CONSTRUCTING SEXUALIZED FEMININITY IN NIGERIAN AFROBEATS MUSIC VIDEOS

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Abstract

The presentation of women in music videos has received a backlash of criticism anchored on hypersexualization, objectification, and female gender stereotyping.Nigeria's Afrobeats music videos have become global media products, conveying meaning and shaping ideological narratives. Although little research exists to explain how Afrobeats music could lead to these stereotypes empirically, thereis a need for an empirical study to establish exactly how Afrobeats music could construct feminine gender sexualisation.Anchored in the Male Gaze theory, a mixed-methods content analysis was conducted to examine the presentation of female performers in selected Nigerian Afrobeats music videos released between 2015 and 2025. Results indicate that female presence within these media texts is largely structured through erotic spectacle,near-nude appearances, and camera emphasis on body parts, reinforcing sexualized female gender ideals and expectations.The study, therefore, concludes that saxaulization does not function merely as an aesthetic expression in Afrobeats music videos but rather serves as a dominant representational logic embedded within Afrobeats' visual elements, thereby constructing sexualized femininity.The study has contributed to knowledge on the influence of Afrobeats music videos in constructing sexualized femininity, recommending conscious efforts byAfrobeats music producers to introduce visual communication elements that present female performers as empowered with independent identities and agency.

Introduction

The growing recognition of Nigerian afrobeats music globally has become an avenue for showcasing several aspects of her rich culture, values, and national identity to global audiences.Music plays a significant role in human societies globally, serving as a narrative medium through which cultural values, identity, and ideological narratives are transmitted.Beyond entertainment, Kinkulkinet, al. (2026) note that in the contemporary global media environment, music circulates across national boundaries and functions as a vehicle

for cultural exchange and ideological communication. In Africa, music performs fundamental roles regarding communication, protest, and cultural preservation (Fosudo&Balogun, 2025). The past decades have seen Afrobeats become one of the most influential and widely accepted musicgenre, catapulting Nigeria to the top of global music scene (Adebayo, 2022).This music category, characterized by its dynamic rhythms and diverse sonic elements, captivates audiences with compelling energy and profound cultural significance. Originating from West Africa, it is a contemporary musical blend of traditional Nigerian music such as Juju, Fuji, highlife, and dancehall, as well as R&B and hip-hop from the West. Often confused withAfrobeat, Yusif (2024) distinguishes the two genres, noting their unique histories and characteristics, and establishes that Afrobeat was pioneered by FelaKuti in the late 1960s as a politically charged fusion of jazz, funk, highlife, and traditional African rhythms. In contrast, Afrobeatsis characterized by a broader, more diverse sound, featuring shorter, radio-friendly tracks, heavily syncopated beats, and vibrant melodies tailored to contemporary audiences. Similarly,Sofola and Wanyama (2025) recognize Afrobeat as notable for its lengthy, improvisational compositions and sharp critiques of societal issues.(Olorunyomi, 2002) further clarifies that, while Afrobeat emerged as a vehicle for political and social commentary during Nigeria's post-colonial era, Afrobeats often lean toward themes of celebration, love, and identity. However, it occasionally addresses broader societal issues. Most Afrobeats artistes in Nigeria, including Wizkid, Burna Boy, Rema, Tems, Davido, Ayra Star, Omah Lay, Asake, and Tiwa Savage, among many others, have redefined global perceptions of African music, blending indigenous languages, indigenous fashion, cultural values, and cultural motifs with modern pop sensibilities. This music genre, according to Ogechukwu and Duru (2016), has become a major export of Nigerian culture, values, and ideologies globally, fostering cross-cultural exchange rather than primarily importing global cultural forms. Through its evolution and growing international collaborations, NigerianAfrobeats transcends mere entertainment and servesas a dynamic cultural transmission channel thatreflects the nation's vibrancy, resilience, and advocacy for social change,thereby providing narratives that shape ideological perceptions globally (Ogunleye, 2021; Ugor, 2021).

