

**INFLUENCE OF NIGERIA AFROBEAT MUSIC ON
UNDERGRADUATE STUDENT'S BEHAVIOR AND DRESS
CODE**

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**UNIVERSITY OF BENI
BENIN CITY**

SEPTEMBER, 2023

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**A RESEARCH PROJECT SUBMITTED TO THE DEPARTMENT
OF MASS COMMUNICATION, FACULTY OF ARTS,
UNIVERSITY OF BENIN, BENIN CITY, EDO STATE. IN
PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE
AWARD OF BACHELOR OF ARTS (B.A HONS) DEGREE IN
MASS COMMUNICATION.**

SEPTEMBER, 2023

DECLARATION

This project is based on a study undertaken by, OSEDEBAMWEN PROSPER OKHUAKHUA with mat NO (ART1901612) of the Department of Mass Communication, Faculty of Arts, University Of Benin, Nigeria, under the supervision of DR (Mrs) ENE OBAJE

All ideas are the products of my personal research where the views of others were used and expressed, they were duly acknowledged.

OSEDEBAMWEN PROSPER OKHUAKHUA
Art1901612

DEDICATION

This research work is dedicated to God Almighty for his guidance, strength and wisdom during the period of this study.

CERTIFICATION

This is to certify that this research work was written and submitted by
OSEDEBAMWEN PROSPER OKHUAKHUA with Mat no
ART1901612 to the Department of Mass Communication, Faculty of
Arts, University of Benin, Benin City, Edo State.

Dr. Mrs. Comfort Ene Obaje
Project Supervisor

Date

Dr. D.O. Ekhareafo
Head of Department

Date

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I wish to thank my project supervisor, Dr. (Mrs) COMFORT ENE OBAJE for her guidance and supervision during the cause of carrying out this research work. I will also love to appreciate the advice and contribution of all the lecturers like the Head of Department Dr. Daniel Ekereafor, Mr. Sunday Ekerikevwe, Professor E.A Asemah, among host of others for building me both in knowledge and character.

I want to use this medium to Thank my friends as well as course mates for making this journey memorable for me. Thanks for the love and support.

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ABSTRACT

The study is focused on the influence of Afrobeat music on undergraduate students. The objective of the study was to know Afrobeat music common amongst undergraduate students, to find out what form of Afrobeat music influences undergraduate students. To know what extent Afrobeat music affect the audience attitude and dress pattern. The two theories used in this study are the Cultivation theory by George Gerbner and Larry Gross and Magic bullet theory also known as hypodemic needle theory. For it's methodology, the survey research method was used to gather the data used for the study. The population of this study is 905 students from the department of mass communication, and the sample size is 181 making a 20% of the total population. Findings of the study revealed that undergraduate students are to a high extent negatively influenced by Afrobeat music, and we believe that the regulatory body, government and school authorities has not done enough in terms of sensitization and censorship. Therefore the researcher recommended that authorities must rise to their responsibility of censorship of immoral and violent music so as to be able to build a community of morally inclined youths.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Music in no doubt is food to the ear, mind and soul just as food is to the body for healthy living, No man can underestimate the power of Music especially in our 21st century digital world where music is used as a medium for social, economic and cultural growth.

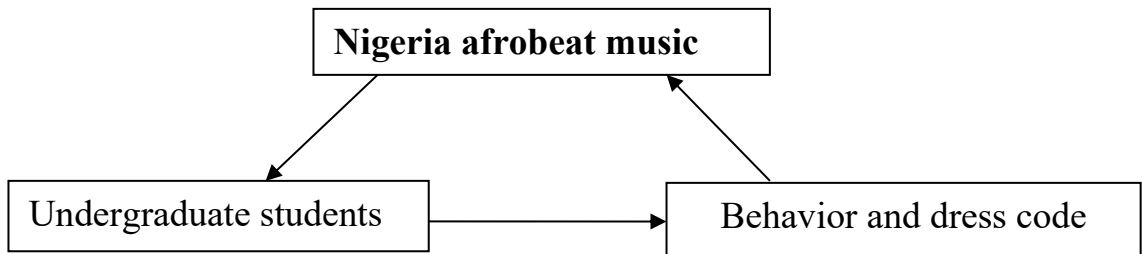
According to Whitfield (2010) the notion that music might have moral significance without reference to anything beyond itself seems to be a persistent and enduring one. As a vehicle of expression, musicians as well as music possess the ability to profoundly influence an audience for good or for evil. Thus the nature of music and the manner in which musicians utilize it creates innumerable ramifications that cannot be ignored.

The prominent Greek philosophers Plato and Aristotle affirmed that music contained an intrinsic element that was conducive to the promotion of moral or spiritual harmony and order in the soul.

This is a literal evidence to prove that theorists throughout history have agreed that music profoundly influence human character and shapes morality, believing that each could shape human character in a distinct way.

This study projects a diverse perspective in Nigeria Afrobeat music, Undergraduate students behavior and dress code. It triangulate the interrelatedness of issues around the media (Nigeria Afrobeat music, it's production and consumption).

Figure 1.1 interrelationship between Nigeria Afrobeat music, undergraduate student behavior and dress code.



Afrobeat is a genre that developed in the 1960s and 1970s, taking influences from fugi music and high life mixed with America jazz and funk. Characteristics of Afrobeat include big band long instrumental solos, and complex Jazzy rhythms. The name was coined by Nigeria afrobeat pioneer felakuti.

Afrobeat also known as Afro-pop, Afro fusion, is an umbrella term for contemporary pop music made in West Africa.

Undergraduate behavior is not farfetched from youthful exuberant which young people in this age tends to possess due to their exposure to the media and its contents such as music amongst others. This can later be evidently seen in their morality, sense of judgment, dress code amongst others.

