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THE INFLUENCE OF ETHIOPIAN MUSIC VIDEOS RELEASED IN 2020-21 G.C ON THE BEHAVIOR OF ADDIS ABABA UNIVERSITY STUDENTS

BY

TIBEBU KEBEDE JIMA

A THESIS SUBMITTED TO THE CENTER FOR AFRICAN AND ASIAN ORIENTAL STUDIES IN THE PARTIAL FULFILMENT OF THE REQUIREMENTS OF THE DEGREE OF MASTER OF ARTS IN AFRICAN STUDIES.

(AFRICAN INTELLECTUAL HISTORY AND CULTURAL STUDIES)

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DEDICATIONS

This study is dedicated to Elias Melka, the most gifted musician who made significant contributions to the growth of Ethiopian music industry. Your timeless works and love will stay in our hearts forever.

May your soul rest in peace!!!

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ABSTRACT

This study with its title “The Influence Of Ethiopian Music Videos Released In 2020-21 G.C On The Behavior Of Addis Ababa University Students” has the main intention to investigate the various effects and impacts of recent Ethiopian music videos on Students of Addis Ababa University in various aspects. It sought to explore recent Ethiopian music videos in terms of their possible contribution, significance, and limitations on cultural representation, identity formation and shaping behavior, gender representation, and most importantly their effect on students’ academic performance among other things.

The study focuses on four campuses of Addis Ababa University: Sidist Kilo, Arat Kilo, College of Business and Economics, and the Yared School of Music, out of the university's several campuses.

A Qualitative research method with a descriptive approach was used for the study as it helps to show the issue in a detailed description to give a good understanding for the readers. Purposive and snowball techniques were also used to select the participants, Whereas semi-structured interviews, focus group discussions and document analysis were among the main ingredients used for data gathering of the study.

The study found that most current Ethiopian music videos do not accurately depict and promote Ethiopia's culture and reality, even though others were found to be good. Prejudice based on gender and unequal representation in music videos were also noted as concerns. Furthermore, while some of the performance and conceptual music videos help some of the students to perform better in their field of study, the rest were found to be a barrier for the students to lose concentration and attention on their study.

CHAPTER ONE

1. BACKGROUND OF THE STUDY

1.1 Introduction

Music video is a short film that incorporates music and imagery for marketing or artistic purposes. (www.Definitions.Net, Music Videos, 2017)

Many music historians believe that Jiles Perry Richardson, a rock and roll artist known as ‘The Big Bopper,’ was the first to use the term "music video". (Starej, 2017, p. 11) Even though it is a recent phenomenon, Music videos in a variety of styles and types that we enjoy today, have gone through several phases. (Ibid)

According to www.ultimatepopculture.com (2021), Modern music videos began in the 1980s, and they gained prominence when MTV began broadcasting music videos 24 hours a day, seven days a week. Previously, such clips were referred to as "promotional videos," "promo films," "promotional clips," or "promotional clips." In most cases, contemporary music videos are produced and used exclusively as marketing tools to facilitate the selling of music recordings.

Music videos, which began in this manner, have now become the most popular and widely used format in the music industry. It has become one with which we are all becoming familiar. Music videos these days are created all over the world for a variety of reasons like, as an advertisement tool for an album or single musical recordings, for cultural promotion, educational and creative purposes.

Because of their representative nature, music videos play an important role in conveying specific cultures and norms of people from various parts of the world. Since the location and society in which it is produced represent its society, people refer to music videos like African, American, Asian, and Australian. For instance, a Video made and released by an Ethiopian singer will be called an Ethiopian music video, whereas videos from Jamaica are also called Jamaican music videos.

As the internet and virtual communication develop at a rapid pace, an increase in the number of platforms is assisting those music videos to be sold and seen around the world. The availability of electronic devices such as satellite dishes, mobile phones, VCDs(Video Compact Disc), and DVDs(Digital Video Disc), as well as internet media such as YouTube, Vevo, Billboard charts, MTV, and others, simplified and broadened the distribution of music videos.

www.Statista.com (2021) reported that the music industry is now worth billions of dollars around the world. For example, YouTube, a platform where millions of videos from various categories are uploaded, is one of the wealthiest companies, making money with a single click on those videos. It earned \$ 19.77 Billion in 2020 with music videos accounting for a large portion of the revenue. It was also indicated that nearly 77% of active YouTube viewers are between the ages of 15 and 25. (Ibid)

Ethiopian music videos in different times also have played an important role in various aspects of society's life. Their popularity has grown so much that multiple music videos are released every day. Even though no one can deny their relevance or positive outcomes, many negative manifestations have been observed in various recent music videos, which would have a negative impact on society if action is not taken. Youths are more likely to be attracted to these artistic works because of their proximity and familiarity.

So, the focus of this research is examining the impact of these music videos on the lives of young people mainly on students from a different perspective.

1.2 Statement of the problem

Youth is "a time of transition from childhood's dependence to adulthood's self-rule, primarily regarding education and employment. It is defined as a person between the ages of leaving compulsory education and finding their first job. " (public health, 2019).

The WHO understood Youth as being between the ages of 15 and 24. This is the age group that is much more familiar with electronic media and communication, and as a result, the majority of influences and effects have an excessive attachment to it. (World Health Organization, 2019)

This is also a time when people feel compelled to demonstrate what they see on digital media. Johansson (2008) In his article discussed how music videos influence adolescent behavior and

viewers, claiming that those who watch music videos become more drawn to the content they see. since it is now usual to see many young people with tattoos on their bodies. He believes that pop and rock music videos play a significant influence in the spread of this phenomenon. (p.14)

Even though they were designed to provide a greater expression or visual help to audio music, music videos have been noticed in many cases influencing their audience by expressing some positive and bad behaviors.

Some studies conducted both locally and globally at different times dealing with the problem confirmed that Many youths develop some behavior by watching music videos and imitating what they see from the contents. Habtamu W/yohannes's thesis in 2008 and Mintesinot Kebede's in 2009 are among the specific studies done on the influences of Ethiopian music videos on youth's behavior. But despite their trial to show some and solve the problems at that time, the researcher witnessed that in the past 12 years it has risen rather than declining from time to time. Multi-dimensional problems and influences have been seen mainly on youths as they are closer to such phenomenon better than any part of the society.

The researcher believes Visual displays and lyrical content like unrestricted sexual acts, nude scenes, smoking, and drug use, violence, and use of vulgar words in popular music videos, whether consciously or unconsciously, are creating those behavioral changes in youths. The appearance of such content Even on national Television media made the problem worse as youths can easily and freely access them. Exclusive media or music shows have become so numerous that it would be difficult for youths to escape the trap.

Living in an era of the internet, anything that happens around the world reaches every part of the globe within a fraction of time, any music video released in Europe or other parts of the world reaches Ethiopia within a short time. This could be one reason for our recent music videos to become more westernized than being Ethiopian. Lots of the content which are displayed in recent Ethiopian music videos shows how the western culture has influenced or dominated the indigenous values and tradition. Distorted representation of Ethiopian culture and some Unethical content in recent music videos have become common more than ever. This problem has been seen in both modern and traditional music videos which are being released in recent times specifically in 2020-21G.C.

Besides, no Specific Study has also been conducted on the Influence of music videos on students' behavior at an individual or institutional level. These points have been considered as a Gap and inspired the researcher to examine the issue on late Ethiopian music videos which were released in 2020-21G.C.

Given the above discussion, it is evident that there are indeed many youth students who are experiencing some negative influences on their social, psychological lives and also on their academic performances. It is for this reason that the researcher attempts to examine the lived experience of Addis Ababa University Students who are experiencing such influence as a result of watching Ethiopian music videos which were released in 2020-21g.c.

It also attempted to highlight some of the shortcomings that certain concerned bodies had neglected to help them in formulating suggestions and recommendations that would benefit the resolution of the issues.

1.3 Objective of the thesis

The General Objective of the Research is to examine the influence of Ethiopian music videos released in 2020-21G.C, particularly on Addis Ababa University students' behavior.

1.4 Specific Objective

- To Investigate the positive and negative behavioral changes reflected on as a result of the influence of recent Ethiopian music videos.
- To closely examine the psychological, Social, and Academic influence of Ethiopian music videos reflected on Addis Ababa University students
- To find out the roles of Television Stations and Tube Channels which most of the students watch and follow them in fostering and solving the problem.
- To Analyze the content and themes of Ethiopian music videos released in 2020-21 G.C. and justify their potential impact on the behavior of Addis Ababa University students.
- To Forward possible recommendations and suggestions for the students, the institution (Addis Ababa University), and any concerned bodies, which would help in solving the problem and enable the students to perform better in their Educational, and establish a good personal and social lives.

1.5 Research Questions

1. What are the positive and negative behavioral changes that have reflected on Addis Ababa University's Students as a result of Late Ethiopian music videos' influence?
2. How could the latest Ethiopian music videos influence Addis Ababa University Students in their social, psychological lives and also in their academic performance?
3. What are the roles of television stations and web media which the students closely follow in fostering and solving the problem?
4. What kind of content and themes do most recent Ethiopian videos have? What kind of behavioral effect would they have on their watchers, explicitly Addis Ababa University Students?
5. What are the possible suggestions and recommendations which help the students, the institutions, and some concerned bodies to minimize and solve the stated problem?

1.6 Significance of the study

Among the basic significance this research has, it primarily helps the students to realize the potential influence of music videos on their social and psychological, and academic effects, to help them to find a better way to manage it well.

This research also plays a role in stimulating the concerned bodies to work on the problem by demonstrating the severity of the situation and proposing potential solutions to overcome it.

This specific study is significant in that it fills gaps identified in previous research and will also serve as a reference for future studies.

This paper is eye-opening for the researcher in terms of bringing new knowledge, skills, and advanced research know-how.

1.7 Scope of the study

This study focuses on examining the impact of Ethiopian music videos which were released in 2020-21 G.C on the behavior of Youth Addis Ababa University students. It only involved students from the Sidist and Arat Kilo, Yared School of Music, and lastly College of Business

and Economics campuses. The Campuses were deliberately selected because of some reasons. First, to investigate the issue among students studying in these campuses who are considerably better at watching and listening to music videos because of the nature of their field of study, as well as for amusement purposes.

In addition, to closely comprehend the influence of music videos on the students who are studying different fields and learning in a different environment. furthermore, the heterogeneity of the students in their place of birth, culture, and diverse taste preferences of music videos among the students of these campuses are among the reasons.

Moreover, since it is difficult to cover all of the campuses, the researcher chose only these campuses over others because unlike others, the willingness of the most students from these campuses to cooperate in the conducting the research and proximity of their location of the campuses to carefully investigate the subjects. Even though the study focuses on Addis Ababa University students from those four campuses, the specific study subjects are youths who fit within the age ranges specified by WHO and the UN. Since the United Nations and World Health Organization defined "Youth" as a group of persons aged 15 to 24, Addis Ababa University students within this age were purposely chosen and taken as study subjects.

In contrast, only Ethiopian music videos released between 2020 and 21 G.C were studied for the video study. Further points on selection and other criteria are covered in chapters three and four. The Socio-cultural, psychological, and influences concerning the Academic performance of Addis Ababa University's Students as a result of the latest Ethiopian music videos are the main focus of this study.

1.8 Limitation of the study

The use of a purposive sample approach reduces the generalizability of the findings, as well as access to only particular people, specific documents, and data within an organization, and also limits the number of respondents. In addition, time constraints and a lack of past research experience were limitations that made it impossible to cover all of the topics that were pertinent to the study.

Covid 19 pandemic has also made the research work not be completed as it was expected. many people were not willing to cooperate in the study because of the fear of the pandemic.

1.9 Organization of the Study

The study is divided into five chapters, which include sections and subsections. The first chapter deals with the background of the study statement of the problem, the Objective of the study, research Questions, Significance of the study, the Scope and Limitation of the study.

chapter two deals with detailed Literature works that have been published related to the issue; this chapter attempted to show the concept, meaning, types, use, and many additional points related to music videos on both a global and local level.

Chapter three contains a detailed description of the methodology used to conduct the research. This chapter discusses the research approach, design, Sources and Data Types, sampling technique, and Data Collection method and instruments.

Chapter four deals with the major findings and results of the study. the whole presentation of the major finding is discussed in this chapter.

And lastly, chapter five provides the conclusion and recommendation which would help in solving the discussed problem.

CHAPTER TWO

2. REVIEW OF LITERATURE

2.1 Introduction

This chapter of the research discusses the influence of popular music videos among Youth behavior both globally and in Ethiopia with the previous works done by different scholars. Along with the theoretical framework, Under this part of the research, the conceptual framework of music and music videos, The relation between human nature and music, possible effects on the youth identity and behavior, the relationship between Music Videos and Lyrics, Positive Use of music Videos Like Music Video as a Cultural representation, and also Negative effect of the music video in promoting violence and many more are addressed. This helps to shed some light on the literary value of music videos and to diminish the research gap.

2.2 Related Literature Reviews

Rehman (2013) in his article, claims that researchers have examined the impact of television on culture, particularly among children and teenagers, and many have found both positive and negative outcomes in a global context. (p. 12)

The study conducted in Nigeria as an example discovered that music videos cause many behavioral changes in the youths. Exaggerated unrealistic lifestyle and dressing styles, the use of vulgar words and languages, the display of smoking drugs, and unclean or unrestricted sexual scenes are examples of bad content in popular music videos that cause those bad and alien behavioral changes in young people as discovered by the work. (Ekoh, J., 2017)

The use of mixed languages in our musical lyrics, such as Amharic and English, has been noticed and is becoming more common in music videos than ever before. Ethiopian hip-hop music, in particular, has become abundant in this too. This issue was confirmed in a study entitled "The impact of cultural and linguistic globalization: the case of dressing and language use among youngsters in Akaki kaltiy sub-city."

According to Belay, D.(2015) People who speak in English are respected because they are perceived as westernized or intellectual among society.

This as well as a broader range of the impact of music videos on youth behavior has been observed in Ethiopia at various times and in various aspects of life. This could be the reason for some studies on this issue to be conducted at different times in Addis Ababa, Ethiopia. “*Popular Culture and Identity: An Investigation Into The Images Of Modern Ethiopian Music Video Clips In The Orientation Of Gender Identity Of Adolescent Audiences Of Addis Ababa*” by Habtamu W/Yohannes in 2008 and “*Media and Culture: Socio-Cultural Impact Of Ethiopian Music Videos Produced In 2007-09*” by Mentesonot Kebede in 2009 are among the studies conducted on the issue.

Even though these two studies dealt with the impact of Ethiopian music videos, they were different in their scopes. While Habtamu’s research dealt only with problems related to gender issues on modern Ethiopian music videos, Mentesonot’s study dealt with the Social and cultural impacts of music videos on Addis Ababa dwellers.

According to the finding of Habtamu’s study, many women despite their major role appeared in the then music videos. (Habtamu, 2008, p. 67) He also verified that most of the producers were male and the perceived audiences were male adolescents as most of the videos showed male pleasure. He also revealed that most of the then music videos were stereotyping. Most of the female characters were featured less deliberately than men both behaviorally and occupationally. (Ibid, p.69).

