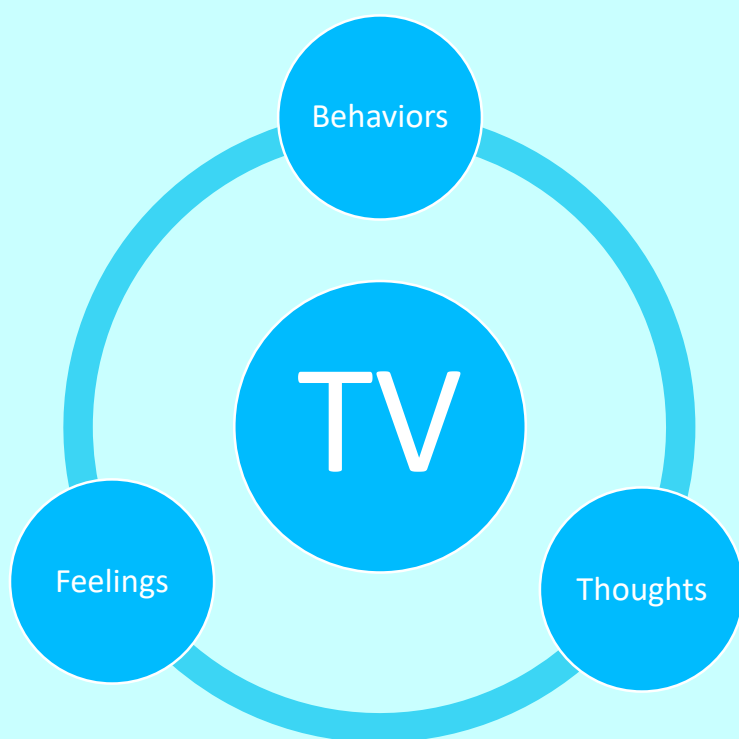


THE ETHICS OF MUSICAL VIDEOCLIPS AND THE IMPACT ON ADOLESCENTS



December 2019

Acknowledgements

This report is prepared by Observatory for Children and Youth Rights (Observatory) with the support of Audiovisual Media Authority (AMA) in the framework of the initiative “Pop culture in broadcast media and the impact on adolescents - Impact of video clips of songs”. This initiative consisted in piloting and setting up an instrument to analyze the musical art of songs’ video clips by observing ethical issues. The analysis was performed based on indicators related to the views and lyrics of the songs. The AMA Broadcasting Code, through its articles and regulations on licensing, authorizing and reauthorizing audiovisual subjects, pays particular attention to adhering ethical standards and eliminating any images or messages that promote violence.

The views expressed in this publication are the responsibility of the Observatory and do not necessarily reflect those of AMA

Working group:

Elma Tërshana,	Expert in analyzing and presenting findings
Julia Alushi,	Expert in setting up indicators and monitoring the content of songs and clips
Eridjona Vallja,	Expert on methodology
Rezana Shehu,	Assistant monitoring expert
Zana Kondi,	Data analyzing expert

Partner company for monitoring TV channels according to selected schedules:

MC Monitoring

© Applications for permission to duplicate or translate parts of this report must be sent to

Audiovisual Media Authority, AMA

Street “Papa Gjon Pali II”, Nr. 15,

Mail box 1010, Tirane.

Email: info@ama.gov.al

Web: <http://ama.gov.al>

Observatory for Children and Youth rights

Street “Brigada e Tete”, Pall. LID,

Shk.1, Kt.1, Tirane

Email: info@observator.org.al

Web: www.observator.org.al



Table of contents

Acknowledgements.....	1
1. Introduction	3
2. Legal regulations of audiovisual broadcast	4
2.1. Legal and sub-legal framework.....	4
2.2. Performance of the Regulatory Authority.....	6
3. Methodology.....	8
3.1. Aim and objectives	8
3.2. Sampling and monitoring timeslots	8
3.3. Monitored dimensions	9
3.4. Limitations	10
4. Data analysis.....	10
4.1. Monitoring songs' lyrics	11
4.2. Monitoring songs' clips	13
4.3. Comparative analysis	15
5. Main conclusions of the study	16
6. Recommendations	16
6.1. Legal and sub-legal changes	17
6.2. Monitoring and evaluation.....	17
6.3. Sensitizing and raising awareness.....	17
Annex 1: Monitoring timeslot.....	18

1. Introduction

Music, according to studies of various schools of psychoanalysis and mental health, significantly influences the development of patterns of behavior and understanding of adolescents. Television, as a mass media, has a large audience and a large number of adolescents, who follow musical videos and music shows, although the trend of communication advances towards the use of social networks or online media

Child protection during audiovisual broadcasting is becoming increasingly important. Many of the articles in the Audiovisual Media Broadcasting Code¹ specifically target children and their protection in all kinds of programs.

According to Article 5.30 of the Broadcasting Code, *"Audiovisual media service providers (AMSOs) shall not be allowed to broadcast programs that could seriously damage the physical, mental, or moral development of children, in particular movies or programs containing pornography or presenting scenes of extreme and artificial violence."* Meanwhile, when speaking for programs that contain pornography or violence scenes the emphasis is put on movies, these scenes are commonly found also in music clips. While under Section 5.46-A is required the placement of a "Red warning label, for content to be broadcasted only after 9 pm and containing scenes of heavy psychological and physical violence, sex, use of inadequate language, lexicon, and communication ethics", songs and clips containing at least one of these elements are also transmitted during other times of the day.