Researchers, mostly from the developed countries are of the view that visual media(television programme e.g Afro music) influences attitudes and behaviors among youths. Huesmann and Taylor (2003) opinionated that television programmes has authority over the decision of young people. They assert that youths just accept what television tells them without question. In support of this view, Baran (2009) postulates that television technology is a double edge sword that has the power of doing good and evil to anybody exposed to it.

Music ranging from the audio and visual aspect has a captivating effect on viewers such that they want to imitate on air media personalities as well as Artist and musical personalities in their dressing

patterns as well as behaviors and lifestyle. Keyes (2000) raise concerns about the negative influence that television has on youth culture. According to him youth are particularly vulnerable to outside influence from their television set because their values and ideals have not yet fully formed. Musical shows can be viewed as they are broadcast in real time (live), be recorded in home video or digital video recorder for later viewing, or be viewed on demand via a set-top box or streamed over the Internet (Television show, Music channels and programs) while dressing pattern is a choice of clothing in which an individual or group of persons has accepted.

Music videos in terms of fashion comes with various shades of costumes, trends, makeover, postures, hairstyles, use of attractive and sensational colours and many more are all what a music video is made up of, these elements put together are what makes music influence power on its viewers effective. The dress sense of undergraduate students is a perfect reflection of the dressing patterns of on-air media personalities as well as musicians which students are constantly exposed to by watching television programmes.

Furthermore, Omede(2011) in Apuke(2016) postulated that in recent times, it has been observed that a change is occurring on the mode of dressing and clothing style of the younger population. They dress weirdly and embarrassingly, the female younger population mostly dress half nude, they prefer to wear trousers and skimpy shirts that reveals their tummy, body hug which shows all the contours in their body frames or mini skirt with a see through top while the boys although still wear shirt and trousers but which are always in various bigger sizes compared to their normal sizes.

This recent developments in dressing can be seen in our musical programmes as well as videos by Artist, dancers, e.t.c. Apuke (2016) further submits that the way students on campuses of learning dress leave many to wonder where they get these dresses from. They tend to copy different television programme presenters and actors/actresses costume projected on the screen which are mostly contrary to our traditional norms and values. Prior to civilization, Nigeria clothing was Unique and attractive, presenting responsible cloths for women like buba, Kaba,

irogele and iborun or ipele and Nigeria clothing for men like buba, filasokoto, abeti-aja and agbada, showing Nigeria's culture and diversity. In this regard it is right to make proper research on how Nigeria Afrobeat music has in great manner not only changed the behavioral pattern of undergraduate students but has also influenced their dress code.

1.2 Statement of the Problem

Musical programme shown on different channels are mostly placed on the pivotal role of the mass media which are to inform, educate and entertain. No doubt that Nigeria Afrobeat music has been able to achieve this feat. however, there are still functional steps to be taken to check the domineering effect and influence of the mass media contents such as music on human mind even as most individuals are mostly exposed to the media.

The introduction of Nigeria Afrobeat music by the Famous music legend Felakuti as well as the introduction of television stations into regional Nigeria in 1959, has sharpened, heightened and restructured the Nigeria music industry, creating room for young talents to develop

themselves. However the advent of social media platforms and the internet viewership of music as well as access has been made easy at the convenience of the listeners or viewers, through the introduction of varieties of musical platforms such as Boomplay, Apple Music, Spotify, Audiomack amongst others.

Similarly the emergence of various music stations, platform, programs and Artist over the years, is one big development in the musical sector that need to be cross examined. As a result of this, there have been drastic change in the way and manner music is been done with the introduction of half-naked dancers in music videos, use of guns, cigarettes and dangerous weapons in music videos. With all these in place there is sure to be a reflection from the viewers/listeners who daily give their time and attention to Musical contents.

In the light of this, what is the influence of Nigeria afrobeat music on undergraduate students' dress code and behavior?.

1.3 Objectives of the Study

This study seeks to:

1. Ascertain the extent to which Undergraduate students are exposed to Nigeria Afrobeat music.
2. Find out the extent undergraduate student's behavior and dress codes are influenced by Nigeria Afrobeat music.
3. Find out what type of Nigeria Afrobeat music affect the dressing patterns of undergraduate.
4. To determine the effect of Nigeria Afrobeat music on undergraduate behaviour.

1.4 Research Questions

The following research questions were formulated to guide this study.

1. To what extent are undergraduate students exposed to Nigeria Afrobeat music?
2. To what extent are undergraduate student dressing patterns as well as behavior influenced by Nigeria afrobeat music?

3. What type of Nigeria Afrobeat music affect the dressing pattern of undergraduate?.
4. What are the issues faced by undergraduate students in the viewership of Afrobeat music?.

1.5 Significance of the Study

This study will be of importance to the society as well as the body of knowledge as it will help us to know the influence of Nigeria Afrobeat music on the behavioral patterns and dress code of undergraduate students. And thus prompt music producers as well as musical Artist to ensure censorship and production of music that will not lead to derail of morality.

This study will therefore expose students to the impact of Nigeria Afrobeat music on their dressing and behavior as young individuals. Students in mass communication interested in Video editing, Music directing, television broadcasting would learn from this study and adopt moral values especially in their dressing patterns thereby living exemplary lives as media personalities and role models.

The study will serve as an additional literature on the influence of Nigeria Afrobeat music on undergraduate students dressing patterns.

The finding of this study would also provide empirical data on the extent to which Nigeria Afrobeat music influences youths dressing patterns.

1.6 Scope of the Study.

This research study is situated around undergraduate students of university of Benin.

The scope of this study also covers only Nigeria Afrobeat music excluding other forms of Afrobeat music.

The age grade of the members of the above institution makes the study area suitable for the research.

1.7 Limitations of the Study

There was not much to the limitations of this study therefore the only set back recorded was the fact that respondents have to be pleaded with before they will take some minutes out to fill up the research questions. Also there was very few available students in the campus due to some levels went for their I.T and others preparing for their exam.

