

**GHANA INSTITUTE OF JOURNALISM**

**EXAMINING THE PERCEPTION ABOUT VIDEO VIXENS AND THEIR  
INFLUENCES ON THE YOUNG WOMEN IN GHANA: A CASE OF STUDENTS IN  
THE GHANA INSTITUTE OF JOURNALISM**

**BY**

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## **DECLARATION**

I Hamdiyatu Razak, the author of this term paper, “Examining the Perception about Video Vixens and their Influences on the Young Women in Ghana: A Case of Students in the Ghana Institute of Journalism”, do hereby declare that except for the other works of other authors duly referenced and acknowledged, the work presented herein is the result of my own effort for the award of a Master of Arts degree in Media Management at the Ghana Institute of Journalism.

I also declare that the preparation of this term paper carried out under the supervision of Dr. Ebenezer Malcam is in accordance with the guidelines on supervision for a term paper laid down by the Ghana Institute of Journalism and this document has neither in whole nor part been submitted in any educational institution for the award of any degree, diploma or certificate.

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Date: 1<sup>st</sup> October, 2020

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## **CHAPTER ONE**

### **1.0 Introduction**

This research focuses on the video vixens and their influence on the young women in Ghana. In recent years the Ghanaian entertainment industry has been embracing creativity and uniqueness by artists and their management teams coming up with videos that attract viewership. It is for this reason that this research will tackle the influences of video vixens on the young women by focusing on the Ghanaian entertainment industry. The study looks at the overview of the inception of music video vixens, historical background of the Ghana music industry as well as the objectives for the study. This research will be supported by the objectification and black feminism theory, which seeks to support women and their status in the society. The quantitative research method through the use of survey is employed to seek the views of respondents and help in the collection of data for analysis and future recommendations.

### **1.1 Background of the Study**

Video vixen is a scantily clad woman who appears in hip hop and gangsta rap music videos. She is usually depicted as a Black or Latino Woman, and is characterized as a beautiful, vindictive, gold digger whose “sole purpose is to look good and be desirable to men (Emerson 2002; Gordon 2008, p: 246) Many video vixens are aspiring actors, singers, dancers or professional models. The rise of video vixens gained prominence with the hip-hop music and videography in which females were part of the background extras (Price III 2006 p: 69). The video vixens were a fusion of all the required elements in the video because they mastered their artistry of dancing, singing and acting. The element of video vixens spread to other genres and regions, enhancing the high penetration of the women in music videos across the world.

In Ghana, popular video vixens include Lillian Holloway known as Foxy in the music industry has starred in K.K. Fosu;s (Anadwo Yede), Reggie Rockstone’s and Beenie Man’s (Chuku Chaka) 2

Toff's (Shake your body, Lumba, Ebo's (Once, Twice) , Sidney's (Obia Nye Obia) and Obrafour's (Ako). Foxy believes she has a talent and is making use of it. Another video vixen is Yvonne aka Vonny. She works 2 Jobs alongside doing video. Vonny has appeared in Deborah Vanessa's (Uncle Obama), Eazzy (go go wind and scream), Sakordie (u go kill me ), Stay Jay's (Shashi Wowo) , E.L's (Kaaluu), Eazzy's (Wengeze) among others (Ghanaweb.com). Vonny is really established and also performs on stage with Ghanaian act like Sarkodie and Eazzy (Icytalks.com).

However, these video vixens are faced with challenges of the opposite sex making advances towards them. The women objectification and sexual appeal enhanced the use of females in making music videos appealing and attractive to the youth. Initially, the artist management agencies would hire professional models to act in the videos with the aim to dramatize the lyrics and convey the intended messages. This is because of the portrayals of the vixens as fragile, controlling, fetishistic or passive in society and within the videos (Collins 2000, pg. 81). In an interview with Dezel a Ghanaian video vixen on Zylofon TV the model revealed that, popular musicians try to take advantage of them since they show body parts during music video shoots. Dezel say "Every artiste thinks they can sleep with you since you are a vixen." (ghkasa.com). Dezel believes she is a professional and her duty is to make music videos attractive and not be seen as a sexual object.