In Albania, in the audiovisual media, the transmission of songs and video clips has grown significantly year by year due to the great development of the music industry as a very profitable business. Meanwhile, the impact that music has on the lives and education of adolescents and youth is ever greater. Various international studies and publications show that music serves as entertainment and distraction for many adolescents, as well as a way to relieve tension and boredom. Moreover, music is basic for shaping the identity of adolescents, their relationships, and their integration into different youth groups or cultures.²

Naturally, the question arises as to which elements of a song influence adolescents' behavior and emotions. An important element seems to be the lyrics. Different researchers have different views in this regard. Some argue that young people listen to music more for fun and do not pay much attention to words. On the other hand, other studies have shown that 1 in 5 boys and 1 in 4 girls like their favorite song precisely for the lyrics, as it reflects their feelings.³ Some researchers argue that, the more young people pay attention to music, the more attention they pay to the lyrics. Even

¹ Broadcasting Code for Audiovisual Media, adopted by AMA Decision, no. 228, dated 11.12.2017

² Policy Statement—Impact of Music, Music Lyrics, and Music Videos on Children and Youth, Organizational Principles to Guide and Define the Child Health Care System and/or Improve the Health of all Children, <https://pediatrics.aappublications.org/content/pediatrics/124/5/1488.full.pdf>

³ Policy Statement—Impact of Music, Music Lyrics, and Music Videos on Children and Youth, Organizational Principles to Guide and Define the Child Health Care System and/or Improve the Health of all Children, <https://pediatrics.aappublications.org/content/pediatrics/124/5/1488.full.pdf>

though young people may not understand the whole text, they are able to understand the main message it gives.⁴

Another important element is the song's clip. Clips that tell a story (whether related to the song) give a specific interpretation of the song that is amplified each time it is viewed and heard. Exposure to violence or sexual messages, stereotypes and substance abuse can bring about significant changes in young people's attitudes and behaviors.⁵ Young people aged 14-18 who watched hardcore videos for more than 14 hours a week were found:

- 3 times more likely to get into a fight with a teacher;
- 2.5 times more likely to find themselves under arrest;
- 1.5 times more likely to drink alcohol, use drugs and get sexually transmitted or venereal disease.⁶

These data show the impact that messages transmitted through song lyrics and their clips have on adolescent psychological, social, and cultural education and understanding. But meanwhile, in the Albanian context, it lacks a qualitative monitoring of the impact that songs and their clips may have as a disturbing phenomenon and as stimulator of verbal violence in youth jargon, physical clashes, use of drugs and stimulants, use of weapons, abuse with sexist images of girls, discrimination, gender-based or area-based stereotypes, and various socially high-risk behaviors.

2. Legal regulations of audiovisual broadcast

2.1. Legal and sub-legal framework

Child protection is a priority aspect in audiovisual broadcasting. The Regulatory Authority for this part of the media market which is the Audiovisual Media Authority, AMA, operates in accordance with organic law no. 97/2013 "On the Audiovisual Media in the Republic of Albania", amended⁷, and a set of bylaws adopted by this institution. At the core of this law, which must be said that has been drafted and adopted under the expertise of the main international institutions EU, OSCE and CoE, is essentially sanctions that audiovisual activity, "specifically respects the moral and legal rights, interests and requirements for protection of minors".

It is understood that the transmission of musical content is part of the programming that is also followed by children, and therefore the law has specific references to the requirement for audiovisual newsrooms and their managers to avoid cases where texts and views are harmful.

⁴ Lutherwood, How do Popular Music, Lyrics and Videos Affect Your Youth?, <https://www.lutherwood.ca/mentalhealth/blog/2016/popular-music-youth>

⁵ Lutherwood, How do Popular Music, Lyrics and Videos Affect Your Youth?, <https://www.lutherwood.ca/mentalhealth/blog/2016/popular-music-youth>

⁶ PUMPIC Mobile Monitoring, How Does Music Affect Teenagers?, <https://pumpic.com/security/hoë-does-music-affect-teenagers/>

⁷ Source: www.ama.gov.al

Thus Article 4, point /b states: “the activity of audiovisual broadcasting shall impartially respect the right to information, political beliefs and religious beliefs, personality, dignity and other fundamental human rights and freedoms. This activity respects in particular the rights, interests and moral and legal requirements for the protection of minors”. Whereas point 2/d of this article refers to the prohibition of broadcasts "which stimulate or justify violence".

In Article 33, on the general rules for audio and/or audiovisual media service providers, the AMSOs, point 1/d refers to the compliance of the rules of “ethics and public morality and not to broadcast programs that may incite criminal offenses”. Paragraph 1/e specifies the requirement that AMSOs “shall not broadcast pornographic programs without ensuring the protection of minors through conditional access and parental control equipment”.

Article 46, paragraph 2/dh sanctions that the broadcasting code provides that "in cases involving morality and ethics in programmatic materials, especially the appearance of violent and sexual conduct shall be carried out with great attention to public sensitivity and to the effects of such programs in the moral, mental and physical development of minors. The AMSOs are not permitted to broadcast programs that could seriously damage the physical, mental, or moral development of minors, in particular programs that contain pornography or scenes of extreme and artificial violence. The AMSOs shall not be permitted to exhibit other programs that may damage the physical, mental and moral development of minors, except when assuring, by selecting broadcast schedules or any other technical measures, that minors do not normally see or hear such transmissions. When such programs are transmitted in open form they must be preceded by an acoustic warning or identified by the presence of a visual symbol throughout their duration. "

The transmission code, recently improved by the AMA, has a special section for children, section 5⁸. In one of the subsections, which deals with "cultural entertainment programs, movies and children", there are definitions such as:

- “AMSOs shall not be permitted to broadcast content that could seriously damage the physical, mental, or moral development of minors, especially films or programs containing pornography or depicting extreme and gratuitous scenes of violence.”;
- “AMSOs should allot a specific timeslot for programming that could damage the mental, physical, or moral development of children, or take other measures to restrict children from watching or listening to these broadcasts (adequate timeslot 21:00 to 06:00).”;
- “When programs with content that may damage children is aired openly, they should be preceded by an acoustic warning or should be identified by the showing of a visual sign throughout the broadcast duration.”;
- “AMSOs should consider the level of damage caused by broadcasting any child damaging content, during broadcasting in general and during programming of a specific nature.”;

⁸ “Broadcasting Code for Audiovisual Media”, publication of Audiovisual Media Authority, Tirana, 2018, page 12 – 16.

- “AMSOs shall have the obligation to display child protection warning labels, especially during films and programming with problematic content and scenes.”;
- “In the case of on demand Audiovisual Media Services, AMSOs should broadcast programming that could gravely damage the physical, mental, and moral development of minors in an encrypted form. AMSOs should not broadcast pornographic material without ensuring child protections through conditional access or parental control equipment.”

Whereas in the section on " Audiovisual programming warning labels for child protection " the Broadcasting Code provides such definitions as:

“The use of warning labels for programming that harm or damage children shall be obligatory for content broadcasted during the 19:00 to 22:30 timeslot – AMSOs may use different forms of graphical resolution for warning labels, for example age categorization, but the color and clarity of the sign are immutable and binding elements for everyone.”

