

African Gender Studies Quarterly



Journal Information
African Gender Studies Quarterly

Editorial Board

Professor Daniel Thobejane – Centre for Gender and Youth Studies, University of Venda, South Africa

Dr Theresa Ajoke Olatunji – Department of Psychology, Federal University Oye-Ekiti, Nigeria

Professor Tshilidzi Netshitangani – Department of Adult Education, University of South Africa, Pretoria, South Africa

Dr Juliet Kawendo

Professor Rendani Tshifhumulo – University of Venda, South Africa

Professor Beauty Lusanda Juta – Durban University of Technology, South Africa

Aims of the Journal

AFRICAN GENDER STUDIES QUARTERLY is a gender-based journal in Africa that focuses on the African continent. It covers theoretical, policy, programmatic and other overarching dimensions and dynamics of gender issues, politics, cases, and governance in Africa. As a result of this, original review articles and every other kind of intellectual manuscript from academic fields cum disciplines such as philosophy, geography, sociology, economics, political science, psychology and related scholarly areas will be published in the journal.

Scope of the Journal

AFRICAN GENDER STUDIES QUARTERLY is established to treat contemporary socio-political gender issues in ways that will provide sound policy and socio-economic perspectives from scholars within and outside the African continent. Papers to feature in this journal may speak to the global dimension of gender issues, but must have a profound bearing on the African context particularly in significantly reducing the vast gender dichotomy across the continent. By implication, the journal will provide, and be, an avenue to proffer practical policy and political insights to Africa's most pressing and strategic gender issues.

Author Submission Guidelines

AFRICAN GENDER STUDIES QUARTERLY provides an avenue to scholars, researchers, policy analysts, think tank groups, as well as the civil society community to ventilate the various ramifications of gender related issues in Africa. Authors are expected to adhere to the following guidelines when preparing and submitting their manuscripts:

Preparing Your Manuscript

Title and Subtitle

Ensure the title is clear, descriptive, and incorporates key terms that accurately reflect the content of the manuscript. It should not be more than 25 words.

Authors and Their Affiliations

List all authors' full names and affiliations directly below the title. Authors are strongly encouraged to add their ORCID ID account to easily identify authors' previous works. Authors should indicate a **Corresponding Author** to whom correspondence will be sent if the manuscript is accepted for publication.

Abstract

The Abstract provide a concise summary that clearly outlines the main objectives, findings, and conclusions of the study. The abstract should be between 150 to 200 words and formatted with 1.5 spacing.

Keyword

Include 4 to 6 keywords that succinctly capture the essence of the manuscript's subject matter. These keywords are essential for indexing purposes, so we recommend that they are specific to the article.

Main Text

Manuscripts should range between 6000 to 8000 words in length, inclusive of references, tables, and figures. Use Times New Roman font, size 12, with 1.5 line spacing throughout. Ensure all pages are numbered consecutively. Our journal upholds strict standards against copyright infringement, plagiarism, and any other violations of ethical publication practices. Each submitted article undergoes thorough screening using plagiarism detection software, such as Turnitin, to ensure originality and adherence to ethical writing practices. Hence all authors are advised to ensure that they have adhered to our plagiarism policy before submission.

Headings and Subheadings

Headings are used to organise content and indicate the hierarchy of sections. Organise the manuscript to enhance readability and logical flow.

- **Level 1 Headings:** Justified, bold, 14 pt. font size.
- **Level 2 Headings:** Justified, bold, 12 pt. font size.
- **Level 3 Headings:** Italicised, 12 pt. font size, left-aligned.

All headings should use title case (capitalise the first letter of each major word).

Prior publication in other journals

This journal will not publish any article which has been previously published or is under consideration for publication elsewhere.

Funding

If the research received funding support, detail the funding sources in a dedicated section titled "Funding" placed before the acknowledgments. Follow the prescribed format to ensure compliance with funding agency requirements.

Artwork Guidelines

All images, graphs, or illustrations should be of high quality and directly relevant to the content. Ensure figures are embedded within the manuscript with clear, separate captions.

Tables

Present tables in text format rather than as images, ensuring they are numbered sequentially and accompanied by clear explanations within the manuscript.

- **Table Format:** Tables should be placed within the manuscript where they are first referenced. Each table should have a clear and concise title that describes the contents of the table. The table itself should be formatted with rows and columns, and it should present data in a clear and organised manner.
- **Table Numbering:** Tables should be numbered sequentially in the order that they appear in the text (e.g., Table 1, Table 2, etc.).
- **Table Title:** The title of the table should be placed above the table itself, flush left. The title should be brief yet descriptive of the contents of the table.
- **Table Layout:** Tables should be created using a word processor's table function, not as images or screenshots. This ensures that the text within the table remains accessible for editing and formatting.
- **Table Caption:** A descriptive caption should be placed below the table itself. The caption should explain any abbreviations used in the table and provide additional context or explanation if necessary.
- **In-Text Citation:** When referring to a table in the text, use the word "Table" followed by the table number. For example, "Table 1 presents a summary of survey responses."
- **Consistency:** Maintain consistency in numbering and formatting across all tables in the manuscript.
- **Quality:** Ensure that tables are clear, legible, and appropriately sized to fit within the manuscript's margins.

Figures

Figures should be embedded within the manuscript where they are first discussed, typically following the paragraph in which they are referenced.

- **Figure Caption:** Each figure should have a brief descriptive caption placed directly below the figure. The caption should include a brief title that describes the content of the figure and any necessary explanation or context.
- **In-Text Citation:** When referring to a figure in the text, use the word "Figure" followed by the figure number. For example, "Figure 1 shows the distribution of survey responses."
- **Placement:** Ensure that figures are positioned appropriately within the manuscript to maintain readability and clarity.
- **Consistency:** Follow the same numbering sequence for figures as they appear in the text. If there are multiple figures, they should be numbered consecutively (e.g., Figure 1, Figure 2, etc.).
- **Quality:** Figures should be of high quality to ensure readability, especially if they include detailed graphs, charts, or images.

Acknowledgments

Acknowledge individuals or organisations who contributed to the research but do not meet the criteria for authorship.

References

Format references in APA style⁷, listed alphabetically, with double spacing between entries. Ensure all in-text citations adhere to the same APA formatting style.

Author Submission Checklist

Before submitting your manuscript, ensure the following checklist items have been addressed:

- Authors' names, affiliations, and contact details are clearly provided.
- Keywords accurately reflect the content of the manuscript.
- All figures and tables referenced in the text are included and properly formatted.
- Spelling and grammar have been thoroughly checked and meet publication standards.
- Ensure that all figure and table citations in the text correspond correctly with the files provided.
- Cross-check that all references cited in the text are listed in the reference list, and vice versa.

- Obtain necessary permissions for the use of copyrighted material, including material sourced from the internet.
- Familiarise yourself with and adhere to all journal policies outlined in this submission guide.
- Upload all necessary supplementary files as required by the submission system.

Submitting Your Manuscript

Manuscripts must be submitted electronically in Word format to the email below at info@glotanresearch.com or glotanresearchservices@gmail.com or www.glotanresearch.com

If you do not have an existing author account, register and complete your profile to initiate the submission process. Upon successful submission, you will receive an email confirmation, and you can monitor the progress of your manuscript through your account.

