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HARMFUL IMAGERY: A CONTENT ANALYSIS
OF LEBANESE MUSIC VIDEOS

by
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ABSTRACT OF THE PROJECT OF

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This study examines three categories of harmful imagery; violence, substance use, and sexual objectification in the most popular Lebanese music videos performed by Lebanese artists and other Arab artists who collaborated with Lebanese directors and released content between 1990 and 2020. The analysis provides information about the frequency of harmful imagery in two periods (1990-2004) and (2005-2020), compares their changes, and explores their gendered aspects. The analysis found that harmful imagery nearly categorically increased across the two periods studied. This study illustrates that while the role of women in the Lebanese video clip industry drastically increased from the first period to the second, so did the objectification of their bodies. Over time, Lebanese video clips have increasingly mimicked the hyper-sexualized aesthetic of Western, especially American music videos of various genres popularized by the American cable network MTV (Music Television), pointing to the successful proliferation of the MTV aesthetic in the Lebanese video clip industry.

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CHAPTER 1

INTRODUCTION

The ecstasy-provoking tarab repertoire of theory-driven and modally structured songs that dominated Near Eastern Arab and Egyptian cities from the late 19th century to World War I preceded the Golden Age (1940-1970) of Arab film. Many of the Arab world's first generation of popular singers, like Umm Kulthum, Abdel Halim Hafez, Asmahan, and Sabah, appeared in films (Nassar 2010). In the days that confined the dissemination of music to the radio, typical long musical ballads like Um Kulthum's *Inta Omri* (You're My Life) (1964), lasting 59 minutes and 11 seconds, differed in format drastically from contemporary popular Arab songs depicted in video clips (Saro Mia). The dissemination of television across the Arab World propelled popular culture to a new visual domain. As Arab and especially Egyptian films and television rose in popularity, directors began to work with composers to increase the role of musical elements in cinema. Musical performances in film, like Soad Hosni's hit *Ya Wad Ya Teel* (Oh Cool Guy) (1966) that appeared in *Khalli Balak Min Zouzo* (Watch Out for Zouzo!) (1972), represent the predecessor of the contemporary video clips (Saro Mia).

By the 1980s, the contemporary iteration of Arabic popular music (ArabPop) emerged through the consolidation of modern production technologies and Arabic musical traditions (Hammond 2005). The ArabPop music industry today operates through an extensive and interconnected network of producers located primarily in Egypt, Lebanon, and the Arab Gulf region (Kraidy 2016). Lebanese artists play a prominent role in the ArabPop music industry. Further, Lebanon's liberated cultural agenda and sectarian landscape forged the development of the Arab World's first private television regulatory

framework leading Lebanese media networks to develop new production technologies and presentation styles (Khazaal 2020).

Arab satellite music television channels and popular music, like their Western counterparts, have a strong influence on societies, target their content to youth audiences, and are viewed by scholars as part of a corporate strategy to influence consumer behavior (Abdel Aziz, 2010). Popular Arabic music portrayed in video clips is often criticized by academics, religious figures, and politicians for containing lewd dancing, nudity, and sexual suggestiveness. Scholars and musical critics have likewise criticized the quality of contemporary artists' voices compared with those of the Golden Age. Another group of scholars in support of contemporary Arab video clips believe the artistic freedom afforded by nontraditional filming techniques allows video clips to provoke the exploration of identity and alternative realities. Another group of Arab and Western scholars has gone further to warn of the link between harmful imagery in music videos and a rise in risky behavior, especially among youth populations and women (Tapper & Thorson 1994; Chaves and Anderson 2008; Al Barghouti, 2010; Al Wassimi, 2010; Elmessiri, 2010; Elouardaoui 2013; Hanna 2018).

Recognizing that Lebanon plays a significant role in the pan-Arab video clip and popular music industry, this study seeks to analyze the top video clips produced by Lebanese artists and Arab artists who collaborated with Lebanese directors from a theoretical standpoint that considers: the relationship between the development of human behavior through the process of observational learning (Bandura 2001), that media frames evoke and reinforce individual perceptions of particular issues (Goffman 1974), and that specific filming techniques objectify women's bodies (Fredrickson & Roberts, 1997). Through a cognitive exploration of relevant research related to the emergence of the

music video medium - on the American cable channel MTV - as an advertising tool in mass media and the dissemination of the MTV aesthetic in the Arab world; this study seeks to determine the frequency of three categories of harmful imagery in Lebanese music videos; violence, substances (alcohol, tobacco, and drugs), and sexual objectification.

This content analysis seeks to determine how portrayals of harmful imagery in Lebanese video clips have changed since the release of the Arab world's prototype video clip in 1990, Ragheb Alama's *Alby Eshkha* (My Heart Loved Her). This study divides the thirty-year period between 1990 and 2020 into two groups, and the frequency of harmful imagery portrayals between the two periods is compared. This study aims to discover the extent to which ArabPop has drifted from its first-generation source to include depictions of harmful imagery. The extent to which harmful imagery portrayals have increased or decreased will provide insight as to whether or not the Western video clip style popularized by MTV has infiltrated the music scene of the Arab world. Data about harmful imagery in popular Lebanese video clips is important because research has shown that audiences, especially youth and women, learn about the world and replicate behavior they view in popular culture. Data about changes in the frequency of portrayals of harmful imagery in the video clips will be enriched by analyzing how particular types of harmful imagery are framed and relate to each other.

CHAPTER 2

LITERATURE REVIEW

This chapter reviews scholarly literature relevant to studying the most important Lebanese video clips (music videos) produced by Lebanese artists and Arab artists who collaborated with Lebanese directors and either achieved success or provoked controversy in the Arab World between 1990 and 2020. The literature review begins with a summary of relevant intellectual positions regarding the emergence of the ArabPop sound, the Arab video clip and media industry, and their relationship with contemporary Arab society. Next, it explores the video clip's emergence as a Western (namely American) tool of advertising in mass media, targeted at youth audiences, often containing harmful imagery. Finally, the literature review introduces several theories and concepts that enrich the academic analysis of video clips and reviews relevant Arab and Western scholarly studies about harmful content in video clips before concluding with this study's research questions.

2.1. Arabic Music and Society

From the late 19th century to around World War I, a repertoire of theory-driven modally structured songs in the tarab style dominated the music scene of Near Eastern Arab and Egyptian cities (Racy 2003). Racy defines tarab as a culture of music production and consumption in urban areas of Egypt and Near Eastern Arabic-speaking countries, which relied on a network of lyric writers, composers, instrumentalists, and vocalists as well as manufacturers of traditional instruments and other professionals linked to

the music's production. Racy adds that tarab singers often came from low-class backgrounds but could achieve financial success if they amassed a following. The tarab culture of music production served as entertainment for the upper social classes (Ismali 2005) and provided an artistic platform for the lower classes "... who were deprived of sharing power or at least overcoming social injustice (Gasem, 1986)."

The pre-World War I tarab culture of music production preceded the Golden Age of Arabic music, which coincided with the Golden Age of Arab, especially Egyptian, film (Hammond 2005). At the time, many of the Arab world's top singers like Umm Kulthum (Egypt), Abdel Halim Hafez (Egypt), Asmahan (Syria), and Sabah (Lebanon) appeared in films (Nassar 2010). With the rising popularity of Egyptian cinema and changing public taste, directors began to work with composers to add musical elements, which led to a more significant role for music in films. Egyptian films began to feature musical performances by multi-talented artists. The visual aspects presented on television drew more viewers and added new elements to music that had previously been confined to the constraints of its dissemination over the radio (Nassar 2010). Hammond (2005) adds that before the 1960s, both actors and singers were viewed as the "guardians of high culture." Thematically, many songs in the Golden Age of Arabic music were political and nationalistic and reflected the region's changing geopolitical and social situation (Elouardaoui 2013). Speaking about the relationship between artist, state, and society, Kraidy (2016) writes that Umm Kulthum donated concert proceeds to rebuild Egypt after the 1967 war, and Abdel Halim Hafez acted, through his artistic repertoire, as a spokesperson for nationalist political stances of Jamal Abdal Nassar's United Arab Republic.

Numerous scholarly works have explored Arabic music from the Golden Age and written about the lives and artistry of some of the Arab world's greatest singers from the second half of 20th century Arabic music like; Um Kulthum, Asmahan, Abdel Halim Hafez, and Fairouz. Danielson (1997), Marcus (2007), and Lohman (2010) write about Um Kulthum and Golden Age Egyptian music. Stone's (2007) book "Popular Culture and Nationalism in Lebanon: The Fairouz and Rahbani Nation," a literary analysis of popular culture and nationalism in Lebanon, focuses on the role of the artist Fairouz and the Rahbani brothers in producing popular culture in Lebanon, as well as their help in the development of national identity in the newly established Lebanese Republic. Chapter four of Stone's book, "Fairouz and/as the Nation," explores the importance of female artists in generating national identities in post-colonial societies and their specific role in constructing gendered nationalism. Female artists play a vital role in popular culture production in post-colonial societies, acting as servants to the nation-building project while enforcing and reinforcing social norms and structures through a character created by the media (Stone 2007; Lohman 2010). Post-colonial national identity construction projects rely on the voice of women because women symbolize the strength of the subaltern and the superior side of the imperial dichotomies imposed by European imperialists (Stone 2007). While Stone contends that female artists in Lebanon and post-colonial societies play a contradictory role: acting as role models on stage but receiving criticism from society for working in a culturally unacceptable domain, Lohman argues that in the case of Egypt, Um Kulthum functioned as a mother of the nation while receiving widespread support from society. Stone adds that while the presence of women on the stage in post-colonial societies has opened up new spaces and opportunities for women in real life, their presence is contingent. The acceptance of

women in formerly male-dominated spaces depends on her ability to replicate the specific gendered structures that popular culture signals. If a woman is unable or refuses to recreate feminine ideals, her presence is contested (Stone 2007).

