

Perception of the National Broadcasting Commission's Ban on *Timaya's Ukwu* Music Video among Undergraduates of the University of Lagos, Nigeria

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ABSTRACT

Background: The National Broadcasting Commission (NBC) banned Timaya's *Ukwu* music video in 2013. The ban generated divergent reactions among members of the public, raising questions about the justification for the Commission's action and its broader role in regulating broadcast content in Nigeria.

Objectives: The study investigated how undergraduates of the University of Lagos perceive the ban. Specifically, it sought to ascertain the proportion of students who had watched Timaya's *Ukwu* music video and examine the relationship between exposure to the video and attitudes towards its ban; determine students' attitudes towards the video; examine their opinions about the NBC's ban; and identify the sociocultural factors influencing their opinions.

Method: The survey research method was adopted, with a questionnaire serving as the data collection instrument. A multistage random sampling technique was used to select 400 respondents.

Results: The findings revealed that 93.5% of the respondents had watched Timaya's *Ukwu* music video, indicating a high level of exposure among the students. Furthermore, 62.5% considered the video good and acceptable.

Conclusion: The findings indicated that 37.5% of the respondents strongly disagreed with the ban, while 21% disagreed with it. Despite this opposition to the ban, the findings also indicated that the video contradicted the religious beliefs of the respondents.

Keywords: Students' perception, National Broadcasting Commission, music video ban, Timaya's *Ukwu* music video, broadcast regulation

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INTRODUCTION

The National Broadcasting Commission (NBC) was established on 24 August 1992 through the promulgation of Decree No. 38 of 1992, which was subsequently amended under the National Broadcasting Commission Act, Cap. N11, Laws of the Federation of Nigeria 2004. The Commission was established to regulate and control the broadcasting industry in Nigeria, among other responsibilities (NBC, 2025). Its functions include regulating broadcast content, including music videos transmitted by terrestrial broadcasting stations in Nigeria. In carrying out this responsibility, the NBC is empowered to restrict the broadcast of content considered offensive under its regulatory guidelines.

In the past, the NBC banned Afrobeat musician Femi Kuti's song Bang Bang Bang and Konga's Baby Konga from the airwaves. In November 2013, the Commission banned several music videos for containing erotic lyrics and scenes, promoting nudity, and featuring what it described as suggestive dance steps (Ohai, 2013). In December 2013, the Commission imposed further restrictions on music videos. One of the videos that had initially been approved by the NBC but was subsequently banned was Timaya's Ukwu. The ban generated mixed reactions among members of the public.

One of those who reacted to the ban, Ascar, expressed the view that the NBC had colluded with the musicians and used taxpayers' money to publicise their obscene music videos. The commentator questioned what the NBC and the video censorship board had done before the videos were released into the market and how they intended to stop their circulation after their release. Ascar described the action as "medicine after death" and characterised it as typically Nigerian (Ohai, 2013). Similarly, a contributor to the Nairaland platform argued that Timaya's Ukwu video was likely to be banned because of its content but questioned the rationale for banning it after the song had already generated substantial revenue (Ohai, 2013).

Some contributors, however, expressed support for the NBC's action. Counsellor Ezeonyi commended the regulatory body, stating, "I support the action of NBC for stopping the circulation of videos that corrupt Nigerian youths and children" (Ohai, 2013). Silas Onwe similarly described the action as "a development so glittering" and "a good step by NBC" (Ohai, 2013). Another supporter, May, remarked, "Great job, NBC! Keep up the good work" (Ohai, 2013). Susan also commended the Commission, arguing that it was taking the right steps to protect children from vulgar lyrics and music videos (Ohai, 2013).

These divergent opinions highlight the tensions between broadcast regulation, public morality, creative expression, and audience preferences. They also make the issue worthy of scholarly investigation, particularly regarding how audiences perceive regulatory decisions and the institutions responsible for implementing them. Findings from such investigations could inform policymaking beyond the regulation of music videos by providing insights into how regulatory decisions shape public perceptions of institutions and attitudes towards governance in a democratic society. Against this background, the present study investigates undergraduates'

perceptions of the NBC's ban on Timaya's Ukwu music video, with a view to contributing to scholarly discussions on mass communication, broadcast regulation, and policymaking in Nigeria's music industry.