Submission of Manuscript

Authors should read the “Author submission guidelines” on the journal’s page before making a submission. All authors should approve the final version of the manuscript prior to submission. Once a manuscript is submitted, it is therefore assumed that all authors have read and given their approval for the submission of the manuscript and that they meet all requirements.

Time frames

- **Time frames**
 - Time for first decision (2 weeks)
 - Review completion- (4 weeks)
 - Average number of weeks between article submission and publication is 12 weeks

For further assistance or inquiries, please contact our editorial team through the submission system or via email. We eagerly anticipate receiving your contributions to AFRICAN GENDER STUDIES QUARTERLY (AGenSQ).

EDITORIAL NOTE

It is with great joy that we introduce the first edition of our newly established journal named African Gender Studies (AGenSQ) which is to be published quarterly. The motivation to float this journal is to deal with gender and its dynamics in Africa. To launch this inaugural issue, we have compiled a set of articles that project the vision and values of AGenSQ's commitment that are evidence - based especially on contemporary topics that shapes gender and issues around it.

We begin with the concept of sexual capital, addressed in two of the articles, while the first investigated the influence of sexual capital on financial independence specifically on female undergraduates, the other examined a review of the subtle yet pervasive ways sexual capital operates as a form of social currency and its influence on employers. This current edition also feature articles on female body and visual fantasy, it highlights a thoughtful discussion on the cultural norms and religious beliefs on sexuality emphasizing the role of personal experiences and its involvement in shaping the broader moral and cultural frameworks. To round it up, the theme of power dynamics continues through the exploration of the concept of institutional structures - political participation and its impacts on gender.

We believe these articles have been thoroughly reviewed while appropriate recommendations offered will help to properly formulate effective solutions to identified issues. This inaugural issue has done well by providing a space where both emerging and established scholars alike have engaged to present themes that demand attention and open engagement. We really hope that this will not only inform but also invites deeper reflection and a continued scholarship on the evolving intersections of gender and its dynamics even as they affect Africa and the rest of the third world.

Dr. O. A. T. Olatunji,

Editor, African Gender Studies Quarterly,
Associate Professor / Reader @ Department of Psychology,
Faculty of the Social Sciences,
Federal University, Oye Ekiti, Ekiti State,
Nigeria.
Email: ajoke.olatunji@fuoye.edu.ng

<https://doi.org/10.69778/3106-7603/2025/1/EN>

TABLE OF CONTENT

1. GENDER AND POLITICAL PARTICIPATION AMONG UNIVERSITY OF LAGOS STUDENTS: A CASE STUDY OF SOCIAL SCIENCE STUDENTS' ASSOCIATION 2023 ELECTION
Afolayan Ayomide Mercy
9
2. SEXUAL CAPITAL AND THE PURSUIT OF FINANCIAL INDEPENDENCE AMONG FEMALE UNDERGRADUATE STUDENTS AT THE UNIVERSITY OF LAGOS: A LITERATURE REVIEW
Evaristus E. Abu & Akinwale, Gbenusola Abike
29
3. INFLUENCE OF SEXUAL CAPITAL ON THE LABOUR MARKET: A QUALITATIVE REVIEW
Ekwoaba Amarachi Gold & Oloko, Rotimi.
50
4. FEMALE BODIES AND VISUAL FANTASY: CONTENT ANALYSIS OF WOMEN'S REPRESENTATION IN AFRICAN MUSIC VIDEOS
Mustapha Bakuna Salifu, Phillip Dornyo, Paul Agada
66
5. THE ROLE OF CULTURAL NORMS AND RELIGIOUS BELIEFS IN SHAPING SEXUALITY
Anthonio Amirat Olamide, Jewoola Boluwatife Olamilekan
88

FEMALE BODIES AND VISUAL FANTASY: CONTENT ANALYSIS OF WOMEN'S REPRESENTATION IN AFRICAN MUSIC VIDEOS

DOI: <https://doi.org/10.69778/3106-7603/2025/1/a4>

Paul Agada

Department of Communication,
North Carolina State University

Corresponding Author: paulagadaking552@gmail.com

&

Mustapha Bakuna Salifu

&

Phillip Dornyoy

Abstract

This study examines the representation of women in African music videos, particularly in the Afro beat and Am piano genres, using a qualitative content analysis methodology. Drawing on feminist media theory, cultivation theory, and objectification theory, the research explores themes of sexual display, gender role stereotypes, and gender representation. The study analysed seven music videos, including five African productions and two international award-winning videos, released between November 2022 and August 2024. The findings reveal a pervasive trend of sexual objectification in African music videos, characterized by provocative attire, suggestive dance moves, and gender-stereotypical portrayals. These depictions often perpetuate patriarchal norms, narrow beauty standards, and harmful stereotypes about women's roles and value. In contrast, exceptions like David's Unavailable and the analysed international videos challenge these norms, offering more equitable and progressive representations. The study underscores the cultural implications of media portrayals and advocates for policies promoting balanced and inclusive depictions of women in African media.

Keywords: Gender representation, Sexual objectification, Cultural studies, Gender stereotypes,

Introduction

Music videos have become a vital component of the recording industry, playing a significant role in transforming media companies into global powerhouses with influence that extends beyond local audiences (Glenn Cummins, 2017; Kosmin, Salim, & Farhan, 2021). While this industry has achieved substantial financial success, it has also drawn criticism for its negative

societal impacts, particularly its influence on perceptions of women and the perpetuation of misogynistic exploitation (Brown, Steele, & Walsh, 2002; Kosmin et al., 2021).

Despite significant progress in modern society, where women are breaking barriers and attaining leadership positions across various sectors, media such as music videos, films, and television continue to reinforce stereotypical and discriminatory portrayals of women (Kosmin et al.,

2021). Rap music, in particular, has faced criticism for frequently objectifying and demeaning women (Wallis, 2011). Similarly, Okanogan (2017) argues that Nigerian hip-hop music videos often propagate gender oppression, devalue women, and promote violence against them, reflecting the deeply patriarchal structure of Nigerian society.

Sexual objectification remains a central issue in entertainment media, with women often depicted as sex objects in American culture (Ward et al., 2005; Reichert & Carpenter, 2004). Apure & Jigme, (2019), argue that such portrayals are designed to satisfy the lust of the patriarchal and phallocentric society. These objectifications reinforce stereotypes that portray women as less intelligent (Gerung and Carouser (2007), a phenomenon Douglas (2010) describes as a backlash against women's achievements.

The media, particularly music videos, also perpetuate sexual objectification by prioritizing the focus on physical appearance and body presentation. Cultural studies theorists argue that beauty is typically defined in narrow terms, emphasizing thinness and physical attractiveness, which often marginalizes individuals who do not fit these criteria (Turner and West, 2020). Such portrayals in entertainment media reinforce harmful gender stereotypes. As noted by Michener et al. (2013), these representations can contribute to body dissatisfaction, particularly among girls and women with lower self-esteem.