2.2. The Emergence of the ArabPop Sound & The Arab Video Clip Industry

The relationship between the Rahbani family and the Lebanese state indicates the importance of music in society and the power of music as a tool of influence, a topic which will be addressed later in this literature review. As the dynamics between authorities, popular culture producers, and citizens continued to change following the emergence of new republics in the Eastern Mediterranean region, the first generation pioneers of the rapidly changing modern music industry in the Near East and Egypt established a source sound to which the modern iteration of ArabPop traces. By the late 1960s, after nearly thirty prosperous years, popular culture production in the Near East and Egypt slowed due to internal and external political struggles and wars.

The rough political climate of the late 1960s, including the fall of the United Arab Republic, the 1967 war, and later the Lebanese Civil War, effectively ended the golden age of film and music as both the quantity and quality of artistic works declined. Additionally, the death of Golden Age singers in the 1960s propelled the Arabic music scene to the domain of popular culture that appealed to the masses (Nassar 2010). By the 1980s, the contemporary iteration of Arabic popular music (ArabPop) emerged through the consolidation of modern production technologies and Arabic musical traditions (Hammond 2005). The contemporary ArabPop industry relies on a network of record companies, artists, producers, satellite television channels, and talk shows. Satellite channels play an outsized role in the ArabPop industry, hosting both video clip

reels and talk shows where artists discuss their work. Kraidy (2016) writes that “Arab satellite television forged new bonds between individuals and society by exposing a large number of viewers to consumer lifestyles exhibited in reality television and music videos in addition to other programs.” Kraidy adds that “...developments like media proliferation, public contestation, changing social relations, and the emergence of middle-classes connected to the Western metropolis shaped the contemporary Arab experience with modernity.”

The contemporary ArabPop music industry operates through an extensive and interconnected network of producers throughout the Arab World, with individual locations specializing in different aspects of the production process. While record companies, satellite channels, and others associated with or part of the music industry are spread across the Arab countries, the industry is focused in three centers; Cairo, the Arab Gulf, and Beirut (Kraidy 2016). Before the Civil War (1975-1990), Lebanon housed the Arab music industry. Today production of video clips is centered in Cairo and Beirut, and the Gulf countries control the satellite television industry (Herman & McChesney, 1997; Hammond, 2005; Ismali, 2005). Production companies began producing music videos to promote their artists after audiocassettes became popular in the 1990s. Large record companies expanded into other countries in search of new markets (Ulaby, 2010; Grippo, 2010). Their marketing plans included employing Arab artists, especially Lebanese female artists, for marketing their products to other Arab countries (Cestor, 2010). While Cairo remains a significant center in the production of ArabPop, most ArabPop stars are not Egyptian. Lebanese artists play a prominent role in the ArabPop music industry, especially Lebanese female artists like; Elissa, Nancy Ajram,

Haifa Wehbe, Najwa Karam, and Nawal Al Zoghbi. While some Lebanese artists produce their music in Beirut, many travel to Egypt because Egypt, with its large population and nostalgic aesthetic that appeals to both Egyptian and pan-Arab audiences, is essential to building a pan-Arab fan base and achieving widespread success in the Arab World (Hammond 2005, Srour 2016).

While Lebanese artists are popularized for their appealing aesthetic, the alluring backdrop of Lebanon with its snowcapped mountains, ancient seaside resort towns, and sophisticated capital city make it a top regional destination for filming music videos. Lebanon's television industry has had a lasting impact on the region, promoting cultural and social change through its cultural agenda, and helping integrate the region's industry into the global marketplace. Rather than a national channel, Lebanon historically had sectarian television channels, leading to the development of the first private television regulatory framework in the Arab world, pioneering new production technologies and presentation styles in Arab media (Khazaal 2020). Today, private satellite television stations are ubiquitous across the Arab World: Melody Arabia, Melody Hits, Mazzika, Rotana, and Rotana Clip emerged as some of the major platforms for listening to popular music styles, and by 2009, there were more than 70 music TV channels in the Arab world (Kraidy and Khalil 2009). Arab satellite music television channels strongly influence Arab societies, particularly among the young, and are viewed as part of a corporate strategy to influence consumer behavior (Abdel Aziz, 2010).

Several scholars have paid attention to the content of Arab video clips. Ismaili (2005) Writes that “Arab music videos (are) romantic music videos expressing modes of love like longing for a lover, meeting him or her, breaking up with him or her or overcoming obstacles in the quest of love, trying to stop thinking about a cheating lover,

then searching for another faithful one.” Hammond (2005) writes that contrary to the nature of songs in the golden age, “... ArabPop... is almost entirely apolitical,” and that the apolitical nature of Arabic popular music is designed to affront any requisite constituencies to gain mass appeal. While each nation brings its own musical traditions and sounds to ArabPop, songs are meant to appeal to pan-Arab audiences; the only political stances discussed in ArabPop are widely supported across the Arab World like support for Palestinian independence, the promotion of peaceful Islam, and disagreements with the United States over policies in the Arab World. Kraidy (2016) illustrates the exceptions Hammond (2005) outlines, citing artistic developments in Lebanon and Egypt. Kraidy points to several songs performed by Lebanese singer Julia Boutros that use lyrics from speeches given by Hezbollah leader Hassan Nasrallah in support of Lebanon’s efforts in the 2006 Lebanon-Israeli war, and Sha‘ban ‘Abd al-Rahim’s well know song titled *Ana Bakrah Israel* (I Hate Israel), as evidence that a “performative kind of politics has emerged” in light of contemporary political struggles in the region.

While ArabPop songs generally only discuss consensus political opinions, academics, politicians, and religious clerics regularly criticize deviant music video content. Contemporary visual representations of Arabic popular songs include nudity and lewd dancing (Al Wassimi, 2010), and men and women are reduced to their individual “sexually charged bodies as a result of these elements (Elmessiri, 2010).” The quality of the music in video clips, the lyrics, and the artist's voice have been heavily criticized as being secondary to the goal of selling Arabic music videos (Al-Barghouti, 2010). Hammond (2010) illustrates the impact satellite television had on the aesthetic of the Arab popular music industry, writing that “The Syrian Asala was once a dumpy-looking singer of long poems by the poet Nizar Qabbani. Now she is shaped for the video era,

with good looks and well-crafted pop tunes for private Arabic music channels.” In terms of narrative content, scholars have observed two trends in Arab video clips; one mimics the hyper-sexualized aesthetic of Western, especially American music videos of various genres popularized by MTV (Music Television) in the late 20th century, and the other in an effort to avoid the MTV aesthetic, have created a new and equally problematic narrative, depicting women as impulsive and deceitful (Elouardaoui 2013). Arab video clips receive both backlash and support in the Arab World. Academics speaking from positions of high culture, religious clerics, and Arab nationalists have spoken out about harmful and sexually charged imagery in Arab music videos (Kraidy 2016). Another group supporting artistic freedom, and the exploration of alternative realities, believe that the video clip medium helps counteract widespread sexual repression in Arab culture (Kraidy 2016; Srour 2016). Another group of Arab and Western scholars has gone further to warn of the link between harmful imagery in music videos and a rise in risky behavior, especially among youth populations and women (Tapper & Thorson 1994; Chaves and Anderson 2008; Al Barghouti, 2010; Al Wassimi, 2010; Elmessiri, 2010; Elouardaoui 2013; Hanna 2018).

2.3. MTV: Video Clips as Advertisements

The hyper-sexualized, often violent, and substance-filled MTV-style video prevalent today in the Arab World dates to the late 20th century. The American channel Music Television (MTV) launched in 1981, introducing the video clip to the world. Soon after the emergence of the American cable network, growing audiences and widespread international interest established the video clip as a force in mass media world-

wide (Brown and Campbell, 1986). The video clip is a critical element of the production of a hit song, the growth of an artist's fan base, and the promotion of a record label (Aufderheide, 1986). Through an analysis of top charting American songs of various genres, Dowd (2014) found that the percentage of Billboard charting songs accompanied by a music video increased from 50% to 80% between 1985 and 1990. Dowd's study confirms the importance of an accompanying music video to the success of a song.

Video clips are, however, not merely forms of entertainment, but they act as advertisements promoting consumerism and enhancing profits of both the artist and recording label. Record companies create video clips to publicize themselves, music tracks, and artists (Aufderheide, 1986; Englis, 1991; Hitchon and Ducker, 1994; Hay, 1998; Grippo, 2010). Aufderheide (1986) writes that the video clip "...erased the very distinction between the commercial and the program." Shuker (1994) adds that music videos are manufactured and commercialized products that take a cultural shape. Whitbourn (2000) contends that satellite TV programs that air tracks of music videos are circulating advertising reels without audience knowledge. Schwarz (2018) writes that the emergence of package music transformed music into a commodity. The concept of music as a commodity can be enriched by the work of Eva Illouz (2018). She writes that consumer behavior and emotional life are interlaced and mutually constitute and facilitate each other. Therefore, music, rooted in human emotion, may be understood as an emotional commodity.

2.4. Target Audience, Filming Techniques, Praises, and Criticisms

Western Scholars agree with (Kraidy and Khalil 2009) that the video clip medium and satellite channels like MTV target their content to youth audiences (Aufderheide, 1986; Kaplan, 1987; Denisoff, 1988; Englis, 1991; McGrath, 1996 and Smith, 2005), and that most American adolescents view video clips daily (Ward, Hansbrough, & Walker, 2005). (Aufderheide, 1986; Denisoff, 1988). Reddick and Beresin (2002) write that the appearance of artists and the characters they play in music videos are powerful agents of influence in society and inform youth generations about adult life. Aufderheide (1986) adds that the “music video is rooted in the mass marketing of popular songs, not only as populist entertainment but as a talisman of sub-cultural autonomy and rebellion in successive generations of American youth.” Aufderheide’s claims are supported by many scholars who have written about and studied the impact of video clip content on youth audiences. Sun & Lull (1986) found that through the mixing of visual and audio elements in video clips, adolescents gather information about dance, fashion, and culture while exploring and learning about the world through alternative viewpoints.

