

Influence of music video on youth social behavior in federal university Gashua, Yobe state, Nigeria.

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Abstract

The present study investigated the impact of music video content on social behavior among undergraduate students at Federal University Gashua, Yobe State, utilizing a single factor experimental design. A non-probability sampling technique was employed, with 390 questionnaires administered, resulting in 357 valid responses. Four standardized instruments were used for data collection: the Content-based Media Exposure Scale, Caprara's Prosocial Scale for Adults, and the Media Influence on Behavior Scale, compiled into a 34-item questionnaire. Descriptive statistics provided a summary of the data, while inferential analyses using regression techniques assessed the hypotheses. The results indicated that music video exposure significantly influenced social behavior, accounting for 44.6% of the variance ($t = 9.350$, $p < 0.001$). Conversely, gender and age were found to have negligible effects on social behavior, with no significant findings ($p > 0.05$). These findings show the substantial role of music video content in shaping youth social behaviors, suggesting that further exploration of media influence is essential for understanding its broader implications on societal norms. Implications for media consumption and recommendations for future research are discussed.

Keywords: Age; Gender; Music; Music Video; Social Behaviour; Youth

1. Introduction

Music is as a powerful cultural force that significantly shapes the socialization of youths (16). It permeates various aspects of their lives, accessible through radio, recordings, the internet, and new technologies. Whether listened to alone or shared with friends, popular music plays a crucial role in their emotional experiences, mood, and behavior (15). Students use music for various facets of life related to learning and well-being, encompassing physical health, social connections, positive emotions, self-esteem, and existential meaning (39).

Youth is a dynamic and transformative stage of life characterized by exploration, identity formation, and social engagement. Typically encompassing ages 15 to 24, this period is crucial as young individuals navigate their transition from adolescence to adulthood. In contemporary society, the influence of various media forms, particularly music videos, has become increasingly pronounced in shaping the attitudes, behaviors, and values of youth. The impact of music videos on young people's social behavior is multifaceted. Music videos serve not only as entertainment but also as potent cultural texts that convey messages about identity, relationships, and societal norms (21). For many youths, music videos serve as sources of inspiration and aspiration, as well as reflections of their lived experiences. Videos influenced self-image, perceptions and behaviors among youth. (21).

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Peer group plays a critical role in how youths interpret and engage with music videos. Young people often discuss and share their favorite videos, creating a shared cultural experience that strengthens social bonds. This communal consumption enhances the relevance of the music video content and can lead to the adoption of behaviors depicted in the videos. If a popular video glorifies a particular lifestyle, such as partying, fashion, or attitudes towards relationships and youths may feel compelled to emulate these behaviors to gain social acceptance or align with prevailing trends among their peers (42, 23). The pressure to conform can be particularly acute in university settings, where social identity and belonging are paramount.

However, it is essential to recognize that the impact of music videos is not universally positive. While they can promote creativity, self-expression, and social awareness, they can also perpetuate harmful stereotypes and unrealistic standards. Young individuals may grapple with issues such as body image, substance use, and gender roles, heavily influenced by the content they consume. Example, exposure to hypersexualized portrayals in music videos could lead to risky sexual behaviors among youths, as they may internalize these portrayals as normative (2). In regions like Yobe State, where traditional values may clash with modern influences, the role of music videos can become even more complicated as youths navigate their identities in relation to both local and global cultures.

Youths often turn to music for entertainment, distraction, and emotional relief. It provides a soundtrack to their lives, serving as a coping mechanism for loneliness and a means to assert control over their emotions. Moreover, music facilitates romance and fosters relationships, contributing to identity formation and group integration within youth culture (5). In examining music videos on youth social behavior, it is essential to consider not only the content of these videos but also their broader societal impact. Music videos serve as powerful mediums through which cultural narratives are disseminated and reinforced, often reflecting prevailing social attitudes and values (18). In regions such as Kano State in northern Nigeria, where conservative religious beliefs hold sway, music videos that deviate from traditional norms may provoke controversy and resistance among local communities as well as featuring overtly sexual or provocative imagery (3, 1). Conversely, in cosmopolitan centers like Lagos, music videos may reflect and perpetuate trends in youth culture, including fashion, language, shaping the identities and aspirations of young people and social interactions. (26, 27).