1.8 Definition of Terms

For better understanding of terms used in this study, there is need to define the following terms within the context of usage in this study.

Influence: The impact someone has on the character development or behaviour of another.

Undergraduate Students: youths between the ages of 18 to 30 who have been admitted into any college or University under the supervision of certified teachers in order to qualify for a degree in education and this study is based on students of university of Benin.

Dressing Patterns: This refers to the choice of clothing by a group of people.

Nigeria Afrobeat Music: Afrobeat is a genre that developed in the 1960s and 1970s, taking influences from fugi music and high life mixed with America jazz and funk. Characteristics of Afrobeat include big band long instrumental solos, and complex Jazzy rhythms.

Behavior: The way in which a person behaves in response to a particular situation or stimulus.

CHAPTER TWO

LITERATURE REVIEW

2.1 Preamble

In this part of the research we will be looking at various aspects of Afrobeat music, its concept, scholarly definitions as well as their stand on how, why and ways Afrobeat music has changed or can change the behavioural pattern of undergraduate students.

2.2 The Concept Afrobeat Music.

Afrobeat music as a concept is a music genre that fuses African music with Black American influences to produce a compelling hybrid of culture and sound. The genre is largely the creation of Nigerian artist Fela Kuti who, with his band Africa 70, forged a rhythmic mix of West African beats (predominantly Nigerian and Ghanaian) and American jazz, soul, and funk, which was shot through with a potent streak of political awareness.

2.2.1 Music

Music in its literal sense is any artistic form of auditory communication incorporating instrumental or vocal tones in a structured and continuous manner. It can further be expressed as any sound produced by singers or musical instruments. This definition remains the same no matter the genre of music in context.

2.2.2 Afrobeat Music

Afrobeat was pioneered by Fela Kuti, a Nigerian bandleader and instrumentalist whose musical ideas and political ideals formed the core of Afrobeat's aesthetic as it appeared in the 1960s. Kuti's experience with Highlife music in the KoolaLobitos Band moved Kuti to include the African pop-jazz hybrid as one of the primary influences upon the new style, and its value to society.

In the late 1970s, Fela Kuti became a major figure in the growing movement against military rule in Nigeria. His lyrics and actions became increasingly critical of the government, and he was arrested and imprisoned several times. Despite this, his music and influence continued

to grow, and he gained international recognition. He is now considered one of the most influential musicians in African history. His influence can be heard in many modern musicians, including international stars like Paul Simon and Beyoncé.

Fela Kuti was known for his charismatic and flamboyant stage presence. He often performed in elaborate costumes, and his dance moves were highly energetic and expressive. He was a true showman, and his concerts were always high-energy and unforgettable experiences.

In 1975, Fela dropped “Ransome,” the name a European missionary had bestowed on his grandfather, Canon Josiah Jesse Ransome-Kuti, and took up instead, “Anikulapo:” he who holds death in his pouch. Following the Alagbon Episode, Fela christened his commune, Kalakuta Republic, after the name inmates called the cell in which he had been detained. Kalakuta, a Swahili word meaning rascal, asserted Fela’s unflinching commitment to dissidence. The postfix, Republic, registered the secession of his commune from the Federal Republic of Nigeria. Beginning with the songs, “Alagbon Close,” and “Expensive Shit”—both derisive denouncements of the 1974 incarcerations. Fela’s hallmark

wit steadily gave way to a more scathing form of antiestablishment rhetoric that infuriated successive military regimes. Government responded with increasingly violent raids and censorship. By the 1970s, much of Fela's catalogue had been blacklisted as NTBB (Not To Be Broadcast) by the state owned media.

On August 18, 1968, Fela Ransome-Kuti announced in the Nigerian media that he was "coming out with a new sound called AFRO BEAT."

Elements of Afrobeat include:

Polyrhythms: One of the defining features of Afrobeat is the use of a concept called "polyrhythm," which means multiple rhythms played at the same time. The interplay between these rhythms creates a complex and dynamic sound. The drums often play a leading role in this, with multiple drummers playing different parts. call-and-response vocals: Another important aspect of Afrobeat is the use of call-and-response vocals. The lead singer will sing a phrase, and then the backing singers

will respond with a complementary phrase. This creates a sense of conversation and connection between the singers and the audience.

Improvisation: The musicians often take extended solos, and the songs can last for 10 minutes or more. This allows for a lot of creative expression and spontaneity in the music.

Mixed genre: Seamless integration of several musical styles. Afrobeat songs typically have a strong bass line, syncopated rhythms, and call-and-response vocals. The music often has a social or political message, and the lyrics are usually sung in pidgin English. In terms of instrumentation, Afrobeat often features traditional West African instruments like the talking drum, as well as Western instruments like electric guitars and keyboards.

The lyrics of Afrobeat songs often address social and political issues, such as poverty, corruption, and oppression. Fela Kuti was known for his outspoken and controversial lyrics, which often criticized the Nigerian government. key elements of Afrobeat music.

Afrobeat evolved during the 1960s in southern Nigeria and drew some of its inspiration from the free jazz movement. Fela Anikulapo Kuti took African harmonic and rhythmic concepts and surrounded them with the musical trappings of Highlife, free jazz, and other contemporary musical genres to create the sound.

As is often the case with Afrocentric genres of music, politics play a role in the subject matter of many Afrobeat songs, which in turn serve as part musical expression and part social commentary. Fela Kuti, in his songs, adopted a stance opposed to the contemporary African political climate of the 1960s, broaching topic's as diverse and military corruption and national sovereignty, which resonated across much of the continent. This resonance spurred a blossoming number of Afrobeat performers throughout the 1960s and 1970s, and although much of this music was recorded, evidence of those performances is now scarce.

2.2.3 Afrobeat Music As A Tool For Behavioural Change.

Music we know has a strong emotional and sensational drive that captures both the heart of the listener or viewers as the case may be,

With powerful lyrics that leave its message in the minds of the viewers/listeners, which later tends to have a direct or indirect influence on their actions and reactions which can be seen from their daily activities.