A number of scholars agree that video clip filming techniques allow alternative viewpoints and realities to be explored through nontraditional filming techniques (Aufderheide, 1986; Sherman & Dominick, 1986; Kaplan, 1987; Denisoff, 1988; Srour, 2016). Denisoff (1988) and Kaplan (1987) add that video clips are forms of post-modern art that open spaces for audiences to explore alternative forms of reality. Specifically, speaking about the role of video clips in Arab societies, Srour (2016) writes that the disparity between image and sound in the music video works to eliminate the

conformity between national territory and identity and open the Arab world to resist traditional boundaries and reimagine identities. Music videos act as a stage to experiment with and renegotiate space and boundaries; they can question the equation between the nation and the individual, and they represent what it means to be associated with a particular place at a specific point in time. Srour attributes the success of Lebanese artists like Nancy Ajram and Haifa Wehbe to their ability to renegotiate space and anchor popular songs in Rural Arab, especially Egyptian settings. Rural territorial anchoring, which Srour postulates legitimize Arab music videos on their ability to territorially anchor themselves among cultural Arab Icons, especially those related to the Golden Age of Egyptian cinema Such rural territorial anchoring not only pays homage to memories of the past, but also works to counteract orientalist images of the Islamic East which often depicted women as concubines in a harem. Songs like Ah w Nos by Nancy Ajram, set in a small Egyptian town that features Ajram wearing a traditional djellaba, traditional jewelry, washing clothes, then walking down a country road past a traditional market and tea house, sour contents places the female artist in a nostalgic social space while challenging historically Occidental images of the Islamic East.

Another group of scholars warns of the link between harmful imagery in video clips and a rise in risky behavior, especially among youth and women. Tapper & Thorson (1994) found that harmful imagery appearing in music videos may influence adolescents to engage in risky behavior. Chaves and Anderson (2008) concluded that viewing harmful imagery in music videos was linked to driving over the speed limit and driving while intoxicated. Hanna (2018) surveyed 300 Lebanese audience members of both genders and all ages about their perceptions of body image in contemporary Lebanese video clips. They found that audience members believed that Lebanese artists in music

videos represented an idealized body image and that women were likely to be dissatisfied with their bodies after viewing female artists.

2.5. Theoretical Framework

The following section seeks to lay a framework of numerous theories that enrich our understanding of the video clip's role in society and the analysis of its content. Social learning theory underlines the importance of imitating, reproducing, and observing the emotional responses, attitudes, and behaviors of others. Human behavior develops through the processes of observational learning. Children observe and imitate the behavior of adult models like parents, teachers, and entertainers (Bandura, 2001; Evans, 2008). Goffman (1974) Writes that how media consumers perceive issues or events is influenced by cognitive guides that assist in locating, perceiving, identifying, and labeling elements of coverage. How a video clip presents themes, structures, and content, therefore, promotes particular interpretations by consumers. Van Gorp (2007) adds that interpretive frames are produced by every author, and each frame evokes and reinforces individual perceptions or conceits and thus colors the interpretation of a specific issue, entity, or event in a particular light.

Western scholars echo Arab scholars (Al Barghouti, 2010; Al Wassimi, 2010; Elmessiri, 2010) who have written about harmful sexually objectifying imagery in video clips. In mediated communication, sex has long been used to attract audiences (Reichert & Lambiase, 2003). Media programming and advertising are heavily dominated by sexual content and are intimately linked to consumer culture. Objectification

theory informs us that specific filming techniques place the female body before a socio-cultural lens treating it simply as an object, "... valued predominantly for its use to (or consumption by) others (Fredrickson & Roberts, 1997)." Sexually objectifying pans in video clips invite viewers to engage in an objectifying gaze by following camera movements focusing on female bodies (Karsay, Matthes, et al., 2018).

Social learning theory, framing theory, and objectification theory offer this analysis a framework for analyzing video clips. Social learning theory informs us that audiences reproduce the behavioral structure of adult "models" like entertainers. Therefore the content of video clips has the potential to influence the behavior of audiences, especially youth. Framing theory suggests that how media is presented works to evoke and reinforce individual perceptions of particular issues. Finally, objectification theory highlights how female "models" are presented in media. The certain camera pans and focuses work to portray female "models" as objects of desire rather than complete humans.

2.6. Informative Studies

Many studies and content analyses about harmful imagery in both Arab and Western video clips have been published from the late 1980s to today. The studies have primarily focused on visual aspects of video clips, although others have considered lyrical elements. The published studies fall into three categories; those which have studied violent imagery, those which have studied portrayals of substances, and those which have studied sexual objectification. The fourth group of hybrid studies has considered two or more of the categories mentioned above, like McKay's (2014) content analysis of the lyrics of America's top 50 country-western songs from each year between 1994 and

2013 for content related to substance use, sexual content, and violence, which concluded that lyrical references to substance use, sexual content, and violence all increased over the period studied.

Early content analyses of video clips for violent content like Paxton's (1985) analysis of MTV music videos found that most videos analyzed contained minimal to no violence. In 1997, DuRant, Rich, Rome, Allred, & Woods performed a content analysis of 500 music videos of various American music genres for weapon carrying, overt violence, and violent eroticism and found that MTV videos contained the highest levels of overt violence and weapon carrying, additionally, The rap and rock genres were found to have both the highest levels of overt violence and weapon carrying. In the Arab context, Hamdan (2022) studied 10 Arabic music videos for the prevalence of violence and aggression in men. The quantitative analysis concluded that the themes of violence, female subordination, and patriarchal values present in the songs represent the basic tenants of hegemonic masculinity. "Gramsci's (1971) theory of hegemonic masculinity "denotes a societal pattern wherein stereotypically male traits are idealized as part of the masculine cultural ideal."

A more significant number of content analyses have been conducted in the substance category. DuRant, Rome, Rich, Allred, Emans, and Woods (1998) analyzed 518 music videos from various genres for images of tobacco and alcohol use and images of tobacco and alcohol use with sexuality. They found that portrayals of alcohol and tobacco were associated with higher levels of sexuality, and those lead performers were most often portrayed as smoking or drinking rather than background actors. Gruber, Thau, Hill, Fisher, and Grube (2005) Performed a content analysis on 359 music videos

concerning mentions of drugs, alcohol, or tobacco in the lyrics and the presence of humor and the genre. They found that illegal drugs were mentioned more often than alcohol or tobacco and that humor was more likely to occur in music videos containing mentions of drugs, alcohol, or tobacco. Finally, Cranwell, Murray, Lewis, Leonardi-Bee, Dockrell & Britton (2015) concluded that “Popular YouTube music videos watched by a large number of British adolescents, particularly girls, include significant tobacco and alcohol content, including branding.”

The most significant number of content analyses of both Western and Arab video clips have been performed in the category of sexuality and objectification. Brown and Campbell (1986) analyzed 182 American music videos for character roles. They found that female characters were more likely to perform non-traditional roles (entertainers and dancers), while male characters were more likely to perform traditional roles. Richard, De Riemer, Landini, Leslie & Singletary (2009) conducted a content analysis of 62 MTV music videos and concluded that “MTV sexual and violent content is characterized by innuendo and suggestiveness, perhaps reflecting MTV's: adolescent audience appeal.” Escobedo (2009) analyzed 170 popular American music videos concerning aggression and substances and compared the changes across two time periods; 1990-1995 and 2000-2005. They found that music videos performed between 2000-2005 contained more depictions of substances and aggression. Wallis (2011) analyzed 34 MTV music videos and found “... that significant gender displays primarily reinforced stereotypical notions of women as sexual objects, and to a lesser degree, females as subordinate and males as aggressive.” Aubrey and Frisby (2011) measured sexual objectification in American music videos and concluded that female artists were more often sexually objectified and displayed more sexually alluring demeanors. Song

(2016) Analyzed 351 Korean music videos from two periods between 2004 and 2015 and concluded that music videos performed by female artists showed more sexual suggestiveness than those performed by male artists. Bibi (2020) analyzed the lyrics of 500 songs released in the Arab World between 2010 and 2019 for gender representation. The analysis found that the ideal gender archetype differed slightly from region to region but that objectification of females occurred more often in songs performed by both male and female artists. Finally, Kozman (2021) conducted a content analysis on 150 of the most popular Arabic music videos on YouTube between 1991 and 2019 for sexual objectification. The study found that women were more likely than men to display sexually objectifying behavior. The analysis also found that Lebanese artists were six times more likely to be sexually objectified than Egyptian artists, who are four times more likely to be sexually objectified than a category of the rest of the Arab nationalities combined.