Females were seen in clubs, bedrooms, and cafes and mostly on a scene where they showed up with unhappy faces, crying and weeping in their pillow. They also appeared to be secretariats, maid’s housewives, and child care where they mostly were related to traditional domestic work activities. so he concluded that Ethiopian music videos were male-dominated or patriarchal by then as they magnify male dominance in many aspects. According to The result of Habtamu’s finding, the female audience of such types of music videos experienced disempowerment and stress after they watched them but unfortunately male audiences found them to feel positive as those music videos affirm male dominance over the female. (Ibid: p.73-81)

Whereas Mintesonot’s finding reveals that the majority of Ethiopian music videos did not adequately reflect and represent Ethiopian culture and reality. It also identifies the music videos had western influences and domination rather than preserving and promoting indigenous culture

and norms. The setting and dressing in the music videos also have a severe problem in conveying the actual lifestyle of the society. Sexuality was also one of the major problems which his study finds out. Most music videos were found to have some sort of sexually appealing content which he believes can harm the mentality and perception of the audience and watchers in a distorted manner.

2.2 Concept of Music

Oxford Universal Dictionary (2013) described Music as "that one of the fine arts concerned with the combination of sounds with a view to beauty of form and the expression of thought or feeling". Whereas Music according to Clifton, is "an ordered arrangement of sounds and silences whose meaning is presentative rather than denotative." This description separates music as an end in itself, from compositional technique and sounds as strictly physical artifacts." More specifically, "music is the actualization of the possibility of some sound whatever presenting to some human being, a meaning which he experiences with his body—that is, with his mind, emotions, senses, will, and metabolism." (Clifton, 1983, p. 9)

In this context, Clifton discovers two distinctions between music and non-music: (A) musical sense is presentative, and (B) music and non-music are separated by the concept of personal participation. "It is the concept of personal participation that gives importance to the word ordered in this description of the music." He describes musical perception and the objects of that experience, which are referred to as "phenomena," and the activity of explaining phenomena is referred to as "phenomenology." (Ibid).

It is important to emphasize that this definition of music says nothing about artistic standards. Music, which is sometimes considered an art form or entertainment, is a total social reality whose meanings differ depending on era and culture. It is often contrasted with noise. According to musicologist Nattiez, "the boundary between music and noise is often culturally established, which means that, even within a single culture, this border does not always move through the same place; in short, there is rarely a consensus. According to all accounts, there is no single and intercultural universal definition describing what music is". (Nattiez, 1990).

The music consists of elements in which it would be incomplete if not included.

Estrella (2019), pointed basic 7 elements which are very crucial to understanding music in its fullest sense. these are:-

Melody: -is a series of notes that are heard as a unit. It is a single tone line that goes up and down or stays the same using steps, skips, and repeated tones.

Harmony: - is the relationship between two or more simultaneous notes or sounds, also known as pitch simultaneities.

Rhythm: - is the change of sound accentuation over time. Duration is the temporal component of music and involves the following elements: rhythm, beat, meter, and tempo.

Timbre: - is the quality of a sound determined by the fundamental and its spectral components: overtones or harmonics, as well as the envelope, and it varies between voices and various styles and types of musical instruments.

Form: -is The structure of a specific musical piece, how its parts are placed together to create the whole.

The dynamics: -The volume of all parts as a whole, and each layer in the structure

Aesthetic: - is The emotional impact of music. A cheerful song, for example, may make you feel happy, while a slow violin song may make you feel sad, cold, and depressed.

2.3 The Place of Music in Man's Life

Music according to Ogunrinade (2015) is a sound arranged in such a way that when listened to, is pleasant or exciting. To start with, it serves as an entertainment tool. For instance, in an occasion or event, it plays a vital role that makes the event lively for the people. He also states that music creates a cordial relationship among the people, a vehicle for both propaganda and an agent of comfort in wartime; it produces a complex web of pleasure, power, and identity.

“The social function of music during wartime presents an intersection between two significant social experiences, musicality and conflict. It serves as a meeting point of two seemingly disparate practices that work powerfully to promote political goals.

Correspondingly, the social role of music in violent conflicts is multifaceted; it serves as a tool for settling disputes owing to disagreement between two or more people, it can be played to bring harmony between aggrieved citizens”. Ibid

When actively involved in music, it enhances self-esteem and promotes the development of a range of social and transferable skills. Music represents 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 endeavor to achieve the highest forms of 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 that should be nurtured by all individuals, not only by those gifted with exceptional musical aptitude. (Liske, 2001).

Liske (2001) also posited 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 an 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 inspirational like 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. (p:38)

Music also has an intellectual mission and makes intellectual activities graceful and refreshing. Also, Music makes it possible to experience processes from beginning to end, develop both independence and collaboration thereby, providing immediate feedback and opportunities for reflection. It makes it possible to use personal strengths in meaningful ways to understand sometimes difficult abstractions through these strengths. It merges the learning process and content, thus improving academic achievements which result in enhanced test scores, attitudes, social skills, critical and creative thinking. To substantiate this, Adesokan (2002) says that,

“The functions of music include the perpetuation of the societal group and its solidarity to meet the needs and satisfaction of individuals, social responsibility, moral values, and skills; as an instrument of unity in binding members of the society together, used in the community as a way of mobilizing people for communal labor, as a means of

communicating to people during the political transition on the radio, as an effective means of communication in the educational system and a tool for bringing positive change in the moral activities of children in Schools and Colleges.” (P:5)

Music exercises and develops higher-order thinking skills including analysis, synthesis, evaluation, and "problem-finding." It is an essential component of any alternative assessment program which provides the means for every student to learn. (Ogunrinade et al., 2012, p. 14)

Koistinen (1998) stated “...Music moreover serves as a tool for a corrective measure, that is, it informs the people of the habit that is uncultured so that such behavior can be spurned. Furthermore, In an African setting, people do not only listen to music, but they also actively take part in making it. It is an agent that can be used to educate people on several things that will develop and advance society at large. In addition, it serves as a source of income to humans, a profession for a particular class of people. In Africa, music serves as a message or symbol that indicates happenings within a society such as naming, wedding, house warming, burial, and so on; the type of music played will inform the audience or listeners of the happenings in such a place. Music is being used by individuals to enhance their quality of life.”(p.15)

The increased availability of music especially through media encourages people to use music to manipulate their moods, reduce stress, alleviate boredom while undertaking tedious or repetitive tasks, and create an environment suitable for a particular kind of social occasion. Music is a part of virtually every culture on Earth, which varies widely among 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. (Ogunrinade, 2015).

Merriam, (1964, p. 56) explicates the purpose of music in the life of man as "emotional expression, aesthetic enjoyment, entertainment, communication, symbolic representation(as found in the texts of songs, cultural meaning of the sounds and deep symbolism related to human experience), physical response (the use of music for dancing to accompany physical activities), enforcement of conformity to social norms (the use of music in providing instruction and warnings), validation of social institutions and religious rituals(the use of music for religious services and state occasions),

contribution to the continuity and stability of culture, and contribution to the integration of society (music is often used to draw people together)".

2.4 Music and Identity Construction

Identity can be described as a person's construction and expression of their individuality or group affiliations such as gender, sexuality, race, or cultural tastes and beliefs. As sociologist Mary Holmes describes, children learn how to construct the characteristics that society categorizes, and this process is known as socialization. Particular behavioral characteristics can be learned through socialization agents such as family, the education system, mass media, and popular culture. Music sociologists (Tia, 2000) notes that through relationships with popular music, music must be assisting the identities of individuals, as they can 'find themselves through music. Music in Everyday Life offers a valuable account of the connection observed between music and self-identity. She suggests that 'music is a device or resource to which people turn in regulate themselves' and highlights 'music's role as a building material of self-identity. (p.62)

“We define ourselves and differentiate ourselves from others based on not the place we live or the nature of the work we do, but the symbolic value associated with things such as clothes, cosmetics, music, household décor, cars and other consumables.” (Hodkinson, 2011: 273).

Some authors have suggested that popular music provides adolescents with the means to resolve unconscious conflicts related to their particular developmental stage and that their music preference might reflect the level of the turmoil of this stage. Adolescents' choice of music and their reactions to and interpretations of it vary with age, culture, and ethnicity. Research has shown that there also is a difference in these variables between the genders. Female adolescents are more likely than male adolescents to use music to reflect their emotional state, in particular when feeling lonely or “down.” Male adolescents, on the other hand, are more likely to use music as a stimulant, as a way to "boost" their energy level or to create a more positive image of themselves (The American Academy of Pediatrics, 2009)

This idea of a collective identity is something very important, popular music culture is providing young people with some important identity markers. Brown (2006) describes several mechanisms whereby music exerts certain types of behavioral control. Some of these include how music has

an important role in bringing about behavioral conformity and in stimulating compliance with social norms.' (p.4) In other words, music can reinforce codes of behavior and contribute to creating the social structures in which these behaviors are performed. Brown also states that music has a 'major role in defining and reinforcing social identity, serving as a socializing force that fosters enculturation of individuals' (Ibid). He makes a strong case for music as a sorting; he believes that music 'serves as an important basis for sorting people into groups in large scale societies, creating musical-preference groups.'

2.5 The Concept of Music videos

“A music video is a short film that incorporates music and imagery for marketing or artistic purposes. Modern music videos are primarily created and used as a promotional tool to aid in the purchase of music recordings. (www.Definitions.Net, 2021)

"The first music video was recorded in 1895 in Thomas Edison's studio. The video consisted of motion pictures accompanied by music. In the film, its inventor, William Dickson, plays music from a popular operetta on a violin as two men dance beside him."(www.History.com, 2019)

Before them, such clips were described by various terms including "promotional films", "promo films", " promotional clips or "promo clips".In normal circumstances, modern music videos are primarily made and used as marketing devices intended to promote the sale of music recordings. Music videos use a wide range of styles of filmmaking, including animation, live-action filming, documentaries, and non-narrative approaches such as abstract films. (Habtamu W/Yohannes, 2008, p. 14)

There are two types of music videos: performance music videos and conceptual music videos. Performance music video refers to a music video in which an artist (or a group of artists) sings, dances, or performs himself/herself/themselves. The artists in this type of music video wear provocative clothing to draw the audience's attention and enhance their sexual allure. In certain cases, conceptual music videos may contain more nudity and show activities such as kissing, sexual touching, and so on". (Clarson, 1998, p.4).

Music videos have been observed to be one of the most vital aspects of budding cultural forms in contemporary popular culture (Frith, Goodwin a& Grossberg, 1993) Ever since the inception of Music Television (MTV), music videos have made mini-movies that have received as much

prominence as the music itself. The visual effects in most videos are very captivating, the visuals plane tends to dominate our attention right away, as (Frith ,Goodwin & Grossbergs, 1993) put it “the song is seen, the image is irresistible” (p:26).

2.6 Music videos and Lyrics

From the main components of which music mostly consists, the lyric is among one of them, though many argued that music is not necessarily expected to have lyrics in it to be taken as music, it surely gives a strong expression and meaning for it. The reason why people argued that it is not always a must to have lyrics in it is because of the availability and popularity of instrumentally composed music with no lyrics in it like, Mozart, Beethoven's and some other most influential classical compositions which are still most listened pieces around the world. if the lyric was meant to be one criterion for music to be regarded, then those pieces would have not been listed as one.

Concerning the relation of music and lyrics, Atrik (2005) claimed that It would be difficult to discuss lyrics without discussing music, given that lyrics are described as "words placed to a melody." They help each other and collaborate to create an individual experience, one that would be incomplete if one part were absent. Lyrics have long been an integral part of music's ability to communicate with the masses. Scholars have discovered evidence that solely instrumental music can manipulate emotions. Just a few reports on music and sentiment, however, have included lyrics. (p.11)

The relationship between music and lyrics has been the subject of conflicting research. The majority of these experiments have been conducted to determine which has the greatest effect or which impacts the other. For instance, in one study, happy melodies with sad lyrics in a foreign language were played. Participants in the study were asked to listen to a happy melody with sad lyrics in a foreign language, then see the sad lyrics in their native language and express their feelings. The study found that listening to the song while reading the sad lyrics in their native language had no impact on the participants' happiness. (Sousou, 1997, pp. 30-44)

Ali and Peynirciolu in their research illustrate the conflicting findings of the influence of lyrics in a review of several studies on the subject. They stress the challenge of studying lyrics outside of the context of music (Ali, et al., 2010, pp. 177-182)

An example is given by American Roots Music – Fall 16.com taking Hozier's song to show how music lyrics helped videos to help viewers understand the message and theme of a song. It found "Music videos can not only clarify and amplify the lyrics in the music, but they can also give artists the exposure they need to succeed by presenting the music more engagingly. People also don't realize what a song's true meaning is when the music video is played, it improves the audio too. For example, there was a lot of discussion about the message in Hozier's song 'Take me to church' not being clear until the music video was released. The song was specifically protesting against the Church's "anti-gay marriage" policies. In his nonviolent demonstration, Hozier used his platform and music video to raise awareness. This is an example of a positive way to use this medium. Rather than just listening to the album, such kinds of music videos encourage the viewer to participate and feel a stronger connection to it. Individuals can see what the artist is feeling through music videos, resulting in a stronger bond between the artist and the audience." (Fall.com, 2016)

2.7 Music and Academic Performance

Depression is a common psychiatric illness that induces significant psychological stress in both individuals and populations, lowers the quality of life, and increases disability and mortality rates. Anxiety was the most severe psychiatric illness after WWII. However, depression replaced anxiety in the last two decades of the twentieth century, and it is now the most common psychiatric illness among adults. (www.who.Int.Com, 2012)

Factors such as educational pressures and burdens, high levels of stress, lack of academic know-how and cultural conditions, family separation and lack of recreational facilities and study disinterest can lead to mental disorders (such as depression), increased mental illness, and adverse effects on academic According to new research from 2019, music stimulates the same reward centers in the brain as other enjoyable activities. Students can motivate themselves to learn new information by rewarding their favorite songs. Listening to favorite songs during study breaks could inspire them to study harder if they prefer music that doesn't work well for studying. (Gold et al, 2019)

Janina & Lehmann (2017) find out that being in a good mood improves learning outcomes. When students are in a good mood, they are more likely to research and learn new content. Studying can

be stressful, particularly when one doesn't fully comprehend the content. If students are stressed or distracted, playing music will help them relax and function more efficiently. Music, especially classical music, can help the brain absorb and perceive new knowledge more easily. The brain handles the vast amount of information it receives from the world around you by breaking it down into smaller chunks. The researchers discovered evidence that music can engage the brain in such a way that it trains it to pay more attention to events and predict what could happen. How does this help with studying? Listening to music could help someone who is struggling to make sense of new content. (p.66)

The ability to make better predictions about events can also be linked to thinking skills. Improved thinking skills will not help students to pull answers out of thin air when it comes time to take the exam. However, there might be a difference in the ability to reason the way to these responses based on the knowledge available. Music has also been linked to improved concentration in other studies.