But one cannot talk about the influence of Afrobeat music in our contemporary society without paying attention to the electronic media platforms such as Facebook, Instagram, WhatsApp, YouTube amongst others that have made streaming and music dissemination easy and accessible.

From the first time that social networking came into Nigeria, it brought with it major transformations that have affected the way information and communication are produced and shared. Furthermore, social media and the many possibilities it presented has radically increase the way Nigerian people consume music.

Fashion and music are vital constituents of music videos, and the Nigerian entertainment industry which has risen from a place of obscurity to global relevance. From the Afrobeat genre which is traceable to the music of Fela Anikulapo Kuti, to the most recent - Afro-

pop or Afro-fusion, which is traceable to contemporary Nigerian artists like Wizkid, D-Banj, Davido, Yemi Alade, Burna Boy, Niniola, Omah Lay and many others, Nigerian artists have continued to make bold statements with their fashion and music styles around the world. The media in general and Television especially continually offers pictures of life and models of behavior to people especially youths. Television is the medium with the greatest potential for transmitting information and beliefs from group of persons to another. This implies that youths especially students see the world through this medium. McLuhan (1996) posits that if you want to change the world, go to the television. This shows the level of influence it has on its viewers. The mass media are important element of socialization in the society with the power of reaching heterogeneous audience simultaneously.

Hoffner and Buchanan (2005) found that attractiveness of the television character associated with the rating of character with their wishful identification could lead to modeling effect in term of the appearance of the women. Wogu (2008), says Audiences are more likely

to emulate models of behavior seen in the media if they expect to receive gratification from emulating another person.

The Afrobeat music has continue to thrive and pave way through the years with it's powerful message and influential powers through the help of the media which television stands a high ground. Television has many impact on its audience. One of the ways is brand consciousness especially among youths who are exposed to a variety of programme ranging from news to musical videos and reality shows Apuke (2016).

2.2.4 Influence Of Afrobeat Music on undergraduate.

Afrobeat's influence extends beyond the genre itself, with jazz musicians paying particular interest to the sound. Notable musicians who have drawn inspiration from Afrobeat include Roy Ayers, Randy Weston, Branford Marsalis and Brian Eno. The music has experienced a resurgence as DJs continue to discover Afrobeat source recordings and incorporate them into their work in modified or original forms. After his death in 1997, FelaKuti's musical style has continued to find willing performers and audiences, aided in part by Afrobeat's prominence on the

World Café. Current practitioners are as geographically dispersed as are the musical influences which led to Afrobeat's birth. Femi Kuti and the Positive Force, and Ayetoro (a musical project of Funsho Ogundipe) are entrenched in Afrobeat's Nigerian heritage. Prominent groups are also rooted in Los Angeles, Brooklyn (Antibalas), and Chicago (Chicago Afrobeat Ensemble).

The exposure of youths to current trends in fashion can be achieved through their viewing of television programmes such as fashion shows, film/movies and Musical videos. The effect of television programmes like entertainment, commercial and fashion may have influenced the behaviour of youths in general and students especially.

According to Saodah and Mohd (2016) the influence of Programmes/shows on teenagers, adolescents, and youths are widespread and the influence is mainly on their dressing and their attires, that is what they wear and what they use to adorn themselves.

2.3 Review Of Empirical Studies

This section reviews past studies on the influence of Afrobeat music on undergraduate students by various researchers. Babalaye and Ajisafe(2016) carried out a study on Television programmes and the African cultural identity of Nigeria youths. The main objectives that guided the work were to find out how television programme such as Musical videos affect the African Cultural values of Nigeria Youths. To assess the influence as well as implications of these television programmes on the cultural values and African Identity of Nigeria youths, to examine how this programmes can be used to promote African cultural values amongst undergraduate students.

The study adopted the survey research design method using the questionnaire as the instrument or data collection. The study used simple random technique. The findings of the research indicated that 60 respondents from a sample size of 274 individuals representing 22% strongly agree with the desire to live the kind of life portrayed in programmes such as musical videos, 23.3%agree, 20.4% are undecided, 18.6% disagree while 15.7%strongly disagree.

The study of Babalaye and Ajisafe (2016) is related to this current research work under study. Both studies, seek to find out how Television Programmes e.g musical programme influence Nigeria youth.

Some Recommendation for this study are:

1. Presenters of television stations should dress decently at all times and also bear in mind that they are role models to youth/students.
2. University and other tertiary institutions should take the issue of dress code seriously by penalising students who are found wanting.
3. National film and video censor's Board (NFVCB) should ensure strict rules and regulations on the films and television programmes that contain violence, nudity, illicit acts and drug abuse. Hence, bans and penalties should be strictly levied on any television stations that deviate from the set down rules and regulations.

From the recommendation of this study we can see that this work is very related to this study because it focuses on youth behaviour and dress code and how it can be controlled, censored and contained.

shanmugaboopathi, Jerson catoto (2022) carried out a study on the evaluation of the influence of music on modern culture and society. University of Nigeria, Nsukka. In this study they were able to find out the manner in which music as a form of art entertains people and also influence and change the cultural aspects of society. It further asserts that Music often allows people to express all possible emotions that people experience in their life by identifying the following:

1. Music helps to express creativity, thoughts and feelings.
2. Music has the power to bring people together in different ways and music helps people in different mental conditions.
3. Music often impacts the moral value of an individual and that is crucial to change the thought process of that person.
4. The emotional and mental condition can be improved by musical therapy.
5. Music also has the capability to change human behaviour.
6. Music of different communities represents their culture, history and traditions and music is a dominant factor that has capability to frame all cultures in every part of history.

This research attempts to point out the influence of music on modern culture and society and the main objective of the research is to identify the connection between cultures of society and music. This research follows the “qualitative data collection and analysis” method to know the major impacts of music on society and cultures.