Contemporarily and as s technology advances and access to media becomes more widespread, the pervasive influence of music videos on the behavior and attitudes of young people cannot be overlooked. Just as Nigeria has grappled with various security challenges over the years, ranging from insurgency to organized crime, today's youth face a different kind of challenge, one that stems from the messages and imagery conveyed through music videos (45, 47).

The integration of music videos into digital platforms and social media has facilitated widespread dissemination and engagement of behaviours change of students across the globe (29). While some research suggests that exposure to music videos can have positive effects, such as fostering creativity, self-expression, and cultural awareness, concerns have been raised about potential negative consequences (25, 4, 17,12). These videos often depict idealized lifestyles, romanticized relationships, and aspirational goals, presenting a curated version of reality that may diverge from actual lived experiences. Consequently, youth may internalize these representations and strive to emulate the behaviors and lifestyles portrayed in music videos, leading to the adoption of certain social behaviors and identities.

The content of music videos, which has become increasingly explicit, often includes themes of drugs, sex, and violence (43). The imagery in these videos can glamorize risky behaviors without adequately addressing their consequences, potentially normalizing such behaviors among youth. This normalization can desensitize young individuals to the implications of risky behaviors or even lead to their emulation, thus impacting their decision-making processes and self-esteem (1). Moreover, the portrayal of gender roles, stereotypes, and body image ideals in music videos can perpetuate harmful societal norms and contribute to issues such as body dissatisfaction and low self-esteem among vulnerable youth populations.

Music videos, as well as the broader music culture, are important for shaping individual identity and group dynamics in adolescence. The transition from adolescent age to adulthood is a crucial phase of any individual's life. During this phase, individuals encounter many challenges, and it often becomes very difficult to navigate social influences while maintaining a healthy sense of identity and self-esteem (26). In the present research, a critical question has been raised about the type of media environment that contributes to the formation of attitudes, beliefs, and behaviors among adolescents.

It has been argued that media exposure, including music videos, either positively or negatively influences the social behavior and self-worth of young individuals (7,4). Hence, this is a phenomenon that requires empirical investigation. The pervasive nature of music videos in today's digital age makes it essential to understand their role in shaping youth

behavior. The researcher examines how music videos influence the social behavior of adolescents within various Nigerian contexts, particularly among undergraduate students of Federal University, Gashua, Yobe state.

2. Review of literature

2.1. Research underpinning theories

Social learning theory, Cultivation theory and social identity theory guide this study. Individuals learn and copy behaviors through observation, imitation, and reinforcement within social settings as proposed by social learning view (9). The same source stressed the role of cognitive processes (attention, retention, reproduction, and motivation) in shaping behavior. Social learning theory in this study provides a framework for understanding how exposure to music videos influences youth social behavior. Bandura (9) asserts that individuals learn by observing the behaviors of others, particularly when those behaviors are reinforced or rewarded. According to Amoyedo-Peter, (7), music videos serve as powerful sources of social modeling, presenting a wide range of behaviors and social interactions for young viewers to observe and adopt.

Exposure to music videos can influence youth social behavior through various mechanisms outlined in social Learning theory. This includes; how youth observe the behaviors, attitudes, and interpersonal interactions depicted in music videos. They pay attention to the characters, settings, and narratives presented, which serve as models for behavior. Adolescence may imitate or emulate those behaviors in their own lives. They may mimic the clothing styles, mannerisms, or social interactions portrayed in music videos as a way of expressing themselves or fitting in with peer groups (8,13, 10).

Alongside the potential benefits, music videos also pose risks to youth social behavior. The portrayal of gender roles, stereotypes, and body image ideals in music videos can perpetuate harmful societal norms and contribute to the internalization of unrealistic beauty standards among young individuals. These representations may exacerbate body dissatisfaction, low self-esteem, and disordered eating behaviors, particularly among adolescents who are vulnerable to societal pressures and peer influences. Music videos also pose risks to youth social behavior and romanticize risky behaviors such as substance use, violence, and sexual promiscuity (24,11).

