

## Nigerian Youths and Popular Music: The Media Literacy Imperative

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### **Abstract**

The pervasiveness of popular music and its attendant influence on contemporary youths in the Nigerian society has attracted the attention of government, parents and researchers. Beyond measures proffer to curb the negative influence of popular music on youths, the youths themselves need to understand the principles and practices of the mass media. Against this backdrop, the study while employing contextual approach and relying largely on secondary data, examines the Nigerian youths and popular music via the media literacy imperative. The paper posits that to ameliorate the negative effects of popular music on Nigerian youths, the youth themselves must have deep understanding of the power of media technology; knowledge about the producers of media contents; and the ability to thoroughly examine media contents (audio visual images), as against the background of the expected role the mass media are to perform in societies. The paper recommends among others the inclusion of media literacy studies in the curriculum of both secondary and tertiary institutions; government linking up with other developed countries to explore the possibility of shutting off the underage from listening/viewing damaging media/musical contents; the interplay of which may probably help to avert a possible dreadful future realities of youths with perverted behaviours (through damaging media/musical content) in the Nigerian society.

**Key words:** Nigerian Youth, Popular Music, Media, Media Literacy, Musical Contents

### **Introduction**

In today's world where reality perhaps seems deconstructed and, or constructed, the possibility of being left afloat on the sea of constructed social realities may probably be overwhelming (not actually coming to grip with "acceptable behaviour" in societies). This is much more so when youths with minds that are impressionistic happen to constitute a large section of society. Nigeria is perhaps one country in Africa with a teeming population of youths. Evidently, an area in which governments and parents have expressed concern over time is the display of violence-related

behaviour that youths are given to as a result of exposure to violence, and overt sexual contents of television technology. Studies have lent credence to children and youths' vulnerability to make-believe images/pictures and the negative impact such images have had on them. With the plethora of mass media channels, coupled with an avalanche of variety of media contents (violent, overt sexual lyrics and images/videos, among others) which seem to escape any form of media censorship, the possibility of youths given to sexual perversions and violence-related behaviour may be increasingly unavoidable in society.

A variety of media content that has received much attention from researchers is music programme. Researchers' interest in music may probably be as a result of the intrinsic value of music. Music is an integral aspect of life; engagement in musicals is central in virtually every society and this is because music has great accomplishment in the spiritual, economical, cultural, political and social aspects of existence. Oluyemi (1999) avers that music is more than an ordinary sequence of sound to entertain. Music, especially that of Africa is life which includes necessary aspects of life like socio-economic and political systems, genealogical history and the religious belief of life and re-incarnation. All aspects of music emphasise and perpetuate the creative, architectural, technological, scientific and other artistic values of man within his culture.

With regard to popular music (which can be taken to mean the kind/genre of music that is in vogue), the advancement in communication technology has altogether made it gain acceptance among sub groups in societies. Arguably, popular music is different from folk music in that its popularity is purely a creation of the mass media, especially radio and television, satellite and at present, the Internet. Studies have shown both the positive and negative impacts of popular music; however, more of the studies have revealed that popular music has had more damaging influence on the youths and by extension the society at large (Oguninade, 2015; Adekunle, 2011). Beyond the recommendations by various studies such as censorship by National Broadcasting Commission, National Film and Video Censors Board and parental guidance, there is the need for youths themselves to be media literate.

Media literacy can be seen as being knowledgeable about the form and operation of news gathering, processing and dissemination. Having understanding about the what, how, and why media content is left out of the "*gate*", and the form of appearance of such media content. Media literacy is described as "the ability to access, analyse, evaluate and create message in a variety of contexts" (USA 1992 National Conference on media literacy as cited in Ende & Udende, 2011). The concept of media literacy presupposes the need to have an understanding of mass media principles and practices so as to enable the consumers to make informed judgement of the media contents they consume, and possibly avoid those with damaging contents. This background forms the thrust of this study.

Forasmuch as youths, apart from being impressionistic are the future leaders of every society, there is the need to protect them against damaging media contents. Studies have lent credence to the negative impacts of popular music, though very few have revealed the positive impact. Most of these studies examine the influence of contemporary popular music, and its impact and the perception of popular music by the youth. For example, Adekunle (2011) examines the influence of hip-hop music on Nigerian youth behaviour; Ogunrinade (2015) does a study on contemporary Nigerian popular music as a menace to national development.