2.4 Theoretical Framework

The influence of Afrobeat music on undergraduate students’ behavior and dressing pattern is situated within the context of the media effects studies therefore this study is anchored on two theories; Cultivation theory and magic bullet theory.

2.4.1 The Cultivation Theory.

The theory was designed by George Gerbner and Larry Gross of the University of Pennsylvania in 1976. Cultivation theory was derived from several large scale projects concerned with the effect of television programme (television programme in this context refers to both musical programme that can be viewed in both TV stations and other social media platforms.)

The theory notes the following assumption and principles.

1. Cultivation analysis basically means that heavy television viewers will cultivate the perception of reality portrayed by the media.
2. People predicate their judgments and their actions in the world on the cultivated reality provided by the media.
3. The observable, measurable, independent contributions of television to the culture are relatively small, simply, though we cannot always see media effects, they do occur and eventually will change the culture in possible, profound ways.

Cultivation theory applies to this study because the media cultivates certain belief about reality that are held in common by youths. This theory is applicable to this study because it examines the influence of Afrobeat music which is a predominant content of the media in our contemporary society.

2.4.2 Magic Bullet Theory

This theory is also known as the "hypodermic needle theory" or stimulus-response theory". The theory was propounded by B.F Skinner

in 1957. The theory holds that messages communicated via mass media have powerful and direct impact on the audience. The media message penetrates the audience without resistance like the bullets or the hypodermic needle penetrate the skin without resistance.

Anaeto, et al (2008) notes the assumptions and principles of the theory:

1. Individuals are essentially alike with respect to the media message.
2. Such contact necessarily results in the media influencing the individual.
3. The mass media are the active agent for accomplishing the purposes of powerful social institutions.

This theory is appropriate to this study because it looks at how mass media contents such as musical videos/audios amongst others has direct effect on the dressing and behavior of youths/students. Just like a bullet the message from these contents affect youths directly and trigger a desired response, and this direct response can be seen in their emulation of such fashion shown or worn by Musical Artist in Musical videos as well as words used.

CHAPTER THREE

RESEARCH METHODOLOGY

Preamble

This chapter focuses on the research methodology of this study. Therefore it explains the following: Research design, population of the study, sample size of the study, sampling techniques, research instrument, method of administration of research instrument, validity of research instrument, method of data collection, method of data analysis.

3.1 Research Design

Research design refers to a comprehensive plan set out by researchers to collect data or get information in quest for answering research questions. Okafor (2002), stated, "the design stage is consequently the planning stage when the researcher works out clearly who the research subjects are going to be, their number, where they could be found, how to analyze each information".

To Carry out this research the researcher adopted the descriptive survey research and use questionnaire as its main instrument for data collection.

Asemah (2012). Sees descriptive survey research as a type of survey that deals with current happenings or current event. In addition, the descriptive survey describe the population being studied (Berger, 2000) as cited in Asemah (2012).

3.2 Population of the Study

According to Ohaja (2003), "The population for a study refers to all those persons or things that fall under the umbrella of the topic or that can be examined to address the research problem or meet the researchers injective".

The population for this study is drawn from the department of mass communication which comprises of students aged 18 and above male and female from the University of Benin with the total population amounting to 905, from which 20% of the total population was drawn as sample. This amount to 181 students randomly selected from various levels.

3.3 Sample Size

A sample size is a sub sets of the population which is usually representative of the entire population. The main aim of sample size is to allow the researcher conduct the study of individuals from the population so that the result of the study can be used to derive conclusion that will apply to the entire population.

The sample size of this study is 181. According to the university help desk for the 2022/2023 academic session, the total number of undergraduate students in mass communication department is 905. The researcher used simple percentage method in determining the sample size of the given population of nine hundred and five (905) students of the department of Mass communication, university of Benin (Uniben).

According to wanna (1981) if the population of the study is a many hundred, twenty percent (20%) sample will do, making it 181.

3.4 Sampling Technique

According to the National Teachers' Institute (2008), sampling implies the selection of a number of individuals for a study in such a way

that the individuals represent the large group from which they were selected.

The sampling techniques employed in the collection of data was the purposive and simple random sampling technique. The purposive sampling technique was used to select 20% students each from the four (4) levels of the department of Mass communication, believed to be reliable for the study.

Population=905

$$20\%=0.2$$

$$905 \div 0.2 = 181$$

The simple random sampling was adopted to give all respondents in the defined population equal chance of being selected for the sample.

3.5 Research Instrument.

The research instrument for this study was a 10-item questionnaire. A questionnaire refers to a set of questions designed to

investigate a given subject matter. The questionnaire for this study was designed with multi-choice format and 4-point likert scale with responses ranging from strongly Agree (SA), Agree(A), Disagree (D) and strongly disagree (SD) to enable respondents to respond to the items appropriately. The questionnaire was divided into five 5 sections, A-E. Section A focused on the bio-data of respondents, section B obtained information on how often students expose themselves to Afrobeat musics, section C examined the extent UNIBEN undergraduate students dressing patterns is influenced by Afrobeat music,

Section D examined what Afrobeat music affects their dressing patterns the most and section E assessed the challenges undergraduate students encounter in their viewership of Afrobeat music.

3.6 Method of Administration of Research Instrument

The instrument of this study was administered to 905 students from the department of mass Communication. To reach the students

20% of the questionnaire were distributed each among the four (4) levels of the department of mass communication University of Benin.

3.7 Validity of Research Instrument

A draft copy of Questionnaire was given to the research supervisor in the department of mass communication. The supervisor was requested to examine the items for clarity, relevance to the purpose, appropriateness of the language including the accuracy of the instructions to the respondents. Suggestions and corrections helped to ensure that majority of the items in the questionnaire successfully measured the theoretical construct of this study.

