rapidly multiplying in usage.

A further look at the descriptive analysis of the various forms of sexual objectification of women in music videos revealed that, revealed that placing value on women based solely on physical appearance, had majority 237 (67%) of respondents admit there are various forms of objectification, given that the sample size is not proportional compared to the number of undergraduates at Lead City University Ibadan, this number could potentially quadruple if the sample were to be truly a representative sample.

Finally, in terms of women engaging in sexual activities to gain men's attention and approval as a form of sexual objectification, 237 (67%) of the respondents admitted that they see this form of objectification. This particular form of sexual objectification is damaging because, it promotes illicit sexual behaviours that could have potentially negative consequences on the youthful population, as those illicit acts could end in unplanned pregnancies, sexually transmitted diseases (STDs) and many other ills against the individual and society as a whole.

Overall, we have seen how very present the many forms of sexual objectification of women appears to be by the respondents' own submissions. No matter how we choose to look at the data from which our evidence is taken does not change the pervasive status of sexual objectification, as this is supported by existing literature on the constructs from a few years ago⁴ Identifying and curbing the potential negative consequences of sexual objectification of women in not just music videos, but also in movies and other motion picture media where they may be present is therefore, highly recommended.

Research Question Two: To what extent are female undergraduates of Lead City University exposed to the objectification of women in music videos?

Findings of this study suggest that some female undergraduates of Lead City are exposed moderately (majority) to the various forms of sexual objectification while a good number of respondents were highly exposed based on response analysis. A look at the data indicates that objectifying women in music videos by portraying them in revealing clothing has 80 (22.6%) of respondents say they were highly exposed (Strongly Agree) to this form of objectification, while 161 (45.5%) of the total respondents said they were moderately (Agree) exposed to this form.

Put together, this leaves us with just a fraction of respondents who did not agree they were exposed, which may be because they don't consume such media often or other factors obscuring the true status of their exposure. Furthermore, sexually suggestive poses, a form of sexual objectification indicated that 87 (24.6%) of respondents said they were highly exposed by choosing "strongly agree" when asked whether they were exposed to such form of objectification, while 157 (44.4%) said they were moderately exposed by selecting "agree" in response to this form of objectification.

Given we were able to receive such high agreement to exposure by the study, increasing the sample would shoot that number up by a good percentage. Again, portraying women as sexual objects had 82 (23.2%) of respondents say they were highly exposed to this particular form of objectification, while 156 (44.1%) say they were moderately exposed to it. The respondents also revealed that, focusing on women's bodies was present in music videos and saw 93 (26.3%) of respondents say they were highly exposed, while 138 (39%) of respondents agreed that they were moderately exposed.

Furthermore, 96 (27.1%) of respondents said they were highly exposed to sexualised dance moves by women in music videos, which is another form of objectification and one that has become really pervasive in motion picture media, probably because of its market value, while 138 (40.7%) of respondents said they were moderately exposed to it.

Portraying women as objects of love interest and sexual partners for men in music videos had 95 (26.8%) of respondents agree that they were highly exposed to this form of objectification, and indeed music producer from various record labels make it too obvious that women are supposed to be objects of men's sexually gratification, as they are usually portrayed as being at the male performer's beck and call, while 144 (40.7%) of respondents said they were exposed, whilst moderately.

Women as objects of male desire, a form of objectification that can be readily seen in many videos of all kinds had 82 (23.2%) of respondents say they were highly exposed to it, while 134 (37.9%) of respondents said they were moderately exposed to this form of objectification. A form of sexual objectification of women that focuses on women's physical attributes but their personalities saw 92 (26%) of respondents say they were indeed highly exposed to this form of objectification, while 145 (41%) of respondents said they were moderately exposed to it.

Portraying women as sexual conquest for men in music videos had 80 (22.6%) of the respondents agree that they were actually highly exposed to this form of objectification, while 157 (44.4%) of respondents said they were moderately exposed to this form of sexual objectification of women in music videos. Placing value on women based on physical appearance had 86 (24.3%) of respondents say they were highly exposed, while 151 (42.7%) of respondents said they were moderately exposed.

About 74 (20.9%) of respondents said they were highly exposed to the portrayal of women in music videos as accessories to male performers as a form of objectification, while 144 (40.7%) of the respondents were moderately exposed to this form of objectification as revealed by their responses on the measure.