2.7. Summary

In summary, this literature review provides an overview of scholarly journal articles, books, and studies relevant to the analysis of the most important Lebanese music videos recorded by Lebanese artists and Arab artists who collaborated with Lebanese directors and either achieved success or provoked controversy in the Arab World between 1990 and 2020. The Arab video clip and popular music industry rely on a network of pan-Arab record companies, satellite channels, artists, and others associated with popular music production. Arab music television channels and popular music, like their Western counterparts, strongly influence societies, particularly among the young, and are viewed as part of a corporate strategy to influence consumer behavior (Abdel

Aziz, 2010). Nearly all scholars agree that the music video's target audience is youth populations, especially adolescents (Aufderheide, 1986; Kaplan, 1987; Denisoff, 1988; Englis, 1991; McGrath, 1996; Smith, 2005; Kraidy and Khalil, 2009). Arab video clips receive both backlash and support in the Arab World. Academics speaking from positions of high culture, religious clerics, and Arab nationalists have spoken out about harmful, sexually charged imagery in Arab music videos. Another group supports the video clip and its content citing artistic freedom and widespread sexual repression in contemporary Arab culture (Kraidy 2016). A list of scholars agree that music video filming techniques allow alternative viewpoints and realities to be explored through nontraditional filming techniques (Aufderheide, 1986; Sherman & Dominick, 1986; Kaplan, 1987; Denisoff, 1988; Srour, 2016). Another group of scholars have warned of the link between harmful imagery in music videos and a rise in risky behavior, especially among youth populations and women (Elouardaoui, 2013; Elmessiri, 2010; Al Wassimi, 2010; Hanna, 2018; Chaves and Anderson, 2008; Tapper & Thorson 1994; Al Barghouti, 2010; Al Wassimi, 2010).

Bandura's (2001) social learning theory informs us that human behavior develops through the process of observational learning and that people, especially children, observe, reproduce, and imitate the behaviors, attitudes, and emotional responses, of role models like entertainers. Framing theory suggests that how media is presented works to evoke and reinforce individual perceptions of particular issues (Goffman 1974; Van Gorp 2007). Fredrickson & Roberts' (1997) objectification theory offers us a framework to understand the objectification of women. Sexually objectifying pans in video clips invite viewers to engage in an objectifying gaze by following camera movements focusing on female body parts (Karsay, Matthes, et al., 2018). Specific pan and

gaze techniques used in video clip production treat the female body as an object, "... valued predominantly for its use to (or consumption by) others (Fredrickson & Roberts, 1997)."

Many studies and content analyses have been performed to identify the frequency of specific categories of harmful imagery in music videos and determine their implications in society. Nearly all scholars agree in both the Arab and Western worlds that music videos contain large amounts of harmful imagery, including violence, substance portrayals, and sexual objectification. Longitudinal studies have found that the frequency of harmful imagery has increased over the years. Most of the analyses of Arab music videos have focused on sexual objectification and a few on violence. To the best of my knowledge, no content analyses of Arab music videos have been performed in the categories of substance portrayals. This content analysis aims to determine the frequency of three types of harmful imagery in a sample of the 100 most important Lebanese music videos; violence, substances (alcohol, tobacco, and drugs), and sexual objectification. This analysis does not seek to link the occurrence of harmful imagery to a specific effect. Rather this analysis aims to present data that may act as the basis for further exploration of this subject. This analysis aims to answer the following questions.

2.8. Research Questions

2.8.1. *Violence*

- a. What portion of the most popular Lebanese music videos published between 1990 and 2020 contains violent scenes?
- b. How did the portion of the most popular Lebanese music videos published between 1990 and 2020 containing violent scenes change from the first period (1990-2004) to the second period (2005-2020)?
- c. How did the portion of violent scenes in videos performed by male artists change from the first period (1990-2004) to the second period (2005-2020)?
- d. How did the portion of videos containing images of substances performed by male artists change from the first period (1990-2004) to the second period (2005-2020)?
- e. How did the portion of violent scenes in videos performed by female artists change from the first period (1990-2004) to the second period (2005-2020)?

2.8.2. *Substance portrayals*

- a. What portion of the most popular Lebanese music videos published between 1990 and 2020 contains images of substances (drugs, alcohol, or tobacco)?
- b. Which type of substance was depicted most often in the most popular Lebanese music videos published between 1990 and 2020?
- c. Do a higher portion of songs performed by male or female artists contain images of substances?

- d. How did the portion of videos containing images of substances performed by male artists change from the first period (1990-2004) to the second period (2005-2020)?
- e. How did the portion of videos containing images of substances performed by female artists change from the first period (1990-2004) to the second period (2005-2020)?

2.8.3. Tobacco portrayals

- a. How did the portion of videos containing images of tobacco change from the first period (1990-2004) to the second period (2005-2020)?
- b. How did the portion of videos containing images of tobacco performed by male artists change from the first period (1990-2004) to the second period (2005-2020)?
- c. How did the portion of videos containing images of tobacco performed by female artists change from the first period (1990-2004) to the second period (2005-2020)?

2.8.4. Alcohol portrayals

- a. How did the portion of videos containing images of alcohol change from the first period (1990-2004) to the second period (2005-2020)?
- b. How did the portion of videos containing images of alcohol performed by male artists change from the first period (1990-2004) to the second period (2005-2020)?

- c. How did the portion of videos containing images of alcohol performed by female artists change from the first period (1990-2004) to the second period (2005-2020)?

2.8.5. Drug portrayals in the most important music videos

- a. How did the portion of videos containing images of drugs change from the first period (1990-2004) to the second period (2005-2020)?
- b. How did the portion of videos containing images of drugs performed by female artists change from the first period (1990-2004) to the second period (2005-2020)?
- c. How did the portion of videos containing images of drugs performed by male artists change from the first period (1990-2004) to the second period (2005-2020)?

2.8.6. Sexually objectifying imagery

- a. What portion of the most popular Lebanese music videos performed by female artists and published between 1990 and 2004 contains no sexually objectifying images?
- b. What portion of the most popular Lebanese music videos performed by female artists and published between 2005 and 2020 contained no sexually objectifying images?
- c. What portion of the most popular Lebanese music videos performed by female artists and published between 1990 and 2004 contained one or two sexually objectifying images?

- d. What portion of the most popular Lebanese music videos performed by female artists and published between 2005 and 2020 contained one or two sexually objectifying images?
- e. What portion of the most popular Lebanese music videos performed by female artists and published between 1990 and 2004 contained three or more sexually objectifying images?
- f. What portion of the most popular Lebanese music videos performed by female artists and published between 2005 and 2020 contained three or more sexually objectifying images?

2.8.7. Relationship between violence and sexually objectifying imagery

- a. What portion of popular Lebanese music videos performed by a female artist and published between 1990 and 2004 containing violence also contain sexually objectifying images?

CHAPTER 3

RESEARCH METHODS

This study examined three categories of harmful imagery; violence, substance use, and sexual objectification in the most popular Lebanese music videos performed by Lebanese artists and other Arab artists who collaborated with Lebanese directors and released content between 1990 and 2020. The study determined changes in the frequency of portrayals of harmful imagery in the video clips across two periods (1990-2004) and (2005-2020). The analysis focused on gendered aspects of harmful imagery and media framing. The basis of choosing gender as a unit of analysis is based on Fay's (2003) assertion that the fundamental nature of gender as it is ingrained and conveyed in political, legal, scientific, educational, and religious institutions means that it is a valuable tool to analyze the dynamics of any social system.

3.1. Sample

The study identified a sample of 100 Lebanese music videos in episode six of the MTV Lebanon (Murr Television) documentary series *Saro Mia (They Became One Hundred)*. The episode focused on the video clip industry in Lebanon. It featured commentary by several Arab scholars who identified the 100 most influential video clips produced by Lebanese artists and Arab artists who collaborated with Lebanese directors. Many music video content analyses of American music videos relied on the Billboard Top Charts, a list of the top aired songs in America, to identify a sample of the most popular videos. While several companies in Lebanon publish lists of top-aired songs, their lists contain songs in languages other than Arabic, and their reliability is

questionable. The sample identified in this study contained the most influential Lebanese video clips identified by scholars as having either received widespread popularity or provoked controversy in Lebanon and the Arab World.

The sample contained video clips published between 1990 and 2020. To determine changes in the frequency of portrayals of harmful imagery in the video clips, the sample was split into two groups. Of the 100 songs in the sample 55 were recorded between 1990 and 2004 (Group A), and 45 were recorded between 2005 and 2020 (Group B). The sample contains the content of 45 Arab artists, including 40 Lebanese artists and five non-Lebanese artists. The five non-Lebanese artists who collaborated with Lebanese directors appearing in the sample are; Hesham Abbas (Egypt), Samira Said (Egypt), Warda (Algeria/Egypt), and Laitifa (Tunisia), Nawal Al Kuwaitia (Kuwait).

The following artists recorded music videos in the first period (1990-2004); Nancy Ajram, Amal Hijazi, Maria, Ragheb Alama, Carole Samaha, Julia Boutros, Najwa Karam, Elissa, Assi El Hallani, Suzan Tamim, Haifa Wahbe, Ramy Ayach, Nawal Al Kuwaitia, Hesham Abbas, 4 Cats, Maya Nasri, Aline Khalaf, Wael Kfoury, Katia Harb, Pascale Machaalani, Joe Asha'ar, Nawal Al Zoghbi, Marie Sleiman, Jowanna Mallah, Elie Ayoub, Warda, Al Amira Al Saghira, Issa Ghandour, George Wassouf, Mayez El Bayaa, Alaa Zalzali. The following artists who recorded music videos in the second period (2005-2020); Elissa, Nancy Ajram, Najwa Karam, Myriam Klink, Samira Said, Maya Diab, Fares Karam, Yara, Ramy Ayach, Amal Hijazi, Myriam Fares, Karol Sakr, Nabil Ajram, Roulla Saad, Melhim Zain, Nawal Al Zoughbi, Haifa Wehbe, Dana, Nicole Saba, Sabah, Assi El Hellani, Latifa, Joanna Mallah, Majida Al Roumi, Yuri Mrakadi, and Jad Shwery.