Within the context of cultural studies tradition, the representation of women is understood as a political act, where the

focus lies on how women are portrayed and the consequences of these portrayals, rather than their truth or accuracy (Chris Barker). Stereotypes play a crucial role in this discourse, occupying a central place within the "images of women" perspective, operating as tools of power that delineate boundaries between the "normal" and the "other," or "us" and "them." Consequently, much feminist cultural analysis has centred on gender representation, particularly of women, examining how such depictions signify within systems of social power and influence gender relations. This study is grounded in the cultural studies tradition, specifically drawing on feminist media theory and the concept of hegemony, to explore these dynamics further.

Problem Statement

Cultural Studies is concerned with how elite groups such as the media exercise power over subordinate groups (West). The pervasive objectification, sexualisation, and negative portrayal of women in popular music videos have been closely linked to entrenched cultural views of masculinity (Dune and Ugo, 2015). This trend has become increasingly dominant, normalizing the objectification of women. The widespread acceptance of music videos as both entertaining and realistic, combined with their repetitive nature, allows them to gradually promote societal acceptance of the ideologies embedded in their content.

While considerable research has focused on the representation of women in Western music videos, particularly emphasizing their sexualisation and

objectification, little attention has been given to similar portrayals in African music videos (Tessa Jamila, T.R and Prowler, M. (2022). As a result, the existing literature remains scarce on the depiction of women in African music videos, particularly in genres like Afro beat and Am piano, which have gained prominence both locally and globally. This gap in the literature leaves unanswered questions about how African music videos contribute to the construction of gender norms and perceptions.

To address this gap, a qualitative analysis grounded in cultural studies tradition, particularly the feminism theory is necessary. This study will, therefore, examine African music videos broadcast on YouTube from November 2022 to August 2024. This will enable the researchers to gain insights into how women are represented and the broader cultural implications of these portrayals. The findings will not only contribute to academic discourse but also inform policy and advocacy for more equitable media content production in Africa.

Theoretical Framework

Scholars have used several theories to explain how women are depicted in the media. This section reviews studies on the representation of women in media through the lens of cultural studies traditions, particularly the feminist media theory; and the media effect perspectives (cultivation theory). The paper also adopts the objectification theory to explore these dynamics.

Feminist Media Theory

The cultural studies framework highlights the media's role as a powerful tool used by elites to disseminate dominant ideologies, regardless of their validity (Hall, 1981, 1992). This perspective underscores how media narratives sustain power imbalances by promoting ideologies that the less powerful passively absorb. The crucial role representation plays in shaping identity has compelled feminist scholars to raise concerns on how media portrayal of women operate within broader systems of social power, influencing gender relations. The proponents of Feminist media Theory (FMT), therefore, critique how media (television, film, music videos, advertising, journalism, etc.) represent gender, focusing on the portrayal of women and the impact these portrayals have on societal understanding of gender roles. It also examines how media production and consumption are shaped by gender power dynamics. Feminist media theorists argue that mainstream media often reflects and perpetuates patriarchal values, reinforcing traditional gender norms and limiting the representation of women's diverse experiences. Within the context of this study, this theory is relevant for understanding how patriarchal representation of women in African music videos entrench stereotypes.

Cultivation Theory

The Cultivation Theory proposed by George Geber (1969) examines the long-term effects of television viewing on audiences. The theory suggests that heavy exposure to television, particularly violent or stereotypical content, shapes viewers' perceptions of reality, leading them to believe that the

real world is more dangerous or aligned with TV portrayals than it actually is. This process is known as "cultivation." The cultivation theory offers a framework for understanding how frequent depiction of women in African music videos is cultivated in the minds of the heavy viewers of these music videos and consequently how they are influenced by the recurring themes of these videos.

Objectification Theory

Barbara Fredrickson and Tomi-Ann Roberts in (1997) attempt to explain the extreme and pervasive tendency to equate women with their bodies and why this can have such negative consequences for women's body image and beyond. The theory posits that this external objectification causes individuals to internalize an observer's perspective of their bodies, leading to self-objectification. This internalized perspective can result in increased self-surveillance, body shame, anxiety about appearance, and reduced awareness of bodily sensations. This theory is relevant for understanding how body type representations in African music videos influence trendy beauty and body standards for women.

Literature Review

Sexual Representation/Depiction in Music Videos

The use of sex to attract audiences has accompanied mediated communication for decades, and sub-Saharan Africa is no exception. The pervasiveness of sexual content in media programming and advertising is tightly related to a culture of consumerism

(Reichert & Lambaste, 2012). Scholars contend music videos have a commercial function and thus, must attract attention and convey their message, often through sexual stereotypes that fulfil these requirements (And sager, 2012). Objectification theory views the female body through a sociocultural lens, pointing primarily to the treating of a person as simply a body (Fredrickson & Roberts, 1997). As one form of gender oppression, sexual objectification is defined as "the experience of being treated as a body... valued predominantly for its use to (or consumption by) others" (Fredrickson & Roberts, 1997, p. 174).

One area that has fully absorbed the availability of sex to sell is the music video industry. Music video producers "exploit [the] visual power [of videos] to emphasize sexuality and [to exploit] the sexual personae of musical artists" (And sager, 2012, p. 31). Media critic Sot Halley contends that music television promotes a patriarchal ideology based on a uniform, unrealistic presentation of women as objects of sexual male fantasy. Female artists have used sex to show they can be successful, displaying overt sexuality and sexual imagery in their video clips (And sager & Roe, 2003). Wallis' (2011) analysis of gender display in music videos indicated that gender representation reinforced stereotypical notions of women as objects. Women in these videos used tactics of hair flinging, averting eyes, and delicate self-touch to show subordinate behaviour, as well as sultry looks, suggestive dancing, and sexual self-touch to indicate sexuality (Wallis, 2011). Some, however, argue this is a result of pressure from the industry. African American women, for instance,

struggle to take control and express themselves in a field produced by African American men and owned by white men (Shelton, 1997).

The representation of females in music videos has evolved, yet some areas remain unchanged. A plethora of studies reveal variances in depictions of sexuality, where certain areas have been steady, but others have changed, albeit for the worse. What seems to be certain is that objectification is increasing in music videos, both in frequency and intensity (Anderson & Roe, 2003). A longitudinal visual content analysis of 462 popular music videos produced between 1995 and 2016 indicated ambiguous sexual expressions, such as sexual gestures, poses, and facial expressions, increased (Karzai et al., 2019). In these videos, female music artists were more likely than their male counterparts to be sexually objectified, while male artists were the ones who objectified the other (Karzai et al., 2019). Sexism also increased between 1985 and 1987 when artists were males, but not when artists were females (Vincent, 1989). Similar patterns appeared in a study of women in country music videos revealing these videos focused on the female body, with scantily clad women being used as instruments for the pleasure of others (McLane-Bunn, 2010). Nudity and revealing clothing were also found to have increased over a three years, with more lingerie being worn later compared to seductive outerwear earlier (Vincent, 1989). In general, women wearing seductive attire, such as bathing suits, underwear, and provocative dresses are prevalent in music videos (King et al., 2006; Smith, 2005; Vincent et al., 1987). In these videos, camera movements

follow females' bodies inviting the viewer to also follow these movements, and thus, engage in the objectifying gaze (Karzai, Matthews, et al., 2018).