A qualitative analysis of popular hip-hop songs was done to assess the representation and reinforcement of Connell's theory of hegemonic masculinity. The findings revealed a significant proportion of these songs contained themes of sexism, materialism, and violence, which were associated with the degradation of women, promotion of violence as normative behavior for men (40). Survey and focus group study on social media on perception found that exposure to idealized images on social media was associated with increased body dissatisfaction and lower self-esteem among adolescents (44,48). It is cleared that the effects of media have detrimental effects by portrayals of idealized body types on young individuals' body image perceptions.

In addition to social learning theory, Cultivation Theory postulated by George Gerbner, (1960s) posits that repeated exposure to media content over time shapes individuals' perceptions of social reality. It suggests that media portrayals influence viewers' beliefs, attitudes, and behaviors by cultivating shared understandings of the world environment (34). This model is significantly relevance and provides a framework for understanding how exposure to music videos influences youth social behavior by shaping their perceptions of social norms, values, and behaviors. The influence of music videos on youth social behavior presents a unique set of challenges that warrant exploration and understanding (27). Music videos, as a form of mass media, contribute to the homogenization of cultural values and norms by presenting consistent messages and representations across diverse audiences. Youth exposed to music videos may internalize these shared cultural understandings and perceive certain behaviors as normative or desirable (44,46,20). Youth who resonate with the themes and narratives presented in music videos may be more likely to adopt similar attitudes and behaviors in their own lives (37,38).

Cultivation Theory also suggests that exposure to media content, including music videos, can contribute to perceptions of a "mean world," characterized by violence, crime, and social instability. Youth who consume music videos featuring themes of aggression, substance use, or risky behavior may develop heightened perceptions of societal threats and adopt defensive or mistrustful attitudes towards others (19). Cultivation theory is connected to music video on youth social behavior which suggests that exposure to music videos influences youth social behavior by shaping their perceptions of social reality and cultural norms. Thus, the more youth are exposed to music videos containing certain behaviors or social norms, the more likely they are to internalize and reproduce those behaviors in their own lives (19).

In another different opinion, Social Identity theory posits that individuals form their self-concepts based on their identification with social groups, and that these social groups contribute to the formation of a person's attitudes, beliefs, and behaviors (41,33). According to this theory, an individual's social identity is derived from their membership in a particular social group, and this identity becomes an important part of their self-concept. This model theory proposes that group membership is associated with certain attitudes and behaviors, as well as with a sense of belonging and connectedness to the group.

Individuals categorize themselves and others into social groups, and they strive to maintain a positive social identity by emphasizing similarities with in-group members and differentiating themselves from out-group members (21). Youth may identify with the artists, characters, or narratives portrayed in music videos, particularly if they perceive similarities between themselves and the individuals depicted. This identification fosters a sense of connection and belongingness to the social groups represented in music videos. It can be deduced in this theory that youth engage in social comparison processes by comparing themselves to the idealized images and lifestyles presented in music videos. They may strive to emulate the behaviors and attributes of their favorite artists or celebrities as a means of enhancing their social identity and self-esteem (10).

2.2. Empirical studies

An experimental study was done to assess the causal relationship between exposure to K-Pop music videos and negative body image among teenagers. Using a sample of 76 teenagers from high schools in the United States and Europe, participants were randomly assigned to watch either a K-Pop or classical music video, followed by rating their body image perception. Contrary to hypotheses, the study did not find evidence supporting a causal link between K-Pop music video exposure and negative body image. Additionally, exploratory analyses revealed no significant differences based on ethnicity, gender, or country of residence. However, American teenagers exhibited more negative body image perceptions compared to European teenagers (8,6).

Rubin and Windahl, (32) conducted a rapid review to evaluate interventions examining the effects of music exposure on prosocial behavior, aiming to identify behavior change techniques (BCTs) and mechanisms of action involved in this relationship. The review included 15 research articles comprising 19 relevant studies. Despite some limitations, such as insufficient information in some studies for adequate coding, the review shed light on key BCTs and MOAs.