Finally, women performing sexual activities to gain men's attention or approval in music videos had 85 (24%) of respondents say they were highly exposed to this form of sexual objectification of women in music videos, while 152 (42.9%) of the respondents said they were also moderately exposed to such form of objectification. As a summary, majority of the participants were exposed the various forms of sexual objectification of women in music videos, whilst highly or moderately exposed.

Undergraduate female students of Lead City University were found to be highly and moderately exposed to the many forms of sexual objectification of women in music videos, and therefore, the recommendations made in existing findings is fitting here⁴. Taking strategic and decisive action to curb the tide of the proliferating objectification of woman could potentially shield females who are already vulnerable because of their frail personalities and fragile self-esteem.

Research Question Three: How do female undergraduates at Lead City University perceive themselves?

In order to answer this question, establishing group norm for the study sample became expedient. This was done by adding and subtracting one standard deviation from the sample Mean to arrive at Low, Moderate and High Self-Perception categories into which the female undergraduate students were shown to perceive themselves differently.

The Low category comprised of female students who had poor self-perception while the Moderate category were female undergraduates who perceived themselves in good light, and finally, the High category had female students who perceived themselves highly. To put things in perspective, the Low category of respondents think poorly of themselves which could potentially make them timid, diminish their self-esteem and reduce their self-worth, while those in the Moderate category have a balanced sense of self, they do not think too highly of themselves, but neither will they put themselves down, they know their self-worth and they have healthy levels of self-esteem. Finally, the High category comprised of females who think highly of themselves, this group would most likely become too confident in themselves and perceive themselves more than they actually are, resulting in an over bloated self-perception or pride.

Looking at the result of the analysis, 38 (10.7%) of respondents perceive themselves highly, which implies that they think highly of themselves compared to the other categories of respondents, with a Mean score above 57.13 and standard deviation of 3.9, this points to the fact that this category of students could hardly be influenced in a negative way by sexual objectification of women in music videos.

Furthermore, the findings revealed that majority 271 (76.6%) of the respondents have a moderate self-perception. They think very well of themselves, but in moderation, a balanced self-perception compared to those in the high category with Mean scores between greater than 39.42 and Mean score less than 57.13, and standard deviation of 2.6, again, these respondents have a balanced self-perception as indicated in the descriptive analysis.

Finally, 45 (12.7%) of respondents showed low self-perception according the results. The respondents who fall within this category had a Mean score of less than 39.41 and standard deviation of 2.4, making them the worse category on self-perception. The implication is that these respondents think poorly of themselves and would be most prone to the influence of sexual objectification of women in music.

Lead City University female undergraduate students on the whole were found to have high self-perception, with just a fraction of students with low self-perception based on the results. Although this is a great outcome, one cannot afford to draw conclusions or make sweeping generalizations based on this single study, taking existing literature into account, in addition to expanding on the current work to cover a larger population with larger samples sizes is the best approach, after all, the scientific process involves building on previous researchers findings, whilst continually refining procedures and obtaining better and up to date results that apply to current trends^{5,6,7}.

Hypothesis: There is no significant influence of sexual objectification of women in music videos on self-perception among Lead City University female undergraduates. This hypothesis was tested using Linear Regression, and the result revealed that sexual objectification had no significant influence on self-perception. The implication is that sexual objectification of women in music videos did not significantly influence undergraduates' self-perception, those who had higher exposure to sexual objectification of women in music videos had higher self-perception. This result contradicts what is obtainable in existing literature, as many of the studies reviewed found sexual objectification to negatively impact self-perception. For instance, a study decried the negative impact of objectification on young girls, and how educator and professionals alike could do a lot to savage the situation⁸.

Other studies also found similar results, for instance, where objectification was found to be associated with higher participation in selfie behaviours among young girls. Although exposure to sexual objectification made undergraduates think highly of themselves compared to less exposure, literature indicates that music videos actually elevated unfavourable body image in teenagers⁵.

In the current study however, objectification accounted for 37% of the variance observed in self-perception, albeit in a positive way. The results further depict that higher levels of exposure to sexual objectification of women in music videos predict higher levels of self-perception, but literature indicates that even older women are negatively impacted by objectification which makes this discrepancy likely the impact of factors unaccounted for in the current study⁷.