The prevalence of objectification in music videos is an important area of research due to the effects it has on viewers. Sexual objectification extends beyond the body itself to intersect with other forms of oppression, such as racism, additionally influencing women's psychological problems and mental health (Szymanski et al., 2011) and leading to self-objectification (Aubrey & Girding, 2015). A meta-analysis of 50 studies that included cross-sectional survey studies, panel survey studies, and experimental studies revealed media use increases self-objectification, regardless of age, gender, ethnicity, and sample type (Karzai, Knoll, et al., 2018). Research has revealed self-objectification to be related to adolescents' focus on appearance and the level to which they judge other girls' appearance (Gordon, 2008), to body esteem, mental health, and confidence levels among female adolescents (Grebe & Hyde, 2009), and to appearance anxiety, eating disorders, and body shaming among diverse samples of women (Mirada & Huang, 2008). Effects of exposure to highly sexualized content are not only evident in attitudes toward the content itself but also in the interpretation of these messages and subsequent behaviour. Music videos have been shown to not only increase a stereotypical view of sexual relationships (Ward et al., 2005) but also be associated with risky sexual behaviours (Wright & Rubin, 2016). Exposure is also related to more adversarial sexual beliefs, more acceptance of sexual harassment, and

higher levels of interpersonal violence among men (Aubrey et al., 2011). Music videos are additionally linked to traditional gender roles, promoting an ideal, romanticized male-female relationship, which reinforces unhealthy gender roles (Rouillard, 2012). Consumers of K-pop music videos, for instance, were less likely to believe in gender equality compared to fans who consumed these less (Lin & Rudolf, 2017).

Here, it is important to note that objectification is not restricted to sexuality and gender but could encompass various other areas of daily life. Humans fragment others when they place value on one part of a person instead of the whole, thus reducing him or her to a mere object. For purposes of this study, however, the term objectification is used only to gender.

Sexuality and Gender across Music Genres

Research on depictions of sexuality and gender messages differentiates among the different music genres. Rap and hip-hop music, for instance, has been heavily criticized for its lyrics and images (Gann et al., 1997). Some scholars have indicated rap music naturalizes gender-related characteristics, giving female's materialistic and sexual roles (Zhang et al., 2009) more than their male counterparts.

Besides exposure, preference for certain music genres, particularly hip-hop, R&B, and electronic music, was connected to adolescents' sexual stereotypes that women should look sexy and men cool and tough (term Bog et al., 2010). Regardless of how women are presented, sexuality is an ever-

present theme in rap and hip-hop, where black women are used as objects of sex and their relationship with men is misogynistic (Rebill-Gil & Moras, 2012). Sexism was found to dominate country and rock music videos, as well, reflecting a traditional male narrative that objectifies women and gives them subordinate roles (Andsager & Roe, 1999; Vincent et al., 1987).

3.3. Sexual Representation: Clothing, Gaze, Partialising, and Sexual Movements/Behaviour

In music videos, women are often the ones who are sexually objectified. This "occurs whenever a person's body, body parts, or sexual functions are separated from his or her person, reduced to the status of mere instruments, or regarded as if they were capable of representing him or her" (Fredrickson and Roberts 1997, 175). The media continually endorses sexual objectification by emphasizing the appearance and presentation of bodies. Music videos sexually objectify men and women in different ways, including through the type and degree of clothing worn, the type of gaze that is favored, partializing, and the representation of sexual movements. In the following paragraphs, we will discuss each of these variables. Women in music videos are primarily suggestively dressed, wearing sexy clothing such as swimsuits, tight dresses, and tight pants that reveal their stomachs or breasts (King, Laake, and Bernard 2006). Generally, women wear more revealing clothing than men (King, Laake, and Bernard 2006; Seidman 1999). According to Aubrey and Frisby (2011), 94.8% of male lead artists were not suggestively dressed, as compared to 64.7% of female lead artists.

Similarly, Karsay et al. (2019) found that provocative clothing was more common among women (89.9%) than among men (34.7%). Research on Bollywood “item numbers” (i.e. songs in movies) found that 89.6% of female lead artists (Slatewala 2019) and 88% of women overall (Mishra 2021) wore provocative clothing, a trend that has increased over the years (Slatewala 2019), while nearly all men were fully dressed (Mishra 2021). Comparisons among different genres of music videos indicated that sexually provocative dress was more likely to be absent in country music videos (95.7%) than in pop music videos (72%) (Aubrey and Frisby 2011). Another variable through which to analyze sexual objectification is the gaze. Gaze is defined as the way in which someone views another’s body with a sense of sexual lust or pleasure (Aubrey and Frisby 2011; Frisby and Aubrey 2012).

Generally, in music videos, women and their bodies are targets of a male gaze that sexually objectifies them. The concept of the “male gaze” (Mulvey 1975), which reduces women to passive objects in a patriarchal culture, shapes how audiences perceive movies. This also applies to music videos. Frisby and Aubrey (2012) found that female lead artists were targets of the gaze in 15.1% of music videos (male gaze), whereas 9% of videos portrayed female artists as being the agents of the gaze. Traditionally, men “check out” women because they are dominant, while females act in a submissive manner. In the context of Indian Bollywood item numbers, Mishra (2021, 66) portrays women as sexual objects to satisfy male fantasies. Partializing, a concept often closely associated with gaze, entails

focusing on specific body parts, like the buttocks, lips, and thighs, without revealing the entire body. In numerous music videos, the camera focuses and zooms in on certain parts of the body. Close-up shots focus on women’s legs, lips, stomachs, breasts, Rwubaka and Prieler mouths, and so forth. Aubrey and Frisby (2011) found that not all genres of music employ portrayals that objectify women in the same way; for example, in hip-hop videos, females are more partialized than in any other genre of music. In Bollywood item numbers, 38.8% of videos showed men looking sexually at the lead female artists (Slatewala 2019).

According to Sommers-Flanagan, Sommers-Flanagan, and Davis (1993), there are indications that music videos also objectify men by focusing on their bare stomachs and genital areas. However, the overall evidence suggests that women are more likely to experience objectification and partiality in music videos. Sexual movements, behavior, and dance are prevalent in most contemporary music videos. Frisby and Aubrey (2012) found that female artists were more likely to engage in sexually suggestive dance/movements than were male artists (31.4% versus 4.2%). They argued that sexual dance and sexy clothing are tools that women use to sexually objectify themselves—they have internalized the male gaze, as suggested by Mulvey (1975).

However, this is not to deny that some female artists such as Nicki Minaj might use their sexuality to empower themselves and to take control of their sexuality (White 2013). Research in Australia has found that genre matters (Ey and McInnes 2015). Females engage

in sexual dancing in 58% of hip-hop videos, 31% of R&B videos, 25% of rap videos, 8% of country videos, and 8% of rock music videos. In addition to sexual dances, numerous other sexual movements are shown in music videos (Ey and McInnes 2015; Frisby and Aubrey 2012; Karsay et al. 2019; Morgan et al. 2012; Sommers- Flanagan, Sommers-Flanagan, and Davis 1993; Zhang, Dixon, and Conrad 2010). In Bollywood item numbers, 87.6% of lead female artists performed sexual dance moves and 45.8% used other sexually suggestive expressions (Slatewala 2019). Examples include flirting; caressing, stroking, or touching oneself or another person; hugging or embracing another person; licking one's lips slowly or biting one's lips; seductively touching hair; kissing; simulating sex; removing one's own or another's clothing; touching one's own or another's breasts or genitalia; or consuming food in a sexual way.