Despite this rising influence and cultural capital, Olawale (2023) observes that the presentation of women in these videos hasreceived criticism anchored on hypersexualization, objectification, and female gender stereotyping. Furthermore, feminist women's movements and gender rights groups in Nigeria have lamented that these presentations contribute to societal problems such as sexual abuse, harassment, gender violence, stereotypical ideals of beauty, and negative career representation of women.Similarly, Mulvey (2012) establishes that mass media representation is responsible for the reinforcement of patriarchal ideologies, where females are appreciated more for the visual pleasure derived from their physical appearance rather than their intellect, capability, or contribution to society. In the West, scholarship has addressed the crossing of music, media, and gender (Gill, 2007; Fredrickson & Roberts, 1997). However, According to Ogunleye (2021), little empirical research exists to explain how Afrobeats music could lead to these stereotypes. Against this backdrop, this study aims toexamine the visual communication techniques employed in the presentation of female performers in Nigerian Afrobeats music videos

and to establish how these persistent presentations sexualize the female gender. Specifically, it seeks to;

i. Examine the visual communication techniques used to presentfemale performersin Nigerian Afrobeats music videos.

ii. Establish the role of visual techniques in the sexualization of femininity.

Literature Review

Afrobeats and Music Video Culture

Music videos became widely popular and accessible with the launch of Music Television (MTV) in the United States in 1981. According to Jones (2005), this marked a significant transformation in how music is produced, distributed, and consumed globally. Music videoshave evolved into mini-movies that often receive as much prominence as the music itself, combining narrative, visual aesthetics, and performance into a unified medium. The visual effects in most music videos are highly captivating and tend to capture the audience's attention almost immediately. Frith et al. (1993) note that, when the song is seen, the image becomes irresistible. This emphasized the inseparable relationship between sound and image in shaping audience perception.Afrobeats music videos. In contemporary media environments, music videos function not only as entertainment but also as powerful tools of visual communication that construct and reinforce meanings around culture, identity, and lifestyle (Fosudo&Balogun, 2025).Afrobeats is a contemporary, popular music genre originating primarily from Nigeria. It blends highlife, funk, jazz, hip hop, and traditional African rhythms, characterized by upbeat tempos, catchy hooks, and danceable beats, often incorporating modern production techniques. In contrast, Afrobeatis the pioneering musical style developed by FelaKuti in the 1960s and 1970s, combining jazz, funk, highlife, and traditional Yoruba music, often with politically charged lyrics and complex, extended instrumental arrangements.

In the context of Nigerian Afrobeats, music videos have become a central medium for projecting cultural identity and global visibility. Producers intentionally incorporate cultural markers such as fashion, dance, language, and setting to create visually engaging narratives that reflect both local realities and global aspirations. These visual representations contribute to the construction of what scholars describe as “glocal” identities, in which global and local influences intersect (Adeoye et al., 2014). Afrobeats videos often depict luxury, urban lifestyles, and expressive choreography that communicate socio-cultural values and aspirations to audiences across Africa and the diaspora (Adeleke, 2010). Through these visual strategies, Afrobeats artists participate in the global circulation of African culture, positioning Nigeria as a major cultural exporter in contemporary popular music (Omolabi&Soliu, 2024). This implies that Nigerian Afrobeats music videos often contribute to Nigerians' cultural identity worldwide.

Scholars argue that music videos play a significant role in constructing and circulating cultural meanings because they combine audio and visual elements that shape how audiences interpret content (Moses &Jibrin, 2026; Railton& Watson, 2019). According to Ogochukwu and Duru (2016), visual elements such as stylized performances, elaborate settings, and choreographed dance routines reinforce audience interpretations and enhance meaning-making. This means that music videos influence audience interpretations and shapeperception.

Similarly,Railton and Watson (2019) opine that music videos operate as sites of representation where identity, gender, and power relations are visually constructed and negotiated. Furthermore, Moses and Jibrin (2026) explain that music videos use editing techniques, repetition, and visual symbolism to create meaning that complements the music's rhythm and emotional tone. Furthermore, Ward and Rivadeneyra (2021) emphasize that contemporary music videos function within a postmodern media landscape characterized by hybridity, intertextuality, and spectacle, all of which influence how audiences engage with visual texts. This implies that music videos use multimedia content to engage audiences.