There are different Ghanaian cultural norms and values and they react differently concerning the prevalence of video vixens in music and film productions. Social values are essential to proper leadership and emulation by others to being great leaders. Female motivation is a concern to society and parental guidance and in developing female leaders (Hair, Bush & Ortinau 2000).

In Ghana issues of concern based on the conservative nature of most citizens has raised questions to the behavioral patterns of the female members of the society. Although the social values of some people are different because they think being a video vixen is a societal decay, others hold the view that it is just any other career. It is due to this social values that the issue on the nudity and objectification of the female video vixens have been raised in the past (Hair, Bush & Ortinau 2000). The influence of video vixens on social values is that they attract interest among the young viewers and fans, who think they can emulate the vixens. As a result the young people want to be like the vixens who happen to be their role models.

### **Popular Music: Early Twenty-First Century**

In the mid-1990s, new musical expressions emerged in the popular music of Ghana including gospel highlife and hiplife. Hiplife is commonly attributed to two men, Gyedu-Blay Ambolley and Reggie Rockstone; although popular media often suggests that Reggie is the originator. The rap genre developed from the combination of Pidgin English as well as Twi rap with hip-hop and R n B instrumentations (Collins 2006 p: 173). Additionally, in contrast to highlife musicians who relied on live instrumental accompaniment when they recorded their songs, early hiplife musicians utilized computerized sounds, vocal samples and backing Musical Instrument Digital Interface (MIDI) tracks.

Although the hiplife song messages reflected the socio-economic situation of the youth at the time, they were stylistically different in terms of the delivery of lyrics. Many of the early hiplife musicians adopted the mannerisms, fashion and rap styles of American hip-hop musicians, but there were those whose songs were clearly influenced by Ghanaian traditional practices such as proverbial sayings. Examples of musicians who fall into the former category include Reggie

Rockstone, Ex Doe, Tic Tac and the later, Obrafuor( The executioner) and Okomfo Kwade (Kwade The Traditional Priest). By the end of the first decade of the twenty-first century, hiplife had evolved into various streams of musical (and sometimes dance) expressions that were characteristically Ghanaian. The creative peculiarities of emerging recording engineers, song writers and musicians- coupled with the spread of diverse musical styles such as R n B, dancehall and reggae in Ghana – catalyzed the development of several stylistic renditions of hiplife including Azonto and GH Rap(Boateng 2016 pp:18-19) .

Like its highlife antecedents, hiplife is predominantly male affair. Men dominate the popular music scene of Ghana and generations of male musicians have shaped the nature and trajectory of popular music since its emergence in the twentieth century. By implication, the opinions about gender expressed in popular songs particularly those that regard women, have been based largely on the male experience and point of view, and that these opinions have also been shaped by the perceptions of gender held in Ghanaian communities(Boateng 2016 p: 18-19). As Coltrane (2000) rightly puts it “gender describes how, in a particular culture, the typical man is supposed to behave as masculine and how the typical woman is supposed to present herself as feminine. These expected behaviors are reinforced through cultural manifestations such as proverbs, stories and music. An understanding of gender as central to the lives of social actors, gives room for it to permeate several socio-cultural domains including race, religion, politics and music.

## **1.2 Problem Statement**

While a section of media and social media users appear to harbor a condescending attitude towards the character of video vixens, many questions arise regarding their influence in the industry and society at large. The main issues concerning the video vixen culture were that they were bad influences to the youths because of their vulgar dancing styles and dressing modes that exposed nudity and social erosion (Wandiba n.d)

Prior research conducted by Angell (2005) looked at what music video teaches at-risk adolescent, the results showed that the population of at-risk girls admitted to being influenced by the images and lyrics presented in music videos. In Another study by Bartlett in (2011) revealed the lives of women (video vixens) lived experiences of this women through a phenomenological study by giving them the platform to share their experiences and challenges as video vixens.

The gap in the existing knowledge concerning video vixens that needs to be filled is that hip-hop music culture has promoted video vixens' inclusion in music videos. As a result, the inclusion of the vixens in music video should be brought to the attention of the mainstream media. And the parents who might be against the idea of the vixens' dressings in the video may not be seen as a negative social value. It should be brought to the attention of the mainstream media that relay the information to a large number of people, some who cannot access the internet (Adhiambo 2016 p: 4).