Other scholars such as Clark (2015), Liadi and Omobowale (2011) examine the legal framework for regulating media contents; pattern of media consumption and role of music in education. None of these studies examines the imperativeness of media literacy in the consumption of popular music. This study is a response to that knowledge gap in the literature of popular music. Consequently, it aims at examining the imperativeness of media literacy in ultimately helping to forestall youths' vulnerability to damaging media/music contents

### **Literature Review and Theoretical Framework**

Perhaps a better starting point for conceptualisation of popular music is to separately consider both concepts. Music has been variedly defined by scholars. Okafor (as cited in Ogunrinade 2015) defines music precisely, "as a system of expression which uses sound, rhythm and time. Its effect is perhaps the most important feature and the very reason for its existence". In a similar vein, Ogunrinade (2015) sees music as an artistic form of auditory communication incorporating instrumental or vocal tones in a structured and continuous manner in order to create an agreeable (pleasing and harmonious) sounds. He further opines that music is a part of virtually every culture on earth which varies widely among these cultures in style and structure, a product of the creative genius in man as well as a medium that connects the written word to social rights issues, conveying a message of hope to the audience, a form of freedom and expression, often used to evoke political issues, serving as an advocator, campaigner and inspirer of social justice.

Giving it a wider berth, Liske (2001) sees music as representing a basic part of human existence, arising from the physiological, psychological, and sociological needs of humankind. As such, the value of musical pursuit is derived not only from the endeavour to achieve the highest forms of the musical art according to socially accepted norms, but also from everyday musical encounters of every person. To this end, music is a necessary, life-enhancing experience which should be nurtured by all individuals, not only by those gifted with exceptional musical aptitude.

Liske (2001) further posits that music integrates the mind, body, and spirit as well as provides opportunities for self-expression, bringing the inner world into the outer world of concrete reality, which in turn offers avenue to "flow states" and peak experiences. It also creates a seamless connection between motivation, instruction, assessment, and practical application – leading to "deep understanding." Nothing is more inspirational than music. He stressed further that music is an invariant. It has been present in all cultures, at all times, and throughout the known historical development of the human species, facilitating emotional, physical, and social expression, also, it satisfies the human need for aesthetic enjoyment, provides for communication of cultural ideals, integrates, and enculturates. It serves as both a reflection of, and a catalyst for sociological and technological growth. Here, Liske explicates the spectacular and splendid role of music to man which has to do with feelings and emotion which affects physically, the communicative role of cultural ideas and the social expression of life (Liske, 2001 as cited in Ogunrinade, 2015:55-56).

Popular, on the other hand, simply means liked or enjoyed by a large number of people (*Oxford Advanced Learners' Dictionary of Current English*). When related to a noun, it may

connote something suited to the taste and knowledge of ordinary people. Thus, popular music can be seen as music that appeals to a large number of people. Ogunrinade (2015) sees popular music as a type of music that generally enjoys the favour of acceptability by the people for which it is made. This can be within a given cultural or geographical location or transcend cultural boundaries, thereby extending beyond its immediate locality (Adeola, 2001 cited in Ogunrinade/ The reference to acceptability by people for which it is made, presupposes that popular music has its kind of audience who shares in the ethos of the music. It should be noted that popular music is a- creation of the mass media, and by extension the more intruding and pervasive new media. The mass appeal of popular music may be yet be restricted to a social group or locality.

Media literacy is one imperative that cannot be ignored especially in the world of media convergence – where one can have access, interact with multiple media within a platform. Ende & Udende (2011) posit that interest in media literacy has steadily grown over the years and along with the interest, a number of intertwined terms have been brought forth to refer to what is generally known as media literacy. The three most interchangeable used terms for media literacy they opined are media education, media study and media literacy education; scholars preferring media education which they contend, is a broad description of all that takes place in a media-oriented classroom where media study occur when schools or teachers organised specific courses or units to study the media. Media literacy then becomes the outcome from the work of media education or media study.

Specifically, media literacy is described as citizens' understanding of not only the place of media in society but also the place of specifics of media production and consumption and how the processes affect the final product. A more widely cited definition of media literacy is that which is advanced at the USA 1992 National Conference on Media Literacy as “the ability to access, analyse, evaluate and create messages in a variety of contexts.” Reference to the ability or what may constitute a state of media literacy is the possession of defined competencies or tools necessary to effectively understand the media. Regarding analysis and evaluation, the definition emphasises an active approach to media patronage where one is not a gullible patron/ captive audience but put every media message to critical analysis which experts say, covers identification of author, purpose and point of view, examining construction techniques and genres, examining patterns of media representation and detecting propaganda, censorship, and bias in news and public affairs programming (Mwesige, Sseppunya, & McMane, 2008; Ende & Udende, 2011).