The review established that music videos are not merely promotional tools but are active cultural texts that shape perceptions, reinforce ideologies, and influence audience understanding of social realities.

Female Performers inAfrobeats Music Videos

Female performers have become a conventional and highly visible feature of Afrobeats music videos, where their participation in dance sequences and visual storytelling contributes significantly to the genre's aesthetic identity and global appeal. In the Nigerian context, Usoroh (2010) observes that the absence of females, particularly young women, may appear inconsistent with dominant production patterns. This suggests that female presence is not only common but also expected within Afrobeats visual culture. Okonkwo and Adeyemi (2021) further note that these videos frequently depict women in revealing attire, engaging in sexually suggestive choreography, and occupying passive or objectified roles in relation to male artists. This pattern reflects a broader visual economy in which women's bodies are central to the construction of spectacle, reinforcing the energetic and rhythmic atmosphere associated with Afrobeats while simultaneously raising concerns about gender representation. Olawale (2023) extends this argument by noting that Afrobeats music videos, drawing on American hip-hop, often depict women dancing seductively in skimpy clothing, with camera techniques that emphasize the female body rather than artistic skill or narrative agency. This reinforces a visual framing of femininity that is heavily centered on sexuality, aligning with longstanding critiques of media representation where women are reduced to objects of visual pleasure. These patterns further position females primarily forviewingpleasure and commercial appeal (Gill, 2018; Mulvey, 2012). Evidently, this aligns with Mulvey's concept of the male gaze, where visual media is structured around masculine viewing pleasure, positioning women as objects rather than active subjects. In many Nigerian Afrobeats music videos, Video vixens usually perform around or alongside a dominant male artist.These representations not only contribute to patriarchal media practices but also reinforce unequal gender power relations within both media production and broader society (Ward &Rivadeneyra, 2021). This means that the portrayal of women in Afrobeats music videos is a calculated production construct that benefits the industry but aids gender bias on the flip side. The recurring visual emphasis on women as sexual objects limits the diversity of feminine representation, marginalizing alternative portrayals of women as professionals, leaders, or creative agents. This imbalance reflects what feminist media scholars describe as symbolic annihilation, where women are either underrepresented or represented in stereotypical and reductive ways (Tuchman, 2017). Within Afrobeats, this is often evident in the positioning of female performers as background dancers or

decorative elements that enhance male performance, rather than as central narrative agents (Chinwuba, 2020).Sexualization, as defined by the American Psychological Association (APA, 2007), is the representation of individuals in ways that emphasize their sexuality at the expense of other personal qualities such as competence, intelligence, or personality. In many Afrobeats music videos, this is manifested through revealing costumes, provocative dance movements, and camera techniques that isolate and highlight specific body parts, particularly the hips, breasts, and waist. These visual choices contribute to a fragmented representation of women, where the body is commodified and prioritized over holistic identity. Consequently, female performers are often constructed as objects of desire rather than as complex individuals with artistic or narrative significance.

Media globalization has further intensified these patterns, as Nigerian artists increasingly adopt Western visual aesthetics to appeal to global audiences (Adekeye, 2022). This implies that women are portrayed in Afrobeats music videos as a strategy to attract a global audience. This process often involves the incorporation of hypersexualized imagery, which aligns with global entertainment norms where "sex sells" remains a dominant commercial strategy (Gill, 2019). In the context of Afrobeats, this global influence is evident in the replication of Western-style music video conventions, including erotic choreography, luxurious settings, and objectifying camera angles, all of which are designed to enhance marketability and streaming performance. As such, the sexualisation of female performers becomes not only a cultural practice but also an economic strategy embedded within the global music industry. Furthermore, this trend can be understood through the lens of the global media economy, where visibility and virality are often achieved through sensational and visually provocative content. Moreover, Banet-Weiser (2018) notes that visibility in digital media economies is closely tied to the commodification of identity, in which bodies, particularly female bodies, are used as currency for attention and engagement. Similarly, Railton and Watson (2019) argue that music videos construct gender identities through visual codes that privilege heterosexual male desire, thereby reinforcing traditional power hierarchies. In Afrobeats, this is evident in the persistent framing of women as performers, accessories, or romantic interests, rather than as independent artists or agents.