Based on these findings, we formulated the following research questions:

Q1: What are the most prevalent elements of sexual display in African music videos?

Q2: Do African music videos reproduce and reinforce gender stereotypes?

Q3: How does gender representation in Sub-Saharan African music videos reflect patterns of partiality toward women compared to men?

Methodology

Research Design

To attempt to unearth answers to the three research questions, this study employed a qualitative content analysis methodology to investigate the representation of women in African music videos. Content analysis is a research method that involves the systematic, objective, and quantitative description of manifest content (Berelson, 1952). Content analysis is particularly suitable for this research as it will enable a systematic examination of media content while considering the contextual and cultural nuances that shape gender representation as it gives allowance for the identification of patterns, themes, and meanings within the textual and visual elements of music videos. This method enabled the researchers to integrate both manifest content analysis (examining visible, surface content) and latent content analysis (analyzing underlying meanings and themes), enabling a comprehensive understanding of how women are portrayed in African music videos.

Population

The study population consists of African music videos from two prominent genres - Afrobeat and Amapiano - released and broadcast on mainstream television and YouTube between November 2022 and August 2024. These genres were selected due to their significant influence on contemporary African popular culture and their growing global reach.

Sampling Method

For effective sampling, the study adopted the purposive sampling

technique to select music videos that fall within the range of our population and timeline for analysis. Seven music videos were selected using the following parameters:

- **African Origin:** Ownership of primary music videos for analysis must be from artists of African origin or primarily targeting African audiences
- **High grossing:** Selected videos must have achieved a minimum of 1 million views on YouTube
- **Award Recognition:** Some of the videos have been nominated for international awards thereby lending credence to their widespread appeal.
- **International collaborations:** In view of the growing international reach of these music genres and the resultant collaborations, this will enable holistic incorporation of African and western representations for analytical purpose
- **Controversy:** Some of the videos to be analyzed were selected because of the media outrage that trailed the lyrical and visual portrayal of women.
- **Comparison:** Award winning western music videos were selected to enable comparison with African music video portrayal

Sample Size

A total of 7 music videos were selected for analysis. Five (5) of these are Afrobeat and Amapiano videos namely Water by Tyla, Unavailable by Davido, Twe Twe by Kizz Daniel and Davido,

Cast by Shallipopi featuring Odumodublvck and Active by Asake featuring Travis Scott, while the remaining 2 western award-winning music videos namely Fortnight by Taylor Swift featuring Post Malone (winner of MTV Music Video of the year, 2024) and I'm Only Sleeping by Beatles (winner of Grammy Best Music Video, 2024) were selected for comparative purposes. This sample size is adequate to enable manageable and detailed qualitative analysis. The selected videos represent various artists, production values, and target audiences within the specified genres.

Data Sources

The primary data source for this study was YouTube, a global video streaming and distribution platform with a presence in Africa. The platform provides a vast archive of music videos which will therefore enable easy access to these videos to allow for a comprehensive analysis of contemporary representations of women in African music.

Data Collection Instruments

Coding Sheet

This study employs a coding sheet developed in tandem with the research questions and theoretical leanings of this study while also taking cognizance of existing literature on African music videos. The coding sheet integrates both quantitative and qualitative elements, structured around the following main categories:

1. Basic Video Information
 - Title of the song

- Artist(s) name(s)
- Release date
- View count
- Genre classification
- Country of origin
- 2. Physical Representation
 - Body type representation/beauty standards
 - Provocative dressing and degree of exposure
 - Camera focus on body parts
 - Beauty standards portrayed
 - Skin tone representation
- 3. Role and Agency / Stereotypical Representation
 - Stereotypes (lead/supporting/background)
- 4. Behavioral Patterns / Sexual Objectification
 - Dance styles and movements
 - Lustful gaze
 - Lustful physical contact
 - Sexual suggestiveness
- 5. Cultural/Visual/Lyrical representations
 - Lighting techniques
 - Sexual lyrics

additional notes. Thereafter, researchers compared coding results and then merged them into one central sheet. This then enabled frame-by-frame analysis of key scenes and identification of unique or notable representations

Data Analysis

Data were analyzed using multiple approaches to ensure comprehensive interpretation that will provide answers to the research questions:

Thematic Analysis

A thematic analysis approach was adopted for the study. Thematic analysis is a method for identifying, analyzing, and interpreting patterns of meaning (Braun & Clarke, 2006). The following steps were followed in the analysis process:

- Identification of recurring themes and patterns
- Development of thematic categories
- Analysis of relationships between themes
- Integration of themes with theoretical and empirical framework

Data Collection Procedure

The data collection process followed these systematic steps:

Videos were initially screened for basic analysis and collation of primary data. Afterward, each researcher collaborating in this study thoroughly watched the videos for comprehensive analyses and rewatched them for detailed coding, verification, and

Visual and Lyrical Analysis

- Examination of lighting techniques and their impact
- Analysis of expressions and symbolic representations

Contextual Analysis

- Consideration of cultural and social contexts

- Analysis of western music influences
- Examination of audience reception (through journalistic comments and social media discourse)
- Integration with broader social and cultural theories

Reliability and Validity

The three researchers analyzed the same content and then compared notes afterward to resolve discrepancies. More so, the coding sheet was constantly revised during the pilot phase of the content analysis to ensure it captured the necessary data.

Limitations and Delimitations

This study is subject to certain limitations and delimitations. Firstly, the focus on YouTube music videos excludes other video streaming platforms. Secondly, the subjective nature of thematic analysis may introduce some level of bias. To mitigate this, the researchers will strive for inter-rater reliability by consulting with one another to verify the coding and thematic analysis. The sample size, while sufficient for qualitative analysis, may not be representative of all African music videos. The focus on highly viewed videos may exclude important but less popular content. The time frame may also not capture historical trends in representation

Conclusion

By employing a rigorous qualitative content analysis approach, this study aims to provide a comprehensive understanding of how women are

represented in African music videos. The findings of this research will contribute to a deeper understanding of the cultural and social implications of these representations and may inform future research and policy interventions aimed at promoting gender equality and challenging harmful stereotypes.

Presentation and Discussion of Findings

Introduction

The study explores the representation of women in African music videos, with a specific focus on the prevalent elements of sexual display in the videos, gender role stereotypes, and balanced gender representation in the videos. This section presents and discusses the findings of the study.

Prevalence of Sexual Displays in African Music Videos

The analysis of the data highlights the prevalence of sexual displays in four out of the five African music videos reviewed. Notably, the only African video with minimal sexual content is Davido's "*Unavailable*." Similarly, the two award-winning international videos analyzed also exhibit very low levels of sexual display, akin to Davido's video.

Three key elements of sexual displays identified across the four African videos include: physical representation of the artist (such as provocative attire, strategic camera angles, and body type emphasis); behavioral patterns (including sexually suggestive dance moves, lustful gazes, intimate physical touch, and gestures like delicate body touches, coy downward glances, or placing fingers in the mouth), and lyrical

content that complements the sexual themes.

