Portrayal of Sex, Violence, Drugs and Alcohol Themes in Music Videos of Billboard's Top Hip-Hop Songs

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Abstract

It is no news that sex, violence, drugs and alcohol are popular themes in hip-hop music and music videos which have a wide youth audience all around the world. This study sought to investigate how frequently themes of sex, violence, drugs and alcohol occur in popular hip-hop music videos. Popular hip-hop songs were collected from Billboard Archives of Hot Hip-hop/ Rap Songs Chart between years 2017 and 2018. Their respective music videos were then extracted from YouTube for analysis. This study employed the content analysis research method with each music video being a unit and the themes of sex, violence, drugs and alcohol serving as content categories. In total, 85 music videos were analysed. Results reveal that sex and violence themes occurred most frequently (2595 and 1457 times, respectively), whereas drug and alcohol themes occurred 440 and 473 times, respectively. It was also revealed that 7 in 10 hip-hop music videos most likely have some form of nudity; 1 of 3, likely have violence; half of hip-hop music videos watched have drug references while 1 in 5 likely contain display of alcoholic brands.

Key Words: Music Videos, Hip-Hop, Themes, Denotative, Connotative

Introduction

It cannot be denied that music is quite an important tool of communication. Music expresses different thoughts and emotions. It is also known to be powerful in uniting people towards a particular thought and respective action. By employing different modes in effectively communicating these thoughts and ideas, music has no doubt been a force of nature. Music comes in many different genres. Tag (2015) classified these many genres into three main genres namely; folk, art and popular music genres. The first relating to traditional/native non-recorded music, the second referring to classical music while the third deals with popularity – popular music. Popular music as its name implies is most largely and widely consumed by different people from different parts and across the world. It is frequently relayed across the different forms of mass media such as radio, television, CD/DVDs and the ever-exploding new media. Popular music is characterized by different styles and sub-genres which includes pop, hip-hop, rock and country among others. Hip-hop music, developed by African-Americans in the 1970s, combines rhythm with poetry which is why it is also called Rap (Hess, 2009). Since the 1970s, it has gone from being music made and enjoyed in the inner cities and black neighborhoods to being one of the most popular genres of music all across the world, transcending cultural and racial backgrounds. As a matter of fact, in 2015, the hip-hop music genre was the most popular music genre in the world (Feeney, 2015).

Moreover, music can be relayed and consumed on multimedia platforms such as CDs/DVDS, radio, TV, new media, etc. Forms of media like TV and DVDs, as well as video sharing internet platforms combine video with audio to give the audience more communicative experience. This is the music video experience. This is because it stimulates the visual senses as "a picture is worth a thousand words" - what is seen is more believed than what is unseen. Consequently, music videos have become salient in pop culture and its popularity makes it a driving force of ideologies and social movements. The explosion of new media in recent times gives even more prominence to music videos as artists are now known for the number of views or streams of their music and music videos on the internet. Also, music videos are the most watched videos on YouTube, the most watched as at 25th November 2018, being Latin-American Popstar Luis Fonsi's Despacito with over 6.5 billion views (Statistica, 2019).

Hip-hop music is more censored than other genres in popular music; hence it is the music genre that uses the most profanities (Jewalikar and Fragapane, 2015). American Academy of Child and Adolescent Psychiatry (2008)

observed that negative themes such as nudity, graphic violence, drugs and alcohol glamorization. These notions equally feature in hip-hop music videos. They are the likely culprits in the relay of these themes given the fact that their lyrics explicitly carry these themes. Their notoriety in showcasing themes of sex, violence, drugs and alcohol cannot be denied. It appears even worse with popular hip-hop music videos. In the past, music videos were accessed mostly via television which is a form of traditional media and therefore there was censorship. However, with the explosion of the internet with sites like YouTube, censorship seems to have 'gone with the wind'. Hip-hop music videos accessed on YouTube are mostly uncensored thereby showing music videos with explicit content in their entirety. This means that youths can just go straight to YouTube to watch popular hip-hop music videos as soon as they are released, as they know they can get the uncensored versions. It must be noted that music videos can be watched online for as many times as possible. In other words, access to music videos online are limitless so long as you have data or internet connection and a device in which both requirements are readily available among youths of today.