Finally, based on the current findings, the more the exposure to objectification, the better the self-perception of undergraduate students. Further enquiry into this domain is highly warranted with more sophisticated scales, better procedures and representative sample sizes in order for definitive conclusion to be drawn and a more nuanced understanding of the constructs.

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Chapter Five

Conclusion

This section summarises the findings of the study, presenting them in a more succinct and easily comprehensible terms, and also making recommendations, stating the study's contribution to knowledge, and suggesting areas that could be explored by future research work.

5.1 Summary of Findings

This research undertaking utilized the cross-sectional design to investigate the influence of sexual objectification of women in music videos on self-perception among Lead City University undergraduate female students. A total of 354 respondents were sampled, and the data collected were analysed using Descriptive statistics and Linear Regression and the results are presented in the preceding section.

Three research questions were answered using descriptive analysis, and the null hypothesis was tested with Linear Regression. The first research question sought to clarify the various forms of sexual objectification that are present in music videos, the second research question covered the extent to which undergraduate female students of Lead City University Ibadan were exposed to those forms of objectification, while the third and final question dealt with how the female undergraduate students perceive themselves. Finally, the null hypothesis predicted the influence of sexual objectification of women in music videos on self-perception of female undergraduates.

The answer to question one revealed the many forms of objectification prevalent in music videos which the results indicated majority of respondents agreed with, and they include; showing women in revealing clothing, women making sexually suggestive poses, women as sexual objects, focus on women's bodies, women engaging in sexualised dance moves, women as love

interest and sexual partners for men, women as objects of male desire, focus on women's physical attributes, women as mere sexual conquest for men, valuing women based on physical attractiveness, women as accessories to male performers, and women engaging in sexual activities to gain men's attention and approval.

Question two had majority of the respondents say they were indeed exposed to the above-mentioned forms of objectification in music videos, with only a few stating they were undecided, and a few more said they were not exposed. The third question explored how female undergraduate students of Lead City University perceive themselves. In order to answer the question, sample specific norms were established by adding and subtracting one standard deviation to the sample Mean to create three level of self-perception namely; High, Moderate and Low. Majority of the respondents, 271 (76.6%) had moderate self-perception, while 45 (12.7%) had low self-perception and lastly, 38 (10.7%) of the respondents had high self-perception.

The results of the null hypothesis indicated that sexual objectification of women in music videos had significant influence on female undergraduates' students' self-perception, in a positive way. The null hypothesis which stated that there was no significant influence of objectification on self-perception was not supported, and therefore, it was rejected. The implication of the result is that, the more the female undergraduate students were exposed to objectification of women in music videos, the stronger their self-perception became, contrary to what is reported in existing literature as seen in the discussion section. The results are presented and discussed in the preceding section.

5.2 Conclusion

Sexual objectification of women in music videos was found to be alarmingly prevalent in different forms, and majority of the respondents agreed that they were indeed exposed to the many forms as discussed previously. The results also showed the extent to which respondents were exposed to objectification, from highly exposed to moderate, with a few respondents stating they were not exposed or unable to tell whether or not they were exposed.

Undergraduate female students were seen to have high, moderate and low self-perception, with those in the moderate category being the majority. Sexual objectification was found to have significantly influence female undergraduate students' self-perception, whilst in a positive way. The more the exposure to objectification, the better was the self-perception of the respondents. Finally, more research is needed in the domains with more sophisticated methods and representative sample, in order to draw decisive conclusions based on the current findings.

5.3 Recommendations

The following recommendations are made based on the study procedures and most importantly, the findings.

- i. Objectification of women and its many forms has been seen to be very rife in music videos as seen in the results of the analysis. Although the result does not align with previous findings, there is need for more decent and dignified portrayal of women in not only music videos, but including movies, skits and other media as previous literature show it is harmful.