STATEMENT OF THE PROBLEM

The public outcry that followed the National Broadcasting Commission's (NBC) ban on Timaya's Ukwu music video raises questions about how members of the public, particularly undergraduates of the University of Lagos (UNILAG), perceive the Commission and its regulatory responsibilities. One issue that attracted criticism was the fact that the video had reportedly been allowed to circulate for weeks before the NBC banned it. Commenting on the ban, Dinjis, as reported by Ohai (2013), observed that NBC, this is medicine after death, the videos are all over the place already. Be proactive; screen such works before they are released, not after they are released. This comment reflects concerns about the timing and effectiveness of the Commission's regulatory actions.

Another commentator, AJ, described the NBC as slow in carrying out its responsibilities. Port Harcourt Boy, however, acknowledged the Commission's action as a positive step towards strengthening moral values, particularly among young people. Similarly, Polio, a contributor to the discussion on the Nairaland platform, supported the ban, arguing that music characterised by sexually suggestive lyrics and repeated references to female body parts warranted regulatory attention (Ohai, 2013).

These contrasting opinions reflect the different expectations surrounding broadcast regulation. While some members of the public support restrictions on music videos they consider morally objectionable, others question the timing, effectiveness, and justification of such regulatory decisions. It is therefore necessary to examine how audiences, particularly undergraduates of the University of Lagos, assess the NBC's ban on Timaya's Ukwu music video. Specifically, the study seeks to determine whether the students consider the ban justified and to identify the factors that shape their opinions.

Although previous studies have examined the music industry and aspects of media regulation (Wintour, 2011; Park, 1998; Ekwenchi & Duru, 2018), the literature cited here suggests a gap in research on audience responses to specific regulatory actions, particularly from the perspective of undergraduates at the University of Lagos. This study therefore investigates UNILAG undergraduates' perceptions of the NBC's ban on Timaya's Ukwu music video, focusing on their exposure to the video, attitudes towards its content, opinions about the ban, and the sociocultural factors influencing those opinions.

RESEARCH QUESTIONS

The study sought to answer the following research questions:

1. What proportion of UNILAG undergraduates has watched Timaya's Ukwu music video?
2. What are UNILAG undergraduates' attitudes towards Timaya's Ukwu music video?
3. What are the respondents' opinions about the NBC's ban on the video?
4. What sociocultural factors influence the respondents' opinions about the ban?

LITERATURE REVIEW

Music provides a powerful form of expression that, at its most basic level, serves an entertainment function while also having the potential to inspire cultural and political revolutions (Hall, 2009). The inherent power of music raises concerns among those who fear its potential to shape attitudes, beliefs, and behaviours. However, banning music may set a dangerous precedent for censoring other forms of expression, with potentially serious consequences for freedom of expression in a free society. According to Wintour (2011), the Reg Bailey Committee, commissioned by Prime Minister David Cameron and chaired by the chief executive of the Mothers' Union, a long-standing critic of the premature sexualisation of children, proposed stricter regulations for the retail, advertising, and video industries. The proposals followed findings from a survey conducted for the Bailey Review involving 1,025 parents and carers. The findings showed that two-thirds of the respondents had encountered clothes, toys, games, music videos, or other products they considered inappropriate for their intended age groups. Furthermore, 40% reported seeing sexually inappropriate content in public places, including shop-window displays and advertising hoardings. Approximately half believed that celebrity culture, adult-style clothing, and music videos encouraged children to behave as though they were older than their actual ages.