The following artists recorded more than one music video in the sample. Elissa recorded 7 music videos, three in the first period and four in the second. Both Najwa Karam and Nancy Ajram recorded six music videos in the sample. Najwa Karam recorded four videos in the first period and two in the second, while Nancy Ajram recorded two in the first and four in the second. Nawal Al Zoghbi recorded five music videos in the sample, four in the first period and one in the second. Both Haifa Wahbe and Assi Al-Helani recorded four music videos in the sample. Haifa Wahbe recorded one video in the first period and three in the second, while Assi Al-Helani recorded three in the first period and one in the second. Amal Hijazi, Yara, Carole Samaha, and Ragheb Alama recorded three music videos in the sample. Yara recorded all three videos in the second period, Amal Hijazi recorded one video in the first period and two in the second, Carole Samaha recorded two in the first and one in the second, and Ragheb Alama recorded all three in the first period. Finally, the following artist recorded two music videos in the sample. Katia Harb, Aline Khalaf, Hani El Omary, and Julia Boutros recorded both music videos in the first period. Majida Al Roumi, Karol Sakr, Maya Diab, Melhim Zain, Roulla Saad, Sabah, and Myriam Fares recorded both music videos in the second period. Jowanna Mallah and Ramy Ayach recorded one music video in each period. The following pages contain a complete list of the music videos studied in the sample, they are arranged alphabetically by period group and release year.

3.2. List of Music Videos

3.2.1. Group One: (1990-2004) (n=55)

Alby Eshekha, Ragheb Alama (1990)
Ahla Uyon, Alaa Zalzali (1992)
Tayeb Gedan, Mayez El Bayaa (1993)

Kalam El Nass, George Wassouf (1994)
 Waqif ya Zaman, Julia Boutros (1994)
 Weni Mareq Maret, Assi Al-Helani (1994)
 El Oyoum El Soud, Issa Ghandour (1995)
 Erda bel Nassib, George Wassouf (1995)
 Wala Bihemini, Nawal Al Zoghbi (1995)
 El Benet El Sirlankiyi, Elie Ayoub (1996)
 Fein Ayamak, Warda, (1996)
 Sudfa baz Elshetweha, Al Amira Al Saghira (1996)
 Fi Aineik Badawar, Marie Sleiman (1997)
 Gharib El Ray, Nawal Al Zoghbi (1997)
 Habeit Ya Leil, Nawal El Zoghbi (1997)
 Shinanay, Jowanna Mallah (1997)
 Ya Sababen Al Shay, Aline Khalaf (1997)
 Ala Bali, Nawal Al Zoghbi (1998)
 Azabouni, Assi El Hallani (1998)
 Baddy Doub, Elissa (1998)
 Bayeani, Katia Harb (1998)
 Farfih Wi Ghanni, Nicolas El Osta (1998)
 Sahran, Hani El Omary (1999)
 Bethebini, Wael Kfoury (2000)
 Keloun Chafouk, Hani El Omary (2000)
 Mandalah, Katia Harb (2000)
 Najwa 2000, Najwa Karam (2000)
 Nour El Chames, Pascale Machaalani (2000)
 Saalouni, Wael Kfoury (2000)
 Shou Byemnaa, Joe Asha'ar (2000)
 Khallini Bel Jaw, Maya Nasri (2001)
 La Li Leih, Aline Khalaf (2001)
 Saharouny El Leil, Ragheb Alama (2001)
 Shou Rayek, Wael Kfoury (2001)
 Agoul Ahwak, Haifa Wahbe (2002)
 Akhasmak Ah, Nancy Ajram (2002)
 Albi Mal, Ramy Ayach (2002)
 Al Shoug Jabak, Nawal Al Kuwaitia (2002)
 Awaa Tkon Zalet, Najwa Karam (2002)
 Ayshalak, Elissa (2002)
 Ba'ed Fi Ana Bass Ma Ghaneit, Fadi Raidy (2002)
 Fenoh, Hesham Abbas (2002)
 Tal Entzary, 4 Cats (2002)
 Ajmal Ihssas, Elissa (2003)
 Ghali, Assi El Hallani (2003)
 La Ana, Suzan Tamim (2003)
 Ah W Noss, Nancy Ajram (2004)
 Betdour Ala Albe, Amal Hijazi (2004)
 Elaab, Maria (2004)
 El Hob El Kebir, Ragheb Alama (2004)
 Ettala' Fia, Carole Samaha Ettala' Fia (2004)

Ghaly Alaya, Carole Samaha (2004)
La Bahlamak, Julia Boutros (2004)
Laych Mgharrab, Najwa Karam (2004)
Shou Mghaira & Behawak, Najwa Karam (2004)

3.2.2. Group Two: (2005-2020) (n=45)

Shou Fiha El Deneh, Sabah
Ansak, Yuri Mrakadi (2005)
Enta Eih, Nancy Ajram (2005)
Meen Allak, Jad Shwery (2005)
Twasa Fia, Yara (2005)
Bab Am Yabky, Assi El Hellani (2006)
Bayya Al Ward, Amal Hijazi (2006)
Be Nos El Jaw, Latifa (2006)
Boos El Wawa, Haifa Wehbe (2006)
Dait Albak, Karol Sakr (2006)
Etazalt El Gharam, Majida Al Roumi (2006)
Hatefdal Fi Alby, Joanna Mallah (2006)
Al Hob Wal Wafa, Majida Al Roumi (2006)
Zaelani, Carole Samaha (2006)
Ana Dana, Dana (2007)
Ana Tabee Keda, Nicole Saba (2007)
Mamnounak Ana, Melhim Zein (2007)
Mosh Adra Istanna, Haifa Wehbe (2007)
Sabah Melody, Sabah & Roulla Saad (2007)
Alawah, Melhim Zain (2008)
Albi Esalou, Nawal Al Zoughbi (2008)
Hassa Ma Benna, Haifa Wehbe (2008)
Ma Yhemmak, Yara (2008)
Eih Elly Byehsal, Myriam Fares (2009)
Jirh Ghiyabak, Karol Sakr (2009)
Leish M'azebny, Nabil Ajram (2009)
Nawiyahalou, Roulla Saad (2009)
Majnoun, Ramy Ayach (2010)
Wailak Men Allah, Amal Hijazi (2010)
Ma Fi Nawm, Najwa Karam (2011)
Ehsas Gedeid, Nancy Ajram (2013)
Gatfin, Maya Diab (2014)
Ma Tegi Hena, Nancy Ajram (2014)
Ma Baaref, Yara (2014)
7 Terwah, Maya Diab (2015)
Aal Tayeb, Fares Karam (2015)
Ya Merayti, Elissa (2015)
Mahassalsh Haga, Samira Said (2016)
Fawat al Goal, Myriam Klink (2017)
A'aks Elli Shayfenha, Elissa (2017)
Ila Kol Elli Bihebbouni, Elissa (2018)

Badna Nwalee El Jaw, Nancy Ajram (2019)
Maloun Abou L Echeq, Najwa Karam (2019)
Hanghani Kaman Wi Kaman, Elissa (2020)

3.3. Coding

The research methodology in this study relied on definitions of violence, substance use, and sexual objectification outlined in prior content analyses of music videos that measured similar occurrences. The definitions were expanded upon to act as the basis of the coding scheme. This analysis recorded the appearance of the content categories according to the definitions summarized below.

Essential details were collected from each music video to organize the videos for additional analysis. The following categories were obtained:

- Year recorded
- Artist's name
- Artist's gender
- Artist's nationality
- Director's name

The definition of violence used in this analysis is based on Paxton's (1985) content analysis of MTV music videos for violent content. Paxton employs Gerbner's (1980) definition of violence. Gerbner defines violence as the display of physical force (either with a weapon or without one) that forces an individual to act against their will under threat of injury or death and includes natural and accidental forms of violence that victimize parties. The music videos in this analysis sample were coded for forms of violence that correspond to Gerber's definition and included both implied and implicit violence, and both dark, violent depictions and light/humorous violent depictions. The videos were coded for the presence of violent imagery at any point in the clip, and the form of violence and the tone (positive or negative) were noted.

The category of substances was divided into three parts, tobacco, alcohol, and drugs. The definition of alcohol is based on previous content analyses of music videos for substances, including alcohol. The definition of alcohol in this analysis corresponds to Gruber, Thau, Hill, Fisher, and Grube's (2005) definition. Gruber, Thau, Hill, Fisher, and Grube conducted a content analysis of alcohol portrayals in televised music videos in New Zealand, defining alcohol portrayals as images of the following types; "*(an) alcohol bottle, wine or champagne glass, people holding cups or containers in a context not likely to be water or soda such as at a bar/party); consumption of alcohol (alcohol bottle/glass/cup etc., touching lips).*" The definition of tobacco is based on the definition outlined in Lyons, McNeill & Chen's (2010) content analysis of the United Kingdom's most popular films from 1989 to 2008 for occurrences of tobacco and tobacco branding. Lyons A., McNeill A., & Chen Y define images of tobacco as "*the consumption of any tobacco product on screen by any character; tobacco paraphernalia, the presence on screen of tobacco or related materials (such as cigarette packets, matches, lighters, ashtrays).*" The definition for drugs is based on the definitions of alcohol and tobacco and included illegal or often abused drugs and drug paraphernalia, like pipes, needles, or pill bottles.

Sexually objectifying imagery was defined based on numerous studies and theories about objectification and the gaze. The music videos in the sample were coded in a similar fashion as those in (Sommers-Flanagan et al., 1993)'s content analysis of popular American music videos for gender roles. My analysis also builds on (Fredrickson & Roberts, 1997) theory of objectification. (Fredrickson & Roberts, 1997) define objectification as "*the experience of being treated as a body... valued predominantly for its use to (or consumption by) others.*" (Karsay, Matthes, et al., 2018) add that music video

audiences are invited to engage in the objectifying gaze by following camera movements focusing on female bodies in music videos. Aubrey and Frisby (2011) describe gazing as an example of one person checking out another with a clear sense of sexual interest. Based on the above definitions, all of the music videos performed by female artists were coded for sexually objectifying imagery of the artist herself. Videos were coded as containing either no sexually objectifying images, between one and two objectifying images, or three or more objectifying images. Videos were coded when the camera focused on a particular part of the artist's body, rather than showing the artist as a whole person. Examples include close-up shots of breasts, stomachs, legs, feet, and lips. Additionally, videos were coded if they contained gazing pans of the artist. Examples of gazing pans include shots that begin at the artists' feet and slowly pan to her face, shots that begin at the artist's waist and pan up to her face, and the opposite.