In addition, the intersection of sexuality and performance in Afrobeats music videos reflects broader cultural and economic dynamics within Nigeria's creative industry. While sexualized imagery may increase visibility and commercial success, it also raises critical questions about representation, agency, and the long-term implications for gender equality in media. The normalization of such portrayals risks shaping audience perceptions, particularly among young viewers, who may internalize these representations as normative ideals of femininity (Ward &Rivadeneyra, 2021). The review established that the construction of female identity in Afrobeats music videos is not only a matter of aesthetics but also a significant social and cultural issue with implications for gender discourse in contemporary media.

Sexualized Femininity as agenda Setting Construct

Contemporary scholarship confirms that mass media continue to play a central role in shaping issue salience, even in the digital era, by repeatedly highlighting specific narratives that influence what audiences consider important (Yusif, 2024; Ward &Rivadeneyra, 2021;

Tuchman, 2017). Another manifestation of agenda setting is algorithmic filtering. Social media algorithms perform an agenda setting function by curating content for users, thereby shaping audience priorities and narratives. Beyond issue salience, attribute agenda setting demonstrates that media also shape perceptions of how topics are understood by emphasizing particular qualities or traits associated with social groups (Ward &Rivadeneyra, 2021). Agenda setting remains highly relevant to studies of culture and representation as repeated emphasis in the media projects specific portrayals into dominant cultural narratives. This concept provides a valuable lens for examining how Nigerian Afrobeats music videos construct sexualized femininity through repeated highlights of specific visual attributes of women, creating salience around sexualized portrayals and influencing societal perceptions of female identity in contemporary culture. In Afrobeats music videos, producers repeatedly foreground images of women in highly sexualized ways(Adebayo, 2022). These portrayals become salient through pattern repetition, guiding audiences to consider sexualized femininity as a typical or valued representation of women in popular culture. Although much agenda setting research has focused on news and political topics, the core principle of salience transfer remains applicable to popular media and entertainment (Yusif, 2024). Agenda setting frameworks are applied beyond traditional news media to networked and social media platforms, where visual and algorithmically amplified content shapes perception (Ward &Rivadeneyra, 2021). The underlying mechanism of repeated emphasis on particular visuals guides audience attention and interpretation through the recurrent presentation of female bodies and sensual movement in Afrobeats videos, thereby shaping feminine ideologies.

Visual Communication Techniques in Music Videos

Media audiences most often interpret and understand messages through what they see. Visual communication is essential for audiovisual media, particularly in music videos where imagery, performance, and editing techniques combine to convey meaning. Music videos rely on multiple visual elements such as camera angles, framing, lighting, color, body positioning, costume, and spatial arrangement to construct narratives and shape audience interpretation. These visual techniques work together with sound and lyrics to produce complex layers of meaning for audience interpretation.Machin (2014) explains that features such as camera distance, gaze, posture, lighting, and composition are important visual communication elements that guide audience interpretation of images. These techniques are frequently used to highlight dance movements, fashion, and body gestures, thereby directing the audience's attention toward specific aspects of the performance. Close-up shots can create intimacy and draw attention to facial expressions or body movements, while long shots often present performers as objects of visual spectacle.

Fredrickson and Roberts (1997) argue that women's bodies are often sexualized in visual media, leading to self-objectification and negative psychological outcomes such as body dissatisfaction and low self-esteem.

Several gender and media studies have determined that long-term exposure tohypersexualizedrepresentations of women in the media potentially shapesviewers' perception of gender roles and shapes cultural beliefs regarding the social value and position of women.(Ward et al., 2018).Aubrey et al. (2011) also concluded that music videos, especially from hip-hop, dancehall, and Afrobeats genres,

frequently portray women in sexually stereotypical ways at the expense of other traits and reinforce gender-based discrimination and sexist attitudes (Ogunleye, 2021).