Background music distracted some of the boys in a 2011 study Trusted Source of 41 boys diagnosed with ADHD (Adult attention deficit hyperactive disorder), but it seemed to contribute to better results in the classroom for others. Listening to classical music seemed to help older adults do better on memory and processing tasks, according to a 2014 study. These results indicate that certain forms of music can aid in memorization and other cognitive functions. (www.pubmed.gov, 2011)

Music is also confirmed to stimulate the brain in the same way that exercise stimulates the body. In the same way, the more people exercise their muscles, the stronger they get. Giving the brain a cognitive workout may help improve it in the same way. Not everybody considers music beneficial when performing activities that require attention. It can also be distracting. Music's ability to distract is an essential part of its effect. When someone is depressed or anxious, listening to their favorite music will help raise his or her spirits. When there is a need to study, however, diversion is not what one is looking for. For students working on difficult equations such as calculus and others, music that is too noisy or quick can simply disrupt their thoughts and impede their progress. (www.Healthline.Com, 2017)

Certain styles of music, such as fast music, loud music, and music with lyrics, can make reading content more difficult to understand and comprehend. Soft classical music with a slow tempo could be a better option for an evening of Victorian literature or some one-on-one time with a biology textbook. Music can boost your mood and make you feel more inspired to complete important tasks, but it is not always effective as a study aid. (Raypole Crystal and Alex Klein, 2020) Those who enjoy music can find it distracting when attempting to focus. Although carefully selecting music will help maximize its benefits, if someone still struggles to concentrate, researchers advise considering white noise or other audio choices instead. (p.37)

2.8 Impact of Music Videos

Niebur (2003), asserted that music videos will inevitably continue to change and adapt to society at large. He further stated that it may imply that society is resilient to the indiscretions of some popular musicians. However, countering this view is Dolby's (1999) observation that people's world, youth, in particular, is defined by popular images conveyed globally. It stands to reason that popular culture and society interact and influence each other, and the question of which has the greater force may depend on each context. Thus, the music often by individuals tends to construct how they behave.

In the work of Anthony (2009), music changes the way you think. The calmer the music, the slower your heart beats because your heart can beat at the rhythm. The faster the rhythm of the song is, the faster your heart beats, so you can get aggressive more. In support of this statement, Seidman (2011) noted that music videos that condone or express violence acceptably have an influence that has been shown to promote behavioral changes in viewers and listeners. These influences sometimes occur without the consciousness of the listener and watcher being aware of what they are being exposed to.

The music video is a great part of life and is a great tool for many aspects of life but it can have a powerful influence over our behavior whether we choose to believe it or not. Though everyone has their preferences in the taste and style of music they listen to, more people need to be more enlightened about the behavioral changes that can go into effect when exposed to certain music.

2.8.1 Positive Impacts

In explaining the use of music videos especially for adults, Roberts et al.,(2001) states that it provides entertainment and distraction from problems and serves as a way to relieve tension and boredom. Adolescents use popular music videos to deal with loneliness and to take control of their emotional status or mood. Music also can provide a background for romance and serve as the basis for establishing relationships in diverse settings. (p.395-410).

2.8.2 Negative Impacts

According to Proctor (2003) “Music is a lot like alcohol and drugs. It can be very influencing and destructive when misused. It can distort one's emotions, reasoning, judgment, perspective and behavior Peer pressure only makes it worse”. (p.1)

Lucy (2013) observed that most popular music is about relationships, especially love, and sexuality, there is constant reinforcing of the need for young people to be in a relationship and what kind of relationship they should be in, the attitude of each gender when in a relationship and what that relationship should look like. An example of this is Davido’s song “assurance” where he gives his girlfriend Chioma “lifetime insurance” and promises her designer clothes and dollars, this being a picture of what a relationship should be, being able to afford an expensive lifestyle.

The power of these music videos cannot be overemphasized or at worst neglected; this led the Nigerian Drug Law Enforcement Agency (NDLEA) to raise alarm over the content of Davido’s popular music “Fan Mi” that showcased illegal drugs and guns. The NDLEA opined that the music video could encourage youth, young adults to engage in drug trafficking (Guardian). Therefore, as access to the internet increases, it increases the access to online music videos, this means children's consumption of pop music will get more difficult to supervise than the previous generation. (Cayari, 2011)

According to (Getalem & Armaye, 2015), the influence of the media has resulted to the extent that all countries are inevitably experiencing greater informational and cultural exchange with the rest of the world and therefore subjecting themselves to foreign influences. (p.111-115)

(Roberts & Christensen, 2012) stated that local traditions are joined by a host of additional cultural forms from abroad, presenting people with a confusing array of lifestyle options from which to

choose. Established identities and ways of life are giving way to new forms of hybrid 'identity composed of elements from contrasting cultural sources. (p.395-410)

According to Monica (2009), Music videos are free-flowing modes of expression executed through behavioral perspectives. Therefore, imagery of risky behaviors through the most popular music videos is important to understand, as they can potentially aid in influencing individual identity and overall social behavior.

2.9 Music Videos as a way of Cultural Representation

(The American Academy of Pediatrics, 2009) explained The way a music video is made shows a lot about the person's history by the music they use, the way they dance, and even how they dress. A music video's acts often represent those that the artist is used to, describing not only their history but also their culture. Other artists also influence musicians, which can affect their musical styles. (p.1491)

Adolescents' choice of music and their responses to and perceptions of it differ with age, community, and ethnicity. According to a study done on Adolescents on their choice, Gender was also found to affect the conditions in which both genders use music for different purposes. (Donald et al.,2005) .Those Female adolescents who were examined in the study are more likely than male adolescents to use music videos to reflect their emotional state, in particular when feeling lonely or down. Whereas Male adolescents, on the other hand, were found to use music as a stimulant, as a way to boost their energy level, or to create a more positive image of themselves. (p.416)

At the International Association conference, Knobloch explained how music video plays a role in identity formation especially on youths Adolescents use it in their process of identity formation. He believes that their music video preference provides them a means to achieve group identity and integration into the youth culture. (Knobloch westerwick, 2006). In addition to Knobloch's thought, some other authors also have suggested that popular music videos provide adolescents with the means to resolve unconscious conflicts related to their particular developmental stage Clarke added some point that this stage of age could be very saturated with many ideas and needs that their music preference might reflect the level of the turmoil of this stage. The music videos then can be used as one way they could escape or manage some risky thoughts and behaviors. (Clarke, 1973)

2.10 Sexual Objectification

The concept of sexual objectification is one that, its application is common in contemporary society owing to the state of socialization taking hold on cultures. And rightly so, Nussbaum (1995) believes that the concept is common. But the use of the word itself may not be well known to many people though its meaning is a common reality. The basic is objectification. There is the argument that one can be easily objectified. This is because to objectify is the viewing of something as an object to satisfy one's desire (Haslanger, 2002), that is, such a thing has the nature to be desired of. (Roberts et al., 2001) outlined the procedural nature of sexual objectification to be such that begins from the messages the environment communicates to its people from the society through socialization, media, and advertisements, non-verbal signs through gaze, Physical gestures, pestering, and unsolicited touch and in some extreme cases rape. (p.24)

Going by the submission, it then implies that sexual objectification varies in degree and the accomplishment of each phase could lead to the account of the previous step. However, it is not out of place to say that it is not statutory, that it must follow the steps so outlined. For instance, concerning the sexualization in words, Kirby (2016) observes that the description of women's breasts as "melons" is sexual objectification. This takes the body parts as mere things that are for specific use. There are indications that in the entertainment industry where sexual objectification is a norm, female artists are more prone to objectify themselves than it would be for their male counterparts to objectify the opposite sex in audio-visual music. (Aubrey & Frisby, 2011)

The researchers found out that nearly ninety-two percent of the sample audio-visual music of female artists bore one or more of the sexual objectification like ample skin exposure, self-touching of sexual body parts, close-up shots of individual body parts, and sexual dance. An integral part of this experience was expressed in Sigmund Freud's psychoanalysis, "Three Essays on Sexuality" in which he situated "Scopophilia with taking other people as objects, subjecting them to a curious and controlling gaze".(p.33)

Oluruntoba-Oju (2007) and Nwafor (2013) strongly believe that objectification plays out in the male gaze of visuals. In these wise, male viewers go beyond appreciation of females to the point of seductive sexual desire by their emotional gaze. A superficial observation and examination of lyrics reveal similar themes permeate Nigerian Online videos. It is not hard to assume that music videos are usually designed for young people who are open to these human factors. Hence, this

could account for the argument that sexual objectification is mostly observed in the media's presentation of female body parts, interpersonal comments, and gazes.

2.11 Music videos Provoking Violent Behavior

American Academy of Pediatrics (1996) came up with a statement that stated that if you listen and watch a certain type of music video, you tend to be like the music you watch and listen to. Though there is no scientific proof to this statement, the psychological proven thesis by Jhally (2010) showed that people become what they listen to and often watch. In support of this, Daniel (2012) explains that exposure to some types of music can be a door opener inside the human mind, while exposure to other types of music can be extremely destructive. He particularly points out to the youngsters listening and watching heavy metal music or music with negative content, who end up in Rehab centers. That means there is a great relationship between behavioral changes and music videos.

Many researchers have examined the effects of how music videos provoke violent behavior. This is an important issue because of how much time people spend listening and watching music videos. These studies can help uncover whether or not violent and aggressive music lyrics do provoke individuals to lash out violently.

Anderson et al., (2003) studied whether or not media violence influences youth. They randomly assigned youths to watch either a short violent or a short nonviolent music video and then observed how they interacted with other people after seeing the music video. After each participant watched the music video for approximately 15 minutes, both physical and verbal aggression towards others was assessed using a 10-point scale: with 1 showing non-violent behaviors and 10 showing a lot of violent behaviors. A correlational analysis was used to see if there was a relationship between a participant watching the violent music video and acting violent or watching the nonviolent music video and not acting violently. The results showed that exposure to media violence had a statistically significant association with aggression and violence among youth. This research demonstrates that exposure to media violence heightens the chances that youth will behave aggressively and have aggressive thoughts in the short run. (p.32)

Mahiri and Conner (2003) have examined whether or not it is true that black youth is more violent than other nationalities and why. Is it the rap music that they may listen to? The researchers

assessed the perspective on the violence of 41 middle school students attending a unique school in a low-income section of a large northern California city. The researchers probed ways that these students interpreted or reflected upon rap music and hip-hop culture, particularly its representation of violence, crime, and sex. A brief questionnaire was handed out to each of these participants, which consisted of scenario questions (what you would do if...). Based on the responses to the question's researchers were able to conclude that these students were, unfortunately, looking up to these negative role models. The constant talk of female assault, sex, and violence was being embedded into these children's minds. (p.55)

There is a significant relationship between listening to violent music and watching aggressive and violent music videos and one getting into more fights, using inappropriate language, inappropriate gestures, and a tendency to think less of women. There is a direct correlation between violent music videos and people behaving violently. An operational definition of violent behavior is physically and verbally hurting others, cursing, stealing, inappropriate gestures, and negative views of women. Whether it is the lyrics, the beat, or watching the entertainers act violently, people who are seeing these music videos are behaving inappropriately.

2.12 Gender and Sexuality in Music Videos

2.13 Universal Framework

The imagery world depicted in music videos usually depicts women as objects of men's sexual desire. According to the findings of music video research, 75% of the content of such music videos contains sexually explicit elements, and more than half depict violent acts, with the majority of these results pointing toward women. Experiments have revealed that music videos may be major causes of behavioral change as a result of consistent display of aggression, as well as causing them to engage in premarital sexual practices. (The American Academy of Pediatrics, 2009, pp. 1219-1221)

Similarly, unrealistic representations in music videos misrepresent the community's view of today's youth culture. Such music video material incorrectly portrays the roles and contributions of men and women in society, but it represents today's undeniable patriarchal supremacy. (Ibid)

Some claim that in the evolution of the western music industry, women have historically taken a back seat to men. We now see a large number of female music industry professionals in Western countries. Nonetheless, they continue to be underrepresented in comparison to men, and with the

establishment of music television stations such as MTV, musicians have played an increasingly influential role in the presentation of sex stereotypes.

Musicians use their body images, music lyrics, videos, and instruments of choice to reflect masculine and feminine stereotypes. Women in pop music usually use their sexuality to gain attention, while many more musicians concentrate on instrumental mastery. Throughout history, sexualities have been shaped, controlled, and developed in various ways. (Foucault, 1978).

He studied how certain sexual preferences and sexualities, identities, and practices are created, controlled, and influenced in a particular way. He believes that the government has emerged and established this as bio-power (bio power means, dominance over life) whereas, control mechanisms and techniques of the population with mediums including control and management of sexually transmitted disease and sexual education and also defining and tracking normal rational and family life. Individuals are more likely to identify themselves as sexual objects with sexual desires and identities that require expression and management. (p.33)

2.14 Music videos in Ethiopia

The researcher agrees with the idea raised by Mintesinot regarding the Ethiopian Music Industry. Mintesinot (2008) in his thesis states that it is difficult to say there is a music industry in Ethiopia, as music in Ethiopia is produced and distributed in an unorganized way. (p.19)

It was very hard to numerically recall the number of music videos produced in Ethiopia since the beginning of music production. But, Mintesinot identified that there were around 1000 music videos that were found in ETV audiovisual library when he was doing his research. This number is undoubtedly increased so much, as countless music videos are released these days. Being the only television station then and the less amount of videos produced at that time, Ethiopian television contributed its significant role in preserving those works which helped and also will help many scholars to review the content, focus, or theme of music videos produced in a different time.

But today, there are many Television stations in Ethiopia where music videos can easily be gotten. The availability of the internet has also made things easy that people may not face problems to get music videos as one can download them easily with his/her phone or PC.

There are only a few Ethiopian music videos that have been nominated and won awards in African musical awards but, the majority of them even fail to meet the criteria and to participate in the competition.

But despite this fact, the researcher believes “AWTAR” multimedia, the new movement started by coordination of many musicians gives hope in building the industry. This multimedia is expected to bring great changes in the history of the Ethiopian music industry. It promises to give recognition and benefit for the musicians with their music sales which formerly was under the absolute control of some business-oriented producers.

2.15 Theoretical framework

In this study, Social Cognitive Theory has been employed because of the nature and objective of the research.

2.15.1 Social Cognitive Learning Theory

According to Bandura (1999), Social Cognitive Learning Theory (SCLT) is a learning theory that has come out on the idea that people learn by watching what others do, and that human thought processes are central to understanding personality. By the mid-1980s, Bandura's research had taken a more holistic bent, and his analyses tended towards giving a more comprehensive overview of human cognition in the context of social learning.

The theory he expanded from social learning theory soon became known as social cognitive theory. This theory provides a framework for understanding, predicting, and changing human behavior. (Green & Piel, 2009) .