John Pungete, as cited in Ende & Udende (2011) has come up with the eight key concepts of media literacy, which are:

- i. All media are constructions. This entails that mass media do not present simple reflection of external reality. Rather, they present carefully crafted constructions that reflect many decisions and result from many determining factors. Media literacy then thrives to deconstruct the constructions.

- ii. The media construct reality. The majority of observations and experiences from which we build up our personal understandings of the world are created by the mass media.
- iii. Audiences negotiate meaning in the media. The media provide us with much of the materials upon which we build the picture of reality and we all “negotiate” meaning according to individual factors – personal needs, anxieties, family, cultural background, etc.
- iv. Media have commercial implication – most media production is business, and must therefore make a profit. Media literacy here encourages an awareness of how media are influenced by commercial considerations like ownership control, advertising, etc, and how these affect content.
- v. Media contain ideological and value messages. Media messages most of the time proclaim values and ways of life. Media content that purports to be objective can hide explicit and implicit values and ideology. Most modern media content maintains a social status quo or “sells” a consumer lifestyle.
- vi. Media, social and political implications. The media have great influence on politics and on forming social change. These in turn significantly influences media operations.
- vii. Form and content are closely related in the media. Each medium has its own grammar and codifies reality in its particular way. Different media will report the same event, but create different impressions and messages.

### **Theoretical Framework**

Two theories of relevance to this study are cultivation theory and social learning theory. The theory of cultivation was propounded by George Gerbner, L. Gross, M. Morgan and N. Signorielli in 1976. The basic assumptions of the theory are:

- i. Heavy television viewers will cultivate the perception of reality portrayed by the television.
- ii. People predicate their judgment – about and their actions – in the world on the cultivated reality provided by television.
- iii. The substance of the consciousness cultivated by television is not so much specific attitudes and opinions as more basic assumptions about the “facts” of life and standards of judgment on which consciousness is based.
- iv. Television’s major cultural function is to stabilise social patterns; it is a medium of socialisation

Thus the major contribution of the theory is “cultivation”, a cultural process relating to “coherent frameworks or knowledge and the underlying general concepts cultivated by exposure to the total and organically related world of television rather than exposure to individual programmes and selection” (Gerbner, as cited in Anaeto, Onabajo & Osifeso, 2008).

The relevance of cultivation theory to the study could be seen in the light of the possibility of heavy viewers of popular musical video constructing their social realities based on the images they viewed.

Social learning theory is propounded by Albert Bandura in 1977. It holds that much learning takes place through observing the behaviour of others. The theory has been particularly valuable in analysing the possible effects of television violence. It recognises that people can bypass inefficient approach to learning and can acquire some behaviours simply by observation and storing the observation as a guide to future behaviour. Social learning theory recognises that human beings are capable of cognition or thinking, and that they can benefit from observation and experience. The theory recognises that much human learning takes place through watching others people's behaviours.

Commenting on the theory, Severin and Tankard (cited in Anaeto, et al, 2008), state that many of the effects of the mass media might take place through the process of social learning. These effects could include people learning how to wear new fashions, people getting lessons on how to interact on dates; and people absorbing behaviour identified with male or female. In a similar vein, Bandura, (cited in Anaeto, et al) notes that social learning is particularly effective through a mass medium such as television where one gets a multiplicative power from a single model transmitting new ways of thinking and behaving to many people in different locations.

It is noteworthy that Bandura's view underscores the power of musical videos and the effects they can have on the behaviour of the viewers either positively or negatively. As the youths watch/listen to popular musical videos, they may probably tend towards learning new ways, new things that over time form their behavioural pattern.

### **Popular Music and the Nigerian Youths: An Assessment in Retrospect**

In our contemporary society, the knowledge of the effects of music on human emotion neither rules out nor undermines its importance to humanity which can be measured by the quality and quantity of time given only to listening to music especially by the youth. Though the yardstick for determining who a youth is varies from one country to another, yet the most acceptable age bracket is between the ages of 18 – 30. In traditional African society, youth is determined by age-grade, most times as long as a child's father is still alive he remains a youth. In Africa, youth is a crucial age or "period of time when the individual begins to redefine social and psychological values" (Toohey, 1982). Therefore, those regarded as youth are vulnerable and gullible to influence, their resistance is unstable, and such cannot handle the effect of music emotional arousal.