3.8 Reliability of the study.

Obikeze (1990) suggest that "the instruments for data collection, before being used, have to be tested to know how reliable they are". The instrument used for this study to determine "The influence of Nigeria Afrobeat music on undergraduate student's behaviour and dress code is reliable because it allowed the researcher to assess the respondents opinion and provide answers to the research questions. Hence, to test the

reliability of the questionnaire, the instrument was subject to a pilot study, in the course of the study, 20 copies of questionnaire were shared to respondents.

3.9 Method of Data Collection

The method employed by the researcher for the collection of this study was the person to person approach to reach the 905 students in the department of mass communication University of Benin.

The completed copies of questionnaire were retrieved on the spot. This enabled the researcher to collect the entire questionnaire administered without losing any.

3.10 Method of Data Analysis

The data collected for this study were analyzed and presented with the aid of frequency table, simple percentages and mean scores. Frequency tables were used to present the data practically so as to make visible and concise for all to comprehend. A simple percentage was used to analyze the bio data. Mean scores were used to show the level to which the respondents Strongly Agree (SA), Agree (A), Disagree (D)

and Strongly Disagree (SD) to the statement relating to the objective of this study.

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

Preamble

This chapter focuses on the presentation, analysis of data and discussion of findings for the study. Data collected from 181 respondents is the focus of this chapter. The chapter is presented in three sections, the first section was presentation and analysis of respondents bio-data. The second section dwelt on presentation and analysis of data based on items in the questionnaire, while the third section was on discussion of findings.

In order to ease data presentation, the summaries of result were set out in frequency tables and the explanation of each table given after the presentation. One hundred and eighty one(181) copies of the questionnaire were distributed to respondents in the four levels of the department of mass communication university of Benin. The method adopted for the distribution of the questionnaire made it possible for a 100% retrieval rate to be achieved.

4.1. Data presentation.

Presentation and analysis of data based on respondents bio-data

Table 1: Gender Distribution of respondents.

Gender of Respondents	Frequency of Response	Percentage of Response (%)
Male	80	44.2

Female	101	55.8
Total	181	100

Source: Field survey, 2023

Table 1 reveals the data on the gender of respondents. It clearly shows that 80 (44.2%) of the respondents were male and 101(55.8%) respondents were female. From the table above we can clearly see that a greater percentage of the sample is female which implies that there were more female respondents in the department of mass communication than male in the University of Benin.

Table 2: Age Distribution of Respondents

Age range	Frequency	Percentage
18-21	70	38.7
22-25	30	16.6
26-29	60	33.1
30 and above	21	11.6
Total	181	100

Source: Field survey, 2023

Data on table 2 shows that out of 181 respondents, 70(38.7%) of the respondents were within the age bracket of 18-21years, 30(16.6%) of the respondents were within the age of 22-25 years, 60(33.1%) of the

respondents were within the age of 26-29 years, while 21(11.6%) of the respondents were within the age of 30 and above. This means that majority of the respondents were within the age range of 18-21 years (38.7%). This implies therefore that students of the department of mass communication university of Benin are relatively young.

Table 3: Marital Distribution of Respondents

Marital status	Frequency	Percentage
Single	101	55.8
Married	80	44.2
Divorced	0	0
Total	181	100

Table 3 shows the distribution of Respondents based on their marital status. From the 181 respondents, one hundred and one (101) representing 55.8% of the respondents were single, eighty 80 representing 44.2%, of the respondents were married and non of the respondents were divorced. It could be said therefore that the high rate of single respondents may be as a result of the fact that most of the respondents fall under the age of 18-21.

Table 4: Distribution of Respondents by Level.

Level	Frequency	Percentage
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100	31	17.1
200	30	16.6
300	80	44.2
400	40	22.1
Total	181	100

Source: field survey, 2023

Table 4 shows the different levels of respondents in the department of mass communication university of Benin. The table indicate that 31(17.1%) respondents were selected in 100 Level, 30(16.6%) where selected in 200 level, 80(44.2%) where selected in 300 level, why 40(22.1) where in 400 level. This implies that majority of the respondents were in 300 level.

Table 5: Distribution of Respondents by Religion.

Religion	Frequency	Percentage
Christian	130	71.8
Muslim	26	14.4
Tradition	25	13.8
Non believer	0	0

Total	181	100
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Source: Field survey, 2023

The above table shows that 130(71.8%) of the respondents were Christian, why 26(14.4%) of the respondents were Muslim, 25(13.8) of the respondents were traditional worshipers, and 0% where non-believers. From this table we can say that majority of the respondents who were mass communication students where Christians.

4.2 Presentation and analysis of data based on other items in the questionnaire.

Table 6: Extent to which students are expose to Afrobeat music.

Assertion	Strongly Agree	Agree	Disagree	Strongly Disagree	Total
Very high extent	110 60.8	40 22.1	15 8.3	16 8.8	181 100%

High extent	50 27.6	90 49.7	20 11.0	21 11.6	181 100%
Low extent	80 44.2	60 33.1	21 11.6	20 11.0	181 100%
Very low extent	20 11.0	90 49.7	30 16.6	41 22.6	181 100%
No extent	15 8.3	45 24.9	100 55.2	21 11.6	181 100%

SOURCE: FIELD SURVEY, 2023

Table 6 present the extent in which Mass communication students are exposed to Afrobeat music. It could be asserted from the findings that 110(60.8%) out of the 181 respondents strongly agreed to a very high extent that they are expose to Afrobeat music, while 90(49.7%) agreed to a high extent, 80(44.2%) of the correspondent, strongly agreed to a low extent, 90(49.7%) agreed to a very low extent and lastly 100(55.2%) disagree to a no extent that they were exposed to Afro beat music. From the above assertion it could be concluded that the extent to which students are exposed to Afrobeat music is very high.

Table 7: Extent to which Undergraduate students dressing pattern are influenced by Afrobeat music.