The study highlighted the importance of understanding the psychological and behavioral effects of music, emphasizing its role in evoking emotional responses, influencing mood states, attitudes, decision-making, and judgments. While past research has explored various psychological effects of music, there's growing interest in its impact on prosocial behavior. Prosocial behavior, defined as voluntary actions intended to benefit others, encompasses a wide range of actions from charitable donations to helping behaviors and environmental conservation efforts. The review identified several BCTs commonly utilized in music-exposure interventions targeting prosocial behavior, including "Instruction on how to perform a behavior," "Salience of consequences," "Reduce negative emotions," and "Identification of self as role model." These techniques aim to address emotional responses, provide guidance on behavior, and emphasize the consequences of actions (36).

Olsen et al., (27) conducted research aiming to address concerns regarding the potential risks associated with prolonged exposure to heavy metal music containing aggressive themes. While there is a common belief that such music can lead to aggression, anger, antisocial behavior, substance use, suicidal ideation, anxiety, and depression, the authors argue that the relationship between heavy metal music and psychological outcomes is more nuanced. They suggest that fans of heavy metal music often derive emotional and social benefits from listening to it, including improved mood, identity formation, and peer affiliation. In contrast, non-fans, often used as participants in experimental research, tend to report negative psychological experiences. The review synthesizes empirical findings to inform clinical strategies for identifying individuals for whom heavy metal music may pose risks and those for whom it may confer psychosocial benefits.

Van Ouytsel, Ponnet, and Walrave (46) examine the prevalence and predictors of digital monitoring behaviors among adolescents, framing cyber dating abuse through a social learning perspective. Data from 466 secondary school students in Flanders, Belgium, revealed that being female, older, and influenced by peer norms significantly correlated with engaging in digital monitoring. Additionally, exposure to controlling behaviors from fathers and the endorsement of gender stereotypes were also positively associated with such behaviors. The findings suggest that intervention efforts should focus on altering perceived social norms surrounding dating abuse, addressing family dynamics, and challenging gender stereotypes. By targeting these areas, programs can better mitigate the occurrence of cyber dating abuse and promote healthier relationship behaviors among adolescents.

Music videos, as well as the broader music culture, are important for shaping individual identity and group dynamics in adolescence. The transition from adolescent age to adulthood is a crucial phase of any individual's life. During this phase, individuals encounter many challenges, and it often becomes very difficult to navigate social influences while maintaining a healthy sense of identity and self-esteem (26). In the present research, a critical question has been raised about the type of media environment that contributes to the formation of attitudes, beliefs, and behaviors among adolescents. It has been argued that media exposure, including music videos, either positively or negatively influences the social behavior and self-worth of young individuals (45). Hence, this is a phenomenon that requires empirical investigation. The pervasive nature of music videos in today's digital age makes it essential to understand their role in shaping youth behavior. The researcher examines how music videos influence the social behavior of adolescents within undergraduate students in Nigerian, particularly in Federal University Gashua, Yobe state.

3. Methodology

3.1. Study Settings

This research was carried out among undergraduate students of Federal University Gashua, Yobe Stat in the northern eastern part of Nigeria. The researchers used the various departmental lecture halls across the five faculties of the University with more than twenty-five departments in order to have access to a diverse participant of students. These settings were selected to create a familiar and comfortable environment, encouraging participant engagement during the administration of the questionnaires. The lecture halls provided adequate space for group administration, ensuring that participants could complete the surveys without distractions.

3.2. Design of the Study

The study adopts a single factor experimental design (one factor design) as there is only one independent variable; music videos which was measured across different types of content (aggressive, neutral, and prosocial). The dependent variable, social behavior, was examined at two levels (prosocial and antisocial behaviors). Additionally, quasi-independent variables such as gender (male and female) and age (early adolescents, late adolescents, and young adults) were explored. This design allowed for a detailed examination of how different types of music video exposure influence youth social behavior.