From all of the above, it is evident that the legal and sub-legal framework basically guarantees special care for children in audiovisual broadcasting, there are concrete requirements for licensed operators to avoid cases of harmful content, but also for the necessary warning signs. These include the transmission of songs as potential for lyrics and visual content that go against the ethical rules that audiovisual newsrooms must follow.

Perhaps the legislator, the Albanian Parliament (in the case of organic law), and AMA, (in the case of the bylaws) will need to be more specific in formulations for direct inclusion in legislation of the musical broadcasting. This will affect not only the awareness of the entities operating in the market, but also the clarification of the part of sanctioning when repeated cases of violations are encountered, when the requirements of the law and bylaws are ignored.

2.2. Performance of the Regulatory Authority

There are some commitments for AMA to monitor and evaluate situations when identifying harmful content transmitted by the AMSOs. The above legal basis and the bylaws adopted are support for the work of the staff of the Authority. There are 4 administrative units of AMA involved in this process with specific tasks in ensuring law enforcement.

THE PROGRAM DIRECTORATE systematically carries out what is called "thematic reviews", which are monitoring and evaluations of the content broadcast by the AMSOs, with the focus on children. One of the aspects is the monitoring and evaluation of the content of the TV channels. For 2018, 2 such monitoring were realized, while during 2019 were realized 3 such monitorings. The focus of the reviews is exactly the content of the lyrics, the visuals of the music products, and the broadcast timeslot.

After conducting the reviews, AMA has begun drawing attention to those AMSOs where there has been neglect of legal requirements, by requiring the avoidance of inappropriate texts, or video clips with demonstrations of violence, aggression, alcohol and drug use, etc., broadcasted on timeslots when juveniles are in front of the screen.

At the international conference on children's problems in audiovisual media held in Tirana on May 15, 2019, AMA reported “for greater sensitivity by the AMSOs, especially those with a music profile, not to include before 22.00 songs that have harmful content in pictures and lyrics. But the monitoring and evaluation process will not be stopped by identifying cases that do not comply with the requirements of Law 97/2013 and the Transmission Code.”

COUNCIL OF COMPLAINTS, which reviews on a case-by-case basis any complaints delivered to AMA from entities, institutions and individuals. By the reporting of CC representatives at the aforementioned conference, it was informed that "in the last two years the Authority has not received any complaint directly or indirectly related to the transmission of problematic content from audiovisual music channels." Both of these units, the Program Directorate and the Council of Complaints, also organize discussion tables and forums with representatives of the CSOs, NGOs, experts and various groups of interest over the course of the year in order to focus the debate on child protection in audio-visual broadcasting, where is also highlighted the songs broadcast from television subjects. Observatory for Children and Youth Rights also participated in these activities.

DIRECTORATE OF SUPERVISION, which has a systematic monitoring team of audio and audiovisual programs. When cases of non-compliance with legal requirements are identified, they are referred to the Council of Complaints and the Program Directorate for evaluation of the legal compliance of audiovisual content deemed to be problematic.

LEGAL AND LICENSING DIRECTORY, which engages in the AMA on the improvement of the sub-legal framework, e.g. Broadcasting Code, or various regulations. For the Broadcasting Code which was adopted two years ago, there has been a 9-months process of consulting with stakeholders, local and foreign experts, on improvements to this very important by-law for audiovisual media. The text adopted in 2014 went through evaluations for amendments, changes and corrections from a series of direct and virtual consultations, contributed by the Commissioner for the Right to Information and Protection of Personal Data, Child Rights Protection Center, State Agency for the Rights and Protection of Children, Observatory for Children and Youth Rights, Albanian Women's Network for Democracy, Albanian Center for Public Communication, National Association of the Blind, Doctor's Order, Pharmacist's Order, Journalism Department and Communication at the University of Tirana, etc., but also by the OSCE and the Council of Europe. "The final text adopted included most of the 75 concrete remarks and proposals of local institutions and organizations, as well as from the detailed expertise provided by the Council of Europe"

Since drafting and adopting bylaws is the duty and responsibility of AMA and directly of the Legal and Licensing Directorate, this regulatory institution should be proactive in making the necessary improvements. A regulation or a code cannot be permanent, static. The monitoring and evaluations carried out by the Authority on broadcast content highlight precedents that require intervention to address them, in order to avoid them. Therefore, the possibilities of amendments and specifications in the bylaws are considered, so that the law is even clearer for the interest groups. As mentioned above, in particular, song broadcasts should be included in the content of the bylaws, as they

occupy a good portion of audiovisual programming, especially in subjects that have a musical format.

3. Methodology

3.1. Aim and objectives

Aim: Establishment of a monitoring tool to analyze messages transmitted through musical art (through lyrics or song's clips) broadcasted in Albanian audio-visual media aiming to identify issues related to ethical issues and the impact on psychological/social/cultural education and understanding of adolescents.

Objectives:

- 1- Appeal for the implementation of the Broadcasting Code norms, AMA regulations and setting European standards of ethics in music by: a-community of television programming, b-singers and c-employees of audio-video studios production in broadcasting song video clips;
- 2- Pilot and draft preliminary findings and recommendations for music programming in audiovisual media and setting standards for adherence to ethical and safe entertainment standards;
- 3- Establish and test instruments for assessing media broadcasting in relation to artistic and cultural programs for adolescents and young people, in compliance with the Broadcasting Code, AMA Regulations, and international standards.

3.2. Sampling and monitoring timeslots

Focusing on the audiovisual content transmitted by television subjects (national and regional, but also public and private), the project "Pop culture in broadcast media and the impact on adolescents - Impact of video clips of songs", since in the selection of the sample considered the representation indicators by monitoring:

- RTSH Music, Part of the Public digital broadcaster platform, RTSH;
- My Music, Part of digital broadcaster, DIGITALB;
- Klan Music, Part of digital broadcaster, KLAN;
- BBF Television, analogue channel.

As profiled music channels, the sampled subjects are considered with public impact and include in their playlists the latest or most popular creations in the Albanian music market, as well as the latest entries by foreign ratings. (The only one is BBF television that broadcasts only Albanian music.)

The three channels of RTSH, Digitalb and Klan platforms receive attention from the fact that they are part of popular broadcasters, with signal extensions across the country.

In addition to investing in a more representative sample of the multitude of television stations, the project has also set a monitoring timeslot, as long as it is thought to have higher visibility from the target audience, adolescents. In consultation with expert psychologists and sociologists, is selected the timeslot 19.00 - 22. 00. This is also based on the requirements of the AMA Broadcasting Code, a reference document (as well as law 97/2013) for project implementation.