The historical relationship between Sarah Bartman and the countless, nameless Black women who perform in music videos are a point of study (Story 2007, p: 170). In addition, the calling out of rap artists, record executives, magazine editors and the like is also a part of broadening the scholarship (Leon 2007; Wilson 2007,p: 30). While a section of the media and social media users appear to harbor a condescending attitude towards the character of video vixens, many questions

arise regarding their influence on the young women. Wandiba (not dated) says the problem with video vixens is that they seem to objectify women's sexuality by exposing the way they dress and their dance styles. This results in the indecent portrayal of the women according to most cultural values, norms and general perception and expectation by the older generation. The influence of the video vixens on social values is that the young viewers tend to imitate the dances or portrayals by the vixens. These imitations affect the social values because the young women embrace the indecent dressing and dancing styles.

This research therefore needs to be carried out as an attempt in answering the number of concerns regarding the influence of video vixens on the young women.

### **1.3 General Objective**

The main objective of this research is to examine the perceptions about video vixens in Ghana and their influence on the young women.

#### **1.3.1 Specific Objective**

The specific objective of this study are:

- To examine factors that contributes to the rise of music video vixens in Ghana among the GIJ students.
- To assess the effects of video vixens on GIJ students.
- To examine the social perceptions of video vixen as a profession in Ghana.

#### **1.4 Research Questions**

- What factors contribute to the rise of video vixens in Ghana among the young women?
- What effects do video vixens have on young women in Ghana?
- What is the knowledge, attitudes and perception about video vixens in Ghana?

### **1.5 Justification of the Study**

This research will add to existing research on music video industry studies since video vixens in the Ghanaian context opens up new avenues by which studies on music videos in Ghanaian context can be furthered. In seeking to understand the factors behind the rise in video vixen as a profession in Ghana and its influence on the youth, this study will be suitable resource to improve the music industry in terms of creativity and professionalization of the music industry. Moreover, the society in general in their uniqueness and cultural indifferences will find this study beneficial and revealing to the video vixens in Ghana.

### **1.6 Scope of the Study**

The study will be conducted in the Ghana Institute of Journalism because of the availability of data. Although the study will be restricted to students of the Ghana Institute of Journalism, its findings is expected to reflect opinions of students in tertiary institutions in other parts of the country. However, this study will not incorporate other tertiary institutions because of time and financial constraints.

### **1.7 Limitation of the Research**

It would have been a holistic study if students from other tertiary institution across the country had taken part in this study but due to time and financial constraints, the study will cover only the students in the Ghana Institute of Journalism.

### **1.8 Definition of Terms**

In the context of this study, these terms are defined as;

**Social Values**                      Social values are important part of the culture of a society that provide the general guidelines for social conduct (Mondal n.d).

**Video Vixen**

A scantily clad woman who appears in rap music videos and her “sole purpose is to look good and be desirable to men( Gordon,2008, p:246)

**Young Women**

A young woman is one who is between the ages 18 to 32 (United Nation Statistical approach) but in my research, I will focus on women between 18 to 26 years old who are students in the Ghana Institute of Journalism.

## **CHAPTER TWO**

### **REVIEW OF LITERATURE**

#### **2.0 Introduction**

This Chapter discusses the theoretical framework guiding the analysis and a review of related literature. It includes definitions of key terms, theoretical framework which seeks to look for theories that can be used to explain the study, and review of related studies which also looks into studies conducted on the topic, their outcome and how they are linked to this particular study.

#### **2.1 Theoretical Framework**

Black Feminism and Objectification theories will be used in this study to explain the ways black families' value education and recognize the role of women in enhancing societal development because they relate to the issues, such as sexual objectification affecting African women as well as the social perspectives on women.

##### **2.1.1 Black Feminism**

Black Feminism is a political ideology and movement that theorizes and brings the lived experiences of black women to the forefront. Black feminism was popularized in the early 1960s as a response to the hegemonic white middle class feminism that did not put into consideration the concerns of working class women, as well as women of colour. Thus, Black feminism was described as a political ideology and movement that theorizes and brings the lived experiences of black women to the forefront. Black feminism argues that since class often functions as a substitution for race, an intersectional approach is necessary when considering how various mitigating factors affect the material and psychological conditions of the black woman (Collins, 2013).