3.3. Participants

Based on the non-probability sampling technique, three hundred and ninety male and female students within the research setting were sampled. Their ages ranged from 16 to 20 and above. Of the 390 questionnaires administered to the research participants, 357 valid questionnaires were scored while the other 33 were invalid as their respondents gave conflicting responses. Based on the valid questionnaires, a total number of 29 respondents were below 20 years, 127 were between the ages of 21 - 25, 110 respondents were between the ages of 26 - 30 years, while 108 respondents were above 30 years. A total 176 male students and 181 female students were involved in the study.

3.4. Instruments

In this research, a range of standardized instruments was employed to ensure accurate and reliable data collection regarding the influence of media content on behavior. Four instruments were used; the Content-based Media Exposure Scale, developed by Krahé and Möller (2010), which measures the frequency of exposure to media content, including both antisocial and prosocial themes. The Caprara's (2005) Prosocial Scale for Adults which measures participants' prosocial behavior and lastly, the Media Influence on Behavior Scale, developed by W. James Potter (1993), which measures the perceived impact of media content on individual behaviors. These instruments were compiled into a two-page, 34-item questionnaire designed to elicit comprehensive responses from participants. The combination of these standardized scales provided a robust framework for data collection, facilitating a thorough examination of the effects of media content on behavior.

The Content-based Media Exposure Scale contains 12 items that measured the frequency of exposure to media content, including antisocial and prosocial themes. Each item is rated on a 7-point Likert scale. This scale is widely used in studies concerning media content and was adapted for use in this research to focus on the content of music videos. The other instrument, Prosocial Scale for Adults, consists of 16 items scored on a 5-point Likert scale, ranging from 1 (Never/almost never true) to 5 (Almost always/always true). The scale is designed to capture the extent to which individuals engage in helping, sharing, and altruistic behavior, reflecting the positive social impacts of prosocial media content. While, the Media Influence on Behavior Scale, contains 6-item scale, measures the perceived influence of media content, particularly music videos, on individual behavior. It assesses various aspects of social behavior such as

aggression, substance use, and relationship dynamics. To score the items, a value is assigned to each of the 6 items as follows; items 1, 2, 3, 5, 6 are directly scored. Give “Strongly Disagree” = 1 point, “Moderately Disagree” = 2 points, “Disagree Slightly” = 3 points, “Neutral” = 4 points, “Agree Slightly” = 5 points, “Moderately Agree” = 6 points, “Strongly Agree” = 7 points. Item 4 is reversed in valence. Give; “Strongly Disagree” = 7 points, “Moderately Disagree” = 6 points, “Disagree Slightly” = 5 points, “Neutral” = 4 points, “Agree Slightly” = 3 points, “Moderately Agree” = 2 points, “Strongly Agree” = 1 point. The total score ranges from 6 to 42, with higher scores indicating a stronger perceived influence of media on behavior. To calculate the overall score, sum the values for all 6 items. Scores are kept on a continuous scale, reflecting the extent of media influence on the individual. The Cronbach Alpha for the Media Influence on Behavior Scale shows a high internal consistency reliability of 0.82 and test-retest reliability of 0.80, ensuring its reliability in measuring the construct.

3.5. Procedure for Data Collection

Administration of the questionnaire was done by the researcher by getting into the various departmental lecture halls to administer tools to the participants after seeking and obtaining their consent. Questions on items that were viewed ambiguous by participants were entertained. Although there was no time restriction, no participant exceeded 30 minutes.

3.6. Sampling Technique

In choosing sample elements, the researcher was guided by what he considers typical cases which are most likely to provide him with the requisite data or information. A judgmental sampling technique, a type of non-probability sampling, was employed for this research. This method was chosen based on the researcher's assessment of which participants would provide the most relevant data, focusing on students who regularly consumed music video content. The judgmental sampling technique ensured that the sample represented typical cases in the population being studied.

3.7. Method for data analysis

Descriptive statistics, including means and standard deviations, were calculated to provide a summary of the data collected from the questionnaires. These statistics offered insights into the variability of participants' responses regarding media exposure, prosocial behaviors, and perceived media influence. Inferential statistical analyses were conducted using regression techniques. The significance level was set at $p < 0.05$, and effect sizes were calculated to determine the practical relevance of the results.