Moreover, SCLT places a heavy focus on cognitive concepts. It is also focused on how children and adults operate cognitively on their social experiences and how these cognitions then influence behavior and development. Albert Bandura's Social Cognitive Theory of Mass Communication (2001) recognizes that mass media have the potential to have a profound effect on viewers and their roles within society. This looks at music videos through Bandura's theory will discuss the important points of Bandura's contribution to understanding media use as it applies to effects. This theory has been an adopted framework for several related studies. In analyzing content, this is the most appropriate theory in which the content is the effect. Through social learning theory, mass media play a role in human behavior, human thought, and the overall socialization process of

human communication. (Bandura, 2001) pointed out that influence is best defined in terms of the content people watch rather than the sheer amount. This suggests that when analyzing media use, content is the most substantive issue. (p. 265-299)

The presence of media in culture plays a significant role in shaping everyday life. Social learning theory provides a theoretical foundation in understanding how mass media shape society. According to this theory, the content implemented within media influences human thought, actions, and effects. Albert Bandura (2001) is credited for introducing this cognitive approach to media consumption. According to this theory, mass media has the extreme power to affect experiences not directly, but cognitively. Human behavioral actions are a result of external influences such as television viewing (Bandura, 2001). A cognitive perspective is an enhanced understanding of how media consumption can trigger thoughts or brain activities that can wield determinative power (Ibid)

CHAPTER THREE

3. RESEARCH METHODOLOGY

3.1 Introduction

This is the chapter of the research, where the data collection and processing for the study are presented. In this Section, the Research Approach, Research design, Data Types, and sources, Sampling Technique and respondent selection criteria, instruments of data collection, and method of data analysis regarding the research are discussed. So this chapter deals with a detailed description of the methods which are used to address the research objectives.

The researcher employed two different ways in collecting and analyzing the Data. where the first was from the study subjects of Addis Ababa University students and different key informants, the second was from Video analysis of 60 (sixty) most-watched Ethiopian music videos which were released in 2020-21G.C.

3.2 Research Approach

In this study, a qualitative research approach was applied that is supplemented with numbers. “Qualitative research is an organized way of describing the experiences and inner feelings of people”. (Naderifar, et al, 2017, p. 2)

Qualitative research gives a full and in-depth analysis of a phenomenon in terms of data collecting and a detailed description employing a flexible research method. (Ibid)

In his study, Patton (1985) stated that Qualitative research helps us to understand situations in their uniqueness as part of a specific context and the interactions. The qualitative method is a method of investigation used to gain a more holistic picture of reality by analyzing words, reports, and perspectives to investigate a situation in a more naturalistic manner. (p.23)

“The qualitative method involves collecting data from those who are immersed in the everyday life of a situation under investigation”. (Derbisa Abate, 2018, p.30). Ritchie J.(2003), added that this method is better to understand knowledge from original sources than other people outside the scope of the situation.” (p.17)

So getting the right sources of data, such as, from the study subjects, key informants from the Tube channel and television stations which transmit the music videos, and from the video analysis was believed to be crucial in getting the intended data so that it leads to a good result and analysis. Due to this, a qualitative research approach was applied as a means to investigate and understand the issues.

3.3 Research Design

In this research, a descriptive research design was applied. “Descriptive design is a type of research design that is primarily concerned with explaining the nature or conditions or the degree of intensity of a factor under investigation. The emphasis is on the portrayal of the overall nature of the issue under study as it is rather than making a deep judgment.” (Derbisa, 2018, p. 34)

Since Descriptive research presents a picture of the specific details of a social situation, setting, or relationship; it focuses on "how?" and "who?" questions: "How did it happen?" "Who is involved?". This design, according to Natasha et al. (2005), is strong in understanding a research problem or topic from the perspective of the population it involves. So, because of the nature of the intended research and stated reasons, descriptive research has been employed in this research.

3.4 Data types and Source

In this study, primary sources of data were employed. “Primary data is a type of first-hand data gathered directly from sources by researchers through interviews, surveys, Photographs, Musical performances/recordings/films of live performances, video, or audio that capture an event and experiments are among other methods. It is obtained directly from the source where the data originated and is considered the best type of data for the study.” (www.formpl.us, 2021).

The primary sources of data used for this research were semi-structured interviews, focus group discussions, and documents (Music Videos) Analysis.

3.5 Sampling Technique and Respondents Selection Criteria

The researchers used non-probability sampling techniques, primarily purposive and snowball sampling, in this study. Purposeful sampling is a system that actively selects persons or events in a certain environment to provide crucial information that cannot be gained from other possibilities.

The researcher includes cases or individuals in the sample because they believe they need to be included. (Taherdoost, 2016).

Purposive sampling enables the researcher to get access to reliable information about issues properly. It allows the researcher to choose and request respondents who are relevant in this study area. Whereas Snowball was the other method used in conducting the research.

"With the snowball technique, the researchers usually start with a small number of initial contacts (seeds), who fit the research criteria and are invited to become participants within the research. The agreeable participants are then asked to recommend other contacts who fit the research criteria and who potentially might also be willing participants, who then, in turn, recommend other potential participants, and so on". (Parker & Geddes , 2019.p.13).

3.6 Data Collection and Instruments

The researcher employed two different ways in collecting and analyzing the Data. Where the first was from the study subjects of Addis Ababa University students and different key informants, the second was from Video analysis of 60 (sixty) most-watched Ethiopian music videos which were released in 2020-21G.C.

3.6.1 Semi-structured interview

There are two types of interviews in qualitative research; structured and unstructured interviews. But in this study, semi-structured interviews were used which fall under structured interviews so that the researcher will have the flexibility to gain appropriate data. Adams (2015) noted that the semi-structured interview employs a blend of closed and open-ended questions, often accompanied by follow-up why or how questions. P.492

5(Five) semi-structured interviews were done with key informants in a face-face manner with who the researcher purposely selected from different professions and knowledge.

3.6.2 Document analysis

According to (www.Library.fiu.edu, 2018) , Any preserved record of a person's thoughts, actions, and creations is referred to as a document. Documents include audiotapes, videotapes, photos, films, notes, diaries, manuscripts, e-mails, online conversations, memos, emails, blogs, and books.

In this research document analysis refers to video analysis. It was done on Ethiopian music videos released in 2020-21 on YouTube channel, mainly from Ethiopian Tube Channel having the highest number of Views by filtering the search result with their number of views. No restriction was made in choosing the style and type of music videos and the tube channels where the music videos were released, so most-watched 60 (Sixty) music videos Starting from 11 million views up to 714,123 (seven hundred fourteen thousand one hundred twenty-three) views were selected and examined.

3.6.3 Focus Group Discussion

Publication (2016) stated a focus group discussion brings together people who share similar perspectives or experiences to discuss a specific topic. It is a type of qualitative research in which participants are asked questions about their opinions, attitudes, values, perspectives, and ideas. In contrast to other research methods, participants in focus group discussions are free to interact with other group members. The moderator (investigator) steers the discussion through a loosely organized discussion of various topics of interest.

The study participants who were selected with the snowball technique were asked some preliminary questions and then invited to join the group discussion who had a good understanding of the issue. The groups were composed of individuals with diverse perceptions and experiences. Since the study deals with cultural and identity issues, students who were born and raised in different parts of the country were purposefully selected to participate in the discussion.

3.7 Methods of Data Analysis Technique

Thematic data analysis technique was employed in this research to Analyze all data gathered by different methods. Thematic Analysis is highly inductive, that is, the themes emerge from the data and are not imposed upon it by the researcher (Dawson, 2009 p.119). According to Ibrahim (2012), thematic analysis is a type of qualitative analysis used to analyze classifications and present themes (patterns) that relate to the data and allow in understanding the potential of any issue more widely.

The researcher organized the data separately and created themes to come in detail in line with the objectives of the study. To accomplish this, all of the recorded data from the focus group discussion and semi-structured interviews were first transcribed into written text and then translated into English so that it could be understood clearly.

In the second step, repetitive reading of all the transcriptions was put into practice to grasp and state the general idea and to develop codes. In the third step, the researcher developed categories along with the content of the interview, which is important to avoid the repetition of ideas. Fourth, the researcher generated themes and merged themes of similar ideas to achieve the objectives of the study. A separate file folder was created and used to categorize ideas.

Finally, the overall interview data were analyzed together and the research was completed by writing the description of the text and interpretation of meanings. Direct quotes were used to provide pictures for readers.

The video analysis was also done based on some points which the researcher examined those videos based on their themes, sexually provocative scenes, cultural representation, gender representation, and other criteria which finally identify their potential positive or negative influences on the viewers per the theoretical frameworks.

A detailed description of the background of the participants and some technical points which are left not mentioned here in this chapter are discussed in the following chapter.

3.7 Ethical considerations

Conducting the Study, the researcher has given much care to the personal issues and privacy of the respondents. All informants' right of free choice was respected; Confidentiality was prioritized at all times.

Out of those participants, per his request, the name of one of the key informants was changed to anonymous to keep his privacy. Whereas the name and the identity of the rest key informants were mentioned in the study based on their will.

A letter was sent to institutions and key informants from the African and Asian Studies Center at Addis Ababa University to ask for permission and willingness before using their resources and participating in the study.

CHAPTER FOUR

4. RESULT AND FINDING

4.1 Introduction

The analysis and interpretations of the research results are presented in this chapter. As indicated in the previous chapters, two types of studies were conducted. where one was done on Addis Ababa University students from Sidist kilo main campus, Arat kilo, Collage of Business and Economics campus, and Yared school of music. Two TV stations Namely, ETV Entertainment and Balageru TV Station, and lastly from Minew Shewa Tube channel.

The other study was done on sixty most-watched Ethiopia's music videos which were Released in 2020–21G.c. This approach was applied intentionally since it would be highly useful to investigate the social and cultural influences from diverse aspects of Ethiopian musical videos. The study subjects were examined on the influences of recent Ethiopian Music videos on them from different points of view of diverse sexes, fields of study (Department), places of birth, and lives. Content analysis was carried out in those selected Ethiopian music videos from different points and perspectives.

4.2 Background of the participants

As mentioned in Chapter Three, the study included a total of thirty-six individuals. Among those participants, thirty-one were the study subjects or the Students, five key informants consisting of two informants with good identity-related knowledge and experience to examine specific points about music videos and their influence in building and shaping identity, Two TV Stations representatives, and one Tube Channel representative. So The majority of the participants were from the audience or study subjects. Out of the thirty-five participants, Twenty-eight were addressed with a focus group discussion at Four campuses, and the remaining eight were managed with a structured interview, where three of the interview was with students who are active followers of music videos.

In terms of gender, fifteen participants were female, while the remaining sixteen were male. The five key informants were male. The gender allocation was intentional as the researcher wanted to examine the issues in eyes of different gender among the students. Whereas the gender of the key

informants was not deliberate but because of the fact they were found to be appropriate in addressing the questions. All Students were also under the age of twenty-five, with individuals ranging in age from twenty-one up to twenty-four.

The study subjects differed in terms of Department and field of study as well. Among them were Accounting, Management, Information Technology, Computer Science, Biology, Theatrical Art, and Music.

Addis Ababa, Gonder, Bahir Dar, Shashamane, Jigjiga, Debretabor, Debremarkos, Hawasa, Chagni, and Assela are among the cities where the informants were born and raised.

The table below shows a description of the study subjects administered via interview and focus group discussion.

Table-1- Gender, Age, Field of Study and Place of Birth and raising of the participants

Gender	Total	Age	Total	Department	Total	Place of Birth/Residence	Total
Male	15	21	6	Music	8	Addis Ababa	17
Female	16	22	8	Accounting	4	Gonder	3
		23	12	Theatrical Arts	4	Bahir Dar	2
		24	5	Biology	4	Shashamane	2
				Statistics	4	Jigjiga	2
				Computer Science	4	Debretabor	1
				Management	3	Debrmarkos	1
						Hawasa	1
						Chagni	1
				Asela	1		

4.3 Background of the video analysis

Despite the fact that the scope of the video study was limited to Ethiopian music videos published between 2020 and 21G.c, it was still extremely difficult to include all of the music videos produced during this period for two reasons. First, there were a large number of music videos released during this period, and second, due to time constraints (video analysis takes a lot of time), it was difficult to study all of the music videos released during this period.

The investigator used a different selection strategy as a result of these factors. Thus, only a few music videos were selected. Initially, two broad categories were used to make the selection: modern and traditional music videos, and then a total of sixty music videos were chosen from these broad categories based on the number of views from Ethiopian tube channels on YouTube. Love songs, cultural songs, political songs, and songs about current issues in the country such as songs about the Great Renaissance Dam, were among the topics and themes covered in the music videos. The investigator conducts the video analysis with two Coders, one male, and one female. Using a mobile phone and a laptop computer, In addition, to keep the video analysis focused on the research's goal, the investigator created a guide. The necessary observations were recorded and classified based on the Singer's name, the title of the song, the number of views, the genre, theme, and other criteria.

Screenshots of some of the music videos were also taken and used to back up the findings in the research analysis presentation.

4.4 Identity formation and Cultural representation in recent Ethiopian Music videos

4.4.1 Result of the interview with key informants

Identity, according to the anonymous informant, is one way to define how people identify themselves and others. It is also a means of distinguishing oneself from others. He discusses the concept of otherness in identity, which means that when someone identifies himself/herself as someone, he/she is indirectly referring that there others quite different from them, whereas identity, according to Mr. Migabru, is an answer to questions like who? And what? Someone is and

what differentiates him or her from others, how others describe someone, and one's self-description.

According to the informants, there are two types of identity: individual identity and collective or social identity. Social identity refers to how a particular group of society identifies itself or is identified with. Individual identity, on the other hand, is a way for a single person to be identified with. Identification as an individual The majority of the time is related to psychological factors or perception, Characteristics, or attributes, However, collective identity is more influenced by culture and social values.

People can have multiple identities, according to the informants. Gender or sex identity, Religious Professional identity, tribal or ethnic identity, and so forth. And it can be expressed in various ways, such as the way how one dresses. East, language usage, and other habits.

Mr. Migbaru emphasized that, due to the political setup and long-term distorted experience, most people now associate identity entirely with ethnic identity.

Concerning the content of a recent Ethiopian music video, the anonymous informant stated that issues of ethnic identity are frequently seen in our music videos these days more than ever, by recalling the content and theme of late traditional music videos.

He believes that the prevalence of such themes and contents is due to harsh political issues. He also believes that those music videos played a significant role in shaping the youth identity in a certain way, as they caused the youth to become provocative in the political movement, resulting in political change in the country.

They added that The content of most modern music videos is love songs with western imitations and influences rather than Ethiopian reality. They explain that the majority of modern music videos contain content that is completely contradictory to Ethiopian values. Capitalist thinking, such as luxurious buildings, cars, and an obsession with wealth, as well as some pornographic content, are examples of Western influences that are becoming more prevalent on people, particularly those living in cities. This can be interpreted as western influences in our recent music videos.

According to the informants, many African cultures, including Ethiopian, are not written and are passed down orally from generation to generation. As a result, when they are passed down from generation to generation, a typical culture sometimes misses out. This is known as the cultural or generation gap. They pointed out that this is why people began to have different perspectives on their culture and identity.