The duration of the monitoring process for the four subjects was realized in a 6-week time frame, which will be considered as a pilot of the methodology developed. (Monitoring is carried out according to the calendar attached to this report as Annex 1)

3.3. Monitored dimensions

The Observatory, since at the stage of designing this project, has conducted a preliminary assessment of those aspects that are problematic (harmful) to the music content broadcast by Albanian television. The experts group has listed the most important ones, which are directly related to the visuals or lyrics of the musical creations.

The monitored indicators related to the songs' lyrics are:

- ✱ *Unethical word/expressions* including: the use of vulgar, inappropriate expressions or considered to be dirty words;
- ✱ *Words/expressions inspiring hate and conflict* including: words or expressions that stimulate violence against others, when music groups are angry with one another, ignore in song lyrics, insult and despise rival music groups, etc.;
- ✱ *Words/expressions that promote the use of alcoholic beverages, tobacco or various drugs.*

The monitored indicators related to the songs' clips are:

- ✱ *Views of performance with unethical gestures and signs* such as: middle finger pointing, exposure of the genitals, etc.;
- ✱ *Views of exposure to acts of violence, the use of weapons individually or in groups* which include the stimulation of rebel youth groups, carrying weapons, paramilitary performers, etc.;
- ✱ *Views of exposure to use of alcoholic beverages or narcotics;*
- ✱ *Views of minors being involved as part of song clips;*
- ✱ *Views of minors being involved in inappropriate scenes* where in musical groups performing with inappropriate or vulgar words there are also children, who, like them, make signs and gestures of adults.

These aspects are considered as indicators in the monitoring and evaluation process, by giving them their specific weight, according to the inclusion in the programming transmitted by the 4 stations in focus. This enables the project to highlight or analyze concrete issues that are evident from audiovisual broadcasting, and, through their quantitative and qualitative presentation, reach concrete conclusions and articulate recommendations to the stakeholders, audiovisual subjects, and to the regulatory authority.

3.4. Limitations

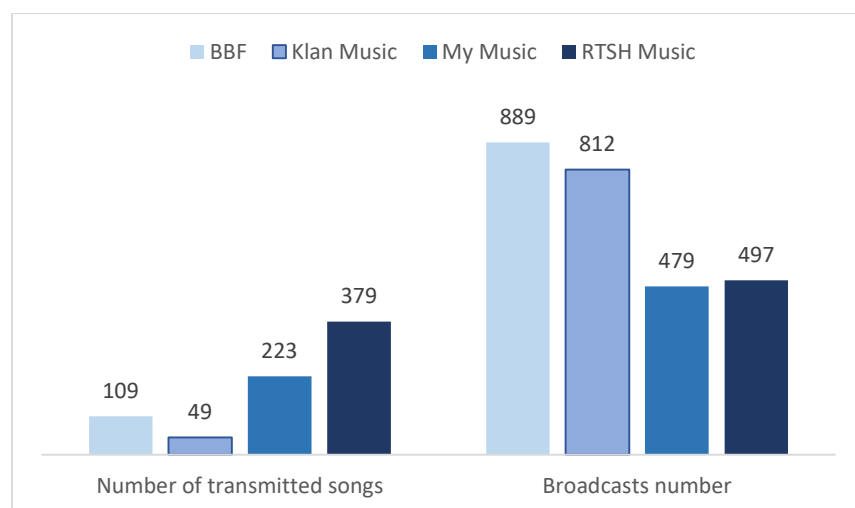
The short time available and the limited budget to carry out this monitoring make the generated findings not representative at national level. However, this monitoring report can be considered as a pilot phase for monitoring and evaluating one of the problematic aspects of audiovisual broadcasting. It is therefore suggested that the focus should be even wider and more comprehensive on the next step, and to focus also on radio stations, as they allocate most of their time to music. Also, the radio stations are followed by the segment of the population targeted for the project.

This report does also not include an assessment of the attention that adolescents pay to these materials as well as of the impact they can have on their development, an element that is essential during a second step.

4. Data analysis

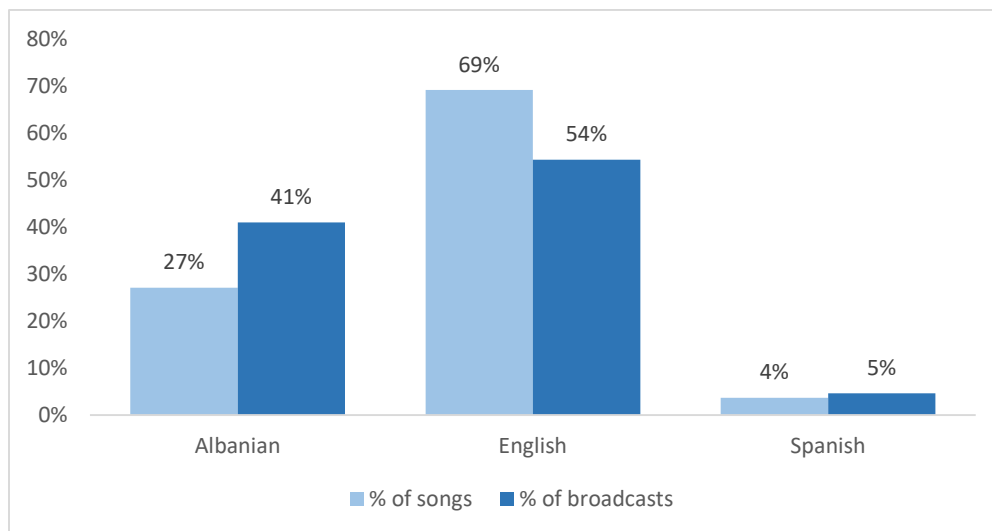
For the period 23 September - 3 December 2019 were monitored 4 TV channels (RTSH Music, Klan Music, My Music, BBF TV) where each of the channels was monitored for 3 hours once every two days during the 19:00-22:00 timeslots. A total of 264 hours of monitoring (66 hours for each channel) was performed. During the whole period monitored, a total of 760 music clips were broadcasted during 2677 broadcasts, with one clip being broadcasted 3.5 times on average.

Graph 1: Number of songs/broadcasts per each channel



Regarding the language of the songs, the majority of the broadcasted songs are in English (69%) of them, followed by songs in Albanian (27% of them), while a small percentage are in Spanish (4%). Songs in Albanian repeat more often (One song is broadcasted 5.3 times on average), while in English, one song is broadcasted 2.8 times on average.