The rise of video vixens necessitated the growth of a school of feminist idea that advocated for the inclusion of experience and challenged this unique group of women into feminist discourse. Joan Morgan authored “When Chicken heads Come Home to Roost: A hip-hop Feminist Breaks it down”, in which she argues the need for a new set of Black feminism for the hip-hop generation. Consequently, hip-hop feminism was fronted as a branch of feminism that serves as a race conscious space where men and women can simultaneously appreciate hip-hop music and culture, as well as to critique it and use it as an agent for social change and inclusion (Morgan 2000). Black feminism will help in defining and designing to oppose a system of racial, gendered, sexual and class oppression and to resist the negative images of the video vixens existing in patriarchy and discriminatory social practices.

The impact of this theory in the influence of video vixens on social values is that, black women get their own identity (Gordon-Chipembere 2011). Black feminism has also enhanced social values by advocating for women’s right to undertake their ventures without interference from other sectors. In this regard, the women have been engaging in various social activities of their wishes like being video vixens in which they dress and dance (Gordon- Chipembere 2011). The Black feminism has influenced social values by empowering women to explore opportunities in different sectors of the economy like the entertainment industry.

### **2.1.2 Objectification Theory**

Fissel (2000) states that the objectification theory is the socio-cultural context that equates a woman’s physical features and sexual roles to her body and worth with less regard to personality traits or dignity. This implies that society views women’s worth based on their bodily appearances and sexual desires instead of their contribution to various sectors or intelligence values. People judge women as mere objects of appeal that receive favors through their physical features. In this

regard, the objectification theory tends to correct the negative perception against women being perceived as sex objects since it can affect their self-esteem, leading to behavioral body monitoring that can expose them to admiration, shame, anxiety and reduce awareness of internal bodily conditions ( Fissel 2000; Adhiambo 2016 p:18 ) .

In relation to female vixens in Ghana, the objectification theory fits into the culture and lifestyle of the mainstream video vixens judged based on their physical appearances and sexual desires. For instance, Lillian Holloway who has chocolate complexion, curvaceous and uses the name Foxy, has people going crazy over how she is able to ‘shake her butt’(ghanaweb.com). But in reality she sees it as part of her dance moves. She actually wants to go back to school to offer degree course in computer science in the tertiary institution. The application of the objectification is how people perceive and judge Foxy based on her physical features and not her educational qualification that can fund her lifestyle and pay her bills in future.

The objectification theory takes concepts from the sexual objectification of women, which might treat women as sexual objects of desire. According to Hill (2002), the sexual objectification can also be a behavior that might demean the women’s body as a tool of the sexual desire that might not contribute positively to society. The idea of branding video vixens as mere sexual objects instead of professionals trying to earn money off the artists as stakeholders in the entertainment industry may demean their talents and professions. Taking part in music videos by dancing and /or acting improves the videos to get good reviews and more viewership, but society does not see it in that positive way, instead brands them as people out to lure the public with their sexy physical appearances (Wang 2016).

The objectification hypothesis states that society views women’s worth based on their bodily appearances and sexual desires instead of their contribution to various sectors or intelligence

values (Fissel 2000). According to Fredrickson and Roberts (1997) the objectification theory in relation to social values has made the young women internalize this outsider view and begin to self-objectify by treating themselves as an object to be looked at and evaluated on the basis of appearance. Self- objectification manifests in a greater emphasis placed on one's appearance attributes (rather than competence-based attributes) and in how frequently a woman watches her appearance and experiences her body according to how it looks (Mckinley &Hyde 1996,p:181; Noll & Fredrickson 1998, p: 173 ).

This theory shall assist in the research by helping draw the line between sexual objectification and video vixen activities in line with the research objective of assessing the social perceptions of young women in Ghana on the video vixen.