Another study by Ofcom (2011) examined parental concerns about the content of music videos. Among the parents surveyed, 6% expressed concerns about sexually explicit content, another 6% were concerned about overtly sexual performances, 5% expressed concerns about nudity or exposed body parts, and 4% were concerned about other sexually inappropriate content. The 2011 research, based on a sample of 1,054 parents and primary carers, further revealed that the most frequently reported concerns were violence (20%), sexually explicit content (17%), and offensive language (17%). Ofcom acknowledged that music videos rarely contain explicitly sexual images. However, the cumulative effect of particular images or their combination may produce sexualised content that is unsuitable for children and potentially offensive to viewers. The report further noted that intrusive or prolonged shots of body parts could heighten the overall sexual impact of music videos (Ofcom, 2011).

Atkin and Abelman (2009), as cited in Hancock et al. (2021), examined the effects of sexual and aggressive content in music video clips on student viewers. The study involved 40 students from a German university, with a mean age of 25 years. Participants were randomly assigned to one of two groups: one group listened to the audio components of 30 music videos, while the other

watched the videos with both their audio and visual components. Each video contained equal proportions of neutral, sexual, and aggressive content, and participants were asked to record their impressions of the emotions conveyed. The findings suggested that viewers' responses were associated with both the content and the medium of presentation. The results also reinforced earlier findings that audiences respond more readily to combined audio-visual stimuli than to audio-only presentations.

Similarly, Hancock et al. (2021) analysed intimate partner violence myths in contemporary music lyrics. Drawing on Albert Bandura's Social Learning Theory, the authors explained how audiences may internalise and reproduce behaviours modelled through media content. This perspective highlights the potential influence of music and music videos on audiences' attitudes towards gender relations and interpersonal violence.

Concerns about the influence of music videos have also informed debates about media classification and regulation. David Austin, assistant director of the British Board of Film Classification (BBFC), reportedly stated that the classification of a music video considers elements that may concern parents, including the glamorisation of behaviours they consider inappropriate. The perceived offensiveness of some music videos has consequently intensified calls for restrictions or outright bans. According to Cristison (2014), music videos by Miley Cyrus were banned in two schools across two Scottish council areas, North Lanarkshire and South Lanarkshire, amid concerns about their potential influence on schoolchildren's behaviour. The bans occurred as the Scottish Government prepared to introduce a nationwide educational programme addressing sexual abuse, harassment, and assault. The programme was expected to involve experts from Rape Crisis Scotland visiting schools to educate young people whose attitudes and perceptions were considered increasingly vulnerable to sexually explicit television content.

Miley Cyrus attracted criticism for performances involving provocative dancing, commonly described as *twerking*, and swinging naked on a wrecking ball. Similarly, Robin Thicke's *Blurred Lines* video, which features nudity, attracted criticism over allegations that it contained messages that could be interpreted as normalising sexual coercion. Other popular female musicians, including Beyoncé, Rihanna, Britney Spears, and Lily Allen, have also faced criticism over controversial music videos (Cristison, 2014).

Scholarly investigations into the sexualisation of women in media, particularly music videos, have employed diverse methodological approaches, ranging from qualitative textual analysis to large-scale computational studies. Turner (2006), in *Film as Social Practice*, provided a framework for understanding media as both cultural texts and social practices. This perspective helps explain how media representations may reproduce dominant ideologies and influence audience perceptions. It also provides a basis for examining how sexualised images in entertainment media may function as strategic resources in celebrity production and popular culture.

Effects of Unregulated Music Videos on Culture

Research on sexualised media content has explored its implications for self-perception, attitudes towards women, and broader cultural practices. Using quantitative meta-analysis to synthesise findings from empirical studies on sexualising media exposure and self-objectification, Karsay and Matthes (2017) established a robust association between exposure to sexualising content and increased self-objectification. In a subsequent study, Karsay and Matthes (2020) found that sexually objectifying content could influence not only self-perception but also broader social attitudes towards women, suggesting that media exposure may contribute to the reinforcement of objectifying attitudes.