Digital technologyhas amplified the visibility of Afrobeats music videos by making them easily accessible to global audiences, especially through streaming sites (Ward et al., 2021). This is an indication that viewing sexualized videos will most likely increase self-objectification, decrease the self-esteem of young women, and perpetuate gender roles in society(Ward et al., 2021).

Over the past decade, Nigerian Afrobeats music videos have become widely recognized worldwide, with Nigerian artistes sweeping international festivals, winning top awards, and collaborating with world superstars (Olawale, 2023; Afolabi; Adebayo,2022). This establishes that NigerianAfrobeats is produced and presented using visual techniques that appeal to global audiences.

Theoretical framework

Based on the objectives of examining visual communication techniques used to present female performers in Afrobeats music videos and establishing the role of these techniques in constructing sexualized femininity, the study is anchored in the Male Gaze theory and complemented by Agenda Setting. Laura Mulvey's 1975 essay explains how visual media are often structured from a heterosexual male perspective, in which women are positioned as objects of visual pleasure for male viewers. This framework highlights howcinematic techniques such as camera angles, framing, and editing frequently emphasize women's bodies, fragmenting them into sexualized parts thereby reinforcing objectification (Feng,2023). Afrobeats music videos,frequently presents female performer in revealing costume, eroticized dance, symbolic positioning and camera focus on specific body parts, these presentations often prioritize physical attractiveness and sexual appeal over individuality, agency, or narrative significance.

Scholars argue that contemporary media has evolved into a sexualized culture, where women are not only objectified but are also portrayed as choosing to participate in their own objectification, thereby highlighting the role of media in shaping young people's perceptions of sexuality and gender roles (Feng, 2023: Gill, 2007;) Male Gaze Theory has been critiqued for its assumption of a passive female audience and a uniform male perspective. Kondrat(2023) challenges this by introducing the concept of the oppositional gaze, arguing that viewers, particularly women and marginalized groups can actively resist dominant visual narratives. Nevertheless, the theory remains crucial for analyzing how visual techniques in Afrobeats music videos contribute to the sexualisation of feminity.

Relatedly, Agenda Setting theory, propounded by Maxwell McCombs and Donald Shaw in 1968, states that while the media may not dictate what audiences think, it significantly influences what they think about by repeatedly emphasizing certain issues through coverage. Scholars have further expanded this idea to include salience, suggesting that issues receiving consistent media attention become more prominent in the public consciousness (McCombs, 2004). In the context of visual media, such as music videos, Omolabi and Soliu (2024) affirm that agenda setting operates through the frequency and prominence of specific images and narratives. Critics argue that Agenda-Setting Theory is limited in its ability to explain how audiences interpret meanings, as it focuses primarily on issue salience rather than

on symbolic representation (Baran& Davis, 2021). However, applied to this study, the persistent presentation of female performers in sexualized roles in Afrobeats music videos functions as agenda setting. This exposure across global digital platforms, according to Zhang (2023), can shape audience perceptions about femininity, normalizing a narrow image of women, thereby constructing a dominant sexualized feminine narrative globally.

Methodology

The study employed a mixed-methods content analysis, using a coding sheet as the instrument for collecting primary data. A coding criterion was used to examine eighteen (18) purposively selected Afrobeats music videos between 2015 and 2025 from the top twenty (20) most-streamed artists on Spotify.com, each with over 2 billion global streams, as listed on xtrafrica.com in 2025.The choice of content analysis was premised on it ability to allow systematic coding of visual techniques and interpretation of meaning.