## **2.2 Empirical Literature**

Early scholarly studies focusing on female sexuality and gender roles formed the basis for this study. A study by Helena Mary Angell (2005) titled “What music video teaches at-risk adolescent girls: making a case for media literacy curriculum”, research findings showed that the population of at-risk girls admitted to being influenced by the images and lyrics presented in music videos. Others also claimed they were less influenced than other people by music content and production. The research also showed that social learning is taking place when adolescents watch and listen to music videos, whether through incidental, role-playing or observational processing of information. The research confirms children learn and mimic specific social behaviors from media models. The girls watch videos not only for entertainment but also to gain information about gender roles, current trends in fashion, new dances and changes in language or slang development. The surprising finding is that they are learning prosocial attitudes and behaviors from watching and imitating music video models. As Collins (2009) posits that behavioral changes in a person are

connected to the manner in which the individual conducts his or her activities inclusive of the preferences and desirability. Gender changes in the society are not new in the current modern world (Bailey 2008). All this require motivational approaches that necessitate for effective leadership. This study will help in examining the factors that have contributed to the rise of video vixens in Ghana among the young women especially students in tertiary institutions.

Another study conducted by Loron Bartlett (2011) titled “The women behind the Moves: A Phenomenological Study of video Vixens / models” found among other things, that women as video vixens have traces of politics of respectability, that is, their insistence on professionalism while doing their job. The women also expressed a semblance of urgency that they experience in being able to control their career choices and wear outfits in which they feel most comfortable. However, participants in Bartlett’s research also articulated their desire to keep all forms of sex out of the equation and position themselves as professionals who can be agents in other ways that do not require reversing the power dynamic concerning sexual exploits.

Bartlett further noted that video vixens should be given the chance to speak up and talk about their lived experiences. The assertion is that while they know their work is a contributing factor to the stereotype concerning Black women, many of them up hold standards that most black women tend to hold dear- obtaining education, mothering children and providing for their families. I agree with this research because social value issues concerning nudity and objectification of the female video vixen have been raised in the past (Hair, Bush & Ortinau 2000). For instance, some people think that the videos over expose females, shows lack of social values and disrespect to the female gender (Hair, Bush & Ortinau 2000). To conclude, video vixen’s usage is not a new phase in the entertainment industry because it has always been there since time immemorial. However, the primary concern goes to the influence they have on social values. The society of the 21<sup>st</sup> Century

is evolving and people continue to exhibit tremendous transformation (Bailey, 2008). These changes are accompanied by information and the concept of discontinuity from the traditional viewpoints and culture. It is the hope of this study to bring to light the emerging trends taking place in the entertainment industry and the roles of video vixens in promoting the songs and their influence on young women.

In another research by Samuel Boateng (2016): “Popular Music in Ghana: Women and the changing perspectives on the gender and sexuality” which posited that the traditional notions of gender and sexuality permeate several cultural spheres in Ghana including religion, education and (popular) music. It argued that these notions were used to prohibit women inclusion and participation in popular music realm and showed that these gender notions have influenced the images of women presented by male popular musicians, and additionally these musicians have used women’s bodies and sexualities as a moral decay and as tools for demonstrating their authority (Boateng 2016).

Furthermore, it can also be concluded from Boateng’s research that, female popular musicians in Ghana are revising the narratives about women in the Ghanaian popular music realm. They are presenting the different opinions of women that challenge and deviate from the traditional ideologies of gender and sexuality, and they are presenting opinions of women that are based on their experiences and points of views and not those of their male counterparts. I agree with this research on the premises that females within the popular music has not been encouraging and they have been subjected to sexual objects. However, being a video vixen contribute to the creation of employment because the models are paid for appearing on videos or commercials. They also provide platforms where talented people can expose their acting, dancing or singing talents (Rose 1994; Morgan 1999; Pough 2004).The majority of the audiences watch the videos for various

reason, such as entertainment, for education for moral support and for analysis. The source is beneficial to this research because it shall help to achieve the objective of assessing the social perception of young women on video vixens and the aspects that shape social opinions (Nyabola 2015)

## **CHAPTER THREE**

### **RESEARCH METHODOLOGY**

#### **3.0 Introduction**

This chapter describes the research methodology used to collect and analyze the data required to address the research questions. This chapter begins with a discussion of the research design, followed by the population from which data will be collected and the approach used in the sample selection. The chapter then continues with description of research instrument and questionnaire administration. It ends with data analysis and presentation as well as ethical considerations relating to the study.