Graph 1: Percentage of songs/broadcasts according to the lyric's language

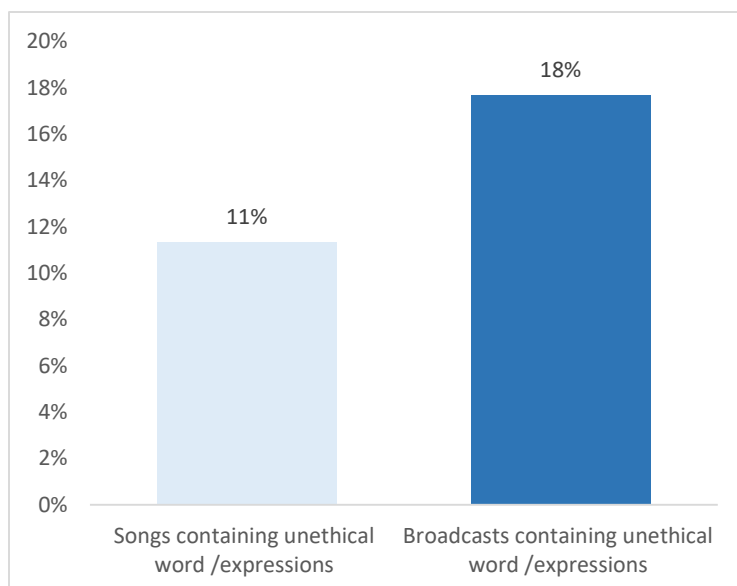


For all broadcasted songs is performed the monitoring of the lyrics and of the clip's views.

4.1. Monitoring songs' lyrics

The lyrics of each of the broadcasted songs is monitored and assessed whether it contains unethical words or expressions, whether it contains words or expressions that inspire hate or conflict, and whether it contains words or expressions that promote the use of alcoholic beverages, tobacco or various narcotics.

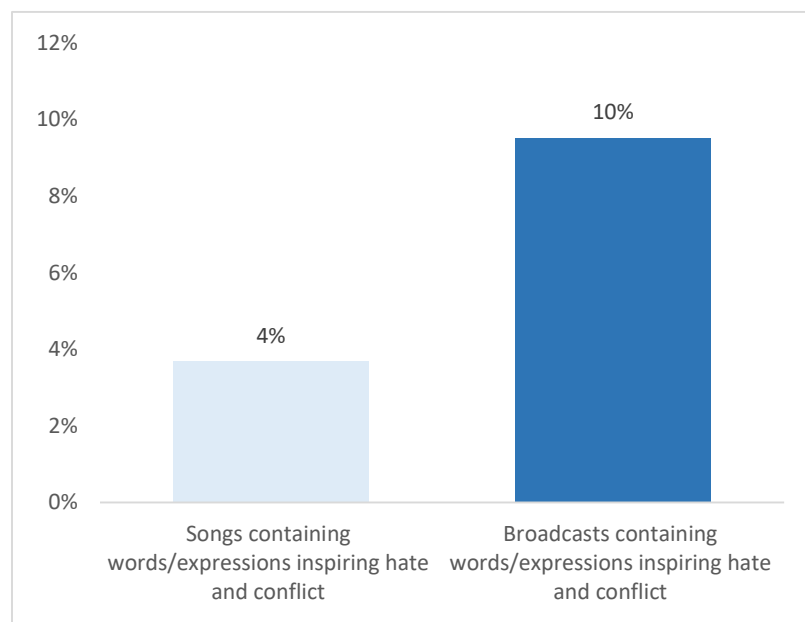
Graph 2: Percentage of songs/broadcasts containing unethical words/expressions



On average 1 in 10 broadcasted songs contains words or expressions that may be considered unethical, while measured in number of broadcasts, these words or expressions are found on average in 1 out of 5 broadcasts. Songs that contain unethical words or expressions as part of the lyrics are transmitted on average 2.2 times more than those songs that do not contain such words or expressions

Secondly, the monitored songs were assessed whether they contained words or expression inspiring hate and conflict.

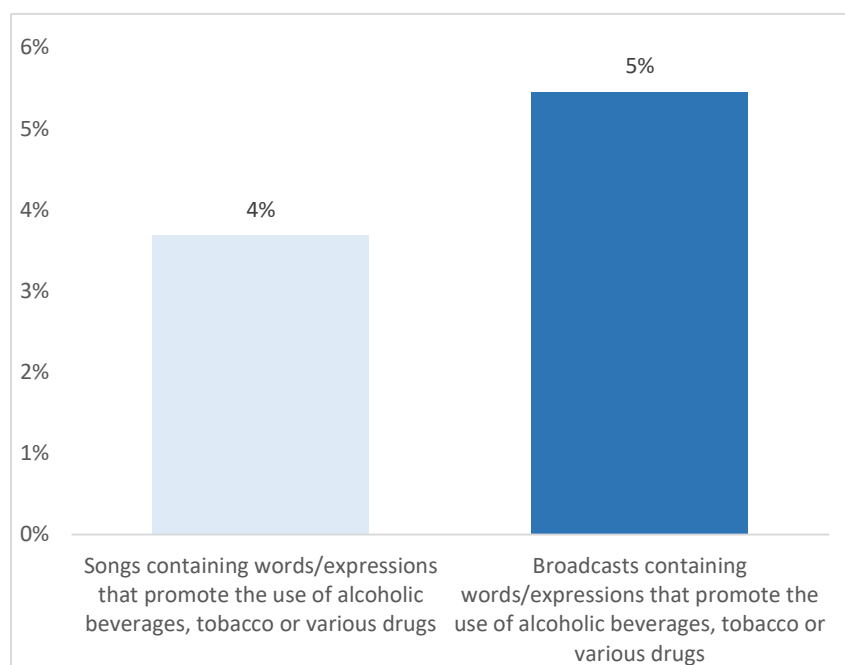
Graph 3: Percentage of songs/broadcasts containing words/expressions inspiring hate and conflict



Only 4% of transmitted songs contain such words or expressions, while measured in terms of transmissions, 10% of transmissions contain words/expressions that inspire hate and conflict. Songs containing words/expressions that inspire hate and conflict are transmitted on average 5.8 times more often than those that do not contain such words/expressions.