Statement of the problem

Hip-hop music is undoubtedly one of the most popular music genres of the 21st Century. In fact, it is a global phenomenon also in Nigeria, specifically Port Harcourt. Being such a popular music genre also means that its music videos are equally popular. The ubiquity of the new media presents an even freer and less stringent access to media content such as music videos thereby making it easier for its viewers' consumption. Channels like YouTube makes the music videos available for watching and re-watching for as many times needed hence the hundreds of millions of views garnered by many popular hip-hop music videos. YouTube also provides the viewer with uncensored versions of the music videos in which hip-hop are quite popular for. Moreover, studies have shown that many popular hip-hop music and music videos portray sexual, violent, drug and alcohol vices, among others. However, not many studies critically examine the specific sign systems that express these themes especially in music videos of globally popular hip-hop songs. These signs are portrayed both denotatively and connotatively. In other words, they are displayed literally and subliminally. Furthermore, media effect theories postulate that these vices in the music videos could potentially influence their audience members if heavily viewed over time. Since these videos are immensely popular among youths, especially in Nigeria due to the millions of views they garner online, it therefore became critical to measure and examine the vices and how frequently they occur in music videos of popular hip-hop songs on Billboard charts. If this concern is not addressed, it could affect and indeed dent the moral standings of society in the long run.

Research Questions

The following research questions guided the study.
1. What is the frequency of hip-hop music videos with presence of themes of sex, violence, drugs, and alcohol?
2. What is the frequency of the denotative signs used in expressing themes of sex, violence, drugs and alcohol in music videos of Billboard top hip-hop songs?
3. What are the most frequent indicators of sex, violence, drugs and alcohol in music videos of Billboard top hip-hop songs?
4. Which music videos of Billboard top hip-hop songs had the highest frequency of signs expressing each theme of sex, violence, drugs and alcohol?

Significance of the Study

This study is quite significant both theoretically and practically. Beneficiaries of this study include; parents, teachers, counsellors, youth audience members, music video artists and producers, broadcasting firms, social media firms, online video sharing platforms (YouTube) as well as scholars, among others. This study will not only extend the frontiers of knowledge on the frequency of these popular anti-social themes in hip-hop music videos but will stimulate further research of popular hip-hop music videos in relation to their youth audience. It will also bring a great sense of awareness and perspective to regular, non-regular and non-consumers of just how much signs are employed in hip-hop music videos to foster negative ideologies.

Theoretical Review

Two theories were found relevant to this study - Multimodality and Cultivation Analysis. Multimodality though fairly new, is a rapidly growing theory of communication and social semiotics. Also called multimodal studies (Lyons, 2016), multimodal discourse (Yang, 2016) or Multimodal Discourse Analysis (MDA) by O'Halloran and Smith (2011), multimodality deals with the study of different modes involved in passing meaning. Van Leeuwen (2005, p. 28) in Liu (2013) explains multimodality as "the combination of different semiotic modes — for example, language and music — in a communicative artifact or event". Snyder (2010, p. 1) terming it multimodal discourse analysis, defines it as "the study of the intersection and interdependence of various modalities of communication within a given context". He stated that the aim of researchers in this area is to identify the influence modes have on meaning within a given context which is achieved by focusing on co-occurrence and interaction between multiple semiotic systems. This means that within a given context, there are different modes or semiotic systems which must be considered as influencers of meaning. McKerrell and Way (2017) cite many scholars who draw on tools, approaches and assumptions in multimodality to show how discourse and ideology can be revealed by closely analyzing communication in images, visual design, television, newspapers, monuments, toys and also in and through music. This means that music as a part consists of different modes in which ideologies are articulated and communicated. This could explain why different signs are employed to express particular themes in music videos which in turn combines with other themes to pass the overall message to their consumers. Kress and Van Leeuwen (2001) in McKerrell and Way (2017) note that these ideologies, etc., are both explicitly and implicitly stated. Concurrently, Kress and Van Leeuwen (2006) opine that visual communication is always coded and only seems transparent because the codes are mostly already known, at least implicitly however without actually knowing what it is we know. For instance, codes that denote sex would be clearly known however the specific sexual message might not be readily known except analyzed in-depth. This is also applicable to music videos which also involve different modalities, which are explicitly and implicitly stated, and which all re-enforce meaning.

On the other hand, cultivation analysis, developed by George Gerbner during the 1970s and 1980s address questions about the role the media plays in society from a wholistic point of view. Baran and Davis (2012) state the central argument of cultivation theory as thus:

> …television is a message system that cultivates or creates a worldview that, although possibly inaccurate, becomes the reality simply because we, as a people, believe it to be the reality and base our judgments about our own everyday worlds on that reality (p. 341).

Fundamentally, cultivation theory proposes that viewers who constantly watch television over time would likely alter or change their perception about the real world to that depicted on television which is usually exaggerated ergo inaccurate. In other words, television which is usually perceived to be the window into/ reflection of the real world, is not just that but also a world in itself (McQuail, 2010). In addition, Nwachukwu, Asak and Asadu (2013) opine that heavy viewers of TV as conceptualized in cultivation theory are more prone to viewing the world as portrayed in television. This means that the more they watch television, the more likely the effect it will have on them. Miller (2003) equally notes two levels of cultivation effects – first and second order cultivation effects. In her opinion, the first-order cultivation effects involve having a general view or understanding of cultural perspectives as portrayed in television programmes. Meanwhile, the second-order cultivation effect deals directly with effects on beliefs about the overall nature of the world. In a nutshell, viewers who constantly watch music videos over time would likely or eventually alter or change their perception of the world to that which is portrayed in music videos, in which is usually exaggerated and inaccurate. If what they are watching is filled with anti-social themes, it means that the more they watch these themes over time, the more likely it will influence their perception.

Denotation and connotation of signs

The foundation of studies of denotation and connotation is rooted in Saussure's semiological ideology of a signifier and signified - a signifier being the object and signified, its meaning. In explaining the relationship between the signifier and signified, Yan and Ming (2015) state that they are both co-dependents of one another in

the sense that one (signified) is expressed through the other (signifier). In other words, without the signifier, there would be no signified and without the signified, the signifier would be useless. Saussure conceived the signified to be of a more literal and concrete nature where an object's meaning is finite and specific to the object. This literal sense of the signified is what Chandler (2008) says is denotation or denotative signified. However, Roland Barthes conceived another type of meaning/signified which could be said to be infinite and is determined by pre-existing cultural practices in a society (Barthes, 1983). According to Kourdis (2017) Roland Barthes' broader conception of meaning functions as a code where the entities have no/contrary relation to their literal meaning. This is where the notion of connotation was born. This means that there is the possibility for every signifier to have a two-pronged signified – denotative and connotative.

Having said that, Condon, Perry and O'Keefe (2004) define denotation as the literal meaning of a sign and connotation as the contextual meaning in which varies from person to person and across culture. Chandler (2008) sees denotation or denotative meaning as the literal, obvious and commonsensical meaning of a sign whereas connotation or connotative meaning is the socio-cultural and personal associations (ideological, emotional etc.) of the sign. In other words, with denotation, the meaning of a sign is immediately understood across different demographics whereas with connotation the culture and demography of the receiver is a vital of meaning. This is quite evident in youth slang usage. An example is the use of the word 'savage'. Denotatively it is seen in a somewhat negative light (animalistic, violent, etc.) however, it is used positively to connote something or someone being 'cool' which in itself is a connotation denoted to refer to temperature. Furthermore, O'Donnell (2008), in defining denotation, said that the denotative meaning is the commonly agreed upon meaning while the connotative meaning is a meaning the receiver of the sign might take away from it. According to him, denotation might be likened to the dictionary definition of a word whereas connotation deals with the context surrounding the sign or the receiver's culture or ideology. Having said that, this study focuses on the denotative signs in hip-hop music videos, studies of the connotative sign systems will be presented in future publications.

Empirical Review
A study by Benton (2015) sought to realize the misogynistic themes in YouTube's Top 100 Most Viewed Pop and Hip Hop/Rap Music Videos by Artists' Gender. Using content analyses with six content categories (provocative dressing, provocative touching, degrading song lyrics, subjection to sexual gaze, emphasized femininity and subjection to sexual abuse) the following were realized; that out of the 100 videos: 93 videos had at least one instance of provocative dressing, 79 videos had at least one instance of provocative touching, 25 videos had at least one instance of degrading song lyrics and 68 videos contained at least one instance of sexual gazing, among others. In their study, Substance use and imagery in hip hop, R&B, and popular YouTube music videos, Chac, Stapleton, Seifert and Sakuma (2016) sought to identify patterns of substance use and how tobacco and other substances are portrayed in YouTube music videos. According to them, music videos may be used as a powerful tool to market alcohol, tobacco, and other drugs especially through YouTube which is mostly uncensored. They equally pooled music from the Billboard Music Charts using their top 25 R&B/Hip-Hop weekly charts for all 52 weeks of 2014. They coded based on substances identified whether used literally or implied, shown denotatively or connotatively. The substances include; alcohol, marijuana, cigars, little cigar/cigarillos, cigarettes, hookah and vapes among others. Results revealed that out of 97 videos viewed, 63% (n=59) contained at least one substance reference or image. Also, there were blatant product placement for alcohol brands, specifically: GTV, MYX, Ciroc, Covado, and Zing as 56 of the 97 videos viewed (57.7%) contained alcohol scenes.

Another study conducted by Clark, Glover, McClain, Steele, Jemison, Brantley, Brockton, Goins, Flanigan, Mitchell, Wilcox and Emanuel (2016) which aimed at analyzing the violent and sexual content in hip-hop music videos, brought about interesting realizations. They analyzed a total sample of four hip-hop music videos from Vevo website's most viewed videos of all-time – two males and two females with each having at least 150 million views. Content analyses was done to ascertain the frequency of violent and sexual content in the hip-hop music videos. To assess violent content, they used signifiers such as guns, theft, drugs, fighting, police violence, and

gang activities such as presence of bandanas, wearing the same color clothing, and hand signs, seen in the music videos. Meanwhile in assessing sexual content, they made use of elements such as kissing, implied sex, the image of body parts such as cleavage, buttocks, and the pelvic region of women as well as revealing clothing in both men and women as signifiers. Results from the content analyses of the four videos showed that violent content occurred a total of 222 times whereas sexual content occurred 727 times. Sexual content occurred more than double times the violent content.

Methodology

This study employed quantitative design in achieving its purpose. Content analysis was adopted in ascertaining all frequencies sought after concerning the denotative signs in the hip-hop music videos. Popular hip-hop songs in which music videos were analyzed, were purposively selected from Billboard's Year End Hot Rap Song Charts 2017 and 2018. Since its inception, Billboard Charts have become the main go-to charts that documents the popularity of songs with regards to sales. Songs published on Billboard charts are realized from a conglomerate of charts that are individually or collectively put together based on key fan interactions with music. This includes album sales and downloads, track downloads, radio airplay and touring. Also, streaming and social interactions on Facebook, Twitter, Vevo, YouTube, Spotify and other popular online destinations for music (Billboard, 2019). These measurements are tracked all year-round and are published weekly as well as at the end of the year. Billboard charts publishes songs from different genres and categories. One of such is the Hot Rap songs chart which has its cumulative version every year end. Both charts consist of 50 top hip-hop songs each, thereby making an aggregate of 100 which was used as the music video population. The music videos of these 100 songs were then extracted from YouTube for analysis. However, after careful observation it was found that not all the songs have music videos. Specifically, 6 out of the 100 songs did not have music videos. 1 of the songs had a music video but it was deleted on YouTube due to its disturbing content. Also observed was that some songs appeared in both 2017 and 2018 lists. In the case where the same songs appeared twice, one was eliminated. There were 8 songs that appeared twice. These deductions resulted in a total of 85 songs in which their music videos were then extracted from YouTube for analyses.

Content analysis was conducted on all 85 music videos with each music video serving as a unit of analysis. The themes under study - sex, violence, drugs and alcohol served as content categories. Each content category consists of indicators which are all given codes. Indicators of sex include; nudity, twerking, sexual gaze, provocative touching/kissing, among others. Indicators of violence include; weapons, violent actions, clothing, fire and police violence, among others. Indicators of drugs include; cigarette/cigars, hookahs, smoking, rolled marijuana-like paper and simulated marijuana, among others. Indicators of alcohol include; alcoholic brands, drinking, popping champagne, beer/beer and wine or champagne, among others. The indicators were used to measure the number of times the signs expressing each theme occurred in each music video which was calculated using statistical tools for analysis. There were two coders employed in this study. To establish reliability, the researcher served as the first coder and a second coder was trained to independently code all 85 music videos both at the same time. Before the main coding began, the second coder underwent extensive instructions with examples of how to make use of the coding guide and sheet to adequately capture the needed data for analysis. Thereafter, a pilot and a mock test was conducted. Inter-coder reliability was established using the Holsti (1969) formula as recommended by Wimmer and Dominick (2011). Inter-coder reliability was established in all four categories respectively. Wimmer and Dominick (2011) recommend the acceptable level of inter-coder reliability when using the Holsti formula to be at least 0.90 or 90%. Taking average of the reliability of all four categories, this study's inter-coder reliability was 94%

Results

The findings of this study are discussed based on the research questions guiding this study.

Research question 1: What is the frequency of hip-hop music videos with presence of all four themes of sex, violence, drugs, and alcohol?

Table 1: Frequency of MVs with presence of all four themes

	MVs without SDVA	MVs with SDVA	MVs with Sex	MVs with Violence	MVs with Drugs	MVs with Alcohol
Number	1	84	65	73	51	38
%	1.18	98.82	76.47	85.88	60.00	44.71

Key: MV – Music video, SVDA – Sex, violence, drugs, alcohol

Table 1 shows that of the 85 music videos analysed, 84 revealed presence of signs expressing at least one of the themes. Putting these findings into perspective, 4 in 5 hip-hop music videos will likely have some form of violence portrayed in them whereas over 3 in 5 will likely portray sexual content. Similarly, 3 in 5 will likely have some form of drug portrayal while 1 in 3, will likely portray alcohol. This confirms that the themes are quite popular and occur frequently across music videos of Billboard's top hip-hop songs. Specifically, how many times where the signs used in expressing the different themes in question?

Research Question 2: What is the frequency of denotative signs expressing themes of sex, violence, drugs and alcohol in hip-hop music videos?

Table 2: Frequency of denotative signs in music videos of Billboard top hip-hop songs

	-01	-02	-03	-04	-05	-06	-07	-08	-09	-10	Total	%
Sex (2--)	1886	126	18	51	47	217	159	73	1	15	**2593**	**52.24**
Violence (3--)	263	204	96	260	167	219	147	33	68	-	**1457**	**29.35**
Drugs (4--)	37	57	226	66	36	0	0	19	0	0	**441**	**8.88**
Alcohol (5--)	177	41	35	76	106	34	5	-	-	-	**474**	**9.53**
Total											**4965**	**100**

Key: *201 – nudity, 202 – twerking, 203 - Splits dance, 204 – jiggling, 205 – twisting of waist, 206 – sexual gaze, 207 – provocative touching, 208 – sexual gestures, 209 – sexual paralanguage, 210 – assimilated sex acts; 301 – weapons, 302 – violent actions, 303 – violent symbols, 304 – violent clothing, 305 – violent gestures, 306 – fires, 307 – horror/gore, 308 – police involvement, 309 – violent sound effects; 401 – cigars/cigarette/e-cigarettes, 402 – hookahs/bongs, 403 – smoking/smoke from smoking, 404 – assimilated marijuana rolled paper for smoking, 405 – raw marijuana-like substances, 406 – cocaine-like substances, 407 – ecstasy/molly/MDMA drug-like substances, 408 – crystal meth-like substances, 409 – prescription pill-like substances, 410 – drug paralanguage; 501 -alcoholic brands, 502 – drinking of alcohol-like liquids, 503 – popping champagne/pouring drinks, 504 – beer-like liquids/cans, 505 – wine/champagne, 506 – spirits/liquor, 507 – drunken behaviour.*

Table 2 shows that signs which expressed sexual content in the music videos were shown much more than the other themes. in fact, more half of the signs shown in the music videos expressed sex, specifically nudity. This is quite interesting because it was earlier stated that there was presence of violence in more music videos than sex. However, signs expressing sex appeared much more times than violence. This means that, although the theme of sex appeared in fewer music videos than violence, the signs used in expressing sex appeared much more than that of violence. In other words, the signs used in expressing sex were used many more times in the music videos that had presence of sex although there were fewer music videos that had the presence of sex than that of violence.

Research Question 3: What are the most frequent indicators of sex, violence, drugs and alcohol in hip-hop music videos?