An Excel spreadsheet was developed to record portrayals of harmful imagery. The music videos were coded with a (1) if they contained violent images and a (0) if they contained no violent imagery. The music videos were then coded with a (2) if they contained images of alcohol and a (0) if they contained no images of alcohol, a (3) if they contained images of tobacco, and a (0) if they did not, and a (4) if they contained images of drugs and a (0) if they did not. Finally, the 70 music videos performed by female artists were coded with a (5) if they contained between one and two objectifying images, a (6) if they contained three or more objectifying images, and a (0) if they contained no objectifying images. Each video was viewed two times in a random fashion and videos containing any coding discrepancies between the first and second viewing were reviewed a third time. The general lyrical and visual theme of each video was

noted, as was the setting. Videos containing images of substances were additionally analyzed to determine the relationship between the artist and the substance. It was noted if the artist themselves was drinking, smoking, or using drugs, or if engagement with substances was isolated to background actors. All videos containing violence were viewed a third time and the emotional tone of the video was noted as either positive or negative. The study contains multiple variables but based on the definitions outlined above, the relatively small sample size, and the subjective point of view of the coder, miscoding is unlikely.

CHAPTER 4

RESULTS AND FINDINGS

One hundred videos, representing the most important clips performed by Lebanese artists, or by Arab artists who collaborated with Lebanese directors were coded into several categories. The coding scheme indicated the gender of the performer, the appearance of violence, the appearance of drugs, alcohol, and tobacco, and the appearance of sexual objectification. The role of female artists increased substantially from the first period (1990- 2004) to the second period (2005- 2020). Violent scenes in all music videos increased from the first period to the second. Sample music videos performed by male artists became more violent over the past three decades. In the first period, 9% of videos contained violent scenes, versus 38% in the second period. Violent imagery in videos performed by female artists also increased from the first period to the second. In the first period, only 6% of video clips contained violent imagery versus 27% in the second period. Portrayals of substances also increased over the two periods for both genders. While one-quarter of videos in the first period contained images of drugs, alcohol, or tobacco, 40% in the second period contained such images. Images of drugs, alcohol, and tobacco appeared in a larger percentage of videos performed by male artists in the first period, but a larger percentage of videos performed by female artists in the second period. Finally, only videos performed by female artists were coded for images of sexual objectification. While less than half of videos performed in the first period contained sexual objectification, an overwhelming majority of videos recorded in the second period contained such images. Additionally, an analysis of the relationship between video clips containing violent imagery and sexual objectification

indicated that 90% of video clips performed by female artists in the second period that contained violent imagery also contained sexually objectifying imagery.

4.1. Artist Gender

Of the 100 songs in the sample, 55 were recorded between 1990 and 2004, and 45 were recorded between 2005 and 2020. Overall, female artists performed 70 video clips and male artists performed 30. In the first period, female artists performed 33 of 55 (60%) video clips in the sample. In the second period, female artists performed 37 of 45 (82%) video clips. Male artists performed 30 videos overall. In the first period, male artists performed 22 of 55 (40%) videos and in the second period, men performed 8 of 45 (18%) videos. This finding of the analysis illustrated the essential role of female artists in the Lebanese and Arab music industry written about by Hammond (2010). Video clips at the beginning of the first period were directed exclusively by male directors. In 2002 female directors debuted their work. Nadine Labaki directed *Akhasmak Ah* (Yeah, I'll Fight With You) (2002), which propelled Nancy Ajram to pan-Arab stardom. Labaki additionally directed *Ah W Noss* (Yes and a Half) by Nancy Ajram (2004) and *Enta Eih* (Who do You Think You Are?) by Nancy Ajram (2005). Another female director, Angie Jamal directed several clips in the second period; *Majnoun* (Crazy), by Ramy Ayach (2010), *Ya Merayti* (Oh, My Mirror), Elissa (2015), *Mahasalsh Haga* (Nothing Happened) by Samira Said (2016), *A'aks Elli Shayfenha* (She's the Opposite of What They See) by Elissa (2017) and *Ila Kol Elli Bihebbouni* (To Everyone Who Loves Me) by Elissa (2018). Jamal's work added a new dimension to video clip content. Clips performed by Elissa and directed by Jamal like *Ya Merayti* (2015),

A'aks Elli Shayfenha (2017), and Ila Kol Elli Bihebbouni confronted issues in contemporary society like; domestic violence, suicide, and breast cancer. The mentioned clips included dramatized introductions that embodied the clips in an expanded artistic foreground. While all of Elissa's clips produced by Jamal contained degrees of harmful imagery, the artistic dispositions of such portrayals sought to bring attention to issues in society rather than to portray harmful imagery for the sake of portraying harmful imagery.

4.2. Violent Imagery

Violence appeared in 17 of 100 videos in the entire sample. Four videos in the first period included violent scenes, representing 7% of the first-period sample. In the second period, violent scenes appeared in 13 videos representing 29% of content produced in the second-period sample. In the first period, 2 of 22 (9%) videos performed by male artists contained violent scenes. In the second period, 3 of 8 (38%) videos performed by male artists contained violent scenes. As for female artists, 2 of 33 (6%) videos coded from the first period contained violent scenes, and in the second period, 10 of 37 (27%) videos contained violent scenes. Two main types of violent imagery appeared in the video clips, violence in a negative or depressing context, and violence in a positive, humorous, or sexually explicit context. The specific acts of violence performed in a positive, humorous, or sexually explicit context coded in the video clips included; a bar fight, armed hold-up, a plane crash, police brutality, and explosions. The acts of violence performed in a negative or depressing manner coded in the video clips included; police brutality, implied self-harm, murder, domestic violence, suicide, a gunfight, and

armed road rage. Overall the most coded acts were; police brutality, suicide, explosions, and domestic violence. Police brutality was coded three times, twice in a positive sexually explicit context and once in a negative context. *Ana Tabea Keda (That's the Way I Am)* by Nicole Saba (2007), and *Leish M'azebny (Why Are You Torturing Me?)* by Nabil Ajram (2009) portrayed police brutality in a sexualized manner with a positive tone. *Laych Mgharrab (Why I'm Exiled)* by Najwa Karam (2004) portrayed police brutality in a negative context connected to political uprisings in Lebanon. Acts of violence identified as explosions were coded three times, twice in a positive context and once in a negative context. Suicide was always coded in a negative context, as was domestic violence. Both Elissa and Amal Hijazi performed music videos portraying domestic violence, *Ya Merayti* (2015), and *Wailak Men Allah (God Will Punish You)* (2010). *Mamnounak Ana (I Thank You)* by Melhim Zein (2007) and *A'aks Elli Shayfenha* by Elissa (2017) depicted scenes of suicide.

4.3. Substance Portrayals

Drugs, alcohol, or tobacco appeared in 14 of 55 videos (25%) in the first period. In the second period, substances of any kind appeared in 18 of 45 (40%) videos. Seven videos performed by male artists in the first period contained substances of any kind, representing 32% of the sample. In the second period, 3 of 8 (38%) videos contained drugs, alcohol, or tobacco. As for videos performed by female artists, in the first period, 7 of 33 (21%) contained substances of any kind. In the second period, 16 of 37 (43%) videos coded contained images of substances of any kind.

Alcohol alone appeared in 5 of 55 videos (9%) in the first period, and in 8 of 45 videos (20%) in the second period. Alcohol appeared in 2 of 22 (9%) videos performed

by male artists in the first period compared with 1 of 8 videos (13%) in the second period. Images of alcohol appeared in 3 of 33 (9%) videos performed by female artists in the first period. In the second period, images of alcohol appeared in 8 of 37 (22%) videos performed by female artists. Of all the videos coded, only one contained images of the artist themselves actively consuming alcohol, 7 Terwah (Seven Souls) by Maya Diab (2015). Portrayals of alcohol almost always occurred in positive contexts, like; dinner parties, cocktail parties, and romantic dates. Only two videos portrayed alcohol in contexts other than the above-mentioned, like a character alone at a bar, or alone in a bedroom; Sahran (Sleepless) by Hani El Omary (1999), and Khallini Bel Jaw (You Get Me in a Mood) by Maya Nasri (2001).

Tobacco appeared in 9 of 55 (16%) of videos in the first period, and in 9 of 45, 20% of videos in the second period. Tobacco appeared in 5 of 22 (23%) of videos performed by men in the first period, and in 1 of 8 (13%) of videos performed in the second period. Tobacco appeared in 4 of 33 (12%) of videos performed by women in the first period, and in 7 of 37 (19%) of videos performed in the second period. Types of tobacco products portrayed in the coded music videos included, nargileh, cigarettes, cigars, and ashtrays. Only two of 100 videos contained images of the artist themselves smoking. A'aks Elli Shayfenha by Elissa and Amal Hijazi's Biya' al Ward (The Rose Seller), all other portrayals of tobacco in the videos were performed by background characters. Contrary to portrayals of alcohol, tobacco portrayals decreased in video clips performed by male artists from the first period to the second. Video clips performed by women in the second period only contained slightly more tobacco-related content. Tobacco was portrayed negatively more often in the second period and often appeared in songs dealing with confusion in love, like; Enta Eih by Nancy Ajram

(2005), Etazalt El Gharam (I Retired from Love) by Majida Al Roumi (2006), Bayya Al Ward by Amal Hijazi (2006), and A'aks Elli Shayfenha by Elissa (2017). Tobacco content in the first period appeared more often in songs with positive moods. Nargileh was coded in two videos from the first period which featured nostalgic Arab settings like; the Sinbad-themed video clip for Shinanay by Jowanna Mallah (1997), and Ya Sababen Al Shay by Aline Khalaf (1997), which was set in a traditional Arab coffee house.