Lastly, the lyrics of the broadcasted songs were monitored if they contained words or expressions that promote the use of alcoholic beverages, tobacco, or various drugs.

Graph 4: Percentage of songs/broadcasts containing words/expressions that promote the use of alcoholic beverages, tobacco or various drugs

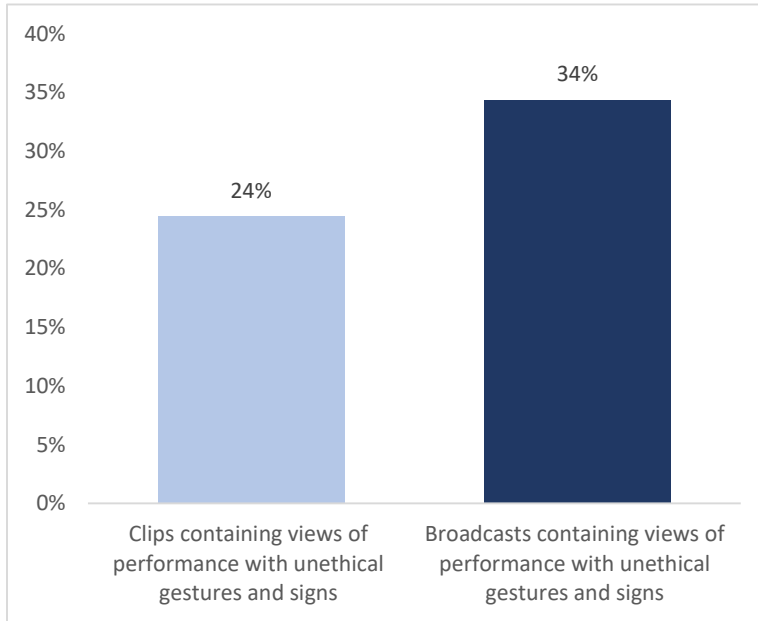


4% of songs and 5% of broadcasts contain such words/expressions. Songs that contain words/expressions that promote the use of alcoholic beverages, tobacco or drugs are transmitted on average 1.8 times more than those that do not contain such words/expressions.

4.2. Monitoring songs' clips

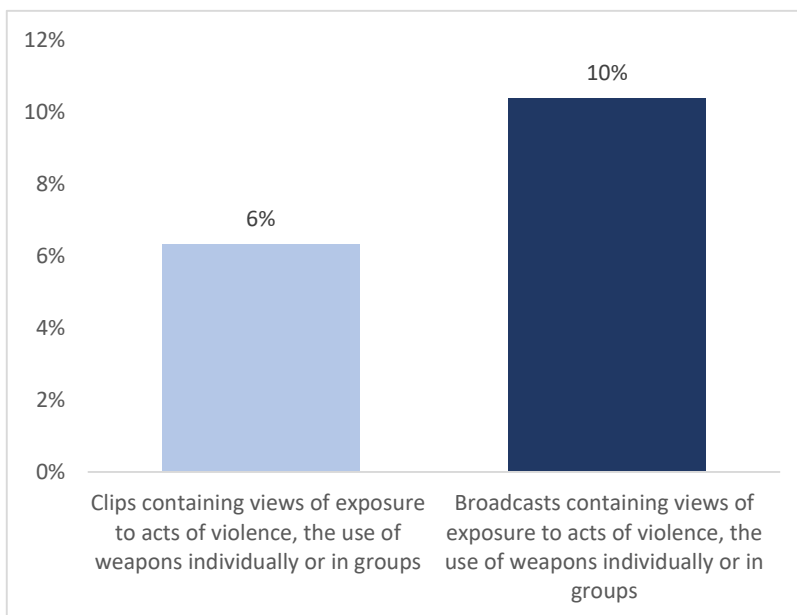
Monitoring of musical materials also included views of song clips being transmitted by monitoring whether the clips contained views of performance with unethical gestures and signs, views of exposure to acts of violence, use of weapons individually or in groups, views of exposure to use of alcohol or narcotics, and whether the children are part of the clips or not and if so, are they involved in inappropriate scenes.

Graph 5: Percentage of clips/broadcasts containing views of performance with unethical gestures and signs



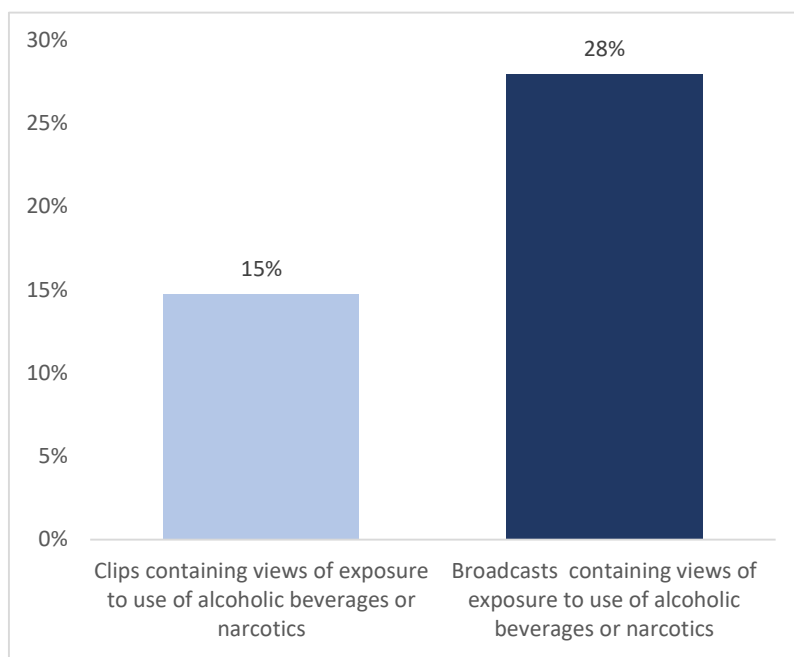
On average 1 in 4 clips or 34% of broadcasts contain views of performance with unethical gestures and signs. Clips containing such images are transmitted on average 1.9 times more than those that do not contain such images.

Graph 6: Percentage of clips/broadcasts containing views of exposure to acts of violence, the use of weapons individually or in groups



Another issue to be addressed is the exposure to acts of violence as well as the use of weapons individually or in groups. 6% of the clips and 10% of the broadcasts contain such views as part of their clips. Clips containing such images are transmitted on average 2.4 times more than those clips that do not contain such images.