Assertion	Strongly agree	Agree	Disagree	Strongly disagree	Total
Very high extent	100	20	40	21	181

	55.2	11.0	22.0	11.6	100%
High extent	120 66.2	30 16.6	10 5.5	21 11.6	181 100%
Low	80 44.2	70 38.7	20 11.0	11 6.1	181 100%
Very low extent	90 49.7	40 22.1	30 16.6	21 11.6	181 100%
No extent	70 38.7	75 41.4	20 11.0	16 8.8	181 100%

Source: Field survey, 2023

Table 7: shows the extent to which undergraduate students dressing pattern are influenced by Afrobeat music, the data shows that 100(55.2%) of respondents strongly agree to a very high extent, 120(66.2%) strongly agree to a high extent, 80(44.2%) strongly agree to a low extent, 90(49.7%) strongly agree to a very low extent, 75(41.4%) agree to no extent. From the above data it implies that majority of the respondents strongly agree to a high extent that undergraduate students dressing pattern are influenced by Afrobeat music.

Table 8: Forms of Afrobeat music common amongst undergraduate students.

Music Form	Strongly agree	Agree	Disagree	Strongly Disagree	Total
Juju	50 27.6	70 38.7	40 22.1	21 11.6	181 100%

Highlife	100 55.2	50 27.6	20 11.0	11 6.1	181 100%
Soca	70 38.7	30 16.6	40 22.1	41 22.6	181 100%
Naija beat	80 44.2	51 28.2	20 11.0	30 16.6	181 100%
Dance hall	40 22.1	70 38.7	10 5.5	61 33.7	181 100%

Source: Field survey, 2023

Table 8: Shows the various forms of Afrobeat music common amongst undergraduate students, the data above shows that 70(38.7%) of the respondents agree to juju music, 100(55.2%) strongly agree to high life music, 70(38.7%) strongly agree to soca music, 80(44.2%) strongly agree to Naija beat, while 70(38.7%) agree to dance hall. With the data seen above, it shows that majority of undergraduate students are familiar with high life music than any other Afrobeat music.

Table 9: Issues undergraduate students encounter in the viewership of Afrobeat music.

Issues	Strongly agree	Agree	Disagree	Strongly disagree	Total
Too much sexual references in Afrobeat	40 22.1	70 38.7	60 33.1	11 6.1	181 100%
Violence	30 16.6	51 28.2	40 22.0	60 33.1	181 100%
Gender stereotype	45	36	70	30	181

	24.9	19.9	38.7	16.6	100%
Low portrayal of African culture in Afrobeat music	100 55.2	30 16.6	41 22.6	10 5.5	181 100%

Source: Field survey, 2023

Table 9: Shows the issues undergraduate students encounter in the viewership of Afrobeat music. The data above shows that 70(38.7%) agree to too much sexual references in Afrobeat music, 60(33.1%) strongly disagree to violence in Afrobeat music, 70(38.7%) disagree to gender stereotype in Afrobeat music, 100(55.2%) strongly agree to low portrayal of African culture in Afrobeat music. The data shows that majority of undergraduate student strongly agree to low portrayal of African culture in Afrobeat music.

4.3 Discussion of findings

This section discusses data analysed and used for the answering of the four research questions formulated for this study.

Research question 1: Extent to which students are exposed to Afrobeat music.

The extent to which undergraduate students are exposed to Afrobeat music is high. This is based on the findings of this study. According to Saodah and Mohd (2016), the influence of programmes/shows on teenagers, adolescent, and youths are widespread and the influence is mainly on their dressing and behaviour. As a result of the influence the media has on its viewers/listeners it becomes glaring why dressing identity of Nigerian youth are being speedily replaced by trends from music videos and other entertainment trends. The more youths exposes themselves to different programmes, such as musical programmes, the more they would likely imitate the dress and behaviour of musical artist as well as performers.

The findings postulate that viewership of programmes do not only affect the knowledge of the audience but also the attitude such as the desire for products and brand preferences.

Research question 2: Extent to which undergraduate students dressing pattern are influenced by Afrobeat music.

The extent to which Undergraduate students dressing pattern is influenced by Afrobeat music is very high, this is seen in table 7. It is in view of Nkwam (2007) that much exposure to media programmes, will

to a large extent have significant impact on students attitude on dressing pattern and this will make them start acting and dressing different from how they use to. The findings of this study reveals that undergraduate students are not only exposed to Afrobeat music but are also influenced by it.

Research question 3: Form of Afrobeat music that undergraduate students identify with.

The main purpose of this study was to examine the influence of Afrobeat music on undergraduate students dressing pattern and behaviour. Juju, Highlife, Soca, Naija beat and dance hall were the Afrobeat music that students are familiar with. Although the findings in the data in table 8, Shows that students are familiar with all the forms of Afrobeat music, 100(55.2%) strongly agree to be more Familiar with Highlife Afrobeat music than every other forms of Afrobeat. It can therefore be said that Afrobeat music that influences students the more is Highlife.

Research question 4: Issues undergraduate students encounter in the viewership of Afrobeat music.

It has been observed that the issues undergraduate students encounter in the viewership of Afrobeat music are: Too much sexual references

70(38.7%), Violence scenes 60(33.1%), gender stereotype 70(38.7%), and low portrayal of African culture in Afrobeat music 100(55.2%). This means that there is more portrayal of foreign culture in Afrobeat music than Africa culture, which can be said to be the reason why undergraduate students dressing as well as behaviour doesn't reflect the African culture.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS.

5.1 Summary

This study examined the influence of Afrobeat music on undergraduate students behaviour and dress code. Related literature were

reviewed and two theoretical frameworks were adopted based on the deduction from the theories, cultivation theory and magic bullet theory. The cultivation theory in this study explains that youths/students who spend more time watching television programmes such as musical programmes are more likely to perceive reality as portrayed by television. In other words, the tenet of the cultivation theory is that youths judgement about reality is provided by television due to the fact that it is a medium of communication. The magic bullet theory hold that messages communicated via media have powerful and direct impact on young audience. Thus, the media can be regarded as a powerful and direct impact on young audience.