When asked about the Western influence on identity formation in Ethiopian music videos, Mr. Migbaru stated:

" Most African countries are influenced by the West due to colonization or post-modernism and the indirect rule of their colonizer's influence, but Ethiopia, as a country that has never been colonized, should not have been influenced in the same way as other African colonized countries." So, if there is no physical colonization, it is due to other means, such as the media, the music industry, and globalization in general, for falling under their influence. "

Even though the informants stated that Globalization seems to impose some influences, they remind that they also have positive influences by stating Western influences or globalization is not totally negative or destructive as so many positive outcomes can be taken from them. In describing their effect, The anonymous respondent said:-

" Globalization has made life easier than at any other period in life, as anyone can get any information or music videos from anywhere in the world in minutes. Globalization benefits can also include knowledge sharing, technological understanding, and practical education. Whereas the negative influence of globalization, particularly in late Ethiopian music videos, as described above, most of what we see in modern music videos can be attributed to western influences, such as pornographic and sexual content, as well as visual and lyrical content that is contrary to Ethiopian values. Some of the influences include capitalist thinking, such as the construction of luxurious automobiles, and an obsession with wealth. "

They pointed that the access to internet and media has made the youth to be vulnerable to such things.

According to the informants, music videos affect the affective, cognitive, and psychomotor domains by shaping the audience and viewers in a particular way.

When criticizing our music videos, Mr. Migabru stated that two major factors should be considered: technology and culture. In terms of technology, he stated that we should be aware of how many people in the country have internet access, as well as how widespread TV access is. Because Ethiopia as a country where the majority of the people live in rural areas and are out of reach of media such as the internet and mainstream media, we should not expect our music videos to be representative of the country's culture and society.

He acknowledges our video productions for their positive contribution in promoting Ethiopian cultural dances, lifestyles, clothing, eating, and so on, despite the quantity and quality of Ethiopian music video productions. He believes that traditional music videos have helped to promote many other aspects of Ethiopian life. Mr. Migbaru emphasized that labeling those music videos as "modern" would lead to a distorted understanding on the majority of the audience. He pointed out that calling them modern, but which he rather calls 'Eurocentric, (as they have no Ethiopian value or cultural reflection), implies that modernity is only considered with Westerner's way of life or culture, indicating that people cannot be developed with African or Ethiopian values and thoughts in the same way.

The informants suggested that the youth be selective in their music video viewing because certain types of music videos have the potential to change the identity and behavior of the youths. They also stated that rather than being Western imitative, our music videos should be reflective of Ethiopian values and educational for the audience rather than being destructive of the youth's identity.

He added that we need to work on our local music and make it competitive with the westerns because that is the only way we will be able to attract the attention and interest of the youth.

4.4.2 Result of focus group discussion

The focus group discussions were conducted in the four campus compounds. while the group discussions from Sidist ,Arat kilo and Collage of Business and Economics were held at the playing

fields, the focus group discussion with Yared School of music Students was conducted at one of the classes in the compound.

According to the findings of the study, Twenty of the study participants believe that recent Ethiopian music videos have a major problem in terms of cultural representation and identity formation. According to them, the majority of Late Ethiopian music videos released in 2020-21g.c do not adequately reflect the diverse Ethiopian culture and traditions of various ethnic groups.

Yet, the research findings, show that both modern and traditional Ethiopian music videos have their own set of weaknesses and strengths in identity formation and cultural representation.

The study's findings show that modern Ethiopian music videos bear the lion's share of the blame for cultural representation. According to the study's participants, the majority of modern music videos are influenced by western culture's way of life and philosophy. Modern Ethiopian music videos are filled with simulations of western culture. The Characters' actions, as well as their clothing, dance, setting, and the materials they use and demonstrate, reveal the manifestations. the study's participants asserted, this kind of imitation is the result of believing that doing so is a sign of modernity.

Nevertheless, the participants do not believe in such activities. They said that many Ethiopian artists and producers do not attempt to use western technology or science. Instead, they are attempting to imitate and replicate their cultures. But the participants believe, doing so caused a significant problem in the cultural representation and identity formation of Ethiopian music videos. One of the participants in a focus group discussion stated:

“Most of our recent music videos attempted to imitate and copy foreign cultures and styles while ignoring or dismissing our own culture, which contains a wide range of fascinating cultures that go unnoticed. We should work to develop our own culture, but if that isn't possible, we should learn from those of the West, and, as our former leaders or Emperors have stated, "We can be developed without denying our best culture," we Ethiopians should adopt useful technologies and cultures without abandoning or ignoring our long-standing values and customs.”

Furthermore, most modern music videos are characterized by the incorporation of modern ways of life, such as dancing, dressing, and so on, into traditional ones. This is a hybridization of the society's original tradition and culture. Furthermore, it is causing social misunderstanding and identity crises. One of the participants clarified this situation using an example.

“Some traditional music videos are recorded in urban cities, mainly Addis Ababa; how can they represent the culture and traditions of people living in a specific rural area?”
These types of music videos will ruin and distort not only the location or setting, but also the way of life, the dressing, and all of the manifestations of those people. Trying to represent a specific people with a different identity is a negative attitude.”

However, eight respondents disagreed. They emphasized that mixing modern culture and traditional lifestyle is an effective way of reaching out to young people. As the respondents pointed out, this approach makes it easier to communicate the message.

Some respondents believe that traditional music videos are better compared to modern ones in terms of cultural representation and identity formation. However, additional issues have been identified with them too. Some traditional music videos, as participants pointed out, do not accurately depict the society's tradition and culture found in Ethiopia's various ethnic groups.

According to the informants, some of these appear to be the result of a devaluation of these societies' traditions and culture, or of obtaining insufficient, biased, and irrelevant information about the traditions of certain ethnic groups. The language, dress, lifestyles musical instruments, and materials used in the videos are all distorted in traditional Ethiopian music videos. One respondent described the situation as follows:

“I have seen lots of music videos which tried to represent the culture of people living in Chagni. Many of the audience would not notice it but, as I was born and raised in Chagni, I know exactly the culture of people, their dances, clothes, way of dressing and other spheres of life, but what we see in the music videos are quite different from the reality of the residents and people born and raised there, it is only the dance and clothes they show somehow could represent the culture but starting from the place they show in

the video implies that they do it not with the knowledge of the culture, but guessing and imitations from previously done music videos”.

According to a few participants, most traditional music videos and songs also are based on the culture of a small number of ethnic groups or societies. In explaining this situation One participant said:

“We should not limit our thinking by assuming that a specific group of people in society represents Ethiopia as a whole. However, we can't deny that the majority of the videos share cultural similarities with Ethiopians. We share certain values, moral and ethical guidelines. We have things in common in our language, clothing, food, dance, and even social interaction. These shared identities serve as a bridge between cultures. Certain things, for example, are considered 'taboo' in almost every Ethiopian culture. As with sexual issues, our musical videos go beyond Ethiopian norms, and I believe this is cultural colonialism rather than modernity.”

In response, the majority of study participants stated that the majority of Ethiopian music videos violate societal and moral values. And, as respondents pointed out, this situation has a significant negative impact on society, particularly on teenagers and young people. This age group may lack a strong cultural foundation because they are highly sensitive to the Globalized World. According to the respondents, these cultural deviations in Ethiopian music videos could lead to identity confusion and immorality among the youth. One of the participants said:

“You can see how many youths in this university are acting like what is seen in late music videos; look at their clothes, the way they talk (most of them act like they are rapping and not talking at all), the way they walk, their tattoos, hairstyle, and even some times they rename themselves as Lil, young.. easy breathy, and so on. I sometimes wonder how those music videos could have had such an impact on them.”

However, The participants asserted that Ethiopian music videos are characterized by underestimating indigenous culture while exaggerating and exaggerating foreign culture. These

types of music videos tend to foster in young people a sense of cultural inferiority. They are also raising a generation that is ashamed of its history and culture.

Furthermore, according to the respondents, the majority of Ethiopian music videos create a lot of cultural hybridization. The long-term effect of cultural hybridization, according to study participants, is a cultural shift.

If the situation in Ethiopian music videos continues to deteriorate, Nineteen of the participants believe it will have a significant negative impact on Ethiopian culture.

The table below depicts the viewer's awareness of the impact of Ethiopian music videos on the formation of cultural identity.

Table-2 Audience evaluation of the effects of recent Ethiopian music videos

Influence of Ethiopian Music Videos on the Youth		
1	Positive	8
2	Negative	19
3	Have no effect	4

However, as the participants pointed out, given that the above table clearly shows Ethiopian music videos having both positive and negative effects on cultural and individual identity formation. Only a small portion of music videos have a positive impact. They also stated that Traditional music videos are better at cultural representation and identity formation than modern music videos. These few music videos, as Eight respondents pointed out, have a positive effect and play an important role in reflecting minorities' culture and tradition. They try to show Certain lifestyles, customs, and traditions of those societies. According to respondents, these music videos also help to raise awareness of the diverse cultures of Ethiopia.

In addition, some traditional music videos play an important role in preserving and transmitting culture and Social Values from one generation to the next. Some music videos, according to the respondents, also play an important role in introducing some societies' working cultures. This is

evident in some "southern" music videos, such as "wolayita," "konso," and "Guragegna." They could motivate Viewers to have a good initiative for work after watching these music videos.

These Respondents, also, indicated that, while some of those music videos are of high quality in terms of promoting a strong work culture, the visual message has some negative effects because it depicts or portrays the western hip-hop culture in terms of dance, dressing, and music style such as Afro-beat, rap, and Hip-Hop.

Whereas the remaining four participants believe that neither traditional nor modern music videos will have any significant influence. Many people watch them for entertainment purposes most of the time, so it would not affect the viewers other than for entertainment purposes.

4.3.3 Result of Video analysis

The video analysis confirmed the majority of the points raised by respondents. Some traditional music depicted the culture of a very small number of societies. A modern way of life intertwines with a traditional way of life. While the culture and tradition described in these music videos were difficult to examine, they were only observed with Ethiopian common cultural identities, moral and ethical values, beliefs, and socioeconomic lives.

Twenty-five traditional music videos were found to be better in presenting and promoting Ethiopian culture. (See the appendices). As observed while the video analysis, these music videos help in promoting and introducing Ethiopian cultures and traditions. Although these music videos were found to be more effective in representing the culture of some societies in the country, it was discovered that the music videos were only limited to a few ethnic groups and societies, such as Amhara. Oromo, Tigre, and a few other southern ethnic groups.

The image below depicts how Ethiopian music videos reflect some of the country's culture and way of life.



The first picture was captured from a music video entitled ‘Muramte’ by Gadaa Hamda. This Video promotes the dance, the ritual, way of life and shows the style of the Oromo ethnic group of Ethiopia.



The second screenshots were taken from a music video entitled “Dishtagena” by Tariku Gankisi which promotes some of the cultures of the Arri people.

One important thing to mention about the Song ‘Dishtagena’ is, it was the most liked and popular music of the time. It has been appreciated by all participants and key informants, as it has a message of humanity, and togetherness apart from cultural representation which all need to have this time.

On the other hand, eleven out of the 60 late Ethiopian music videos examined were found to have a problem regarding the society's cultural and moral values.

These issues were prominently featured in modern Ethiopian music videos, in particular.

4.5 Gender representation in Recent Ethiopian music videos

The study also revealed some significant findings regarding gender representation in late Ethiopian music videos. When asked about the roles that men and women play in Ethiopian music videos, participants stated that the gender representation in the music video is determined by the gender of the singer. That is, if the singer is male, there is a higher possibility that there will be a lot of girls in the video, and vice versa if the singer is female. However, fifteen respondents claimed that women are mostly seen in Late Ethiopian music videos. Particularly in the case of love songs. Whereas the majority of the girls in the music video are very beautiful and attractive models who are portrayed as the singer's lover or mate. When discussing about, the girls in the music video, one participant claims that:

“One day, I was very surprised when I discovered a music video with a picture of a beautiful girl on the video cover and found it to be a male artist when I opened the video. So I believe musicians discovered that so as to gain more views, a beautiful girl with seductive activities and dances is required.”

Females are more visible in music videos, according to these participants and respondents, as main characters, background characters, and even dancers. Whereas six of the participants stated that males are more represented in music videos, the remaining ten participants stated that both genders are represented equally. But Regardless of their representation, both genders are portrayed in unrealistic ways. The men and women characters depicted in music videos are not representative of the actual world. The majority of interviewees argued that both genders are exemplified in a way that fosters stereotypes and prejudice.

As one of the informants clarified:

“In most of the modern music videos, there is a much unrealistic and stereotypic representation., very luxurious life is shown, where the owners are male and females are mostly portrayed only as a wife or lover, seen as housewives who wait for their husbands at home cooking meals”

Even though both genders are victims, women characters are disproportionately victimized by stereotypical images. The majority of female characters are portrayed as passive, reliant on men and sexual objects. According to the respondents, all of these portrayals contributed to the formation of gender stereotypes. Furthermore, such kind of portrayal of women in late Ethiopian music videos encourages society to dishonor and devalue women.

One of the respondents raised an idea that it is the girls themselves who are responsible for many people to take them this way because he believes, they should never engage and participate in such music videos in the first place. Saying:

“I don't know why those girls feel nothing to be being naked, showing a body part, and wearing very short dresses. just because of their desire to be popular and famous, they present themselves in the music videos like this, as a way of promoting themselves to get in the eyes of the film directors and fashion industry. forgetting that they are denying their own dignity and invites or open the door for the audience to consider them as an object. When there are many better ways they can be successful with, doing such thing is taking oneself as an item rather than a precious being whatever the reason would be.”

The table below depicts how the audience perceives gender representation in Ethiopian music videos.

Table-3- Gender representation in recent Ethiopian music videos

Gender Representation in the late Ethiopian music video	
Shows male domination	6
Shows Women domination	15
Equally Represented	10

4.5.1 Result of the videos analysis

When analyzing the gender representation of music videos, the gender of the singers, the greater number of gender seen in the music videos either as the main character or as background characters in the music videos, and the gender of the dancers were all examined.

This may help us in understanding who has dominated the industry and how they are described or depicted based on their gender. According to the findings, many music videos show a fair representation of gender in the music video, which means that both genders were seen as equally represented in the music videos. thirty-six of the music videos show that both genders were fairly represented in terms of the number of participants based on their gender.

When thirteen music videos have more male representation, ten music videos have been found to have more female representation. (See the appendices). However, only one music video was not analyzed for gender representation, because it was created without an actual video clip and instead used photos and video from TV stations. It was Tewodros Kasahun's (Teddy Afro's) song "demo be Abbay." And, because it has no relevance to the gender issue, the researcher coded the song as N.A (Not Available) in terms of gender representation.

But one thing to be considered is, as described earlier, the number of men singers was higher as forty-one were male, eighteen were female and one was made in collaboration with a male and female artist. that is “Addis Fikir” by Zebiba Girma and Messay Tefera.

But in most music videos gender was depicted as a stereotype. Many men have been seen as the wealthiest of the men with big luxurious houses and riding cars, while women are dependent on their husbands. Only Four music videos show women characters who possess their own business. Smaller businesses like making coffee beside a road and selling flowers in a small shop were seen running while Male owned larger firms and industries. Such kinds of Scenes were much observed in modern music videos but traditional music videos relatively represent equal status and activities done by the characters as they show many scenes doing cultural dances and rituals, eating, and doing some casual activities like doing their hair and males ploughing their agricultural land.

4.6 Sexual Behavior in recent Ethiopian music videos

In response to whether or not Ethiopian music videos depicted sexual behavior, the majority of study participants twenty stated that most of the music videos have some kind of sexually provocative behavior, seven stated that the music videos are not sexually provocative, and four participants stated that very few music videos have such content.