Complementing these meta-analyses, Hollett et al. (2022) investigated the measurement of sexual objectification using experimental psychology and survey-based methods. The study found that body-gaze behaviours, particularly looking at women's bodies rather than their faces, could serve as an indicator of objectifying tendencies. This methodological contribution offers a means of examining how objectification may manifest in everyday visual interactions.

Similarly, Betti et al. (2023) employed natural language processing (NLP) techniques to analyse more than 377,000 English-language song lyrics spanning five decades, from 1960 to 2009. Their findings indicated a significant increase in sexist expressions in music, particularly in male-performed songs and Billboard-charting tracks. This large-scale computational approach demonstrates the value of digital methods for identifying cultural patterns and provides empirical evidence of the persistence and changing visibility of sexist expressions in popular music.

Taken together, these studies demonstrate the different ways in which sexualised media content may shape self-perception, objectifying attitudes, and cultural representations of women. They also highlight the importance of examining how audiences interpret and respond to such content. However, the studies reviewed do not directly establish how students perceive the regulation of music videos by Nigeria's National Broadcasting Commission (NBC). This gap underscores the need to investigate the perceptions of University of Lagos (UNILAG) students regarding the NBC's regulation of music videos, with particular reference to Timaya's *Ukwu* video.

Understanding audience perceptions of music videos and their regulation is important because regulatory agencies are expected to protect the public interest while balancing such responsibilities with freedom of expression. Berelson and Steiner (1964, p. 88) defined perception as the complex process through which individuals select, organise, and interpret stimuli to construct a meaningful and coherent understanding of the world. Perception is influenced by both the physical characteristics of the stimuli to which individuals are exposed and the psychological factors that shape their interpretation. These factors may account for differences in how audiences perceive and evaluate music videos and regulatory interventions.

The fifth edition of the *Longman Dictionary of Contemporary English* defines a music video as a short film made to accompany a particular piece of popular music. Similarly, Straw (2008)

describes music videos as short audio-visual texts in which recorded songs are accompanied by moving images. These definitions highlight the combined auditory and visual characteristics of music videos and provide a basis for examining their content, audience interpretations, and regulation.

The *Ukwu* Video

The *Ukwu* video by Nigerian musician Timaya was directed by Nigerian-born international music video producer Moe Musa. Produced in London, the video was released on 8 October 2013. Despite being banned approximately six weeks after its release, it had recorded 5,296,624 views on YouTube by 2 July 2015. Udeh (2023) subsequently reported that the video had attracted more than 17 million views despite the ban and accompanying criticism. By August 2026, the video had reportedly garnered more than 23 million views on Timaya's official YouTube channel (Official Timaya, 2013).

The video's ban generated various reactions, particularly on the Nigerian online discussion platform Nairaland. According to Nairaland (2013), some users questioned the effectiveness of banning music videos in an era when audiences could access them through the internet. For instance, Jade Williams argued that banning such songs would make little difference because people could still download them online. Similarly, Austeenx expressed indifference to the ban, noting that the videos were already available on his phone and that he was listening to *Ukwu* at a club. Blesoh also questioned the rationale behind banning the video after it had generated substantial commercial value.

These reactions illustrate the tension between regulatory intervention and audience access to digital content. Although a regulatory ban may restrict the broadcast of a music video through particular channels, the availability of online platforms may limit the effectiveness of such restrictions. The comments also suggest that audience members may differ in their acceptance of regulatory decisions, depending on their attitudes towards the content, perceptions of censorship, and access to alternative distribution channels. This makes the *Ukwu* video a useful case for investigating students' perceptions of the NBC's regulation of music videos.

THEORETICAL FRAMEWORK

This study is anchored in Perception Theory and Cognitive Dissonance Theory. These theories provide complementary perspectives for understanding how students interpret music video content and respond to regulatory decisions.

Perception Theory

Perception, as conceptualised by Berelson and Steiner (1964), is the complex process through which individuals select, organise, and interpret sensory stimuli to construct a meaningful and

coherent understanding of the world. The concept recognises that individuals do not necessarily interpret the same message in identical ways. Rather, interpretation is influenced by selective processes through which people attend to and make sense of information in accordance with their existing attitudes, beliefs, experiences, and expectations.