The sampling technique adopted for this study is the purposive simple random sampling technique. The purposive sampling technique was used to select 181 students from the various levels of mass communication. The simple random sampling was adopted to give all respondents in the defined population equal chance of being selected for the sample. The questionnaire was the main research instrument, hence 181 questionnaire were distributed to students in mass communication

department Ekehuan campus. Benin city. And all copies of the questionnaire administered were the same returned. Data collected were analysed with the aid of simple percentage and frequency tables.

The summary of this study include but not limited to.

1. The extent to which undergraduate students are exposed to Afrobeat music is very high (60.8%).
2. The extent in which undergraduate students dressing pattern are influenced by Afrobeat music is to a high extent(66.2%).
3. The Afrobeat music that is common among undergraduate students are Juju, soca, dance hall, Naija beat and highlife making the most common amongst them all (55.2%).
4. The challenges undergraduate students face in the viewership of Afrobeat include: Too much sexual references in Afrobeat music, violence, gender stereotype, and low portrayal of African culture in Afrobeat music having the most common challenge faced by undergraduate students(38.7%).

5.2 Conclusion

From the findings so far it could be seen that there is a significant relationship between Afrobeat music and the dressing pattern of undergraduate students. Based on the findings majority of undergraduate students like to watch/listen to Afrobeat music and admire musical personal. Evidently music remains a viable tool that cannot be ignored especially as it has strong influence on undergraduate students.

5.3 Recommendations

There is no doubt, that this research involves investigation geared towards increasing knowledge and providing solution to impending problems. Therefore, the researcher deems it necessary to make some thoughtful recommendations.

1. Managers of Media organizations as well as musical personnels, should strive at all time to live up to their social responsibility of preserving and transmitting the cultural heritage of the society, within which they operate. To achieve this, musical artist as well as presenters of music programs should at all time dress

presentable so as to promote decent dressing and good cultural heritage amongst our youth.

2. Musical videos need to be censored and prohibited from using immoral and violent scene as well as lyrics.
3. Universities and other tertiary institutions should take the issue of dress code seriously by penalising defaulters.
4. National film and video censor's Board (NFVCB) should ensure strict rules and regulations on musical videos/programmes that contains scenes of violence, nudity, illicit act and drug abuse.

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APPENDIX

Department of Mass Communication,
Faculty of Arts,

University of Benin,
Benin City.

Dear Respondent,

REQUEST FOR COMPLETION OF QUESTIONNAIRE

My name is Okhuakhua Osedebamwen prosper, a final year student of the above mentioned department and institution. I am conducting a research on the topic, *"Influence of Nigeria Afrobeat music on undergraduate students' behavior and dress code"*. This research is part of the requirement for the award of a B.A degree In Mass Communication. I hereby appeal to you to fill this questionnaire as honestly as possible, as your candid responses are required in providing solutions to the research problem. I sincerely pledge that any information given will be treated with utmost confidentiality and would be used for the research purpose.

Thanks for your co-operation in anticipation.

Yours Faithfully,

Okhuakhua Osedebamwen prosper
Researcher

QUESTIONNAIRE

SECTION A _____ Demography of Respondents

1. Gender (a) Male (b) Female

2. Age Bracket (a) 18-21 (b) 22-25 (c) 26-29 (d) 30 and above
3. Marital status (a) single (b) married (c) divorced
4. Level (a) 100 (b) 200 (c) 300 (d) 400
5. Religion (a) Christian (b) Muslim (c) Tradition (d) Non-believer

SECTION B: EXTENT TO WHICH STUDENTS ARE EXPOSED TO AFROBEAT MUSIC.

KEY: SA - Strongly Agree

A - Agree

D - Disagree

SD - Strongly Disagree

6. **THE FOLLOWING STATEMENT REVEALS THE EXTENT TO WHICH YOU HAVE BEEN EXPOSED TO NIGERIA AFROBEAT MUSIC.**

S/N	Extent of exposure to Afrobeat music by Uniben students	SA	A	D	SD
i.	Very high extent				
ii.	High extent				
iii.	Low extent				
iv.	Very low extent				
V.	No extent				

SECTION C: EXTENT TO WHICH UNDERGRADUATE STUDENTS DRESSING PATTERN ARE INFLUENCED BY AFROBEAT MUSIC.

KEY: SA - Strongly Agree

A - Agree

- D - Disagree
SD - Strongly Disagree

7. In your opinion, how will you react to the idea that Afrobeat music influence the dressing patterns of undergraduate students.

S/N	Extent to which Afrobeat music affect the dressing pattern of undergraduate students	SA	A	D	SD
i.	Very high extent				
ii.	High extent				
iii.	Low extent				
iv.	Very low extent				
V.	No extent				

SECTION D: FORMS OF AFROBEAT MUSIC COMMON AMONGST UNDERGRADUATE STUDENTS.

- Key: SA - Strongly Agree
A - Agree
D - Disagree
SD - strongly Disagree

8. What form of afrobeat music can undergraduate students identify with?

S/N	Types of Nigeria Afrobeat music that influence the dress pattern of undergraduate students.	SA	A	D	SD
	Juju				
	Highlife				
	Soca				
	Naija beat				
	Dance hall				

SECTION E: Issues undergraduate students encounter in the viewership of Afrobeat music.

KEY: SA - Strongly Agree
A - Agree
D - Disagree
SD - Strongly Disagree

9. The following statement best describe the issues undergraduate students face in the viewership/listening to afrobeat music.

S/N	Viewership issue	SA	A	D	SD
i.	Too much sexual references in Afrobeat music				
ii.	Violence scenes				
iii.	Gender stereotype				
iv.	Low portrayal of African culture in afrobeat music				