3.8. Ethical considerations

Informed consent was obtained from each participant prior to their involvement, ensuring they were fully aware of the study's purpose, procedures, and their right to withdraw at any time without penalty. Confidentiality was strictly maintained, with personal data anonymized to protect participants' identities and ensure that responses remained private. The research protocol received approval from the department, and all procedures adhered to established ethical guidelines in psychological research.

4. Data analysis, result and discussion

4.1. Descriptive results

The descriptive and inferential results are presented in this chapter. The descriptive results show the mean, standard deviation of Social Behaviour, Music Video and model summary of the regression analysis presented in tables 1 and 2 below.

Table 1 Mean and Standard Deviation of Social Behaviour and Music Video

	Mean	Standard Deviation
Social Behaviour	60.6	15.5
Music Video	62.5	17.1
Gender	1.50	0.5
Age	27.6	5.9

Table 1 shows the means and standard deviation of Social Behaviour, and Media Exposure. The table revealed the following mean scores of Ages ($M = 27.6$, $SD = 5.9$), Gender ($M = 1.50$, $SD = .5$), Music Video ($M = 62.5$, $SD = 17.1$). The mean score for Social Behaviour was 60.6 ($SD = 15.5$).

Table 2 Summary of Coefficients Regression Model Coefficients

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	42.402	4.803		8.829	.000
	Age	0-.304	0.123	0-.118	0-2.470	0.014
	Gender	0.473	1.467	0.015	0.323	0.747
	Music Video	0.413	0.043	0.458	9.615	0.000

Dependent Variable – Social Behaviour

Hypothesis 1: There will be a significant influence of music video on social behaviour among undergraduate of Federal University Gashua, Yobe state.

Table 3 Regression: Music Video and Social Behaviour

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
Music Video	0.402	0.043	0.446	9.350	0.000

The result of hypothesis one showed that the regression coefficient of Music Video in the estimated regression line is .446 which indicates that 44.6% change in social behaviour among undergraduate students of Federal University Gashua, Yobe state was accounted for by music video. The value of the calculated statistic of music video is significant, $t = 9.350$, $p = 0.000$ ($p < 0.05$). This means that, there is a significant influence of music video on social behaviour among undergraduate. The hypothesis is supported.

Hypothesis 2: There will be a significant influence of gender on social behaviour among undergraduate of Federal University Gashua, Yobe state.

Table 4 Regression: Gender and Social Behaviour

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
Gender	0.763	1.640	0.025	0.465	0.642

The result of hypothesis two showed that the regression coefficient of gender in the estimated regression line is 0.025 which indicates that 2.5% change in social behaviour among undergraduate students of Federal University Gashua, Yobe state was accounted for gender. The value of the calculated statistic of gender is not significant, $t = 0.465$, $p = 0.642$ ($p > 0.05$). The hypothesis is not supported.

Hypothesis 3: There will be a significant influence of age on social behaviour among undergraduate of Federal University Gashua, Yobe state.

Table 5 Regression: Age and Social Behaviour

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
Age	0-.187	0.137	0-.073	-1.371	0.171

The result of hypothesis three showed that the regression coefficient of age in the estimated regression line is 0.073 which indicates that 7.3% change in social behaviour among undergraduate students of Federal University Gashua, Yobe state was accounted for age. The value of the calculated statistic of age is not significant, $t = -1.37$, $p = 0.17$ ($p > 0.05$). This means that, there is insignificant influence of age on social behaviour among undergraduate. The hypothesis is not supported.

5. Discussion

The main goal of the present study was to analyse the significant influence of music video on social behaviour among undergraduate of Federal University Gashua, Yobe state.

- **H1:** There will be a significant influence of music video on social behaviour among undergraduate of Federal University Gashua, Yobe State. The findings of the study supported the hypothesis; the results showed there is significant influence of music video on social behaviour.