#### **3.1 The Design of Research**

A research design is the plan and structure of investigating so conceived as to obtain answers to research questions (Kothari 2004). A research design functions as the research blue prints for measurement and analysis of data. For the purpose of this study, the researcher will employ the quantitative research method in which a survey will be conducted. The reason for choosing the quantitative research method is because it will focus on the collection, collation and analysis of numerical or quantifiable data which best suits this study as it seeks to examine the perception people have about video vixens in Ghana. The quantitative method will help us generalize findings collected from the selected respondents as Saunders et al (2009) posit that using a survey strategy gives more control over the research process and, when sampling is used, it is possible to generate findings that are representative of the whole population at a lower cost than collecting the data for the whole population.

### **3.2 Study Population**

Mugenda and Mugenda (2003) describes population as the entire group of individuals or items under consideration in any field of inquiry and have common attribute. It is the total collection of elements about which inferences are made and refers to all possible cases which are of interest for a study. The target population for this study however is the level 100 and 200 regular students in the Ghana Institute of journalism consisting of about 1500 students.

### **3.3 Sample and Sampling Technique**

Some scholars argue that sampling makes a possible higher overall accuracy than a census. A sample is simply a subset of the population and it is a process of selecting a number of individuals for a study in such a way that the selected individuals represent the large group from which they were selected (explorable.com). A larger sample size usually involves more expenditure on the collecting and analyzing of data (Henry, 1990). Therefore, this research must balance the trade-off of getting a satisfactory sample size within budget and time constraints. Roscoe (1975) suggested that sample sizes larger than 30 and less than 500 are appropriate for most research. If samples are to be segregated into subsamples; (male/female, juniors/seniors, etc.) a minimum sample size of 30 for each category is necessary and in multivariate research (including multiple regression analyses), the sample size should be several times (preferably 10 times or more) as large as the number of variables in the study. This suggestion was supported by Stutely (2003) as quoted by Saunders et al (2012) which argues that a minimum number of 30 respondents is the rule of thumb for statistical inferences. Mugenda and Mugenda (2003) argue that a sample between at least 30% of the targeted population is representative. Kent (2001) further suggested that for any kind of quantitative analysis, a minimum of 100 cases was needed. This would assist the researcher in getting a sensible statistical analysis and more significant results. Thus, this study will employ a

sample size of 450 respondents out of a population of 1500 students in the Ghana Institute of Journalism.

Simple random sampling will be used to get the sample. In simple random sampling each member of the population is equally likely to be chosen as part of the sample. It has been stated that “the logic behind simple random sampling is that it removes bias from the selection procedure and should result in representative samples” (Gravetter &Forzano 2011: p: 146)

### **3.4 Method of Data Collection**

Data used will be both primary and secondary. Primary data is data collected afresh and for the first time. It's the information that the researcher obtains from the field (Mugenda and Mugenda, 2003). Sources of primary data comprised of questionnaires to elicit information from respondents. The researcher will use questionnaires as it is considered an effective data collection means when it comes to field survey. Journals, publications, articles and books will be reviewed for the secondary data. The reason for using questionnaire is that it is the most effective instrument for data collection as far as field survey is concerned. Also, due to time constraints, the questionnaires will be regarded as best suited for the research in order to elicit the necessary information from the respondents.

### **3.5 Research Instrument**

This study will obtain data from a survey of sampled students of the Ghana Institute of Journalism with questionnaire as the collection instrument. Primary data will be collected by use of structured questionnaires. The reason for using questionnaires by the researcher will be due to the fact that questionnaires as a data collection instrument is able to procure reliable data. Again, a well-constructed and administered Questionnaire reduces interviewer bias. Standardized questions make measurement more precise by enforcing uniform definitions upon the participants (Hammond 2013). The questionnaire for this study will be divided into three sections. The first section will be specifically designed to elicit information on various demographic variables of interest such as gender, age and level of students. The other sections will try to elicit answers based on the number of objectives stated in chapter one which include factors that contribute to the rise of video vixens, the influences of video vixens on the youth.

The Likert scale will be selected over other scaling methods in this study. The scale is considered the preferred scaling method for obtaining attitudinal information (Fishbein and Ajzen, 1975), with respondents specifying their degree of agreement or disagreement with each statement in the questionnaire. The Likert scale is most suitable for this research context because it is a “subject centered” scale specially designed to scale respondents, instead of objects (McIver and Carmines, 1981). The advantage of using Likert scales include ease of constructing the questionnaire, ease of understanding the questions and also ease of administration (Malhotra, 2007). Furthermore, Likert scale produce the most information by reducing the amount of leniency (Meric, 1994).