Portrayals of drugs appeared in one video performed by Elissa in the second period. Therefore, images of drugs appeared in 1 of 37 (3%) songs performed by women in the second period. Elissa's A'aks Yelli Shaifeenha (2017) was the only video that contained images of drugs, alcohol, tobacco, and sexual objectification. The video clip tells the tragic true story of Dany Bustros, a Lebanese aristocrat who worked as a belly dancer and committed suicide in 1998. The lyrics of the song tell the story of a woman who appears to have everything but who is overcome by heartache (Raafat 2017).

4.4. Objectifying Images in Clips Performed by Female Artists

As for objectifying images in videos performed by female artists, 18 of 33, 54% of videos in the first period contained none, 7 of 33 (21%) videos contained one or two images of objectification and 8 of 33 (24%) of videos contained 3 or more images of objectification. In total, 15 of 33 (45%) videos contained some level of objectification in the first period. In the second period, 7 of 37 (19%) videos contained no images of objectification, 7 of 37 (19%) videos contained 1 to 2 images of objectification, and 23 of 37 (63%) videos contained 3 or more images of objectification. In total, 30 of 37 (81%) videos contained some level of objectification in the second period. The large decrease in videos containing no sexually objectifying imagery from the first period to

the second illustrates the proliferation of the objectifying gaze popularized by MTV. Before 2002 few video clips performed by female artists contained objectifying pans and gazes. Video clips like *Waqif ya Zaman* (Oh Time, Stop) by Julia Boutros (1994), *Gharib El Ray* (Strange Opinion) by Nawal Al Zoghbi (1997), and *Najwa 2000* by Najwa Karam (2000) contained between one and two objectifying focuses or pans which may be more accurately described as innocent glances. By 2002 a new type of video seemed to emerge. Video clips like the Egyptian hit *Akhasmak Ah* (Yeah, I'll Fight With You) (2002), which propelled Nancy Ajram to pan Arab stardom, and *Agoul Ahwak* (I Tell You I Love You) (2002), that launched Haifa Wahbe's musical career, and other clips like *Ajmal Ihssas* (The Most Beautiful Feelings) by Elissa (2003), *La Ana* (Not Me) by Suzan Tamim (2003), *Ah W Noss* by Nancy Ajram (2004), and *Ghaly Alaya* (Precious to Me) by Carole Samaha (2004) featured female artist in a more objectified manner, containing more than three objectifying focuses or pans. The third group of songs emerged in 2004. Songs like *Elaab* (Play!) by Maria (2004), *Ana Dana* (I'm Dana) by Dana (2007), and *Fawat al Goal* (Scored the Goal) by Myriam Klink (2017) center almost entirely around sexually objectifying imagery and gazing pans. Songs like these contain lyrics filled with sexual innuendo and represent the top limit of content coded.

4.5. Violent Imagery and Objectifying Imagery

Finally, this analysis examined the relationship between violent imagery and sexually objectifying imagery in the videos performed by female artists. Of the 33 video clips performed by female artists in the first period, two contained portrayals of violence. Of the two videos, one contained objectifying imagery. The video clip for

Akhasmak Ah by Nancy Ajram (2002), set in a cigarette-smoke-filled Egyptian cafe, contained three or more objectifying images or gazing pans and ended with a bar brawl. The playful lyrics of the song and the light, flirtatious nature of Ajram's dancing in the video clip place the violence and sexual objectification in a positive disposition. In the second period, ten videos performed by female artists contained violent imagery, and nine of the videos also contained sexually objectifying imagery. The only video that contained violent imagery but not sexually objectifying imagery was Elissa's Ya Merayti (2015). Ya Merayti's lyrics tell a story about the relationship between a woman and her mirror, aging, and suffering. The video depicts scenes of violent domestic abuse and closes with a public service announcement about domestic violence. Three of the videos negatively portrayed sexual objectification and violence; A'aks Yelli Shai-feenha (2017) by Elissa, Bayya Al Ward by Amal Hijazi (2006), and Wailak Men Allah by Amal Hijazi (2010). The lyrics of Bayya Al Ward tell a story about a woman who is estranged from her lover and is questioned about her relationship by the rose vendor in town. A series of shots in the second half depicts the character played by Hijazi bound by strands of thorns, and by purposely pricking herself to draw blood self-injury is implied. Though the clip contains sexually objectifying imagery and features the character played by Hijazi smoking a cigarette. Through the lyrical elements, melodic structure, and acting in the clip, the violence, substances, and objectification are placed in a negative disposition. Another clip by Hijazi, Wailak Men Allah (2010) displays objectifying images of the character played by Hijazi at a high society function. The video also portrays alcohol consumption and domestic violence. In the video, the character Hijazi plays is assaulted by her love interest, whom she discovers is an Israeli spy. The lyrics tell a story of a scorned woman who found out she was living a lie; she dreamed of

starting a family and was abandoned without reasonable explanation. The final scene of the video depicts the murder of Hijazi's love interest by Israeli soldiers at the Lebanon/Israel border. As with *Bayya Al Ward*, the depressing nature of *Wailak Men Allah*'s subject, along with the melody, place the violence and sexual objectification in a negative arrangement.

Six of the nine videos performed by female artists in the second period that contained violence and sexually objectifying imagery were set in positive or upbeat dispositions. *Hassa Ma Benna (I Feel Between Us)* by Haifa Wehbe (2008), set in an airfield, portrayed an explosion, fires, and a violent plane crash. The clip features the character played by Wehbe driving an old convertible and then dancing in a sexually suggestive manner. The lyrics tell a story of a woman who fell deeply in love with a man from the first time she saw him. The positive tone of the lyrics, accompanied by the upbeat melody, places the sexually objectifying images and violence in a positive disposition. The lyrics of *Ana Tabee Keda* by Nicole Saba (2007) tell a story of a woman who loves herself and is unwilling to compromise for anything less than she wants, and who will never surrender even if she is going through a hard time. The positive message of the lyrics and upbeat melody are juxtaposed with sexually objectifying imagery, including lewd dancing at a nightclub. The video clip features scenes of the character played by Saba being violently beaten in a sexually suggestive manner by men dressed as police. The video includes frames of Saba vomiting blood and taking a mugshot with a black eye. Like *Hassa Ma Benna* (2008) and *7 Terwah* by Maya Diab (2015), which closes with a scene portraying the character played by Diab detonating an explosive device in an occupied apartment building, *Ana Tabee Keda* places violence and sexual objectification in a positive disposition.

CHAPTER 5

DISCUSSION, CHALLENGES AND FURTHER RESEARCH

5.1. Discussion

This study examined three categories of harmful imagery; violence, substance use, and sexual objectification in the most popular Lebanese music videos performed by Lebanese artists and other Arab artists who collaborated with Lebanese directors and released content between 1990 and 2020. The analysis found that harmful imagery nearly categorically increased across the periods studied. Except for tobacco imagery in videos performed by male artists, which decreased over the periods studied, all categories increased. The minuscule decrease in tobacco depictions in video clips performed by male artists may indicate the success of anti-smoking campaigns in the Arab World. In 2005, both Egypt and Lebanon became signatories of the World Health Organization's Framework Convention on Tobacco Control (FCTC). The framework aims to reduce tobacco use, provide pictorial warnings on tobacco products and ban the advertising of tobacco products.

Principally, this study indicated that while the work of female artists significantly increased over the periods studied, so did the objectification of their bodies. The increase of sexually objectifying content observed in this study supports the observations of Elouardaoui (2013), that popular Arabic music videos increasingly mimic the hyper-sexualized aesthetic of Western, especially American music videos of various genres popularized by the American cable network MTV (Music Television), pointing to the success of the proliferation of the MTV aesthetic in the Lebanese video clip industry. Srour (2103) contends that; the disparity between image and sound in the music

video works to eliminate the conformity between national territory, and identity, open the Arab world to resist traditional boundaries and reimagine identities, and to counteract orientalist depictions of the Arab world, but fails to provide explanation for the increase in sexual objectification in Arab video clips.

It is worth noting Edward Said's description of Orientalist as the Western namely British, French, and later American politically motivated ontologies and epistemologies aimed at distorting the reality of Middle Eastern histories, societies and culture with the express purpose of creating an image in the Western imagination of the Islamic East as a mysterious, isolated a-historical place embodied through representations of sensual women, secrets, tyrannical tyrants and monsters (Said 1978). While many aspects of Orientalism's legacy remain salient in the Western imagination, Western stereotypes of Arab and Eastern women have shifted in the recent period to depict women of the region as oppressed, and the culture of the region as sexually repressed in contrast to the sexually liberated West (Abu-Lughod 2002; Massad, 2008).

The findings of this content analysis suggest that Lebanese and Arab artists, especially female artists and the record labels that represent them may have inadvertently, in an effort to renegotiate identity in video clips, replicated aspects of Western filming techniques which work to objectify women's bodies. Particularly, the intent to react in video clips to Occidental depictions of the Islamic East of an earlier era, may have in effect driven content creators in Lebanon and the Arab World to conform to contemporary Imperial dichotomies imposed on the Arab World by the West. Simply, scholars who claim the video clip works to erase notions of the Arab world as sexually repressed (Kraidy 2016), are themselves falling prey to the contemporary Western imperial narra-

tive that the West is modern and sexually liberated, while the East is antiquated and sexually repressed, rather than dismissing such notions and creating spaces and identities free from such jointly exhaustive categories. Arab video clips do not automatically need to contain and replicate sexual content associated with Western video clips to be relevant. Paradoxically, the increase in objectifying content and replication of Western video clip styles serves to power the Western polemic that the Arab world is stagnant and simply following the European and American imperialists in their quest westward.