Besides, the findings support the work of Mogro-Wilson and Tredinnick, (25) and Grimani, A., Moog, A., & Vlaev (14), music plays an important role in the socialization of youths. This is to say that frequent listening to music enhances the social life of youths and it also boosts their level of interaction. They further noted that listening to popular music is considered by society to be a part of growing up experiences. Karsay & Matthes (17) added that music provides entertainment and distraction from problems and serves as a way to relieve tension and boredom. Some studies have reported that adolescents use popular music to deal with loneliness and to take control of their emotional status or mood (28). In other words, listening to music go a long way in relieving youths from tension, anxiety, depression. Nonetheless, American Academy of Paediatrics (6) asserted that a handful of experimental studies indicate that music videos may have a significant behavioral impact by desensitizing viewers to violence and by making youth more likely to approve of premarital sex. Thus, there is a great negative impact of music videos in Nigeria and their effects are personal, dramatic and somehow immediate.

Further, Rocheleau, Vito and Intravia (32) and Lense et al., (23) observed that lyrics have become more explicit in youth references to drugs, sex, and violence over the years. They performed a content analysis of the top 10 CDs performed by the National Institute on Media in 2009 and it revealed that each of these CDs included at least one song with sexual content. Forty-two percent of the songs on these CDs contained very explicit sexual content. Lyrics of some music genres, such as rock, heavy metal, rap, and new emerging genres such as reggae tone, have been found to revolve around topics such as tautology, death, homicide, suicide, and substance abuse. Musicians in music videos can become role models, influencing young people's values, belief and behaviors, music videos can also facilitate cultural exchange, introducing young people to diverse perspective, traditions and lifestyles,

- **H2:** There will be a significant influence of gender on social behaviour among undergraduate of Federal University Gashua, Yobe state. The finding of the study supports the hypothesis; the results showed there will be no significant influence of gender on social behaviour.

The result from this study did not support the work of Powers and Cochran (31) and Grimani, Moog, & Vlaev, (14) Gender differences in social behavior can be summarized as follows. Across cultures, girls engage more frequently in cooperative, nonaggressive social play, whereas boys show a higher frequency of play fighting and 'rough-and-tumble' play (about 3–6 times as much as girls; as well as higher levels of between-group competition. Both genders engage in socio-dramatic play, in which social episodes are enacted based on every day or fantastic themes. However, boys' themes more frequently involve power, dominance, and aggression, whereas girls' themes tend to involve interpersonal and family relationships (including play parenting). Gender differences in play behaviour peak in middle childhood, around 8–10 years of age (31,42). In this study, there is no significant gender differences in social behavior among undergraduates of federal university Gashua, boys do not supersede girls in social behavior nor vice versa among

undergraduates of federal university Gashua, so therefore music videos can perpetuate or challenge societal norms, influencing attitudes towards relationships, gender roles and social issues.

- **H₃:** There will be a significant influence of age on social behaviour among undergraduate of Federal University Gashua, Yobe state. The finding of the study supports the hypothesis the results showed there will be no significant influence of age on social behaviour.

The result from this study did not support the work of (Schnittker, 2007; Smith, 2020)) reported that perceptions of social support grow more positive with age; as they grow older, adults report that they derive greater support from their close social ties. Older adults report greater satisfaction and fewer negative experiences in their social interactions than do younger adults (27,36). For example, older adults recall experiencing a greater intensity of positive emotions and less intense negative emotions with their close social partners than do younger adults (20, 42). Age differences in reports of happiness and satisfaction with social relationships are consistent with these longitudinal findings (44). Older adults report better-quality ties with their children, more positive marriages, closer friendships, and an overall greater proportion of positive versus problem-ridden relationships than do middle-aged or young adults (43,44, 35,27).