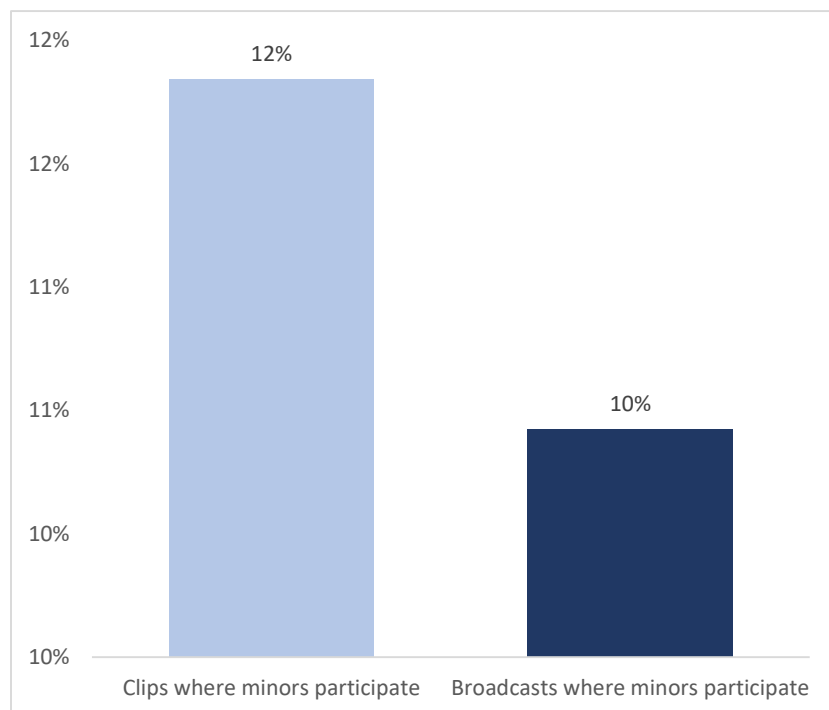
Graph 7: Percentage of clips/broadcasts containing views of exposure to alcoholic beverages of narcotics



As part of the song clips are extensively also views of exposure to the use of alcoholic beverages or narcotics. 15% of the songs or 28% of the broadcasts contain views of exposure to the use of alcoholic beverages or narcotics. Songs that as part of their clips have such views are transmitted on average 3.7 times more than those without such views.

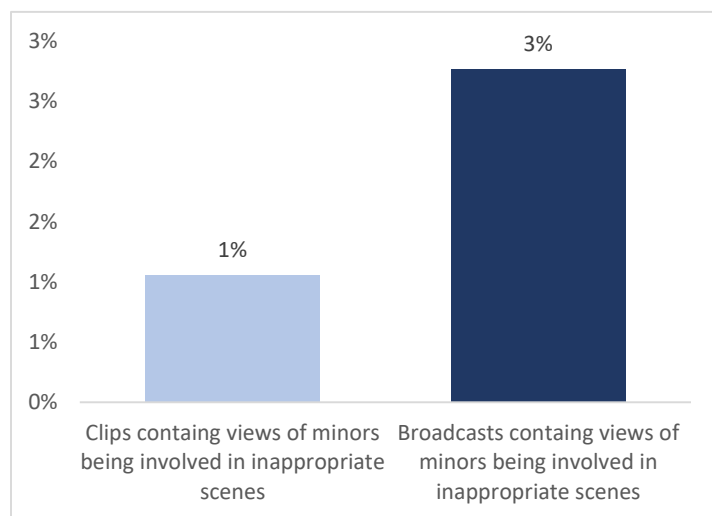
Finally, it was monitored whether children are part of music material clips and, if so, are they involved in inappropriate scenes.

Graph 8: Percentage of clips/broadcasts where minors participate



12% of video clips include children, while measured in terms of broadcasts, 10% include children. Video clips that include children are transmitted on average 0.5 times less than those that do not.

Graph 9: Percentage of clips/broadcasts containing views of minors being involved inappropriate scenes



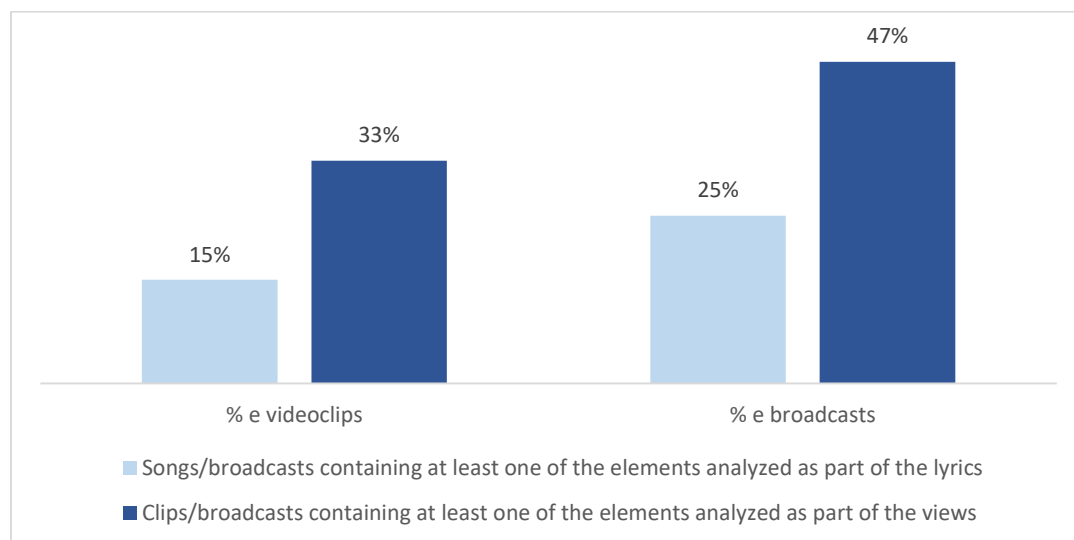
1% of the clips broadcasted during the 6-week timeline or 3% of the total broadcasts contain views of minors being involved in inappropriate scenes. Put differently, 9% of the clips or 26.5% of the broadcasts involving children portray them in inappropriate scenes.

4.3. Comparative analysis

A comparison has also been made of whether the lyrics or the views of the clips of the broadcasted materials is more problematic.