While Srour's (2013) observations about the role of video clips in Arab society hold validity, she does not consider the context of the video clip industry given the Western dominance of global media. The notable increase of sexually objectifying content analyzed in this study speaks to the reach of Western and specifically American culture globally. The theory of cultural imperialism provides relevant insight into the proliferation of the MTV aesthetic in Lebanese and Arabic music videos. Cultural imperialism suggests that core Western nations dominate global mass media, imposing Western values on subaltern societies thus erasing local culture (Tomlinson 2012). Scholars indicate the Western, namely American origins of the music video medium, and as such, the imposition of the music video medium onto Arab societies drastically changed the format and themes and styles of mainstream Arabic popular music. As mentioned in the introduction of this study, songs in the Golden Age of Arabic music, like Umm Kulthum's *Enta Omri* lasted far longer than today's popular songs. Further, popular music of the Golden Era focused on the voice of the singer, rather than their physical attributes. The application of Western audio-visual archetypes in Arab musical tradition forced Arabic songs to adapt to western styles, thus subverting and erasing key aspects of Arabic musical tradition and conforming them to the western model.

While in the contemporary period direct territorial control of the Global South by Western European nations and to a lesser extent the United States ended, cultural imperialism through the control of media is stronger than ever. Today streaming services like Youtube, Spotify and Netflix are ubiquitous globally. The growth of such media platforms and the types of content they promote incline Arab audiences, especially youth audiences, toward certain types of content, and condition Arab audiences to expect Arab artists to recreate the types of media content they consume on Western platforms. In this sense, Arab artists and record labels are forced to compete with Western artists.

Resisting the subjugation of cultural imperialism, I would argue is not something that can be achieved through legislative measures. Therefore, banning Western music, or Western media content in Arab countries, or implementing a quota system to promote local artists would likely yield poor results in the best of circumstances and in the worst, such moves may even aid in the proliferation of Western music and media styles in the Arab world and further degrade Arabic musical tradition. To quote Kelna Mnenjar by Wael Kfoury (2021), “Kelshee mamnoa' marghob” (everything forbidden is desired) — If you tell someone they cannot have something, do something or watch something, the desire in to have, do or watch said forbidden thing only increases. With the immediate availability of streaming services and electronic devices designed to subvert internet controls, consumers would still consume Western music and media. A quota system set in place to promote local artists may lead to the decline in artistic value of artistic works as artists may release a greater quantity of content at the expense of quality (Borkum 2016).

The key to resisting the proliferation of Western media styles in the Arab world is to increase awareness among Arab artists, record labels, and consumers about the processes of cultural imperialism and their negative consequences in Arab societies, to reject the commodification of music and rediscover the source of Arabic music from the Golden Age. If consumers chose not to consume MTV style music videos produced by Arab artists, then Arab artists and record labels would be forced to create content that aligned with musical tastes of the consumer populations.

5.2. Challenges and Further Research

The sample identified for this content analysis provided a few challenges. The video clips contained in the sample represent songs that either achieved widespread popularity or provoked controversy in Lebanon and the Arab World. Some of the songs like; Elaab (2004), Ana Dana (2007), and Fawat al Goal (2017) provoked controversy because they contained harmful imagery; in the same vein, the controversies they provoked propelled them to popularity. As mentioned in the methodologies section, Lebanon and the Arab World lack a reliable music charting system, and thus determining top aired songs at a given time is not possible. Determining a sample based on popularity on a website like YouTube was likewise not feasible because, before the early 2000s, video clips were disseminated via other platforms. While all of the music videos in this sample were accessed from YouTube, the viewer count for videos released in the 1990s and early 2000s does not reflect the extent to which they were viewed at the time of their releases. Finally, due to the constraints of this project, additional categories of the sample, like directors, settings, and themes, could not be explored.

This content analysis seeks to explain the importance of studying the content of music videos and identify the frequency of several categories of harmful imagery in Lebanese video clips. This analysis did not, however, seek to link the occurrence of such harmful imagery to a specific effect. Future research may consider other aspects of video clips, like lyrics, themes, directors, or settings. Future research may also seek to explore a category of harmful imagery in more detail. For example, it may focus solely on the categories of violence and sexual objectification, survey a larger sample and determine the relationship between the variables.

APPENDIX

Table 1 Gender of Artist

•100 total videos were coded of which 17 were found to portray images of violence.

	1990-2004	2005-2020	Total
Videos Performed by Male Artists	22	8	30
Videos Performed by Female Artists	33	37	70
Total Videos Performed	55	45	100

Table 2.1 Frequency of Violence in Music Videos

•100 total videos were coded of which 17 were found to portray images of violence.

	1990-2004 (n=55)	2005-2020 (n=45)	Total
Videos Containing Violence	4	13	17
Videos Not Containing Violence	51	32	83

Table 2.2 Frequency of Violence in Music Videos Performed by Male Artists

•100 total videos were coded of which 17 were found to portray images of violence.

	1990-2004 (n=22)	2005-2020 (n=8)	Total
Videos Containing Violence	2	3	5
Videos Not Containing Violence	20	5	25

Table 2.3 Frequency of Violence in Music Videos Performed by Female Artists

•100 total videos were coded of which 17 were found to portray images of violence.

	1990-2004 (n=33)	2005-2020 (n= 37)	Total
Videos Containing Violence	2	10	12
Videos Not Containing Violence	31	27	58

Table 3.1 Frequency of Substances in Music Videos Performed by Male Artists

•100 total videos were coded of which 17 were found to portray images of violence.

	1990-2004 (n=55)	2005-2020 (n=45)	Total
Videos Containing Drugs, Alcohol or Tobacco	14	18	32
Videos Not Containing Drugs, Alcohol or Tobacco	41	27	68

Table 3.2 Frequency of Substances in Music Videos Performed by Male Artists

•100 total videos were coded of which 32 were found to portray images of substances.

	1990-2004 (n=22)	2005-2020 (n=8)	Total
Videos Containing Drugs, Alcohol or Tobacco	7	3	10
Videos Not Containing Drugs, Alcohol or Tobacco	15	5	20

Table 3.3 Frequency of Substances in Music Videos Performed by Female Artists

•100 total videos were coded of which 32 were found to portray images of substances.

	1990-2004 (n=33)	2005-2020 (n=37)	Total
Videos Containing Drugs, Alcohol or Tobacco	7	16	23
Videos Not Containing Drugs, Alcohol or Tobacco	26	21	47

Table 4.1 Frequency of Drugs in Music Videos

•100 total videos were coded and 1 was found to portray images of drugs.

	1990-2004 (n=55)	2005-2020 (n=45)	Total
Videos Containing Drugs	0	1	1
Videos Not Containing Drugs	55	44	99

Table 4.2 Frequency of Drugs in Music Videos Performed by Male Artists

•100 total videos were coded and 1 was found to portray images of drugs.

	1990-2004 (n=22)	2005-2020 (n=8)	Total
Videos Containing Drugs	0	0	0
Videos Not Containing Drugs	22	8	30

Table 4.3 Frequency of Drugs in Music Videos Performed by Female Artists

•100 total videos were coded and 1 was found to portray images of drugs.

	1990-2004 (n=33)	2005-2020 (n=37)	Total
Videos Containing Drugs	0	1	1
Videos Not Containing Drugs	33	36	69

Table 5.1 Frequency of Alcohol in Music Videos

•100 total videos were coded of which 13 were found to portray images of alcohol.

	1990-2004 (n=55)	2005-2020 (n=45)	Total
Videos Containing Alcohol	5	8	13
Videos Not Containing Alcohol	50	37	87

Table 5.2 Frequency of Alcohol in Music Videos Performed by Male Artists

•100 total videos were coded of which 13 were found to portray images of alcohol.

Men	1990-2004 (n=22)	2005-2020 (n=8)	Total
Videos Containing Alcohol	2	1	3
Videos Not Containing Alcohol	20	7	27

Table 5.3 Frequency of Alcohol in Music Videos Performed by Female Artists

•100 total videos were coded of which 13 were found to portray images of alcohol.

Women	1990-2004 (n=33)	2005-2020 (n=37)	Total
Videos Containing Alcohol	3	8	11
Videos Not Containing Alcohol	30	29	59

Table 6.1 Frequency of Tobacco in Music Videos Performed by Female Artists
 •100 total videos were coded of which 18 were found to portray images of tobacco.

	1990-2004 (n=55)	2005-2020 (n=45)	Total
Videos Containing Tobacco	9	9	18
Videos Not Containing Tobacco	46	36	82

Table 6.2 Frequency of Tobacco in Music Videos Performed by Male Artists
 •100 total videos were coded of which 18 were found to portray images of tobacco.

	1990-2004 (n=22)	2005-2020 (n=8)	Total
Videos Containing Tobacco	5	1	6
Videos Not Containing Tobacco	17	7	24

Table 6.2 Frequency of Tobacco in Music Videos Performed by Female Artists
 •100 total videos were coded of which 13 were found to portray images of tobacco.

	1990-2004 (n=33)	2005-2020 (n=37)	Total
Videos Containing Tobacco	4	7	11
Videos Not Containing Tobacco	29	30	59

Table 7 Frequency of Sexual Objectification in Music Videos Performed by Female Artists

•100 total videos were coded of which 45 were found to portray sexually objectifying images.

	1990-2004 (n=33)	2005-2020 (n=37)	Total
Videos Containing No Objectification	18	7	25
Videos Containing 1-2 Scenes of Objectification	7	7	14
Videos Containing 3 or More Scenes of Objectification	8	23	31
Videos Containing Any Degree of Objectification	15	30	70

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