Similarly, reports of interpersonal conflicts decline with age. Older adults report fewer problematic and ambivalent relationships (i.e., relationships comprised of both positive and negative emotions and experiences) than do younger adults (34,35,37). In the strategy daily life, older adults also report fewer interpersonal stressors, such as arguments and disagreements, than do younger adults (4, 32). Researchers suggest that even when potential conflicts arise, older adults tend to view their own and their partner's emotions and behaviors favorably (31,32,33). For example, older adults report less negative emotions, such as anger, associated with the conflict (19,20). Research suggests that older adults tend to report fewer interpersonal stressors than younger adults and this is known as the age stress paradox. Several studies have found that older adults experience fewer conflict conflicts and stressful social interactions. They tend to have smaller social networks, but more positive and supportive relationships. They often prioritize and focus on more meaningful relationships. They may have developed better coping mechanisms and emotional regulation strategies. They tend to be more selective about social interactions and avoid stressful situations. This does not mean older adults don't experience stress or interpersonal stressors at all. However, the nature and frequency of these stressors may differ from those experienced by younger adults

5.1. Summary of the study findings

The main goal of the present study was to analyse the significant influence of music video on social behaviour among undergraduate of Federal University Gashua, Yobe state. Result of the study shows; There is a significant influence of music video on social behaviour among undergraduate students; There is no significant influence of gender on social behaviour among undergraduate students and finally; There is insignificant influence of age on social behaviour among undergraduate.

5.1.1. Limitations

Although this study is the only investigation of relationship between addiction, self-esteem and social anxiety among undergraduate of Federal University Gashua, Yobe state, it is not without limitations. The first limitation of this study was the sampling procedure. The undergraduate who participated in this study were all selected from a university located in Gashua using a convenience sample. Therefore, undergraduate who live in different geographical regions or study in different institutions might have different experiences than the ones who participated in this study. The second limitation of the study is the self-report method of data collection. All the instruments used in this study were self-report. Although self-report instruments are the easiest way of collecting data, they usually come with reliability and internal validity issues. It should be remembered that the items on the self-report instruments might be understood or interpreted differently by each participant. In self-report instruments, it is also possible that the participants might mislead the researchers by providing incorrect answers in order to make them believe that they are on the side of the researchers.

The third limitation of the study might be the participants' English literacy. Although all undergraduate must pass English language proficiency before entering a program at a university, it is still possible that some students might have misunderstood or misinterpreted the items on the instruments due to their English literacy. The fourth limitation of the study was to have unequal number of participants from different state. A total of 380 undergraduate students from Federal University Gashua, Yobe State participated in this study. Most of the students who participated in this study were from Yobe State. The results of this study may not be generalized well to individuals from these states. Therefore, recruiting an equal or close number of participants from different State might provide more meaningful results.

6. Conclusion

Conclusively, past studies have provided evidence and supported the present study on music video on social behaviour among undergraduate students of Federal University Gashua Yobe state. Throughout this actual study, the finding has given insights into the influence of music video and social behaviour among undergraduate students and revealed that no significant influence exists between gender and social behaviour among undergraduate students. Also, no significant influences exist between age and social behaviour among undergraduate students of Federal university Gashua, Yobe state. Music videos often showcase trendy fashion and style, which can inspire young viewers to adopt similar looks.

Recommendations

Various problems areas like frequent watching of music video and social behaviour are major areas of higher education and present study revealed quite interesting results in this regard. No research is complete or perfect in itself and each research presents itself as a stepping stone for further researches. The following are some of the suggestions for the further researches:

- The study was conducted only on undergraduate of Federal University Gashua, Yobe State sample providing general courses. Efforts need to be made to broaden the size of the sample including more Universities. Larger samples would help to generalize the results.
- Other streams of universities students' courses such as PG. PhD, B.Ed., MBA, MCA, and so on can be included in the future research to draw a more comprehensive picture.
- A comparative study may also be carried out to find the differences between rural and urban area Universities students on social behaviour.
- Music videos can provide an outlet for emotional expression and empathy, helping young people process and understand complex emotions hence should be encouraged among youths.

The influence of music videos on social behavior can be both positive and negative depending on the content and contexts. Parents, educators and young people themselves should be aware of these potential influences and engage critically with the media they consume. Thus, research studies in this area evince good scope and will contribute to make notable contributions in the future.

Compliance with ethical standards

Disclosure of conflict of interest

All authors declared that they have no conflict of interest.

Statement of informed consent

Informed consent was obtained from all individual participants included in the study.

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