A key element of sexual display is sexual objectification of the women in the videos. We conceptualized sexual objectification as instances where an individual or their body parts were portrayed as objects of sexual desire. This was measured by analyzing behavior patterns exhibited by both the main and supporting artists in the videos. We specifically coded for dance moves, gaze (being gazed at or being the perpetrator of the gaze), physical touch, and other sexually suggestive gestures, including licking lips and self-touching in a soft, sexual manner. The analysis revealed that, except for one, all five African music videos examined depicted women as sexual objects. These videos frequently featured sexualized dance moves such as twerking and lap dances, as well as other sexually suggestive elements like lustful gazes, provocative touches, and gestures such as biting lips, self-touching, and sultry looks. The key perpetrators of gaze were men while the women were more engaged in sexual dance moves, biting lips, and self-touching. In stark contrast, Davido's *Unavailable* avoided such objectification. It portrayed women in a more dignified light, avoiding sexually suggestive dances and minimizing objectifying elements. Similarly, the international award-winning videos presented women as independent, well-dressed individuals, equally participating alongside men in non-stereotypical roles.

Scholars such as Frisby and Aubrey (2012) note that music videos often depict women through the male gaze, leading to their sexual objectification.

This aligns with our findings in African videos, where commercial imperatives often drive the use of sexual stereotypes to attract attention (Andsager, 2012). Objectification theory explains that such portrayals contribute to harmful outcomes like body monitoring, anxiety, and eating disorders. Immediate action is necessary to counter these damaging effects. Conversely, the absence of sexual objectification in the international videos supports the arguments of scholars like Gill (2007a, 2008a), who highlight a shift from "objectification to subjectification," driven by advocacy efforts for equitable media representation.

Another element of sexual display identified was the provocative attire worn by the main and supporting female artists. In four of the five African videos analyzed, women were frequently depicted wearing revealing or suggestive clothing, such as short skirts, sheer dresses, tight-fitting outfits, crop tops exposing midriffs, open-back designs, bikinis, and occasionally casual attire. The camera often accentuated sensitive body parts, including the face, lips, buttocks, and breasts. Additionally, the productions consistently presented women in roles that either sexualized their behavior or placed them in subordinate positions.

The videos also predominantly featured women with slim, medium-sized, or voluptuous body types, creating a narrow standard of physical representation. However, there was a balanced representation of skin tones, with an equal depiction of fair-skinned and dark-skinned women across the five African music videos and the two international collaborations analyzed.

This aspect of diversity in skin tone contrasts with the otherwise stereotypical portrayal of women in the videos.

A critical element of sexual display identified in the video are the lyrics of the songs. Most of the musicians used vulgar lyrics that degraded and demeaned women. For example, Tyla's *Water* subtly involves a conversation with a man seeking to have sex with her and she was interrogating him to find out if he can make her squirt. Kizz Daniel's *Two Two* chorus "Two two two two two two Twerk your body" urged women to twerk - a dance move which involves vigorously shaking of butts. Similarly, Shallipopi's *Cast* predominantly involves expressions talking about a woman who offered him oral sex but he declined, while the featured artiste - Odumodublvck rhetorically asked "If she no fuck o, if she no suck Who go pay for her wig and handbag?" translated to mean "If she does not fuck, if she does not suck dick (sic), who will pay for her wig and handbag?." This verse from Odumodublvck depicted women as sexual objects who exchange their bodies for material gains. Again, American rapper, Travis Scott's rapper's verse in Asake's *Active* included feuding with another man over a woman "That ain't your bitch, that's my bitch (oh) You don't like it, you can suck my dick", he then proceeded to claim that he would pay for a thick woman "If she thick, then I wanna pay her (ooh)", connoting sex for money. This also degrades women to sexual objects. In comparison with the award-winning western videos, Taylor Swift's *Fortnight* Beatles' *I'm Only Sleeping* are very clean with very minimal display of sex in the lyrics.

Gender Role Stereotypes

Our study examined gender role stereotypes, defined as generalized beliefs about the attributes, characteristics, or roles traditionally associated with men and women. In the five African music videos analyzed, women were often depicted in domestic roles such as homemakers, cooks, or caregivers. Common imagery included women working in kitchens, serving food to male characters, or tending to children.

These findings align with cultural studies theorists who argue that the representation of women in media is a political act, focusing on the implications of these portrayals rather than their factual accuracy (Barker, 2004). Such depictions in African music videos reinforce patriarchal structures prevalent in many African societies (Apuke & Jigem, 2019).

Notably, Davido's *Unavailable* presented a more balanced representation of women, akin to the international videos analyzed. These videos avoided stereotypical portrayals of women in subordinate or domestic roles, instead showcasing them as empowered, independent individuals equal to men.

Fair and Balanced Representation of Gender

Our analysis revealed that women appear more frequently than men in most of the music videos studied. However, this increased representation does not equate to empowerment. Instead, the roles women play often undermine the perceived benefits of their presence.

In many cases, women are portrayed as passive figures whose primary purpose is to satisfy male sexual desires. As previously noted, these portrayals predominantly involve women engaging in sexually suggestive dances and competing for the attention of the relatively few men featured in the videos. This depiction reinforces the notion that women's value and survival are tied to their dependence on male approval and validation.

Conclusion

The findings underscore a stark contrast between the portrayal of women in African and international music videos.

References

- Abdel Aziz, M. (2010). Arab music videos and their implications for Arab music and media. In M. Frishkopf (Ed.), *Music and media in the Arab world* (pp. 77–90). American University in Cairo Press.
- Al-Barghouti, T. (2010). Caliphs and clips. In M. Frishkopf (Ed.), *Music and media in the Arab world* (pp. 225–230). American University in Cairo Press.
- Al Wassimi, M. (2010). Arab music and changes in the Arab media. In M. Frishkopf (Ed.), *Music and media in the Arab world* (pp. 91–96). American University in Cairo Press.
- Andsager, J. (2012). Seduction, shock, and sales: Research and functions of sex in music video. In J. Lambiase, & T. Reichert (Eds.), *Sex in consumer culture: The erotic content of media and marketing* (pp. 31–50). Routledge.
- Andsager, J. L., & Roe, K. (1999). Country music video in country's year of the woman. *Journal of Communication*, 49(1), 69–82.
- Andsager, J., & Roe, K. (2003). "What's your definition of dirty, baby?" Sex in music video. *Sexuality and Culture*, 7(3), 79–97.
- Aubrey, J. S., & Frisby, C. M. (2011). Sexual objectification in music videos: A content analysis comparing gender and genre. *Mass Communication and Society*, 14(4), 475–501.
- Aubrey, J. S., & Gerding, A. (2015). The cognitive tax of self-objectification. *Journal of Media Psychology*, 27(1), 22–32.

While African videos predominantly reinforced sexual objectification and gender stereotypes, Davido's *Unavailable* and international videos challenged these narratives by offering progressive and balanced depictions of women.

The positive representation observed in these exceptions is encouraging and must be amplified. To sustain these gains, society requires vocal advocates, stronger laws, comprehensive strategies, and active organizations to promote equitable representation of women in the media. Through these collective efforts, meaningful change can be achieved.