The study participants mentioned that it is mostly the dances where such contents are displayed. It is s again girls who are mostly seen doing such content. Their clothing, emotions, and facial

expressions, as well as their body movement, all, convey a sexual appeal and message. Whilst the songs are about love, they portray an incorrect image of opposite-sex love. According to the participants, the music videos depict very sexually provocative scenes, which would motivate many young people to engage in sexual activities and encourage students and youth to have a distorted understanding of what love is and how it is expressed.

Most participants believe that the main reason for making such a music video is for the money-oriented desire of the musician and producers, as this type of content can capture the attention of many audiences and viewers, particularly the youth. While conducting a focus group discussion with students of Yared School of music, one participant expresses that such conditions do not only appear in Ethiopian music videos but have also appeared on a global scale, he cites one example.:

“Many Western and African artists have done the same thing in the hopes of gaining fame and popularity. For instance, ‘Billie Eilish’ is a female adolescent artist. Who used to wear a long and ordinary dress? However, when she releases her music album, she adopts a completely new identity and style. She began by getting naked to her underwear and dressing in sexually appealing clothing. Whereby doing so, she achieves a high level of popularity and album sales, so it proves that such phenomena are not limited to Ethiopian music videos and artists.”

However, according to the participants, such works do not persist in the hearts of the audience for a long time. Since they have no artistic or aesthetic value, apart from their sexual content. Many participants recalled Tamir Gizaw's music video "Minewa" regarding this issue. They claimed that it exemplified the proper way to express love songs and how they should be. It has no such content but is still able to capture the audience's attention, indicating that music videos can be loved and liked even if they have no such sexual content.

One participant responded to the question of how prevalent such content is in music videos by saying:

“I believe it is 25% of music videos that contain sexual and other unethical content. However, the remaining 75% can be considered positive. However, despite their small number, they tend to reach the audience and may have a negative influence.”

According to the respondents, sex-sensitive images were used in the majority of the music videos. And these images are frequently used in love songs, in which they are associated with love and passion. This association has a negative impact, particularly on teenagers and youths. One of the interviewees explained his observation as follows:

“Many of the music videos that have been released recently share some similarities in terms of depicting sexual acts in the videos. This is probably a result of the fact that many singers are teenagers, and what they show in their music videos is similar to what we see in western videos or films. They are so sensual that what our country was once known for in terms of culture appears to have been completely replaced by such content. I even began to feel uncomfortable watching late Ethiopian music videos with my family or elders, as they undoubtedly contain such content.”

According to the respondents, because most Ethiopian music videos are produced by teenagers and young people, they promote early love relationships. Furthermore, the depiction of stimulating sexual behaviors such as kissing and seduction motivates young people to engage in premarital sex. The sexually appealing images depicted in the music video heighten these situations. Semi-nakedness, unusual body contact, and proximity between men and women, as well as between the same sexes, are examples of these. According to the participants, some of the body proximities and contacts seen in the music videos are not characteristic of the Ethiopian context. Sexually provocative, uncommon body contacts promote wrong sexual conduct and homosexuality.

The interviewees added that the majority of music videos are unethically and immorally recorded. The camera focuses on the genital area, like the breast, buttock, lip, etc. Moreover, the dance mostly performed by women is very unfamiliar and disgraceful. As indicated by the interviewees, especially hip, buttock and waist dances are sexually provocative.

As some respondents have pointed out, the imagery represented on the music video also needs to be seen with its negative potential by making young people vulnerable to HIV/AIDS and certain sexually transmitted diseases through stimulation of unprotected premarital sex.

Table-4- Appearance of Sexual behavior and content in Late Ethiopian music video

Sexual behavior in late Ethiopian music videos		Total
1	Appeared Much in Late Music Videos	20
2	Appeared in Some of the Late Music videos	7
3	Appeared in Few of Late Music videos	4

4.6.1 Result of the Video analysis

Fourteen Modern Ethiopian music videos showed sexual images one way or the other as a result of the video analysis. In these music videos, sex imagery is mainly used. Half nakedness, especially in women, sexually attractive dance and body movement, facial expression, which symbolizes sexual behavior such as Kissing and naked seductive dances were observed during video analysis. Besides those music videos, in almost all modern love songs women's characters can be said to wear clothing such as very short skirts, tight dresses, and pack-outs. Furthermore, most close-up cameras focus on the sexually appealing areas of the genital parts, lips, buttocks and breasts, etc.

According to the video analysis, one music video was found to be exceptional in portraying women as sex objects rather than respected human beings. That is a music video titled "My Baby" by Michael Melaku, which featured very unethical content for Ethiopian standards. It depicts an extremely naked woman engaging in unusual sexually provocative activities while being recorded in a very luxurious limousine car and displaying very expensive drinks.

All of the women in the music video were naked, only wearing bikinis, and dancing the so-called 'twerk,' which is a type of pornographic activity. This music video was highly controversial, and nearly all of the respondents and participants in the focus group discussion and interview mentioned and criticized it extensively. Such content has such a high capacity for capturing the attention of the audience and viewers' minds that nearly all participants and respondents recall every activity and scene in the music videos.

According to the analysis, what the audiences said was very true because it undermines women by demonstrating a distorted understanding of sexuality among youths. This music video was also causing controversy on social media and in mainstream media. The first two Screenshots below were taken from the previously mentioned music video. And the next two images are from Izzy Esayas's music video "Yalesua," which has the same problem. They demonstrated the sexual images created by camera close-ups, as well as the presence of semi-nudity in late Ethiopian music videos.





It is important to note that most of the visual content presented in these music videos is unethical, but the research does not show exaggerated scenes, but rather some of the pictures that would not be very unpleasant to see.

4.7 Setting in recent Ethiopian music videos

The majority of the informants twenty-three responded that the majority of late Ethiopian music videos depict a luxurious lifestyle. five people responded that the settings in Ethiopian music videos completely do not reflect the actual socioeconomic status of the majority of Ethiopians living in both rural and urban areas. However, only three respondents three believe that the setting in Ethiopian music videos reflects the existing Ethiopian context.

As previously stated, the majority of late Ethiopian music videos, particularly modern ones, are full of luxuries, according to respondents. The majority of the videos are recorded in a luxurious building that only represents a few people or groups. They also pointed out that the music videos depict ways of life such as relaxing on beaches and dining in lavish hotels and restaurants.

In explaining how unrepresentative the setting in most of the late Ethiopian music videos is, one participant said:

“Around 90% of music videos do not represent the reality of the country's life and living standards. They seem to forget that majority of the people live in the countryside running an agrarian life. Even many city dwellers struggle to find work and live in rented houses, but the music video appears to depict how comfortable Ethiopians' lives areas they are mostly filmed at places with very high standards. They show people driving very expensive cars, living in an amazing house, and also drinking expensive drinks in clubs.”

In terms of setting, the participants stated that some modern music videos are so unrealistic that they show fake, exaggerated, and idealistic life standards because they are filmed outside of the country, such as in Dubai, Europe, and America.

The participants believe that such things are commonly seen in most music videos because, like those sexually appealing videos, these types of music videos lack artistic qualities and content. As a result, they want to attract audiences by showing unrealistic and exaggerated scenes, because people are attracted to beautiful and catchy things.

However, the participants emphasized that there are still some great works filmed in Ethiopia that can represent the reality of Ethiopian life and culture.

The depiction of a luxurious setting, according to the majority of respondents, creates an illusion of reality and fantasy. According to the participants, young people are particularly vulnerable in such situations. Some of them also added that watching such music videos can lead to a money-oriented mindset, which can lead to corruption in the long run.

Respondents, on the other hand, pointed out that some modern music videos filmed in nightclubs promote an unnecessary and dangerous lifestyle and encourage young people to engage in it. Drug addiction and unprotected sex are common features of nightclubs and party houses, and youths may be exposed to this kind of environment. Furthermore, music videos recorded in dim lights and bedrooms play a role in promoting and transmitting sex-oriented messages. They initiate viewers to erotic fantasies, which may as a result lead to real sexual acts.

4.7.1 Results of the video analysis

According to the video analysis, twenty-nine of the 60 music videos depict a luxurious life standard, including living in a beautiful building, driving luxurious and expensive cars, and drinking. five of the music videos were even filmed in Dubai and Europe, with no related content to Ethiopians' regular lifestyle.

Sixteen of the music videos can be interpreted as a reflection of the reality of people's lives in cities, as they depict normal people's lives. They were recorded in cities, on streets, at work, and in other locations that were not too far removed from the lives of city dwellers. The remaining ten music videos were filmed in small villages, farming areas, and tourist attractions places like the UNESCO-registered rock Heween church of Lalibela.

One quality of the setting for the song “Lalibela” that could be used as an example is that it perfectly matches the lyrics or message of the song. It represented the traditional life standard of people in the Lasta Lalibela area by displaying the exact location as well as other cultural content and spiritual ceremony in the music video.

The screenshots below were taken from the mentioned music video ‘Lalilbela.’



4.8 Dressing in recent Ethiopian music videos

Many of the participants twenty-three believe that the clothes seen in music videos do not reflect the actual reality or the same way youths dress on daily basis. They claim that most of the clothes fail to reflect the culture and are also costly. They also raised a point that in some of the traditional music videos, the singer, dancers, and model are seen with some clothes which are designed by

mixing traditional and modern clothes together, but the participants believe they still fail to reflect Ethiopian culture as they lack cultural content. Because the clothes are more naked exposing their bodies.

The participants asserted that It's not about where clothes are being made whether it is made in Ethiopia or not but, it is also about being made with Ethiopian values and norms too. The participants believe that clothing issues are more prevalent in modern music videos, whereas most traditional music videos feature more Ethiopian cultural attire.

In showing how the clothes are out of the culture of the country, one respondent said:

“In the region where I was born and raised, it is considered unethical to wear not only naked clothing but also trousers. Most people believe that such things are unrelated to our culture. So, according to my experience and culture, the clothes seen in the majority of our recent music videos are completely unethical and disgusting. This is likely to apply not only to Gonder but to the entire country.”

Some participants also stated that showing expensive clothes in music videos motivates and inspires viewers to follow such fashions. However, because the majority of them are extremely costly, they may encourage young people to engage in unethical or illegal activities in order to get money. They also stated that it encourages young people to prioritize modern clothing over traditional clothing.

Eight participants indicated they are showing casual clothing which many people dress every day. By pointing out that there are relatively few videos showing exaggerated, costly outfits but that the rest shows normal and affordable clothes for anyone to buy and wear.

4.8.1 Result of video analysis

According to video analysis, twenty-nine music videos show modern clothing that is both expensive and difficult to find in the market. The majority of the outfits on display are custom-made fashion outfits that the musician themselves receives for free as a promotion from well-known designers. the investigator found this acknowledgment at the end of the videos. Two music videos, on the other hand, were discovered to be completely naked. These are the music videos mentioned in the sexually suggestive title earlier. (see the appendices)

Thirteen music videos depict modern clothing that most people wear daily and that is relatively inexpensive. There were eight music videos found that showed the fusion or mixing of modern and traditional clothing. Traditional clothing was depicted in eighteen music videos. Traditional music genres are represented in these music videos.

Two music videos feature oldies that were popular in the 1970s and 1980s. These were music videos titled "Hawnawa" by Gutu Abera, which was done in the Oromifa language and recorded in America, and "Naniye" by

One music video was not examined because it did not have an actual video as indicated in the gender representation title, which was Tewodros Kasahun's "Demo Be Abay."

The screenshots that follow were taken from the two music videos. The first two photos are from Lij Michale's "Naniye," and the next two are from Gutu Abera's "Hawanawa."





4.9 Frequency of watching Music video and its Effect

When asked whether the frequency and habit of watching music videos increases or decreases the effects, respondents gave varying answers based on their personal experience and observation of their surroundings. twenty-two of the informants responded that the effect will certainly increase as the frequency of watching increases. Six of the Participants believe that as the frequency increases, the effect decreases. The reason given by these respondents was that when something is done frequently, it is more likely to be ignored and adapted to it. As a result, the effect of the music

videos is reduced by this adaptation. Three of them said that the frequency with which they watch music videos does not reduce or increase their impact.

They pointed out that by watching the music videos, the intended and unintended message is already being conveyed. As a result, as the respondents indicated, the viewer's decision to accept or reject the message plays a significant role in generating an effect. Furthermore, some respondents reported that they frequently watched the same music video and that different music videos produced different results. As they stated, repeatedly watching the same video makes an obsession and addiction, thereby amplifying the effect.

According to the research findings, respondents watch Ethiopian music videos between 1:30 and 3 hours per week. However, the majority of participants watch music videos for 1 to 2 hours per week.

The study subjects watch music videos for a variety of reasons, including entertainment and educational purposes. For example, most music and theatrical Arts students watch music videos to examine compositions, performance, videography, directing, and so on related to their field of study.

Other students watch music videos to learn dances, to see and follow fashion clothes, to check most controversial music videos on the internet and media, if they are actually the same as they were criticizing, to relax and forget or deal with boredom are also among the reasons.

4.10 morality and ethical Considerations in Ethiopian music videos

When it comes to moral and ethical issues in Ethiopian music videos, twenty-five participants shared similar observations. Among these, the following are worth mentioning: Semi-nudity, sexually suggestive dance and movements, facial expressions, sexual symbolism, unusual body contact and proximity between both sexes, camera close-ups (on genital areas), and kissing are all featured. All of the above were considered inappropriate and immoral by participants. They also stated that the majority of the Characters and models in recent Ethiopian music videos consider these things as manifestations and expressions of modernity. Instead, they undermine and diminish humanity. Such images distort the image of the country too. Using these images in Ethiopian music videos, according to the respondents, is destroying the Ethiopian culture of decency by promoting

vulgarity and crudeness. These music videos, according to the Study Subjects, are creating citizens who live solely for their short-lived emotions and feelings.

the reset of six participants takes them as normal, which could be interpreted as a kind of western influence rather than something immoral or ethical.

4.11 Effect of Watching Music Videos on Academic Performance

As previously stated, students at Addis Ababa University watch music videos for a variety of reasons; some watch for entertainment and relaxation, while others watch for educational purposes. Because of the nature of their studies, Yared School of Music and Theatrical Arts students spend a lot of time watching music videos.

Music students explained that they mostly watch performance music videos to see how the musician or band performs in the video. As a result, many music students prefer to watch performance videos. They are the only students who choose to watch performance music videos. One participant explained why he enjoys watching these kinds of music videos. saying:

“I watch a performance music video on purpose to see the band members' passion, interaction, and how they perform the music while playing the music. I'm studying drums, so I concentrated on how the drummer played the drums in the music video. Because music is an expression of art and emotion. Then I try to relate it to my skill and ability as a drummer. As a result, it has educational value for students, and I am one of them.”

Every other person in the room said the same thing, with the exception of their major field of study. Because each participant studies different modern and traditional instruments.