Since the dawn of the new millennium, Nigeria artistes have imbibed the African-American hip-pop style which has bastardised the lifestyle of the listeners especially the youths who constantly want to identify with the lifestyle of most artistes covered in mass of inconsistent personality personified in the musical lyrics. The lyrics of most popular music are filled with and also glorify anti-social vices not limited to rape, violence, murder, theft, drug etc. Sellnow and Sellnow (2001) aver that popular music can be highly persuasive and that they derive their persuasive power from their ability to provide "virtual experience" to listeners which amplifies musicians' perspectives. This could be problematic in cases of sexual lyrics such lyrics might introduce, encourage or reinforce unhealthy attitudes and behaviours. Listenerstake these "virtual experiences" to heart and act on them.

Consequently, the acceptance of popular music with lyrics completely contrary to African traditions can lead to the “death” of morality in Nigeria, especially amongst the youth who are constantly exposed to such music all round the clock. The societal acceptance of popular music with vulgar lyrics seems to normalise the anti-social acts. As a result, most youths are tempted to try out what they hear from the music. According to Biran (2003: 496) “when we are exposed to images that leave no room for imagination, reality becomes chaotic and undifferentiated”.

McLaren (1999: 45) posits that “the aesthetic power of the music creates a pleasure among listeners which may even be against the values of the progressive listeners”. In essence, most Nigerian youths just want to know how it feels to be deviant not necessarily wanting to be deviant. Thus, vicarious release of hostility and destructive impulse seems to be an important facet of today’s total musical experience (Wells, nd). Kotarba and Vannini, (2009: 34) with vivid examples narrate the experience of David Crosby, a member of the rock band, Crosby, Stills and Nash who wrote a very popular autobiography describing the accumulating and debilitating legal and artistic problems in his life attributed to twenty-five years of playing rock and roll while under the influence of abusive amount of marijuana, heroin, and cocaine. Artistes in the likes of Crosby are models to youth who they constantly identify with and emulate. Another example is the story of a Nigerian youth, Bolaino(2015) who confessed that listening to rap music introduced him to drugs, rape, gangster and cultism. This is the fate of most Nigerian youths who pattern their lifestyles after music artistes with questionable personality.

### **Analysis of the Lyrics of “Fans mi” and “Anaconda”**

Music is not just melody (sound harmoniously produced.) Its lyrics and, or visuals may constitute the substance with the potentials for positive or negative impact on young and impressionistic minds. A close examination of the lyrics of *fans mi* and *anaconda* revealed a more bizarre, and compelling force on unwary young ones. The first four lines of *Fans mi* below, perhaps seems to conclude that having enough money to spread around will cause girls to flock around one and also that one’s surrounding may not pay attention to one if one has no money to spend. The implied castigation of girls (money being their propeller – as reflected in the lines below), may not argue well for the female folk.

I remember when them girls no dey come around  
 I remember when I had no money in my bank account  
 I remember when the street no dey show me love  
 But now them dey love me bami mu this Henessy

Furthermore, the explicit lewdness and vulgarity of the song/*an mi are* better capture in some other lines of the song as shown below:

Omo baba olowo pocket full of dough  
 Everybody know all these girls they know  
 Everywhere I go I got dough to blow  
 Time to switch it up to another flow  
 Girl I love the way you make your body go

And I want you to make my money go  
 Looking for the Omo wey dey carry load  
 Anything you see man you fit carry go

Arguably, the above lyrics of the song can have a compelling force on the young to gravitate toward inordinate affections for money and pleasure seeking with its consequent damaging aftermath. The other pop music, *anaconda* by Nicki Minaj seems worst. The lyrics/visual images of the song are so loaded with coded lewdness and vulgarity that one may say is common place with artistes that have completely lost bearing with people of “sane behaviours”. What damage on moral up-bringing, perhaps could not the following lines of the song, *anaconda* not wreck on the minds of the unwary youth?

Come through and fuck him in my automobile  
 Let him eat it with his grills, and he telling me to chill  
 And he telling me it's real, that he love my sex appeal  
 He say he don't like 'em boney, he want something he can grab  
 So I pulled up in the Jag, Mayweather with the jab like  
 Dun-d-d-dun-dun-d-d-dun-dun

Undoubtedly, listening to the lyrics of such music is enough to destroy the moral fabric of any society over time; and viewing this musical video could initiate youths to dysfunctional sexual behaviour like lesbianism, homosexuality, masturbation, rape and early sexual life.