Aubrey, J. S., Hopper, K. M., & Mbure, W. G. (2011). Check that body! The effects of sexually objectifying music videos on college men's sexual beliefs. *Journal of Broadcasting & Electronic Media*, 55(3), 360–379.

Avery, L. R., Ward, L. M., Moss, L., & Üsküp, D. (2016). Tuning gender. *Journal of Black Psychology*, 43(2), 159–191.

Baek, Y. M. (2015). Relationship between cultural distance and cross-cultural music video consumption on YouTube. *Social Science Computer Review*, 33(6), 730–748.

Bandura, A. (1977). *Social learning theory*. Prentice-Hall.

Battah, H. (2008). The SMS invasion. *Middle East Broadcasters Journal*, 6, 18–22.

Berelson, B. (1952). *Content Analysis in Communication Research*. Michigan: Free Press.

Boosalis, E. M. K., & Golombisky, K. (2010). Women's interpretations of music videos featuring women artists. *Journal of Research on Women and Gender*, 1, 22–44.

Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), 77–101. <https://doi.org/10.1191/1478088706qp063oa>

Carpentier, F. R. (2014). When sex is on the air: Impression formation after exposure to sexual music. *Sexuality & Culture*, 18(4), 818–832.

Cestor, E. (2010). Music and television in Lebanon. In M. Frishkopf (Ed.), *Music and media in the Arab world* (pp. 97–110). American University in Cairo Press.

Clay, A. (2003). Keepin' it real: Black youth, hip-hop culture, and Black identity. *American Behavioral Scientist*, 46(10), 1346–1358.

Cranwell, J., Murray, R., Lewis, S., Leonardi-Bee, J., Dockrell, M., & Britton, J. (2015). Adolescents' exposure to tobacco and alcohol content in YouTube music videos. *Addiction*, 110(4), 703–711.

Dambrot, F. H., Reep, D. C., & Bell, D. (1988). Television sex roles in the 1980s: Do viewers' sex and sex role orientation change the picture? *Sex Roles*, 19(5–6), 387–401.

Dixon, T. L., Zhang, Y., & Conrad, K. (2009). Self-esteem, misogyny and afrocentricity: An examination of the relationship between rap music consumption and African American perceptions. *Group Processes & Intergroup Relations*, 12(3), 345–360.

Edmond, M. (2014). Here we go again. *Television & New Media*, 15(4), 305–320.

El Khachab, W. (2010). Arab video music: Imagined territories the liberation of desire (or: Sex lies in video (clip)). In M. Frishkopf (Ed.), *Music and media in the Arab world* (pp. 265–276). American University in Cairo Press.

Elmessiri, A. (2010). Critique Ruby and the checkered heart. In M. Frishkopf (Ed.), *Music and media in the Arab world* (pp. 163–172). American University in Cairo Press.

El-Shawan, S. (1980). The socio-political context of al-musika al-carabiyyai in Cairo, Egypt: Policies, patronage, institutions, and musical change (1927–77). *Asian Music*, 12(1), 86–128.

Emerson, R. A. (2002). “Where my girls at?": Negotiating black womanhood in music videos. *Gender & Society*, 16, 115–135.

Epps, A. C., & Dixon, T. L. (2017). A comparative content analysis of anti- and prosocial rap lyrical themes found on traditional and new media outlets. *Journal of Broadcasting & Electronic Media*, 61(2), 467–498.

Field, A. (2013). *Discovering statistics using IBM SPSS statistics*. Sage.

Fredrickson, B. L., & Roberts, T.-A. (1997). Objectification theory: Toward understanding women’s lived experiences and mental health risks. *Psychology of Women Quarterly*, 21, 173–206.

Fredrickson, B. L., Hendler, L. M., Nilsen, S., & O’Barr, J. F. (2011). Bringing back the body: A retrospective on the development of objectification theory. *Psychology of Women Quarterly*, 35, 689–696.

Frisby, C. M., & Aubrey, J. S. (2012). Race and genre in the use of sexual objectification in female artists’ music videos. *Howard Journal of Communications*, 23(1), 66–87.

Gan, S., Zillmann, D., & Mitrook, M. (1997). Stereotyping effect of Black women’s sexual rap on White audiences. *Basic and Applied Social Psychology*, 19(3), 381–399.

Goldfield, H. (2017). This photographer’s bathhouse nudes are challenging perceptions of Arab women. Retrieved from <https://www.vogue.com/article/beirut-hammam-women-only-muslim-arab-womenbathing-culture-yumna-al-arashi-photography-asos-supports-talent>.

Gordon, M. K. (2008). Media contributions to African American girls focus on beauty and appearance: Exploring the consequences of sexual objectification. *Psychology of Women Quarterly*, 32(3), 245–256.

Grabe, S., & Hyde, J. S. (2009). Body objectification, MTV, and psychological outcomes among female adolescents. *Journal of Applied Social Psychology*, 39(12), 2840–2858.

Gravetter, F. J., & Wallnau, L. B. (2009). *Statistics for the behavioral sciences* (8th ed.). Wadsworth.

Grippio, J. R. (2010). What's not on Egyptian television and radio! Locating the 'popular' in Egyptian sha'bi. In M. Frishkopf (Ed.), *Music and media in the Arab world* (pp. 137–162). American University in Cairo Press.

Higgs, J. (2017). Stop telling women what to wear. Retrieved from https://www.huffingtonpost.co.uk/johanna-higgs/telling-women-what-to-wear_b_17757450.html.

Holt, F. (2011). Is music becoming more visual? Online video content in the music industry. *Visual Studies*, 26(1), 50–61.

Ismail, M. H. (2005). The closed circle vs. the discontinuity of the self: The influence of globalization upon the contemporary Arab music videos (pp. 1–34). Paper presented at the International Conference of the IAMCR: Media Panics: Freedom, Control and Democracy in the Age of Globalization, in Taipei, Taiwan.

Jackson, J. (2020). *Introducing language and intercultural communication*. Routledge.

Jhally, S. (Director). (1998). *Dreamworlds II: Desire, Sex, and Power* [Video file].

Johnson, J., Jackson, A., & Gatto, L. (1995). Violent attitudes and deferred academic aspirations: Deleterious effects of exposure to rap music. *Basic and Applied Social Psychology*, 16(1 & 2), 27–41.

Karsay, K., Knoll, J., & Matthes, J. (2018). Sexualizing media use and self-objectification. *Psychology of Women Quarterly*, 42(1), 9–28.

Karsay, K., Matthes, J., Buchsteiner, L., & Grosser, V. (2019). Increasingly sexy? Sexuality and sexual objectification in popular music videos, 1995–2016. *Psychology of Popular Media Culture*, 8(4), 346–357.

Karsay, K., Matthes, J., Platzer, P., & Plinke, M. (2018). Adopting the objectifying gaze: Exposure to sexually objectifying music videos and subsequent gazing behavior. *Media Psychology*, 21(1), 27–49.

Kendall, M. (2016). Why dress codes can't stop sexual assault. Retrieved from <https://www.washingtonpost.com/posteverything/wp/2016/04/13/why-dress-codes-cant-stop-sexual-assault/>.