Students of theatrical art, on the other hand, prefer to watch conceptual music videos. Because this type of video appeals to them more. They watch the videos to master the plot, characters, overall videography, directing, and other aspects. They discovered that the majority of Ethiopian music videos failed to meet the basic and standard video quality requirements using these criteria. When one of the respondents clarify this he said:

“many of the recent music videos failed to visualize what is in the lyrics and don't give it any artistic values. Sometimes the lyrics contradict the video, For example. In yared

negus's Zora music video. He talks about a beautiful girl Who wears Long and very ethical drees, Where yet? In the music video, the girl is not seen even wearing a dress at all. The girl wears a shirt, More of naked clothes. Despite what the singer says in his music video."

She added.

"...no one is expected to be professional in criticizing such failures because anyone can spot them without any prior knowledge." So many music videos have problems, and they only care about what will catch the audience's attention rather than how creative they can be..."

In this regard, students of music and theatrical arts assisted them in gaining a solid educational foundation and improving their academic performance. The remaining participants, who come from a variety of fields of study, do not link it to their academic performance, implying that it has neither aided nor harmed their academic success

4.12 Result of an interview with TV Stations

These interviews were conducted to gain a better understanding of how TV stations and tube channels operate regarding some of the issues raised in late Ethiopian music videos, as well as to assess their role in fostering or mitigating the problem.

As mentioned in Unit Three, two TV stations, "Balageru" and "ETV Entertainment," were chosen to investigate the issue. According to the investigator's observations, the two stations' transmission of music videos has some similarities and differences. Despite the fact that both stations have musical programs that broadcast both modern and traditional Ethiopian music videos, ETV Entertainment station is occasionally observed broadcasting music videos with content that violates Ethiopian values, such as exaggerated nakedness, sexual content, the use of bad taboo words, and so on. With this in mind, the researcher would like to investigate how these Mr. Girum Behailu from Balageru Station and Mr. Damtew Gashaw from ETV Entertainment Station were interviewed by the researcher.

According to the respondents, both stations use censorship before accepting and transmitting music videos on the air. Among the criteria that are critically examined are the existence and appearance of certain contents that have been prohibited by the country's rules and regulations. Such as alcoholic beverages, cigarettes, and smoking, as well as some addictive contents aside from those contents, the appearance of unofficial flags, unethical clothes, and the quality of music videos, both in audio and visual content, are among the factors that are evaluated before music videos are accepted.

According to the respondents, many music videos have been rejected due to the above-mentioned issues. In response to the question of how the stations obtained the music videos, Mr. Girum stated that they obtained the music videos from the internet, primarily YouTube, whereas ETV entertainment obtained the music videos from the internet as well as from the musicians who brought their works to the stations with CD and DVD.

Both stations have their regular weekly schedules and programs in how and when music videos are transmitted. Like musical show programs, that only transmit music videos and some music videos are also transmitted as a transition of programs especially the time before News programs.

the finding of the interview shows that Both stations work to reach all of the audiences, without any special concern and intention to give priority to a certain group of the population or audience as they provide different music programs like modern, traditional, African, and also International music videos. On the word of Mr. Damtew, because ETV is a national TV station, it works primarily to promote culture and focus on the country's image building, which is why the station transmits traditional music videos more than modern or western music videos.

Mr. Girum also confirms that his station prioritizes local music videos to credit and appreciate Ethiopian musical works because he believes that unless TV stations credit and support our musical works for them to be seen and heard around the world, criticizing our work is pointless. He also added that Ethiopian traditional performance music videos made with local musical instruments are given priority in broadcasting.

Mr. Damtew responded when asked if there were any comments or criticisms brought to their station:

".....comments related to unethical content of music videos we broadcast have not been brought to our station but Many singers who brought their works to the station claimed that their works are not transmitted through our station but, as I told you if those music videos do not meet the criteria, then there is no way we can transmit them." These are the types of comments that frequently come to our station, but there is nothing we can do about it."

Mr. Girum, also said that no comments about music videos had been brought to Balageru station. In terms of specialties, the stations have Mr. Girum answered:

"Our station hired professionals in every field and department, and music videos are also critically examined and selected by music professionals before being broadcasted." And I believe that is why negative critics aren't coming to the station."

Both interviewees stated that their stations do their best to promote Ethiopian culture and tradition because they believe they are concerned and responsible for the development of Ethiopian music and the industry, However, they believe that the most recent Ethiopian music video lacks good artistic musical content and quality in promoting Ethiopian tradition and culture, and the respondents suggested that our musical videos should include such aspects in their production.

4.13 Result of Interview with Tube Channels

Only Minew Shewa Entertainment was addressed in the study out of the many Ethiopian tube channels. This was due to primarily two reasons: the first, as confirmed by the study subjects and video analysis, that this channel was the primary source of Ethiopian music videos, and the second, the highest number of its followers or subscribers, which inspired the researcher's choice of the channel. It is also worth mentioning that the researcher's attempt to obtain information from Hope Entertainment failed due to the company's manager's unwillingness.

The main reason for interviewing with the tube channel is the researcher's desire to gain basic knowledge about how the channel operates in its production and the censorship in accepting music videos, among other things.

Mr. Eyob Getachew, manager of Minew Shewa Entertainment, was interviewed by the researcher. The channel, according to the findings, produces music videos in two ways. The first one is with pre-payment production, and the second is post-payment production. Meaning that the singers will be paid when they bring their works to the channel for pre-paid payment, and the post-payment agreement is a deal of payment for the music videos based on the amount of money it generates with the view count between four and six months after its upload on the channel.

According to the interviewee, most popular artists who have done a lot of works before rarely deal with pre-payment, but the post-payment method is what their company does a lot of the time with any artists who brought their work to the channels.

According to the interviewee, there are specific points at which their company examines music videos before accepting or producing them. Whereas the primary focus is on the quality of the music videos, such as the video and sound quality, the second thing they notice is the appearance of some unethical contents, such as pornographic content and themes about exaggerated political contents that reflect hatred of the country and related issues.

According to the interviewee, many music videos have been rejected due to their failure to fulfill the requirements. Most of the time, this is due to a lack of quality.

In response to the question of how many musical works are brought to their channel, Mr. Eyob stated that, while there is no set number of music videos brought to the channel, on average, five to ten music videos are brought every day. And they have around 2500 music videos so far.

Mr. Eyob stated that the channel does its best to reach every section of society without bias or intention. He stated that the channel has many playlists of music videos labeled in different categories such as traditional, new releases, full music albums of many singers, and many others, allowing the audience to access and watch what they prefer. He added that because it is an online tube channel on the internet, it hopes to reach anyone in the world who can access the internet and is interested in Ethiopian music videos.

According to Mr. Eyob, they have not conducted any research into which age group of the society most closely follows their works, but as he stated above, since they try to reach every part of the society, the channel tries to provide works to everyone regardless of age or other criteria. He believes that if there is one thing that could make it difficult for the audience to access them, it would be a lack of internet access and technology, but not a lack of music videos that meet their needs.

Concerning comments and critiques of music videos released or produced by their channel, he stated that no comment has been physically brought to the channel's office, but the comments written under the music videos are what they see to check the opinion of the viewers and audiences. and he added that the majority of the comments are based on the viewers' personal opinions and feelings, which vary depending on the content and theme of each music video. He stated that the comment will benefit the singers more than their channel because the singers are the ones who bring and produce the music videos the majority of the time. However, he stated that they take the feedback seriously and that the majority of the criticisms received from many observers will not be repeated in future works.

Mr. Eyob claims that they work hard to promote traditional music videos, as many of the videos uploaded are Ethiopian traditional music videos. He mentioned that the majority of the playlists created by the channel are traditional music videos like Tigrigna, Oromo, and others, which are surprisingly the most-watched content. He also stated that, even though they have various music videos that discuss politics, the channel makes sure that tried not to send a negative message about our country's national image.

CHAPTER FIVE

5.1 DISCUSSION AND CONCLUSION

Based on the overall findings of the study, we can conclude that this study attempted to provide a broader perspective on Ethiopian music videos released in 2020-21 G.C. Nonetheless, Ethiopian music videos, with their content and themes, have played a significant role in a variety of aspects of society's life particularly for teenagers.

Although music videos can be examined from various angles and perspectives, the purpose of this study was to address their influence and impact on their viewers in the promotion and cultural representation, identity formation, and shaping behavior, as well as their potential influence on the academic performance of Addis Ababa University students, specific students of Sidist Kilo, Arat Kilo, Collage of Business and Economics campus and Yared school of music.

According to the findings of the study, most music videos released in 2020-21 G.C lack cultural representation and country promotion. The music videos were found to reflect western culture and Eurocentric thinking rather than indigenous values and norms. The investigator encourages the readers to consider and understand culture in terms of shared values, traditions, and social identities found across Ethiopia's various societies. These include morals, ethical rules, values, and the ways in which Ethiopia's various societies live in their cultural, social, and economic lives.

In addition, many contemporary Ethiopian music videos have been found to have problems reflecting collective and individual identity formation. Because they depict an unreal life that is an imitation of western living standards. Among the manifestations of modern music videos are capitalist thinking, such as the building, luxurious cars, and an obsession with wealth, as well as an exaggerated lavish way of life. These types of content will influence viewers, particularly young people, to live fictional lives and fantasies, as well as to engage in illegal criminal activities to make more money.

The appearance of sexual content was discovered to be a problem in terms of its negative influence as the second problem that was observed. The research discovered that naked and semi-naked clothing, pornographic content, sexually initiated settings, and dances are among

the factors that lead youths to engage in certain sexual relationships. This type of content may cause students of Addis Ababa University to have an incorrect sexual orientation as well as a distorted understanding of love and sexual relationships. This would have a negative impact on them, causing them to lose sight of their academic responsibilities and shift their motivations to such activities.

They would also be vulnerable to HIV/AIDS and other sexually transmitted diseases as a result of this.

In terms of gender representation, most Ethiopian music videos portray gender in stereotypical ways. Both sexes, especially women, are depicted in ways that create prejudice. Apart from preconceived notions, the content of these music videos portrays or treats women as sex objects rather than valuable human beings. This problem is especially prevalent in modern music videos. According to the researcher, this would lead to gender bias and a significant social hierarchy. As a result, young people's perceptions will be negatively impacted.

The majority of recent Ethiopian music videos, in terms of setting, promote a luxurious lifestyle. According to the researcher, such things will put a psychological strain on people living in poverty. In addition, some of the locations featured in music videos, such as nightclubs and party houses, harm the lives of young people.

It's important to remember that some traditional music videos do an excellent job of promoting Ethiopian cultural and spiritual heritage.

To summarize the research's main finding, both negative and positive influences can be seen in late Ethiopian music videos, but the negative influence is more prevalent. They fail to adequately reflect and represent Ethiopian music culture while encouraging young people to gravitate toward Western culture. Setting, clothing, and sexual content are among the major issues found in recent Ethiopian music videos.

Recent Ethiopian music videos, according to the research findings, have both positive and negative effects on students' academic performance. While they benefit students of music and theatrical arts by helping them in understanding and demonstrating their field of study, they also

have negative effects on students of other fields. Problems like spending too much time watching them and losing focus on their studies were among the issues discovered.

Although television has made a positive contribution to the promotion of the country's culture and image, the ETV entertainment station has been observed transmitting some videos that violate Ethiopian cultural values, most notably on a music show called "Zena Alem." This should be adjusted in line with Ethiopian cultural values.

Referring to previous research findings from Habtamu W/Yohanis and Menteninot Kebede, Even though the previous Studies were not Concerned with Students behavior, this study indicates that the majority of the findings are similar in the influences, perception, and Manifestations of Music Videos on Addis Ababa University's Students too. But the sources and methods by which audiences and watchers find music videos differ from previous studies. Whereas most viewers used to find music videos on TV channels or by renting them, they can now easily access music videos on the internet, particularly on YouTube.

5.2 Recommendations

- Students of Addis Ababa University should be selective in what they are watching and listening to. Because as indicated in the study result, music videos have a significant influence on students' personal psychological, cultural, and academic performances.
- Theatrical Arts and music school Students of Addis Ababa University must keep using the music videos for their better academic performance. The departments must also play their roles by arranging classes and workshops where students criticize and appreciate local music videos in their content along with their educational knowledge.
- The students should also be appreciated to create some music videos along with the assistance of the producers and their teachers to put the student's theoretical knowledge into practice. The best work by the students better be published by the institution to reach the majority of the audience and watchers. This would enable the students to be competitive

in the market after their academic life. this will also enable them to solve some technical and visual problems mentioned in this study

- Even though the TV channels have censorship for music videos, they should strengthen and maximize the points in critical analysis of the music videos not only on the visual content but also the lyrics and message.
- Tube channels and online media should be aware of the negative and positive influences of our music videos on youths. So they should be very sensitive on their censorship in order to protect Students and youngsters from the negative influences. They must play their shares by helping them to become productive and proud of their culture and identity.
- Even though the rules, regulation, and mandate of the broadcasting company is clearly written on federal Negarit Gazeta on Proclamation No.533/2007 under no.34 regarding sexual, Alcohol, and drug content seen on videos and advertisements, but there is no specific rule about music videos. So music videos should be given attention and monitored with regulations.
- Most of the music videos which are being transmitted through TV stations and Online Tube Channels violets the rules listed under the proclamation. So the broadcasting corporate must have tight follow-up over inappropriate content and should take Serious Corrective measures in order to take them on the right track.
- Ethiopian musicians association in collaboration with the Ethiopian tourism and cultural bureau need to work hard to promote Ethiopian traditional and modern videos in the international arena.

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APPENDICES

Focus Group Discussion Questions

እድሜ: _____

የት/ክፍል: _____

የትውልድና እድገት ቦታ: _____

1. የሙዚቃ ቪዲዮችን በምን አይነት ሙንገድ ታገኛላችሁ? ልምን ያህል ሰአታት ትመለከታላችሁ? ለምንስ አላማ?
2. ለመመልከት ከሀገር ውስጥ ባህላዊ ወይንስ አመናዊ የሙዚቃ ቪዲዮችን ትመርጣላችሁ? ለምን?
3. በ2012-13 ዓ.ም የወጡና በመወጣት ላይ ያሉ የሙዚቃ ቪዲዮች ላይ ያስተዋላችሁት ጥሩና መጥፎ ነገር ምን ምን ናቸው?
4. አነዚህ የሙዚቃ ቪዲዮች በወጣቱ ማህበራዊ ስነልቦናዊና በትምህርታቸው ላይ ጭና ያመጣሉ ብላችሁ ታስባላችሁ? ከሆነ ብትጠቅሱ እና ከእነዚህ ጭናዎች መሀከል በራሳችሁ ላይ ያስተዋላችሁት አለ?
5. ተወልዳችሁ ካደጋችሁት ባህልና ልምድ ጋር የሚቃረን ነገር በሙዚቃ ቪዲዮች ላይ የተመለከታችሁት ነገር አለ? ካለ ምን ምን ናቸው?
6. አብዛኛዎቹ በ2012-13 ዓ.ም የሚወጡና የወጡ የሙዚቃ ቪዲዮች ምን አይነት ጭብጥ ወይንም ይዘት አላቸው?
7. የሀገሪቱን ባህልና ትክክለኛ ምስል ከመግለጽ አካኪያ በ2012-13 የሚወጡ ሙዚቃ ቪዲዮች እንዴት ይታያሉ?
8. በሙዚቃ ቪዲዮችችን ላይ የሚታዩን አልባሳት ፣ ወሲብ ቀስቃሽ ምስሎች፣ በታዎች ወይንም የኑሮ ደረጃ እና የጾታ ውክልና እንዴት ትመለከቱታላችሁ?