Table 3: Most frequent indicators

Themes	Indicator	F	%	f of MVs	% of MVs
Sex	Nudity	1888	72.76	60	70.59
Violence	Weapons	263	18.05	30	35.29
Drugs	Smoking	226	51.36	48	56.47
Alcohol	Alcoholic brands	177	37.42	19	22.35

Table 3 shows the indicators that appeared most frequently throughout the music videos. Overwhelmingly, nudity came first. Second, was weapons which indicated violence. Actually, four indicators of violence had a frequency of over 200 as shown in Table 2. They are weapons (263), violent clothing (260), fire (219) and violent actions (204). Regarding drugs, it was found that smoking or the smoke from smoking had the highest frequency. It was observed that the act of smoking was not only displayed but the smoke itself without act was also popular. Out of the 85 music videos analyzed, 48 had at least one instance of smoking (56.47%). Finally, the most frequent indicator of alcohol in the music videos was the alcoholic brands. Also, at least one instance of display of alcoholic brands occurred in 19 of the 85 music videos analyzed. Putting these findings into perspective, it means that 7 in 10 music videos will likely have some form of nudity in them whereas the likelihood of display of weapons, violent clothing, fire and violent actions will occur in 1 of 3 hip-hop music videos. Also, smoking will likely occur in 1 of 2 hip-hop music videos watched while 1 in 5 hip-hop music videos will likely contain display of alcoholic brands.

Research Question 4: Which hip-hop music videos had the highest frequency of signs expressing each theme of sex, violence, drugs and alcohol?

Table 4: Music videos with highest frequency of signs

Themes	MV	Artist	F
Sex	No Limit	G-Eazy ft. Asap Rocky & Cardi B	**230**
Violence	Tunnel Vision	Kodak Black	**130**
Drugs	Gucci gang	Lil' Pump	**41**
Alcohol	Bad and Boujee	Migos Ft. Lil Uzi Vert	**97**

Table 4 shows the music videos with the highest frequency of signs expressing sex, violence, drugs and alcohol. The music video that had the highest frequency of sexual signs was the No Limit music video by G-Eazy featuring Asap Rocky, Cardi B and others in which nudity and the twerking dance were the most popular indicators. The music video that had the highest frequency of violent signs was the Tunnel music video by Kodak Black in which a weapon (gun) and violent actions occurred most frequently. Furthermore, the music video that had the highest frequency of drug signs was the Gucci Gang music video by Lil Pump which had the signs. Smoking and raw marijuana were the most frequently displayed indicators. Meanwhile, the Bad and Boujee music video by Migos featuring Lil UziVert had the highest frequency of alcohol signs, most of which were display of alcoholic branded drinks as well as drinks in champagne glasses.

Discussion

The findings in this study were quite revealing and interesting. Analyzing sex, violence, drugs and alcohol in popular hip-hop music videos have been very insightful and eye opening.

Firstly, the themes of sex occurred more times throughout the music videos analyzed in this study, than other themes. This corroborates studies of Benten (2015) that sexual signs are very frequently displayed in hip-hop

music videos. It is no surprise that nudity occurred the most as provocative dressing has somewhat become the norm in our society. Findings from this study were also in agreement with studies from Chac, Stapleton, Seifert and Sakuma (2016) that drug use is also quite frequently portrayed in hip-hop music videos. It was also revealed in this study that alcoholic brands were the most frequently displayed indicator of alcohol in hip-hop music videos. This equally supports the claim of Chac, Stapleton, Seifert and Sakuma (2016) that hip-hop music videos might be indirectly used for product placement for alcohol brands. This study's findings also somewhat agree with findings from the study of Clark, Glover, McClain, Steele, Jemison, Brantley, Brockton, Goins, Flanigan, Mitchell, Wilcox and Emanuel (2016) that sexual content occurs the most frequently than violent content in hip-hop music videos. However, in their study, frequency of sexual content tripled the frequency of violent content whereas in this study frequency of sexual content merely doubles violence.

Conclusion

Based on the findings of this study, there is no doubt that popular hip-hop music videos are heavily laden with sexual, violent, drug and alcohol themes. These themes are shamelessly expressed through different signs and occur so frequently that viewers could never escape from them. This means that anyone who is an ardent viewer of hip-hop music videos has been heavily exposed to these themes. These findings show the lengths at which the hip-hop music industry is willing to go through to pass ideas considered negative in our society, all to capture and retain the attention of their young consumers. Taking into consideration the cultivation theory, one can only wonder if the viewers are slowly but surely being influenced by these themes as relayed in hip-hop music videos, their beloved music genre.

Recommendations

Following the findings of this study, it is recommended that young viewers self-regulate to avoid being influenced negatively. Regulations and adequate counselling should also be put in place by parents, teachers, elder ones, in schools, as well as the music industry to promote better and healthier habits and lifestyle in society and the world at large. Music video platforms should put in place stricter censorship which could discourage the production of more music videos with sexual, violent, drugs and alcohol filled content.

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