King, K., Laake, R. A., & Bernard, A. (2006). Do the depictions of sexual attire and sexual behavior in music videos differ based on video network and character gender? *American Journal of Health Education*, 37(3), 146–153.

Lacy, S., Riffe, D., Stoddard, S., Martin, H., & Chang, K. (2001). Sample size for newspaper content analysis in multi-year studies. *Journalism & Mass Communication Quarterly*, 78(4), 836–845.

Liikkanen, L. A., & Salovaara, A. (2015). Music on YouTube: User engagement with traditional, user appropriated and derivative videos. *Computers in Human Behavior*, 50, 108–124.

Lin, X., & Rudolf, R. (2017). Does K-pop reinforce gender inequalities? Empirical evidence from a new data set. *Asian Women*, 33(4), 27–54.

McClane-Bunn, A. D. (2010). Sex in the hillbilly field: Objectification of women in country music videos. *Media Report to Women*, 38(4), 6–21.

Moradi, B., & Huang, Y.-P. (2008). Objectification theory and psychology of women: A decade of advances and future directions. *Psychology of Women Quarterly*, 32(4), 377–398.

Moussa, M. B. (2019). Rap it up, share it up: Identity politics of youth “social” movement in Moroccan online rap music. *New Media & Society*, 21(5), 1043–1064.

Nassar, Z. (2010). A history of music and singing on Egyptian radio and television. In M. Frishkopf (Ed.), *Music and media in the Arab world* (pp. 67–76). American University in Cairo Press.

Park, J., Park, J., & Park, J. (2018). The effects of user engagements for user and company generated videos on music sales: Empirical evidence from YouTube. *Frontiers in Psychology*, 9, 1880.

Park, M., Park, J., Baek, Y. M., & Macy, M. (2017). Cultural values and cross-cultural video consumption on YouTube. *PLoS ONE*, 12(5), e0177865.

Rebollo-Gil, G., & Moras, A. (2012). Black women and Black men in hip hop music: Misogyny, violence and the negotiation of (White-owned) space. *The Journal of Popular Culture*, 45(1), 118–132.

Reichert, T., & Lambiase, J. (Eds.). (2012). *Sex in consumer culture: The erotic content of media and marketing*. Routledge.

Riffe, D., Lacy, S., & Fico, F. (2014). *Analyzing media messages: Using quantitative content analysis in research*. Routledge.

Robillard, A. (2012). Music videos and sexual risk in African American adolescent girls. *American Journal of Health Education*, 43(2), 93–103.

Rodgers, K. B., & Hust, S. J. T. (2018). Sexual objectification in music videos and acceptance of potentially offensive sexual behaviors. *Psychology of Popular Media Culture*, 7(4), 413–428.

Salamandra, C. (2012). The Muhannad effect: Media panic, melodrama, and the Arab female gaze. *Anthropological Quarterly*, 85(1), 45–77.

Seidman, S. A. (1992). An investigation of sex-role stereotyping in music videos. *Journal of Broadcasting & Electronic Media*, 36(2), 209–216.

Shelton, M. L. (1997). Can't touch this! Representations of the African American female body in urban rap videos. *Popular Music & Society*, 21(3), 107–116.

Smith, S. L. (2005). From Dr. Dre to dismissed: Assessing violence, sex, and substance use on MTV. *Critical Studies in Media Communication*, 22, 89–98.

Sommers-Flanagan, R., Sommers-Flanagan, J., & Davis, B. (1993). What's happening on music television? A gender role content analysis. *Sex Roles*, 28(11/12), 745–753.

Szymanski, D. M., Moffitt, L. B., & Carr, E. R. (2011). Sexual objectification of women: Advances to theory and research. *The Counseling Psychologist*, 39(1), 6–38.

ter Bogt, T. F., Engels, R. C., Bogers, S., & Kloosterman, M. (2010). “Shake it baby, shake it”: Media preferences, sexual attitudes and gender stereotypes among adolescents. *Sex Roles*, 63(11–12), 844–859.

Blaby, L. (2010). Mass media and music in the Arab Persian Gulf. In M. Frishkopf (Ed.), *Music and media in the Arab world* (pp. 111–128). American University in Cairo Press.

United Nations. (2019). Retrieved from https://www.un.org/development/desa/youth/wp-content/uploads/sites/21/2019/08/WYP2019_10-Key-Messages_GZ_8AUG19.pdf.

Vandenbosch, L., & Eggermont, S. (2012). Understanding sexual objectification: A comprehensive approach toward media exposure and girls' internalization of beauty ideals, self-objectification and body surveillance. *Journal of Communication*, 62, 869–887.

Vincent, R. C. (1989). Clio's consciousness raised? Portrayal of women in rock videos, re-examined. *Journalism Quarterly*, 66(1), 155–160.

Vincent, R. C., Davis, D. K., & Boruszkowski, L. A. (1987). Sexism on MTV: The portrayal of women in rock videos. *Journalism Quarterly*, 64(4), 750–941.

Wallis, C. (2011). Performing gender: A content analysis of gender display in music videos. *Sex Roles*, 64(3–4), 160–172.

Ward, L. M., Hansbrough, E., & Walker, E. (2005). Contributions of music video exposure to Black adolescents’ gender and sexual schemas. *Journal of Adolescent Research*, 20(2), 143–166.

Wright, C. L., & Rubin, M. (2016). “Get lucky!” Sexual content in music lyrics, videos and social media and sexual cognitions and risk among emerging adults in the USA and Australia. *Sex Education*, 17(1), 41–56.

Zhang, Y., Dixon, T. L., & Conrad, K. (2009). Rap music videos and African American women’s body image: The moderating role of ethnic identity. *Journal of Communication*, 59(2), 262–278.

Appendix

Justification - Grammy Award winner						
Units of Analysis	Items					
Video information	Title of song	Artist's name	Release Date	View count	Genre classification	Country of Origin
	Water	Tyla	October 6,2023	263.7million	Afrobeats	South Africa
Physical representation	Body Type Representation/Beauty standards	Provocative Dressing/Exposure	Camera Focus on Sensitive Body Parts	Skin tone representation		
	(Slim, medium or voluptuous)	(Bikinis, bump shots, towels, tight dressings and see through attires	Focus (high, moderate or mild) on lips, thighs, butts & boobs)	Fair/dark		

	Slim/medium sized women	- short skirts, see through dresses, tight dressings	- high focus on lip movement, butts and boobs for main character and dancers	Equal representation of dark and fair ladies		
Character Role	Stereotype					
	Depiction of women as sexual object & depiction of women as homemakers					
	- Depiction of women as sexual object					
Behavioral patterns	Dance styles & movements	Lustful gaze	Lustful physical contact between characters	Sexual suggestiveness		
	Twerking, lap dance,	Yes/No	Kissing and touching of sensitive parts	Winking, biting of finger, licking lips, delicate self touch, wetting the body		

	- Presence of twerking	Yes	Presence of lustful touch	- licking lips, wetting the body, delicate self touch		
Visual/Lyrical representaton	Lighting techniques	Sexual Lyrics				
	Dark lighting, club lighting and regular lighting,	-Sexually explicit, Sexual innuendos & Clean lyrics				
	- low lighting connoting sexual ambience	- Sexual innuendo as the song was subtly referring to squirting				