Amharic Interview Questions for TV Stations

በቅድሚያ ስለትብብር እያመሰገንኩ ይህ ቃለመጠይቅ የተዘጋጀው በአዲስ አበባ ዩኒቨርሲቲ አፍሪካና ኤሽያ ጥናት ማዕከል በሚያጠናው ተማሪ ጥበቡ ከበደ ሲሆን የሙዚቃ ሺዲዮዎች በወጣቶች ላይ ያላቸውን ተጽእኖ የሚዳስስ ጥናት ለማስትርስ ማሟያ አላማ የተዘጋጀ ነው።

ይህቃለ-መጠይቅ ከተገለጸው ዉጪ ምንም አላማ የሌለው እንደሆነ እየገለጸኩ ከእርሶ ያገኘውንን መረጃ ለሌላ አካል በምንም መልኩ አሳልፌ የማልሰጥ መሆኑን ላረጋግጥልዎ እወዳለሁ። መመለስ የማይፈልጉትን ጥያቄ ይለፈኝ ማለት ወይም አለመመለስ ይችላሉ።

1. ስም፣ የስራ ድርሻ፣ በዚህ ድርጅት ውስጥ በስራ ያሳለፉት ጊዜ
2. የቴሌቪዥን ጣቢያችሁ የሙዚቃ ሺዲዮችን ሲቀበል ከማስተላለፍ በፊት የሚመዘንበት (censorship) መንገድ አለ? በዋናነት ምንምን ነገሮችን ያያል?
3. የምታስተላልፏቸውን ሀገር ውስጥ ሙዚቃ ሺዲዮችን በምን አይነት መንገድ ነዉ ምታገኙት?
4. ከሀገር ውስጥ በብዛት የምታስተላልፏቸው ሙዚቃ ሺዲዮች የትኞች ናቸው? ባህላዊ ወይንስ ዘመናዊ ለምን?
5. ምን ያህል ሰዓት እና ፕሮግራሞች ለሙዚቃ ሺዲዮች ተሰጥቷል?
6. የትኛውን የህብረተሰብ ክፍል በብዛት እኚክን ፕሮግራሞች ይመለከታል? በጥናት የተረጋገጠ መረጃ ካለ? መክንያቱስ ምንድነዉ ብላቹ ታስባላችሁ?
7. የእናንተ ጣቢያ ለብዙሀኑ ተደራሽነታችሁስ ምን ያህል ነዉ? የሀገር ባህልን ከመጠበቅና ለሌላዉ አለም ከማስተዋወቅ አንጻር ሚዲያችሁ ምን ያህል ይሰራል?
8. በምታስተላልፏቸው የሙዚቃ ሺዲዮች ላይ የመጣባችሁ ቅሬታዎች ወይም አስተያየቶች አሉ ካሉ ብትመጠቅስልኝ?
9. የእናንተ ጣቢያ የሙዚቃ ሺዲዮችን በተመለከተ ከሌሎች ጣቢያዎች ለየት ያደርገናል የምትሉት አለ ምን ምንድ ናቸው?
10. በአጠቃላይ በቅርብ ጊዜ የሚወጡትን የኢትዮጵያ የሙዚቃ ሺዲዮች እንዴታ ታዩዋቸዋል፣ በጎና ደካማ ጎናቸው ምንድነዉ?

An Interview Question with Minew Shewa Entertainment

1. ወደ እናንተ የሚመጡ የሙዚቃ ሺዲዮችን ከመቀበላችሁ በፊት የምትገመግሙበት መንገድ አለ? ካለ ብትጠቅሱልኝ?
2. ወደ ቻናላችሁ የሚመጡ አብዛኛዎቹ የሙዚቃ ሺዲዮች ምን አይነት ይዘት አላቸው? ባህላዊ ወይንስ ዘመናዊ?
3. መስፈርታችሁን ሳያሟሉ ቀርተው የተመለሱ ስራዎች አሉ? ካሉ በምንአይነት ችግሮች ብዙውን ጊዜ ውድቅ ይደረጋሉ?
4. በቀን ውስጥ በአማካይ ምን ያህል የሙዚቃ ሺዲዮች ወደ እናንተ ይመጣሉ? ምን ያህል ያልፋሉ ምንስ ያህል ይወድቃሉ?
5. የእናንተ ቲዩብ ቻናል በብዛት የሚመለከተው የህብረተሰብ ክፍል የትኛው ነው የሰራችሁት የጥናት ዳሰሳ ካለ?
6. ለዚህ በብዛት ለሚመለከታችሁ የማህበረሰብ ክፍል በልዩ ሁኔታ የምታጋጁት ሥራዎች አሉ?
7. በተምልካቾች የሚሰጡ አስተያየቶችን ትከታተላላችሁ ምን አይነት አስተያየቶች ይበዛሉ ከ አሉታዊና አዎንታዊ?
8. የሚሰጡትን አስተያየቶችን እንደግብዓት ትጠቀማላችሁ?
9. የሀገርን ምስል ከመገንባት አንጻር የእናንተ ቻናል ምን ያህል ጥረት ያደርጋል?

An interview about identity and related issues with key informants

1. ምንነት ስንል ምን ማለታችን ነዉ? በምን መንገድስ ይገለጻል?
2. ምን አይነት ነገሮች በማንነት ላይ ተፅእኖ ወይንም ጫና ሊያመጡ ይችላሉ?
3. ባህልዎ እሴቶች በማንነት ግንባታ ላይ አዎንታዊና አሉታዊ አስተዋጾ ይኖራቸዋል?
4. የሙዚቃ ሺዲዮች ማህበራዊ እና ግላዊ ማንነትን ከመግለፅ አናጻር ምን አይነት ሚና ይኖራቸዋል?
5. በቅርብ ግዜያት እየወጡ ያሉ የኢትዮጵያ የሙዚቃ ሺዲዮች ባህልን ከማስተዋወቅ እና ማንነት ግንባታ አንፃር በወጣቱ ላይ ምን አይነት ተፅእኖ ይኖራቸዋል?
6. የምዕራባውያን ተፅእኖ በኢትዮጵያ የሙዚቃ ሺዲዮች ላይ ምን ያህል ይስተዋላሉ?

Guidelines for video analysis

- Cultural representation
 - Depiction of Social Values and norms
 - Rituals, traditional dances, and Eating
 - Holiday celebrations, festivals, and cultural ceremonies
- Gender representation
 - Singer, dancers, main and background characters
- Sexually provocative scenes
 - Semi-nakedness, camera close-ups on genital areas, sexual appealing dances, facial expressions, and movements,
- Setting
 - Places like cities, ruler areas, tourist attractions, religious places
 - Life standards like luxurious life, average or middle classes, and lower living standards,
 - Scenes at clubs, on street, working places, and fields
- Dressing/clothes
 - Cultural and modern clothes
 - Custom made clothes like a fusion of modern and traditional, expensive and affordable clothes
 - Clothes dressed on special occasions and regular basis
- Themes/content
 - Love songs
 - Political songs
 - Traditional songs
 - Modern songs
 - Songs about contemporary issues
 - Songs about love and unity

Description of the video analysis

No.	Singer	Title	Tube Channel	No.of Views	Language	Gener	Theme/Content
1	Dagi D	Beka	Minew Shewa Entertainment	11 Million	Amharic	Modern	Love Song
2	Temnit Welday	Qah	Nathy Media	10 Million	Tigregna	Modern	Love Song
3	Haileyesus Feyisa	Fikir Tewedede	Hope Entertainment	9.37 Million	Amharic	Traditional	Political Issue
4	Zebiba Girma	Yamal Qinew	Minew Shewa Entertainment	7.77 Million	Amharic	Modern	Love Song
5	Yared Negu	Zora	Hope Entertainment	7.45 Million	Amharic	Modern	Unrealistic Love Song
6	Tamir Gizaw	Minewa	Minew Shewa Entertainment	7.88 Million	Amharic	Modern	Love Song
7	Ephreme Yemane	Rora	Admas Music	7.03 Million	Tigregna	Fusion Traditional With Modern	Love Song
8	Lemelem H/Micaheal	Lalibela	Nahom Records	5.7 Million	Amharic	Traditional	Love Song
9	Tewodros Kasahun	Demo Be Abay	Teddy Afro	5.7 Million	Amharic	Modern	Contemporary National Issue
10	Zinash Wube	Manin New	Minew Shewa Entertainment	5.2 Million	Amharic	Traditional	Love Song
11	Tariku Gankisi	Dishta Gena	Nahom Records	4.6 Million	Amharic	Traditional	About Unity And Togetherness
12	Micky Shewa	Findata	Micky Shewa	4.4 Million	Amharicvs English	Modern	Love Song
13	Kiya Bedada	Beraq	Vision Entertainment	3.8 Million	Oromigna	Traditional	Political Issue
14	Abi Lakew	Mesay	Abi Lakew Official	3.8 Million	Amharic	Fusion Traditional With Modern	Love Song
15	Zebiba Girma And	Addis Fikir	Minew Shewa Entertainment	3.7 Million	Amharic	Modern	Love Song

	Mesay Tefera						
16	Feven Tsegaye	Wusedeni	Nathy Media	3.6 Million	Tigreigna	Fusion Traditional With Modern	Love Song
17	Bereket Mesele	Temenya	Sayat Media	3.6 Million	Tigreigna	Traditional	Love Song
18	Ali Bira And Abrham Belayneh	Darim Yelew	Minew Shewa Entertainment	3.2 Million	Amharic/Oromigna	Modern	Love Song
19	Lij Michael	Naniye	Lij Michael Official	3.06 Million	Amharic	Modern	Love Song
20	Wende Mack	Geday	Hope Entertainment	2.73 Million	Amharic	Modern	Love Song
21	Sancho Gebre	Fiyona	Hope Entertainment	2.7 Million	Amharic	Modern	Love Song
22	Biruk	Mama B	Minew Shewa Entertainment	2.5 Million	Amharic	Modern	Love Song
23	Veronica Adane	Sew	Nahom Records	2.3 Million	Amharic	Modern	Love Song
24	Yihune Belay	Dim Dim	Yihune Belay	2.2 Million	Amharic	Traditional	Traditional Song
25	Eniyew Fanchu	Bichalish	Hope Entertainment	2.08 Million	Amharic	Modern	Love Song
26	Sinishaw Muleta	Gotako	Nahom Records	1.72 Million	Oromigna	Traditional	About Unity And Togetherness
27	Gutu Abera	Hawanawa	Vision Entertainment	1.63 Million	Oromigna	Modern	Love Song
28	Kalab Kinfe	Wesinual	Minew Shewa Entertainment	1.58 Million	Amharic	Modern	Love Song
29	Biruk	Bila Bila	Hope Entertainment	1.483 Million	Amharic	Modern	Love Song
30	Getish Mamo	Zefenu New Mesel	Minew Shewa Entertainment	1.463 Million	Amharic	Traditional	Political Issue
31	Asgegnew Ashko	Loshke	Agegnew Ashko	1.45Million	Gamo	Traditional	Love Song
32	Aregahegne Werash	Yaferkersh Ayne	Minew Shewa Entertainment	1.44 Million	Amharic	Modern	Love Song

33	Tilahun Gesese	Kome Limerkish	Hope Entertainment	1.44 Million	Amharic	Traditional	About Unity And Togetherness
34	Hanan Abdu	Arkabab	Nahom Records	1.44 Million	Amharic	Traditional	About Unity And Togetherness
35	Yohana	Kasat	Nahom Records	1.42 Million	Amharic	Modern	Love Song
36	Mehari Degefaw	Kegne	Minew Shewa Entertainment	1.43 Million	Amharic	Traditional	Traditional Song
37	Addi Mulat And Abdu Kiar	Yewub Dar	Minew Shewa Entertainment	1.4 Million	Amharic	Modern	Love Song
38	Firehiwot Tizazu	Astawsegna	Minew Shewa Entertainment	1.55 Million	Amharic	Modern	Traditional Song
39	Andualem Gosa	Darbe Lala	Vision Entertainment	1.5 Million	Oromigna	Traditional	Political Issue
40	Hewan Geberwad	Nana	Nahom Records	1.52 Million	Amharic	Modern	Love Song
41	Ayu Girma	Shebelalem	Minew Shewa Entertainment	1.51 Million	Amharic	Modern	Traditional Song
4	Fasil Demoz	Himeme	Nahom Records	1.24 Million	Amharic	Traditional	Political Issue
43	Michael Melaku	My Baby	Ella Records	1.22 Million	Amharic	Modern	Unrealistic Love Song
44	Habeshan Meme	Wow	Minew Shewa Entertainment	1.21 Million	Amharic	Modern	Political Issue
45	Teferi Selale	Jateri	Vision Entertainment	1.11 Million	Oromigna	Traditional	About Unity And Togetherness
46	Ephremeamare	Eiloma	Ella Records	1.09 Million	Tigregna	Fusion Traditional With Modern	Love Song
47	Banchiamlak Getnet	Welansaye	Minew Shewa Entertainment	1.08 Million	Amharic	Traditional	Traditional Song
48	Mekdes Girma	Telamjeh New	Ewnet Multimedia	1.06 Million	Amharic	Fusion Traditional With Modern	Love Song

49	Simon Haile	Tetaiha	Nahom Records	1.02 Million	Tigregna	Fusion Traditional With Modern	Love Song
50	Solomon Tigabe	Zinaren	Minew Shewa Entertainment	997,117 Thousands	Amharic	Traditional	Traditional Song
51	Sara T	Yemomosh erew	Hope Entertainment	979,390 Thousands	Amharic	Modern	Love Song
52	Ferhan Sule	Sukare	Vision Entertainment	978,961 thousands	Oromigna	Fusion Traditional With Modern	Love Song
53	Temesgen G/Egziabher	Wub Saynor	Minew Shewa Entertainment	968,848 Thousands	Amharic	Modern	Love Song
54	Million Mick	Entinu	Hope Entertainment	963,778 Thousands	Amharic	Modern	Love Song
55	Meselu Fantahun	Wey Limta	Awtar Multimedia	948,647 Thousands	Amharic	Modern	Love Song
56	Micky Shewa	Kiki	Minew Shewa Entertainment	893,764 Thousands	Amharic	Modern	Love Song
57	Merkeb Bonitua	Gijum Jum	Admas Music	841,948 Thousands	Tigregna	Modern	Love Song
58	Sininofa Adam	Sifu Garran Dara	Sona Dhuga	815,679 Thousands	Oromigna	Traditional	Love Song
59	Group Song	Sewawi	Hope Entertainment	730,09 Thousands	Different Local Languages	Modern	About Unity And Togetherness
60	Haimanot Girma	Gid New	Golden Tube	714,123 Thousands	Amharic	Modern	Love Song

DECLARATION

This Thesis is my original work and has not been presented for a degree in any other University, and that all sources of material used for the thesis have been duly acknowledged.

Name: Tibebu Kebede

Signature:.....

Date: