



A multimodal analysis for an updated vision of women in music videos

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Abstract

A democratic society is characterised by the respect accorded to the dignity and rights of all its members. These values are also transmitted by high-consumption media cultural products such as music videos. This article discusses the representation of women in music videos published in Spanish on music broadcast platforms in 2019 in order to observe the multimodal discourses to which our society is exposed. After identifying a total of 4197 videos, 47 of the highest emission frequencies were extracted. Using the qualitative data analysis programme ATLAS.ti, narrative, linguistic and visual resources, as well as cinematographic components, were analysed. The results reveal clear attacks on female dignity. Normalised sexist violence is observed in songs on the Hispanic market, where women are commodified as sexual objects on both audiovisual and linguistic levels. Hierarchical relationships are also shown, which position women on an inferior plane. In conclusion, commercial channels broadcast music videos from the Hispanic market that violate feminine dignity.

Keywords: gender inequality, human rights, multimodality, music videos, sexism, women's objectification

Introduction

Article 1 of the Universal Declaration of Human Rights (1948) states that: "All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood". Despite what this article advocates, all kinds of attacks against human dignity are constantly perceived. When it comes to human dignity, it is assumed that every individual human being has equal value and dignity and must be respected regardless of the circumstances and, therefore, treated accordingly (Council of Europe 2016, 36–37). Women, due to their gender, are a particularly

vulnerable group in certain ethnic groups, spheres of society and in some parts of the planet, being subjected to all kinds of discrimination, inequalities and verbal, psychological, physical, sexual or economic violence (Gil 2015). In the Western world, where women benefit from rights, live in a situation of equality and apparently enjoy a privileged situation, there also continue to be *micromachismos*: sexist attitudes, and hurtful and undesirable behaviours in contexts where equity and social justice should prevail.

This social and global reality might well be reflected in the cultural audiovisual and media products surrounding us, where the music video plays a significant role due to its omnipresence in present-day popular culture. The songs can condense into two or three minutes a chronicle about what the different generations of each period feel and think. Some music videos selected by commercial channels promote consumption and certain lifestyles. At the same time, they show a reality with which a great number of individuals can identify, or exhibit a luxurious lifestyle to which particular social groups aspire (Illescas 2015, 2017). At present, little is known about the values, ideas and attitudes propagated through music videos. On the other hand, the music video is currently a multimodal cultural product of great impact and dissemination among young people, and it becomes an extraordinary medium in which to study any contemporary topic or content (Camacho-Díaz and Fonseca-Mora 2021; Sánchez-Vizcaíno and Fonseca-Mora 2019). Music videos show one way of understanding the world in Western society. In fact, Generation Alpha, citizens born between the early 2010s and the early to mid-2020s, largely children of Millennials, have as main entertainment electronic devices showing music videos. Digital media have become central to young people's formation, to their identities and to their relationships (Cover, 2016). Another remarkable point is that music videos combine two elements that are essential for these generations: screens and music. Furthermore, their ubiquity enables them to be used through different technological devices (mobile phones, tablets, iPads), exponentially increasing their consumption.

The overall objective of the study is to analyse the image and the display of women in present-day mainstream music videos in Spanish. At the same time, it seeks to elucidate whether, in the cultural media products absorbed by society, femininity (Butler, 2012) and human rights are violated. According to feminist thought, change can occur when power and oppression are recognised and challenged (Galdi, Maass & Cadinu, 2014). Accordingly, the following research questions are proposed: First, what image of women is reflected in music videos in Spanish? Second, what types of male-female relationships are presented in these music videos? Third, does the gender of the lead artist determine the focus of the music video?

Given the supremacy of the music video in present-day popular culture and its presence and validity in the media landscape, the results of this study will serve as a barometer for understanding this social reality. In fact, an analysis that considers multimodal variables can shed light from a multiliteracy perspective that conceives that meaning making derives not only from the linguistic mode but also from the musical, gestural, spatial or visual ones.

The Music Video: Display of Values and Behaviours of Present-day Society

The music video, which emerged in the eighties of the last century, is a complex cultural product, difficult to define, and liable to multiple descriptions. From the outset, it has gone through different stages in which it has evolved in parallel with communication technologies. Two of the features that have remained constant have been its ubiquity (Manghani 2017, 12) and the main target audience; even so, the music video is not

primarily intended for youth (Selva 2014). However, its reception has indeed undergone a noteworthy transformation (Manghani 2017, 12).

Arnold et al. (2017, 5) argue that the music video can be considered as an artistic object, but without forgetting that it is a cultural product inherited from capitalism with its own commercial purpose. According to Vernallis (1998, 153), the music video is a hybrid genre composed of music and image combined in such a way as to produce both an artistic and ideological object. Completing this description, Illescas (2015, 41) points out that it is a new aesthetic discourse that has emerged from a short film based on a musical theme and images synergically orchestrated.