Anaeto et al. (2008) explain that selective perception enables different individuals to respond differently to the same communication message. Consequently, communicators cannot assume that a message will convey its intended meaning to every receiver or that all receivers will interpret it identically. Applied to the present study, this perspective suggests that UNILAG students may interpret Timaya's *Ukwu* video and the NBC's decision to ban it differently, depending on their personal values, cultural backgrounds, prior experiences, and attitudes towards music video regulation.

The concept of selective perception can be examined through three related processes: selective exposure, selective attention, and selective retention.

Selective exposure refers to the tendency of individuals to seek out communication messages that agree with their existing attitudes and beliefs while avoiding those that contradict them. This tendency is closely related to Cognitive Dissonance Theory, which suggests that individuals may seek information consistent with their decisions or beliefs to reduce psychological discomfort arising from conflicting cognitions.

Selective attention refers to the tendency of individuals to concentrate on particular aspects of a message that are consistent with their existing attitudes, beliefs, interests, or expectations. In the context of music videos, some viewers may focus on the entertainment value, musical performance, and choreography, while others may pay greater attention to sexually suggestive imagery, offensive language, or other potentially inappropriate content.

Selective retention refers to the tendency for individuals to remember information in ways influenced by their needs, interests, attitudes, beliefs, and other psychological factors (Anaeto et al., 2008, p. 68). Accordingly, viewers may retain different aspects of the same music video depending on what they consider important or meaningful.

These concepts provide a useful framework for understanding how UNILAG students may respond to the NBC's ban of Timaya's *Ukwu* video. Students who consider the video inappropriate may support the ban and pay particular attention to its potentially offensive content. Conversely, students who regard the video primarily as entertainment may oppose the ban and focus on its musical and artistic elements. Their prior attitudes may also influence whether they choose to watch the video, the aspects of its content to which they pay attention, and what they subsequently remember about it. Perception Theory therefore helps explain why students may hold different views about the same music video and the regulatory decision affecting it.

Cognitive Dissonance Theory

Cognitive Dissonance Theory, developed by Leon Festinger (1957), posits that individuals experience psychological discomfort when their beliefs, attitudes, values, or behaviours are inconsistent. This discomfort may motivate them to reduce the inconsistency by changing their attitudes or behaviours, seeking information that supports their existing views, or reinterpreting the conflicting information.

In the context of music video regulation, students may experience cognitive dissonance when their personal preferences conflict with the NBC's decision to ban a music video they enjoy watching. For instance, a student who enjoys *Ukwu* but also believes that sexually explicit media content should be restricted may experience a conflict between personal entertainment preferences and beliefs about appropriate media regulation. The student may resolve this conflict by supporting the ban despite enjoying the video, rejecting the regulatory decision, or justifying the video's content as acceptable entertainment.

Similarly, students who support the NBC's regulatory intervention may encounter conflicting information when they discover that the banned video remains widely accessible online. They may respond by reaffirming the importance of regulation, questioning the effectiveness of the ban, or reconsidering their position on censorship and audience access.

Cognitive Dissonance Theory is therefore relevant to this study because it explains how students may reconcile their personal preferences for music videos with their attitudes towards regulatory intervention. Together with Perception Theory, it provides a basis for examining how UNILAG students interpret the content of Timaya's *Ukwu* video and evaluate the NBC's decision to regulate or ban it.

METHODOLOGY

The study adopted the survey research method, which was considered appropriate given the relatively large study population and the need to collect data using a questionnaire. Four faculties at the University of Lagos (UNILAG) were randomly selected for the study. A total of 440 questionnaires were distributed, with 110 questionnaires allocated to each faculty to allow for possible attrition. Of these, 100 validly completed questionnaires from each faculty were selected, resulting in 400 questionnaires being returned and analysed. This represents a response rate of 90.9%.