As it can be seen from the graph below, the most problematic is the content of the views of the music clips compared to the content of lyrics. 15% of video clips contain at least one of the elements monitored as part of the song lyrics, while 33% of them contain one of the elements as part of their clips. Meanwhile, in terms of the frequency of their transmission, video clips containing at least one of the elements analyzed as part of the lyrics are transmitted on average 2.6 times more than those video clips that do not contain such lyrics, while video clips containing at least one of the elements analyzed as part of the views are transmitted on average 2.3 times more than those video clips that do not contain views that may be considered problematic.

Graph 10: Percentage of video clips/broadcasts containing at least one of the analyzed elements as part of the lyrics/views



5. Main conclusions of the study

The monitoring revealed cases of transmission of songs that have problems with their contents, whether in lyrics, or in illustrated visual.

In the inventory of songs broadcasted by televisions, there are among them problematic with the lyrics, specifically 15% of them distributed in 25% of the broadcasts. Not only vulgar and often without a meaning, but in some of them is overrated money, idyllic life, expensive cars, narcotics and alcohol, there are stories of "strong people" and rival gangs, there is anger and swearing among singers and bands, etc. Unethical words and expressions, those that initiate violence and conflict, as well when they focus on narcotics, comprise what it may be considered harmful for adolescents in audiovisual broadcasting, where the attention of audiovisual newsrooms and the Regulatory Authority should be focused.

In the inventory of songs broadcasted by the televisions on focus, were also found problems with illustrative views, where 25% of them distributed in 47% of the total number of broadcasts contained as part of the visualization at least one of the monitored problems. Unethical gestures and signs by performers, detailing the performance of firearms and combat wardrobes, views of exposure to the use of alcoholic beverages or narcotics, and the participation of minors in these inciting scenes are unacceptable for broadcast during timeslots when children are expected to be in front of the screen.

Also, the non-activation of the warning signal, according to the requirements of the Broadcasting Code, was evidenced during the monitoring process of the audiovisual subjects in focus. As per each of the harmful content, in music materials as well, it is prudent to apply the warning signage by the newsrooms.

6. Recommendations

This study has been a test to assess the real situation of television channels with musical format, with narrow focus and limited time. **For this reason, it is first necessary to conduct a study with a wider focus on the channels to be monitored and at a longer timeframe to better assess their performance as well as the level of the implementation of legal requirements and respecting the needs of the public. It is essential that such a study be accompanied by an assessment of the impact that the content of music materials transmitted on the audiovisual media has on the psychological/social/cultural formation of adolescents.**

On the other hand, in order to avoid the problems that the transmission of harmful audiovisual music content creates to children and adolescents, the issue should be addressed both at policy and procedures level and through awareness raising.

6.1. Legal and sub-legal changes

The legal and sub-legal framework basically guarantees special care for children in audiovisual broadcasting, there are concrete requirements for licensed operators to avoid cases of harmful content, but also for the necessary warning signaling. But the legal framework will need to be more specific in wording, to directly involve also music broadcasting. The Albanian Parliament should look at the possibility of amendments to Law 97/2013, as amended, to reflect specific requirements for the AMSOs in the program related to the transmission of songs, when they are harmful to children and adolescents. This will affect not only the awareness of the entities operating in the market, but also the clarification of the sanctioning part when repeated cases of violations are encountered, when the requirements of the law and bylaws are ignored.

AMA should include specifications in its bylaws, especially in the Broadcasting Code adopted about 2 years ago, in relation to the problems that the transmission of harmful audiovisual music content cause to children and adolescents.

6.2. Monitoring and evaluation

AMA should systematically monitor and evaluate music programs, and especially music channels, to identify cases of non-compliance with legal requirements that harm children's mental and moral health.

AMA should intensify the monitoring and evaluation of those cases that do not comply with the legal requirements and bylaws in force, not only by drawing attention to cases that will be identified or presented as complaints to the institution.

State Agency for Children's Rights and Protection should organize discussion tables with stakeholders to avoid problematic cases in audiovisual broadcasting.

6.3. Sensitizing and raising awareness

The AMSOs themselves, especially those that have a musical format, should become aware to comply with the requirements of Law 97/2013 and the AMA Broadcasting Code, as well as to any other aspect that specifically requires respecting the rights, moral and legal interests for the protection of minors. AMSOs must demonstrate professionalism and willingness to comply with legal requirements to avoid cases of harmful music content for children and adolescents being transmitted, by applying clear and understandable warning signage.

AMA, in collaboration with civil society organizations and various groups of interest, may initiate awareness campaigns with stakeholders responsible for the production and transmission of music materials to prevent the misuse of music content containing lyrics and images that harm children, as an effective instrument for their protection.

It is also necessary to conduct awareness campaigns with parents and guardians of children to make them more alert and responsive in controlling the materials with which children may come into contact.

Annex 1: Monitoring timeslot

Monitoring period: **23 September 2019 - 3 November 2019**

Monitored channels: **Klan Music, BBF TV, My music, RTSH Music** according to the calendar below

September 2019						
Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
23	24	25	26	27	28	29
Klan Music	My Music	Klan Music	My Music	Klan Music	My Music	Klan Music
BBF TV	RTSH Music	BBF TV	RTSH Music	BBF TV	RTSH Music	BBF TV
30						
My music						
RTSH Music						

October 2019						
Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
	1	2	3	4	5	6
	Klan Music	My music	Klan Music	My music	Klan Music	My music
	RTSH Music	BBF TV	RTSH Music	BBF TV	RTSH Music	BBF TV
7	8	9	10	11	12	13
Klan Music	My music	Klan Music	My music	Klan Music	My music	Klan Music
RTSH Music	BBF TV	RTSH Music	BBF TV	RTSH Music	BBF TV	RTSH Music
14	15	16	17	18	19	20
My music	Klan Music	My music	Klan Music	My music	Klan Music	My music
BBF TV	RTSH Music	BBF TV	RTSH Music	BBF TV	RTSH Music	BBF TV
21	22	23	24	25	26	27
Klan Music	My music	Klan Music	My music	Klan Music	My music	Klan Music
RTSH Music	BBF TV	RTSH Music	BBF TV	RTSH Music	BBF TV	RTSH Music
28	29	30	31			
My music	Klan Music	My music	Klan Music			
BBF TV	RTSH Music	BBF TV	RTSH Music			

November 2019						
Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
				1	2	3
				Klan Music	My music	Klan Music
				RTSH Music	BBF TV	RTSH Music