A number of researches concerning the optimal number of scale-points, the effects of the number of scale points, and the scales’ reliability and validity were conducted in the past (Ramsay, 1973; Lissitz and Green, 1975 and Cicchetti et al., 1985). While some researchers argued that a six-or

seven-point Likert scale performs best (Green and Rao, 1970; Ramsay, 1973), others suggested that a three-point Likert scale was sufficient (Jacoby and Matell, 1971; Lunney, 1970).

For the purpose of this research the six-point Likert scale will be used to measure each construct of the study. Scale response categories ranged from 1 (strongly disagree) to 6 (strongly agree). The use of the six-point Likert scale provides a shorter scale to assist respondents to complete the questionnaire. According to Hair et al. (2007), the need for a higher level of precision must be balanced with the demands put on the respondents. Respondents must be practically well educated to process the information associated with larger numbers of categories. They observed that respondents that were exposed to scaling questions less often could respond more simply to scales with fewer categories. In addition, Harrison and McLaughlin (1993) argued that Likert-type scales have a tendency to bias participants' responses toward the center point because participants absolutely assume that the center point is the normal or average. Therefore, the six-point Likert scale will be used in the questionnaire in order to make respondents give specific opinions.

### **3.5.1 Pilot Testing**

A pilot survey will be conducted at the Ghana institute of Journalism to determine the feasibility of the data collection instrument. A pilot survey brings out the weakness of (if any) of the questionnaire and the survey technique (Kothari 2004), and enables the researcher to assess the questions validity and likely reliability of the data that will be collected. It will also help to determine whether the methods of analysis are appropriate. Different scholars have divergent views of the number to pretest the questionnaire. Saunders et al (2012) has postulated the number of 10 for a small survey are ideal. While Mugenda and Mugenda (2003) argue that the number should not be large and a pretest sample of between 1% and 10% is good depending on the sample size.

A sample of 5% respondents will be selected to pilot test the questionnaire for this research. The Chronbach alpha will be used to test reliability of the data collection instrument and an alpha of between 0.6-0.7 is normally accepted. Mugenda and Mugenda (2003) opine that a coefficient of 0.8 implies there is high reliability of data. To test the validity, the researcher will discuss the questionnaire with the supervisor who will give guidance on the validity of items to capture data that represents the variable under study.

### **3.5.2. Questionnaire Administration**

Five days will be set aside for the distribution of questionnaires. The researcher on these days will visit students in the Ghana Institute of Journalism to distribute questionnaires to respondents present on campus. The questionnaire will be self-administered by the researcher himself and taken back on the day administered to help avoid misplacement of the questionnaires by respondents or to avoid biases such as respondents giving their questionnaires to others to fill for them.

### **3.6 Data Analysis**

The collected data will first be checked for completeness and comprehensibility. It will be subjected to critical analysis and examinations that will help the study to make appropriate recommendations. The responses will be coded into the Statistical Package for Social Sciences (SPSS) software for analysis purpose. The quantitative data collected will be analyzed by use of descriptive statistics. Data will be presented using tables, bar graph and charts.

### **3.7 Ethical Considerations**

Ethical issues apply to all research approaches and to every stage of research that is, in the identification of the research problem, data collection, data analysis and interpretation, and lastly in the writing and dissemination of the research (Creswell, 2009). Issues relating to this study will be the issue of confidentiality where respondents may feel the answers they give will be published without their consent. Some respondents will also not want to provide names or contact information that could help the researcher come back for further information. The tendency for respondents to not want to participate in the study to help the researcher to complete his or her study. To ensure that ethical issues are not compromised, the following ethical considerations will be adhered to; an ethical clearance form will be applied for and signed before the start of the research, acknowledge cited sources, informed consents, confidentiality and anonymity of the respondents will be ensured and that information provided will only to be used for academic purpose.

## **CONCLUSION**

Froid (2008) asserts video vixens play a pivotal role in enhancing the content and viewership of media materials. Media content and target audiences varies in age and societies. Video vixen selection is impactful to the overall contribution they provide to the content they participate in. The influence of the video vixens on social values is that the young viewers tend to imitate the dances or portrayals by the vixens. These imitations affect the social values because they young women embrace the indecent dressing and dancing styles. It is also apparent that the young are exposed to dangers such as rape because of their dressing styles and habits that they copied from the television (Froid 2008).