The data were analysed using the Statistical Package for the Social Sciences (SPSS). The results are presented according to the four research questions that guided the study.

RESULTS

Research Question One: What proportion of UNILAG students has watched Timaya's *Ukwu* video?

Table 2: Proportion of UNILAG Students Who Have Watched Timaya's *Ukwu* Video

Response Frequency Percentage (%)		
Yes	374	93.5
No	26	6.5
Total	400	100.0

Source: Field Survey

As shown in Table 2, 93.5% of the respondents had watched Timaya's *Ukwu* video, while only 6.5% had not. This indicates that the video was widely viewed among the surveyed UNILAG students.

Research Question Two: What are UNILAG students' attitudes towards Timaya's *Ukwu* video?

Table 3: Respondents' Views on Whether Timaya's *Ukwu* Video Contains Lewd Scenes

Response Frequency Percentage (%)		
Yes	237.8*	63.5
No	136.2*	36.5
Total	374	100.0

Source: Field Survey

Table 3 shows that 63.5% of the respondents who had watched the video believed that it contained lewd scenes, while 36.5% did not share this view. This suggests that although a majority of the respondents recognised sexually suggestive content in the video, a substantial proportion did not consider its content lewd.

Table 4: Respondents' Views on Whether Timaya's *Ukwu* Video Is Good and Acceptable

Response Frequency Percentage (%)		
Yes	—	62.5
No	—	37.5
Total	374	100.0

Source: Field Survey

Table 4 indicates that 62.5% of the respondents considered the *Ukwu* video good and acceptable, whereas 37.5% did not. The finding suggests that most respondents viewed the video favourably despite the concerns about its content reported in Table 3.

Table 5: Respondents' Views on Whether They Would Allow a Person Below the Age of 16 to Watch the Video Alone

Response Frequency Percentage (%)		
Yes	—	62.5
No	—	37.5
Total	374	100.0

Source: Field Survey

As presented in Table 5, 62.5% of the respondents indicated that they would allow a person below the age of 16 to watch the video alone, while 37.5% would not. This finding suggests that the majority of respondents did not consider the video sufficiently inappropriate to warrant restricting younger viewers from watching it without supervision. However, the responses reflect the respondents' personal views and do not, on their own, establish the video's suitability for children.

Table 6: Respondents' Perceptions of the Extent to Which Timaya's *Ukwu* Video Is Offensive

Level of offensiveness Frequency Percentage (%)		
Very offensive	—	12.5
Partially offensive	—	38.5
Not offensive	—	49.0
Total	374	100.0

Source: Field Survey

Table 6 shows that 12.5% of the respondents considered the video very offensive, while 38.5% regarded it as partially offensive. The remaining 49.0% did not consider it offensive. These findings suggest that respondents held mixed views about the video's content. Although a majority identified lewd scenes in the video, nearly half did not regard it as offensive, and 62.5% considered it good and acceptable. Similarly, 62.5% indicated that they would allow a person below the age of 16 to watch the video alone. Taken together, these findings suggest that

recognising sexually suggestive content did not necessarily translate into a negative overall assessment of the video.

Research Question Three: What are the respondents' opinions about the NBC's ban of the video?

Table 7: Respondents' Views on Whether the NBC Was Right to Ban Timaya's *Ukwu* Video

Response	Frequency Percentage (%)	
Strongly agree	—	16.5
Agree	—	25.0
Disagree	—	21.0
Strongly disagree	—	37.5
Total	374	100.0

Source: Field Survey

Table 7 indicates that 16.5% of the respondents strongly agreed that the NBC was right to ban Timaya's *Ukwu* video, while 25.0% agreed. In contrast, 21.0% disagreed with the ban, and 37.5% strongly disagreed. Overall, 41.5% supported the ban, whereas 58.5% opposed it. This suggests that the majority of the respondents did not support the NBC's decision to ban the video.