### **Negative Influence of Popular Music on Nigerian Youths: Highlights from Empirical Studies**

With the debut of popular music on the Nigerian scene and wave of indiscriminatory acceptance of it by Nigerian youths, scholars have embarked on researches to investigate possible effects of this phenomenon. Ogunrinade (2016) examines the new trend of contemporary popular music in Nigeria with a view to assessing its negative and pessimistic impacts on the character of the citizenry in Nigerian society. The study found out that many of contemporary popular music as we have it today in Nigeria, communicates vulgarity and coarseness to the listeners and this poses a lot of negative effects on the attitude of the youths. Artistes employ indecent language to attract the youth thus creating negative influence on the character of the leaders of tomorrow to engage in various debaucheries.

Similarly, Liadi and Omobowale (2011) in their study found out that out of the 300 persons involved in the survey, 74.7% of them believed the music has impacted youth normative values negatively while 25.3% believed otherwise. This result suggests that the informants believed the music has impacted the youth normative values in the negative direction. In giving their opinion, it appears that the respondents juxtaposed the emerging youth values with the dominant nonnative values in the Nigerian society. In terms of fashion, the seeming deviations pervading the current dress sense/codes of the youths in the name of trendy fashion are as a result of imitation of the hip hop artistes and their stage dancers popularly called video vixens.



A cursory examination of Nkechi's experimental work titled, "An Assessment of Nigeria Urban Youth Music" (2012), revealed the lyrics of today's pop music are far removed from what the Nigerian music consumers were familiar with. Some students' observation of today's artistes in the experimental work aptly summarises the findings:

Ironically, these musicians reap a lot of wealth by corrupting the society through their music. Unlike Fela Kuti who oppressed the oppressor through music fearlessly and unrepentantly." The present-day youth do not explore music as a means of education or for sermonising on good behaviour. As it were, they discovered music at a time that the society has failed them and they are saying so, even in their celebration ... same musician may sing sense and senselessness, making it difficult to place a particular musician as a social crusader or a source of moral decadence in society. Faze's *Kolomental lyrics*: As you dey fall in oh [as you are falling in [i.e., As you join the party] Make you take note oh [Take note] Say dis party oh[That this party] Na for craz people oh [Is for mad people] Make you mental [Get mad] Make you display [Behave as a mad person ] actually shows people acting as if mentally deranged. Students observed the impact this had on its audience: "people go all out of their way to behave madly whenever the song is played, throwing chairs, jumping on each other, behavefing] like thugs, etc." Youth respond to the messages of the music they listen and dance to. Biggiano's *Shayo* encourages drinking to a stupor in parties, because the lyric says: To attend my party you must *shayo* [get drunk]. You no fit try come my party make una no shayo [You can't attend my party without getting drunk] All of una must *shayo* [All of you must get drunk][Nkechi,nd]

The gravity of the effect of popular music on the Nigerian youth is a call for concern. If left unchecked, it could degenerate the society to a state of lawlessness; legalising all sorts of societal ills. Though, so many measures have been applied, some long term while others short term yet popular music continues to make wave whether banned or not. On this note, one must agree with Adams and Fuller (2006) that the social expression of music indeed can take many forms; from triumph and hope to utter frustration and despair and that music is a reflection of the cultural and political environment from which it is bom. Considering the social setting of popular music in Nigeria, media literacy could be the panacea needed to create an equilibrium between Nigerian youth and popular music.

### **Forestalling Negative Impact of Popular Music on Youths through Media Literacy in the Nigerian Society**

A media literate person understands the values and ideologies behind media content; how media confer status on issues, individuals, people, organisations, groups, etc. and reinforce those statuses (Malik, 2008). Such media literate person is better positioned to adjudge media contents – and by extension avoid being influenced negatively. Elizabeth Thoman, the Founder and President, Centre for Media Literacy, Los Angeles, identifies three stages of media literacy: the awareness

of the importance of managing one's media "diet", the acquisition of specific skills of critical viewing and going behind the frame to explore deeper issues (as cited in Malik, 2008). Perhaps, the third stage – going behind the frame to explore deeper issues, constitute a unique block for forestalling negative impacts of popular music especially on youths. This is because it altogether sets the tone for the first two stages. A deep understanding of the power of media technology, knowledge producers of media contents, and the media contents themselves (audio visual images), coupled with acknowledgement of the expected roles the mass media are to perform, are in themselves unique forestalling blocks against negative influence of any media production, especially popular musical productions with corrupting influences.