- ii. Using research to inform policy, this study findings can be used to educate the stakeholders involved in the formation policies that affect content creation. There has been dramatic increase in the number of content creators, many of whom are uninformed or uneducated and come up with contents without discretion. Using evidence-based approaches and research data to train these people could go a long way in sanitising the content that is available to the public for consumption.
- iii. Restrengthening societal values and moral conduct is also recommended. The current generation is one that is weak on morality and values. Parents and teachers (lecturers) could teach the female gender to place value on themselves beyond their physical bodies, since the society's idea of value these days is limited to physical qualities or how attractive a female appears to be, ignoring the many other valuable attributes that the individual possesses.
- iv. Incorporating value lessons in course units in academic majors like Theatre and Arts, Music etc. could go a long way in educating potential producers in the industry on proper treatment and portrayal of women whenever they decide to produce any content that features women, and strengthen in future actors a set of values that could help them protect the dignity of women while engaging in acting and content production.
- v. Producers of music videos could shift the narrative and portray women in empowering, multifaceted roles instead of focusing on their physical attributes, they can highlight women's intelligence, creativity, and contributions to society and avoid over-sexualised costumes. They can also avoid using camera angles that objectify women by focusing excessively on specific body parts, instead, opt for framing that treats all characters with

dignity and leverage their influence to advocate for industry-wide standards against objectifying content and encourage other producers and artists to adopt similar practices.

- vi. Societal change can be fostered by calling out media houses and artists who perpetuate sexual objectification, encouraging constructive dialogue. Conducting public awareness campaigns to highlight the negative impacts of objectification in media can also encourage conscious consumption of music videos and challenge harmful norms.

5.4 Contribution to Knowledge

This study greatly enhances our knowledge of sexual objectification of women in music videos, and how that impact their self-perception especially among the undergraduate population. It also contributes to the literature on these constructs, especially because these concepts have not been extensively explored in Nigeria or the African continent. Aside adding to existing literature on the constructs among the undergraduate population, it serves as a collection of other findings from different researchers, cutting across different nationalities and continents, with different populations, methods and tools, giving us a broader array of data to consider when researching the constructs elsewhere.

5.5 Suggestions for Further Studies

Future researchers could also look at how examine the role of social media in amplifying or mitigating the effects of sexual objectification in music videos. This could include studying how music videos are shared and discussed on various social media platforms. Future research could also investigate whether there are gender differences in the perception and impact of sexual objectification in music videos. This could involve comparing the experiences of male and female undergraduates.

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Appendix I

Lead City University, Ibadan

Faculty of Communication and Information Science

Department of Mass Communication and Media Technology

Questionnaire

My name is Ochuwa Oluwaferanmi Emabino. I am a post-graduate student of the Department of Mass Communication and Media Technology, Lead City University, Ibadan. I am conducting a study on Influence of Sexual Objectification in Music Videos on Self-Perception among Lead City University female undergraduates.

I seek for your consent and cooperation in filling this questionnaire. Information received will be strictly used for academic purpose and will be treated with absolute confidentiality.

Instruction: Please tick () appropriately.

Section A: Bio Data

1) Gender: Female () Male ()

2) Age: 15-20 () 21-26 () 27-32 ()

3) Level: 100 () 200 () 300 () 400 () 500 ()

4) Department: _____

Section B: Forms of sexual objectification in music videos

You are asked to read each expression carefully and tick the box for the expression you deem the most correct for you. Do not skip any item and mark each state please.

SA = Strongly Agree

A = Agree

N = Neutral

D = Disagree

SD = Strongly Disagree

S/N	Variables	SA	A	N	D	SD
1	Music videos often feature women in revealing clothing					
2	Women in music videos are frequently portrayed in sexually suggestive poses.					
3	Music videos commonly depict women as sexual objects rather than as individuals with personalities					
4	The camera angles in music videos often focus on women's bodies rather than their faces					
5	Women in music videos are often shown performing sexualized dance moves					
6	The roles of women in music videos are often limited to being love interests or sexual partners.					
7	Music videos often portray women as objects of male desire					
8	The depiction of women in music videos usually emphasizes their physical attributes over their intellectual or emotional qualities.					
9	The narrative of many music videos revolves around men's pursuit of women as sexual conquests.					
10	Music videos often depict women in ways that suggest their value is based on their physical appearance					
11	Music videos often depict women as accessories to male performers					
12	Music videos frequently show women engaging in sexual activities to gain men's attention or approval					

Section C: Extent to which female undergraduates are exposed to the objectification of women in music videos.

You are asked to read each expression carefully and tick the box for the expression you deem the most correct for you. Do not skip any item and mark each state please.