Table 8: Respondents' Views on Whether the NBC Was Wrong to Allow the Video to Run for Weeks Before Banning It

Response	Frequency Percentage (%)	
Strongly agree	—	25.0
Agree	—	37.5
Disagree	—	25.0
Strongly disagree	—	12.5
Total	374	100.0

Source: Field Survey

Table 8 shows that 25.0% of the respondents strongly agreed that the NBC was wrong to allow the video to run for weeks before banning it, while 37.5% agreed. Conversely, 25.0% disagreed

with this view, and 12.5% strongly disagreed. Thus, 62.5% considered the NBC wrong for allowing the video to run for weeks before imposing the ban, while 37.5% disagreed.

These findings suggest that the respondents' criticism of the NBC extended beyond the decision to ban the video to the timing of the regulatory intervention. Although a majority opposed the ban itself, many also considered the commission's delayed action problematic. This may reflect concerns about the consistency and timeliness of the regulatory process rather than straightforward opposition to media regulation in general.

Research Question Four: What socio-cultural factors influence the respondents' opinions?

Table 9: Respondents' Views on Whether Timaya's *Ukwu* Video Contradicts Their Religious Beliefs

Response Frequency Percentage (%)		
Yes	—	52.0
No	—	48.0
Total	374	100.0

Source: Field Survey

As shown in Table 9, 52.0% of the respondents indicated that the *Ukwu* video contradicted their religious beliefs, while 48.0% said it did not. The results indicate that the video conflicted with the religious beliefs of a slight majority of the respondents. However, this finding alone does not establish that religious beliefs determined their positions on the NBC's ban.

Table 10: Respondents' Religious Affiliations and Views on Whether the Video Contradicts Their Religious Beliefs

Religious affiliation Beliefs contradicted: Yes (%) Beliefs contradicted: No (%)		
Christianity	40.0	27.5
Islam	12.0	20.0
Traditional religion	—	0.5
Atheism	—	—
Total	52.0	48.0

Source: Field Survey

Table 10 presents the reported distribution of respondents' religious affiliations according to whether they believed that the video contradicted their religious beliefs. The reported percentages indicate that 40.0% of the respondents identified as Christians and considered the video contrary to their religious beliefs, while 12.0% identified as Muslims and expressed the same view. Among those who indicated that the video did not contradict their religious beliefs, 27.5% were Christians, 20.0% were Muslims, and 0.5% practised traditional religion.

These figures suggest that religious affiliation may be relevant to how respondents interpret the video's content. Nevertheless, the data presented do not establish whether religious affiliation significantly influenced respondents' opinions of the NBC's ban. Such a conclusion would require a direct comparison between religious affiliation and respondents' positions on the ban.

Table 11: Respondents' Views on Whether Timaya's *Ukwu* Video Contradicts Their Moral Values

Response	Frequency	Percentage (%)
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Yes	—	49.0
No	—	51.0
Total	374	100.0

Source: Field Survey

Table 11 shows that 49.0% of the respondents believed that the video contradicted their moral values, while 51.0% did not. The difference between the two groups is relatively small, indicating that respondents were almost evenly divided on this issue. The findings suggest that moral values may shape individual interpretations of the video, although the results alone do not establish whether these values influenced respondents' views on the NBC's regulatory decision.

Table 12: Respondents' Views on Whether the Video Portrays Women as Sex Symbols, by Gender

Gender	Yes (%)	No (%)	Total (%)
Male	26.0	25.0	51.0
Female	35.0	14.0	49.0
Total	61.0	39.0	100.0

Source: Field Survey

Table 12 indicates that 61.0% of the respondents believed that the video portrayed women as sex symbols, while 39.0% disagreed. Of the total sample, 26.0 percentage points represented male respondents who answered yes, while 35.0 percentage points represented female respondents who answered yes. Among those who answered no, 25.0 percentage points represented male respondents and 14.0 percentage points represented female respondents.