Results

Table 1: List of SampledAfrobeats Music Videos sampled

S/N	Song Title	Year of Release	Artiste
1	Hot Body	2025	Ayra Star
2	Tested, Approved, and Trusted	2024	Burner Boy
3	Big Big Things	2024	Young John
4	Lonely at the Top	2023	Asake
5	Calm Down	2022	Rema
6	Rush	2022	Ayra Star
7	Soundgasm	2021	Rema
8	Bounce	2021	Rema
9	Coming	2021	Naira Marley
10	Essence	2020	Wizkid
11	Anybody	2019	Burner Boy
12	Soapy	2019	Naira Marley
13	Ye	2018	Burner Boy
14	Fever	2018	Wizkid
15	On the Low	2018	Burner Boy
16	If	2017	Davido

17	Leg Over	2017	Mr. Eazi
18	Story for the Gods	2015	Olamide

Source: Researchers' analyses, 2026

Table 1 presents 18 Afrobeats music videos released between 2015 and 2025.The songs revolve around recurring themes of romance (*'Essence', 'Calm Down'*), sexuality (*'Soundgasm' ,'Coming', 'Soapy', 'Big Big, things', 'bounce', ' leg over' and 'fever'*), and glamour (*'tested, approved and trusted', 'Ye' and 'Anybody'*). These tittles highlight the role of Afrobeats musicboth as entertainment and cultural storytelling tools on lifestyle, desire, and emotional expression.

Table 2: Description of Variables and coding value

S/N	Variable	Description	Code Value
1	Female Presence	Whether females appear In the video	0 = No female present; 1 = Female present
2	Near Nude Costuming	Female characters appearing in G-string, Bikini, Pants, Blurred Nudity	0 = Fully clothed; 1= Near nude
3	Emphasis on Body Parts	Camera focus on specific body parts (e.g., chest, hips, buttocks)	0 = No emphasis; 1=Strong/repeated emphasis
4	Erotic choreography	Presence of twerking, grinding, whining, shimming of breast, shaking of buttocks	0 = None; 1 = Highly erotic
5	**Symbolic Position of Female performers**	**Video vixen, Traditional Appearance**	**0 = Traditional Appearance; 1 = video vixen**

Source: Researchers' Analysis, 2026

Table2 presents the variables used to establishsexualisation of females in Afrobeats music videos, along with the operational descriptions and coding system (0 = absence, 1 = presence). Female Presence (FP)is a foundational variable that indicates whether females appear in the video. Near Nude Costuming (NNC), Camera Emphasis on Body Parts (CEB), Erotic Choreography (EC), and Symbolic Positioning of female performers (SPFP) build on this by examining how females are presented, particularly in sexualized ways.

Table 3: Analysis of Visual Communication Elements

Title	Year	Artiste	FP	NNC	EC	CEBP	SPFP	Remark
Hot Body	2025	Ayra Star	1	1	1	1	1	Very High
Tested,Approved and Trusted	2024	Burner Boy	1	1	1	1	1	Very High
Big-Big Things	2024	Young John	1	1	1	1	1	Very High
Lonely at the Top	2023	Asake	1	1	1	1	1	Very High
Calm Down	2022	Rema	1	1	1	1	1	Very High
Rush	2022	Ayra Star	1	1	1	1	0	High
Soundgasm	2021	Rema	1	1	1	1	1	Very High
Bounce	2021	Rema	1	1	1	1	1	Very High
Coming	2021	Naira Marley	1	1	1	1	1	Very High
Essence	2020	Wizkid	1	1	1	1	1	Very High
Anybody	2019	Burner Boy	1	1	1	1	1	High
Soapy	2019	Naira Marley	1	1	1	1	1	Very High
Ye	2018	Burner Boy	1	1	1	1	0	High
Fever	2018	Wizkid	1	1	1	1	1	very High
On the Low	2018	Burner Boy	1	0	1	1	1	Very High
If	2017	Davido	1	1	1	1	1	Very High
Leg over	2017	Mr. Eazi	1	1	1	1	0	High
Story for the Gods	2015	Olamide	1	1	1	1	0	High

Source: Researchers' Coding 2026

Table 3 reveals a consistent pattern of high sexualisation across Afrobeats music videos from 2015 to 2025. Most of the sampled videos rate Very High on all five indicators (FP, NNC, EC, CEBP, SPFP). FP,NNC, and EC are universally present (1 values), suggesting theseare core components of presenting women in the sampled music videos while CEBP and SPFP show occasional absence (0 values) in which case at least four indicators are still present, maintaining an overall high level of sexualisation. This indicates a widespread and recurring use of multiple visual communication techniques within individual videos rather than isolated features across the dataset,

Discussion of Findings

Findings from this study capture how visual techniques, including; female presence (FP), near nude costuming (NNC), erotic choreography (EC), camera emphasis on body parts (CEBP), and symbolic positioning of female artistes (SPFP) employed in producing afrobeats music Videos construct a sexualized narrative of the female gender.