Scholarly works have also been buttressed by more popular references and interest in the early mid-2000s. Magazines and newspaper columns have been introduced to address misogynistic and denigrating elements within hip-hop culture. The popular sites often focus on hip-hop's impact on younger consumers of the culture (Price, 2014). The link between hip-pop cultures on young people is that it influences their dressing styles, habits, societal perception and means to address some societal happenings (Price, 2014).

The outlet that the music industry has for their music videos is through social media and television, although no one has ever opposed these videos being aired on the television, the young women have access to them. And the music industry can have an influence on the young people in the nation, which extends to their dressing, and dancing habits as well as career choices they make. Every time a song is released within the music industry, the dancing and dressing style can be seen especially among the young generation.

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**APPENDIX**  
**GHANA INSTITUTE OF JOURNALISM**

***QUESTIONNAIRE***

The researcher is a final year MA student of the Ghana Institute of Journalism conducting a research on "**EXAMINING PERCEPTION ABOUT VIXENS AND THEIR INFLUENCES ON YOUNG WOMEN IN GHANA. A CASE OF STUDENTS IN GHANA INSTITUTE OF JOURNALISM.**" This exercise is strictly for academic purposes and therefore any information provided will be treated as confidential.

Section A

Personal Data (Kindly tick your preferred answers)

I. Gender

a. Male [ ] Female [ ]

II. Age

a. Below 20 [ ] 20-29 [ ] 30-39 [ ] 40-49 [ ] 50 and above [ ]

III. Educational Level

Basic [ ] Secondary [ ] Professional [ ] Diploma [ ] Degree [ ] Masters [ ] PHD

IV. **How often do you watch music videos?**

Once a day [ ] Once a week [ ] Once a month [ ] Never [ ]

V. **Which, of the following have you used in the last week as a source of entertainment?**

a. Cinema [ ] Music Video [ ] Audio [ ] Magazines [ ]

VI. How often do you watch music videos?

- a. Occasionally [ ] Often [ ] less Often [ ] Very Often [ ]

**SECTION B**

1. What genre of music do you listen to the most ? Tick as applied

Hip Hop [ ] Acoustic [ ] Highlife [ ] Indie [ ]

Country music [ ] Rock [ ] Gospel [ ]

Others.....

2. What platform do you watch music videos on? Tick as applied

YouTube [ ] Twitter [ ] FaceBook [ ] Vimeo [ ] musicians website [ ]

Others .....

**SECTION C. Factors that contributes to the rise of music video in Ghana**

**Kindly indicate your view on the subsequent questions. Where SD= Strongly Disagree, D= Disagree, N=Neutral, A=Agree, SA=Strongly Agree**

No	STATEMENT	SA 1	A 2	N 3	D 4	SD 5
<b>A.</b>	<b>Contributing Factors</b>					
<b>3</b>	Music vixens are great marketing tools					
<b>4</b>	Vixens are use to create brand awareness					
<b>5</b>	Rappers rely on vixens to keep audience turned in					
<b>6</b>	What the newspapers will report can be found on the internet					

<b>B</b>	<b>Economic Factors</b>				
<b>7</b>	Being a vixen is a source of employment				
<b>8</b>	An economic power that portrays reality				
<b>10</b>	Music Vixens are a powerful economic tool of influence				
<b>11</b>	<b>Music vixens are a disgrace to womanhood</b>				

What media technique in a music video do you believe is the most important viewing aspect? (Rank 1 - 5 with 1 being most & 5 being least)

<b>No</b>	<b>STATEMENT</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>C</b>	<b>MEDIA TECHNIQUE IN MUSIC VIDEO</b>					
<b>16</b>	Setting (technical how things are placed and general editing)					
<b>17</b>	Fashion & Clothing (of band and audience/ anyone featured in the video)					
<b>18</b>	Lighting (used for effect)					
<b>19</b>	Camera Work (range of different shots)					
<b>20</b>	Sound (quality of the song)					
<b>21</b>	Special Effects					
<b>22</b>	Group of dancers(Vixens)					