The findings suggest that more female respondents than male respondents identified the portrayal of women as sex symbols in the video. However, because the table presents percentages of the entire sample rather than percentages within each gender group, it does not independently establish that gender influenced perceptions of the video. Furthermore, it does not demonstrate whether gender influenced support for or opposition to the NBC's ban. Establishing such relationships would require cross-tabulation of gender with respondents' attitudes towards the ban and, where appropriate, statistical tests of association.

DISCUSSION OF FINDINGS

With the help of the multi-stage random sampling technique used in the collection of the sample, 93.5% of the respondents have watched the video. This attests to the popularity of the video even among UNILAG students. This finding is in line with the assertion made by Park (1998), which inferred that there has been a tremendous increase in the popularity of music videos. The study found that the attitude of the UNILAG students towards Timaya's Ukwu video is mixed. This is because 63.5% of the students say the video contains lewd scenes. 62.5%, however, say the video is good and acceptable to them. They also indicate their willingness to allow anybody below the age of 16 to watch the video alone. Only 49% agree that the video is offensive. This shows the contradiction of knowing that the video is offensive and still accepting it as good. This shows that, in line with Leon Festinger's Cognitive Dissonance, a state of dissonance exists in the cognitive process of the respondents on the matter. It also appears to corroborate the stance of Oyesomi and Salawu (2018) that long-term exposure to hyper-sexualised representations could foster moral permissiveness among viewers.

The study also established that UNILAG students strongly disagree with the NBC's of the ban of the Ukwu video. 37.5% strongly disagree, 21% disagree while 25% agree. To further buttress their stance, the majority of them (37.5%) agree that the NBC is wrong for banning a video it had allowed to run for weeks and 25% strongly agree. The video also does not contradict the moral values of the respondents. 51% of the respondents do not believe the video contradicts their moral values, which indicates one of the reasons they do not agree with the ban. This is a factor that justifies the blame placed on NBC for banning the Ukwu video. Again, this appears to corroborate the stance of Oyesomi and Salawu (2018) that long-term exposure to hyper-sexualised representations could foster moral permissiveness among viewers.

Finally, the study established that the video contradicts religious beliefs. It also revealed that 61% of the respondents believe the video portrays the female gender as sex symbols. This

corroborates Ekwenchi and Duru (2018), whose findings confirmed the predominance of sexual objectification, where women were frequently depicted as erotic objects. This finding corroborates assertions made by Park (1998), which inferred that there has been a tremendous increase in the popularity of music videos. As music videos have become more popular, concern has risen over their increasingly violent and sexual nature. Parents and educators have objected to the graphic violence and sexual imagery depicted in music videos. Record company video executives have also expressed concern over the portrayal of women in music videos as well as the violence and eroticism. In sum, the study found that a large proportion of the respondents (UNILAG students) have watched Timaya's Ukwu video, which indicates the popularity of the music video among the students. Although the video contradicts the respondents' religious beliefs and even portrays females as sex symbols, it does not contradict their moral values. The respondents do not agree with the NBC's ban of the music video.

CONCLUSION

UNILAG students' perception of the NBC's ban of Timaya's Ukwu video shows that they do not agree with the Commission. Their views show that the video is popular among them. Although there was outcry about Timaya's Ukwu music video before and after the NBC's ban on the propriety of allowing the music video to play on the airwaves, the video is acceptable to UNILAG students. The outcry was so high that the banned video appeared to be the worst music video ever produced in the country. But as this study has shown, the video is good and acceptable to the students. They can even allow teenagers to watch it alone. As the findings of this study have shown, it is not good conduct for a national commission like the NBC to reverse what it had earlier allowed to go on air. As a result, people did not consider the Commission to be taken seriously. They regarded the Commission as a weak agency of government. Also, the decision of the respondents is more determined by their moral values rather than their religion or sex.

Ethical Clearance

Respondents were informed about the purpose of the study and their participation was voluntary.

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Conflict of Interest

The authors declare no conflict of interest

Authors' contributions

The authors contributed to the conception, literature review, data collection, analysis, drafting, and revision of the manuscript.

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