Findings align with the first objective by revealing consistentlyveryhigh utilization of the following visual techniques (FP), (EC), (CEBP). This is evidenced in videos of Rema '*Calm Down', 'Soundgasm', 'Bounce'* and Burna Boy's

(*Tested, Approved and Trusted*, '*anybody'*, '*Hot Body'* by Ayra Starr, '*Lonely At The Top'* by Asake, and '*Essence'* by Wizkid which rate Very High, with all five indicators present.. A few variations occur in(NNC) and (SPFP), where some videos '*ye', 'on the low','story for the gods' and 'leg over'* rate High, slightly lowering the overall intensity, however, these differences do not significantly alter the overall trend of strong sexualisation of female performers,as four out of the five indicators remain present.

Furthermore,findings reveal that, regardless of year or artist, this presentation pattern is consistent over time, spanning from '*Story for the Gods*' by Olamide in 2015 to the recent '*Hot Body'* by Ayra Star in 2025. This suggests that the sexualisation of female performers is not a recent development, but a sustained visual convention established within the Nigerian Afrobeats genre. Additionally, artist repetition reflects the pervasiveness of sexualized female imagery, which is not occasional or a particular artist's or producer's aesthetics but a dominant, recurring mainstream, industry-wide production norm for Afrobeats music videos. Artists like Rema, Burna Boy, and Wizkid appear multiple times while young John debutes with an overwhelming and continuous sexualized presentation of female performers to global audiences. This aligns with the second objective by establishing the role of such repeated presentations as agenda setting construct for a sexualized femininity narrative.

These findings are consistent with existing literature on gender representation in music videos, which emphasizes that visual media frequently use aesthetic imagery, costume, choreography, and camera techniques to shape portrayals of women. Kondrat (2023) explains that such techniques often highlight physical appearance as a key aspect of female representation. The study supports this perspective by demonstrating the presence and combination of these visual techniques in Nigerian Afrobeats music videos, while also confirming that representation can vary depending on artistic and production choices agreeing with Adebayo (2022) that, sexualized, female imagery in music videos attracts attention and increases viewership however, reinforces harmful gender stereotypes.

The findings of this have established the construction of sexualized feminity in Nigerian Afrobeats music videos utilizing visual production techniques. It demonstrates that Agenda setting operates within entertainment media and provides empirical insight to gender representation in Afrobeats.

Conclusion

This study revealed that visual techniques used in Afrobeats music videos potentially construct sexualized femininity. Having established female presence as a significant visual component of Nigerian Afrobeats music production, the presentation of these female performers often features specific visuals such as highly revealing costumes, sensual dance movements, and camera emphasis on particular body parts. This indicates that females are deliberately depicted in this image to attract certain audiences and achieve high visibility. However, this presentation functions not only as entertainment or as aesthetic expression but also constitutes a dominant representational logic that constructs sexualized narratives for the female gender in contemporary global culture. Moving forward, embracing new visual techniques in featuring female performers is essential for Afrobeats music artists, directors, and producers in Nigeria. This will involve decent costuming, performing dignified roles that reflect the culture, values and image of the female agency.

Recommendations

From the foregoing, the Study recommends the following:

1. Music video producers and directors should adopt visual techniques aimed at achieving balanced portrayals of genderin Afrobeats music videos. Presenting women in a variety of roles beyond aesthetic or decorative functions to bring about a more empowered representation of femininity.

2. Female Performers should consciously adopt presentations that reflect a wider range of female identities and experiences other than sexuality.

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