SA = Strongly Agree

A = Agree

N = Neutral

D = Disagree

SD = Strongly Disagree

S/N	Variables	SA	A	N	D	SD
13	I am aware of objectification of women in music videos such as, the use of scantily clad women as background dancers.					
14	I think the objectification of women in music videos affects how women are treated in society.					
15	I think unrealistic beauty standards are promoted in music videos					
16	I think music videos often portray women in an objectified manner					
17	I think the objectification of women in music videos is more prevalent in certain music genres (Hip hop, Afro Pop, Alte)					
18	I notice the objectification of women in most music videos I watch.					
19	I believe reducing the objectification of women in music videos would have a positive impact on society					
20	I believe that music videos often portray women as primarily objects of desire					
21	I rarely find music videos that do not objectify women					
22	I notice a difference in how women and men are portrayed in music videos					
23	The dance moves featured in music videos often sexualize women					
24	I believe that music videos often use women's bodies to attract viewers					

25	I frequently watch music videos that feature the objectification of women.					
26	I believe that education on media literacy can help reduce the impact of objectifying music videos					

Section D: How female undergraduates perceive themselves.

You are asked to read each expression carefully and tick the box for the expression you deem the most correct for you. Do not skip any item and mark each state please.

SA = Strongly Agree

A = Agree

N = Neutral

D = Disagree

SD = Strongly Disagree

S/N	Variables	SA	A	N	D	SD
27	I find myself comparing my appearance to the women portrayed in music videos.					
28	I feel pressure to conform to societal beauty standards as depicted in music videos.					
29	Watching music videos affects my self-esteem and body image.					
30	I think that music videos should portray women in a more diverse and respectful manner.					
31	I believe that media literacy education could help viewers recognize and challenge the objectification of women in music videos.					
32	I frequently compare my looks to those of women in the media.					
33	I think that the portrayal of women in music videos can impact young women's self-perception					

34	I feel pressure to conform to certain beauty ideals portrayed in music videos					
35	I compare my body to the women I see in music videos.					
36	Music videos influence my perception of what is considered an attractive female body.					
37	I feel like I need to be as attractive as the women I see in music videos to be successful.					
38	Seeing women portrayed in a sexualized way in music videos makes me feel less valued for my intelligence and accomplishments.					
39	I experience feelings of dissatisfaction with my body after watching certain music videos.					
40	I think the exposure to objectifying content in music videos has influenced the perception of my physical appearance					

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Biodata

A. Personal Data

Full Name: Ochuwa Oluwaferanmi EMABINO
Address: Plot 13, Road C, Rofo Estate, Odogunyan, Ikorodu, Lagos State
Email: ochuwaferanmi@gmail.com
Phone No: 09028089640
Date of Birth: May 26, 1999
Place of Birth: Ikeja, Lagos State
Nationality: Nigerian
Next of Kin: Emabino Kikelomo Aina

Plot 13, Road C, Rofo Estate, Odogunyan, Ikorodu, Lagos State.

B. Educational Background

Educational Institutions Attended with Dates and Qualifications

- M.Sc. Mass Communication and Media Technology
Lead City University In View

- B.Sc. Mass Communication
Caleb University 2018

- S.S.C.E
Homat Unique College 2014

C. Working Experience with Dates

- Tachyon Express, Plateau State, Nigeria January 2023 - Present
Graphic/Creative Designer

- Sendy, Lagos State, Nigeria. March 2022 -- June 2022
Telesales Intern

- Mosi Farms, Lagos State, Nigeria. February 2020 -- December 2021
Customer Service

- Trainfield School, Lagos State, Nigeria.
I.C.T/ Computer Teacher (NYSC)

November 2018 – October 2019

D. Awards and Fellowship

N/A

E. Publications

Influence of Sexual Objectification in Music Videos on Self-Perception among Lead City University Female Undergraduates In View

F. References

Dr Omolola
5, Adetoro Street, Fadeyi, Lagos State
09092119610

Signature

Date

The University Compliance Certification

This is to certify that this thesis written by Ochuwa Oluwaferanmi Emabino with matriculation number LCU/PG/003983 in the Department of Mass Communication and Media Technology, Faculty of Communication and Information Science, Lead City University, Ibadan is in full compliance with the approved University format and style.

Signature

Date

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