### **Understanding of the Power of Media Technology**

A good understanding of the power of the media technology is perhaps foremost in helping viewers especially the youths to be wary of the media contents they give themselves to. It is a widely accepted notion that the media technologies are capable of creating unreal world. The film technology, through manipulations can create anything and make what has been created appear real without any form of disputations. The various media technologies – television, radio, the Internet, youtube, among others through digital manipulation can create and recreate. If this understanding of media power is inculcated into viewer right from childhood, the possibility of being altogether influenced negatively may probably be reduced. As the children grow into adolescence and adulthood, they might have come to term with the manipulating power of the mass media, and by extension their various contents and consequently avoid such.

### **Knowledge about the Producers of Media Contents**

Producers of media contents are varied. They could be individual(s)/organisations who buy air time to showcase their productions; media personnel in the programme unit, musical artistes among others. With musical artistes, especially popular musical artistes, the need to understand who he/she is, his/her pedigree, her leanings and experiences is paramount. This is because no one writes beyond one's knowledge and life experiences. Most artistes of popular music draw their inspiration from their common experiences of everyday life. Those whose experiences have been very "unfortunate" perhaps tend to relate that in their musical presentations. A musical composer with a "sane personality" may most likely avoid vulgar lyrics with all its sensuous undertones and vice-versa. Besides, composers of popular music do have their target audience especially among their followers (their subculture). Thus, others who do not belong to that subculture are not actually expected to be carried away with such musical presentations but rather the need for a selective consideration of such media content. When youths are armed with the above knowledge, the possibility of avoiding popular music with corrupting influence is likely to be high.

### **Thorough Examination of Media Contents (Audio Visual Images)**

Whether audio or visual, and/or both, media contents should fulfill among others the expected role of the mass media, such as the informative role, the educative/enlightenment role,

entertainment role, cultural promotion and preservation role and the entertainment role. Music, in itself entertains, hence, its captivating influence even when the lyrics and visuals may be very corrupting. It must be noted that the musical beats, the melody should not be so overwhelming as to compel an adherence to “offensive” images and lyrics from the viewers. Music beyond its entertainment value should be educative, enlightening and of course employed to promote the cultural heritage of the people it serves. Popular music that only appeals to man’s bestial instinct may not help build a “safe” personality and by extension the society at large. The conscious application of the above knowledge may assist popular music consumers, especially the youths to identify popular music with the potential to corrupt and derail young minds and avoid them.

### **Conclusion and Recommendations**

The need to safeguard Nigerian youths from the corrupting influence of popular music cannot be gainsaid. Beyond measures by parents and the government, the youths themselves must be media literate. They must endeavour to understand the power of the media technology, have sound background knowledge of the producer of media contents, and of course an ability to do critical analyses of the media contents against the background of the expected role of the mass media of communication. Undoubtedly, media literacy would help the youths to at least be wary of the media contents they expose themselves to. Nevertheless, a holistic form of media literacy beginning from childhood through to adolescence is imperative. Consequently, this study makes the following recommendations:

- i. Government to include media literacy in the curricula of primary, secondary and tertiary institutions. Media literacy can be taught under “Social Studies” in the primary school and under “Government” in secondary schools and as General Studies in tertiary institutions.
- ii. Parents/guardians to monitor, counsel the youths to deliberately avoid listening/viewing vulgar lyrics and indecent musical videos. The leaders, it is often said should lead by examples. Therefore an impactful and forceful result-oriented approach to media literacy is for parents/guardians themselves to lead by example (restraining from listening/viewing vulgar lyrics and indecent musical video, especially when the young ones are around), as they monitor and counsel the youths.
- iii. Youths must always remember that it is part of their responsibilities to behave right in the society. Hence, any media content (audio/visual or both) with the potential of compelling act(s) that may be injurious to them and others must be avoided. They must be constantly reminded that any act (as reflected in images/lyrics of hooliganism, lewdness, among others) they give themselves to listening/viewing, over time, may become their second nature and, or nurture.
- iv. Popular music artistes with the penchant for lewd/vulgar lyrics and indecent videos should be reminded that their rights of free speech end when it begins to “offend” the sensibility, and “morality” of others. This maybe achieved through discussion programmes on television and radio. Besides, outright banning may be slammed on such artistes.

- v. Government should link up with other developed countries to explore the possibility of shutting off the underage from viewing damaging media contents. The possibility of this may necessitate birth registration online.

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