However, none of the above definitions approaches the music video as a document, i.e., as a text to be analysed through a segmentation of its parts, as has traditionally been done with other types of written and oral texts. Hence, Bainbridge (2008) considers any media cultural product, including the moving image, to be a text available for formal analysis. To this end, a content analysis can be performed examining "the frequency of the presence of words or categories within texts" (ibid, 235) or a discourse analysis to find out "how texts support or subvert overall views of the world" (ibid, 236). The New London Group (1996), acknowledging that multimodality and digital culture surround us, consider that multimodal elements such as visual, audio, gestural and linguistic ones affect meaning-processing and have an impact on multiliteracy development (Cope and Kalantzis, 2013), more concretely on visual literacy and critical thinking. Accordingly, this research will analyse the sample as a whole from the standpoint of its content and discourse. In other words, from the perspective of the investigation of a social phenomenon, the music video will be examined on the one hand, as an audiovisual or multimodal text and, on the other hand, as a possible pedagogical tool reflecting attitudes and behaviours violating female dignity. In conclusion, it could be used to raise consumers' awareness as to how these cultural products disseminate or not inappropriate messages in relation to women.

Study of Music Video from the Gender Perspective

Selva (2014) notes that the music video is not conceived solely for promotional purposes, but that the mission of creating meaning is essential. Through its different channels, especially music and images, it connects and arouses emotions and sensations in the viewer, i.e., it causes subjective meanings. Hence, previous research has focused especially on images. Selva (2014) affirms that the viewer's perception could be altered by the images while, at the same time, the song lyrics and meaning are somehow modified by the music. The author also argues that one of the characteristics is that it attracts and retains the public's attention through its aesthetic components; it does so because it competes with other entertainment products.

Consequently, Selva (2014) states that the music video has been a widely criticised format from various spheres and for different reasons. He holds that it has traditionally been criticised for the use and abuse of images harmful to younger audiences, i.e., sexual, violent and other images related to sexism. Actually, Arnold et al. (2017) argue that the mainstream music video has traditionally been criticised for displaying women as sexual objects. Despite this, Selva (2014) considers sexism not to be a defining characteristic of the music video, but that this content is present in some of them pertaining to specific music genres such

as reggaeton, where women's objectification is frequently reflected. In other words, women's portrait is instrumentalised, ignores other types of capacities (Fredrickson and Roberts 1997) and violates their dignity. Music videos have also been classified according to the themes addressed. Some frequent subjects are eroticism, hedonism or other gender issues (Illescas 2015). Furthermore, according to Arnold et al. (2017), in the music video, representations of sexuality and gender are especially reinforced and challenged. Therefore, the transmission of nuances related to eroticism has been decisive in the trajectory of the music video. Brozzoni (2017) cites as an example the videography of the Icelandic artiste Björk, characterised by her complex subjectivity, eroticism and romantic love, especially since the release of "All is Full of Love" (1997).

However, there are studies entailing sexual content to female objectification. Music videos represent the young and beautiful woman using her body as a medium of seduction (Jorge, Samaniego and Vega 2020; Pérez-Rufí 2017). According to a study by Karsay et al. (2018), in general, the content and sexual objectification in music videos hardly changed between 1995 and 2016. However, kinesics has been used more frequently to project sexuality. Moreover, this projection of women as sexual objects is highlighted in the representation of African-American women in comparison with the portrayal of the male gender or women of other ethnicities (ibid; Turner 2011).

On the other hand, the objectification has also been examined from the perception and impact on the recipient due to the exposure to sexual content present in the media. The media use, where objectification of the human body is exposed, can lead to self-objectification, i.e., when this vision is transferred to oneself, regardless of gender, age or ethnicity (Karsay, Knoll and Matthes 2018). In addition to this circumstance, music videos can increase stereotypical and sexist beliefs about the gender roles of young people and adolescents (Karsay et al. 2018). In effect, the media consumption, where objectification is exposed, influences the incitement to harassing behaviours towards women (Galdi, Maass and Cadinu 2014). Moreover, Rodgers and Hust (2018) recently pointed out that young girls who enjoy watching music videos where women's objectification is exposed perceive this circumstance as real and are more susceptible to beliefs that non-physical potentially offensive sexual behaviours towards them are acceptable and normal. In other words, the visualisation of audiovisual content where women are objectified, portrayed and displayed as sexual objects, can distort the perception of reality by young people.

According to Illescas (2017), in a content analysis of music videos from a cultural and ideological perspective, objectification was revealed as one of the most prominent topics as well as other themes present in this type of cultural product: US and British supremacy, young white people, the predominance of the upper-middle-class and starring males, alcohol and drugs consumption, violence, aggression, consumerism, heartbreak consequences and, to a lesser extent, passivity and political conformism. Given these representations, current challenges such as climate change, the labour problem or social inequalities were absent.

Nevertheless, none of the above perspectives has taken the multimodal analysis into consideration, where, in particular, the linguistic narrative resources and the democratic values displayed are also examined. This analysis could provide more data, since the music video could be a medium for vindicating feminism and not solely serving as a mechanism to promote the artiste or her music. "Pendulum" (2014), by the British singer FKA twigs, is an example of an innovative music video with a new way of expressing femininity and

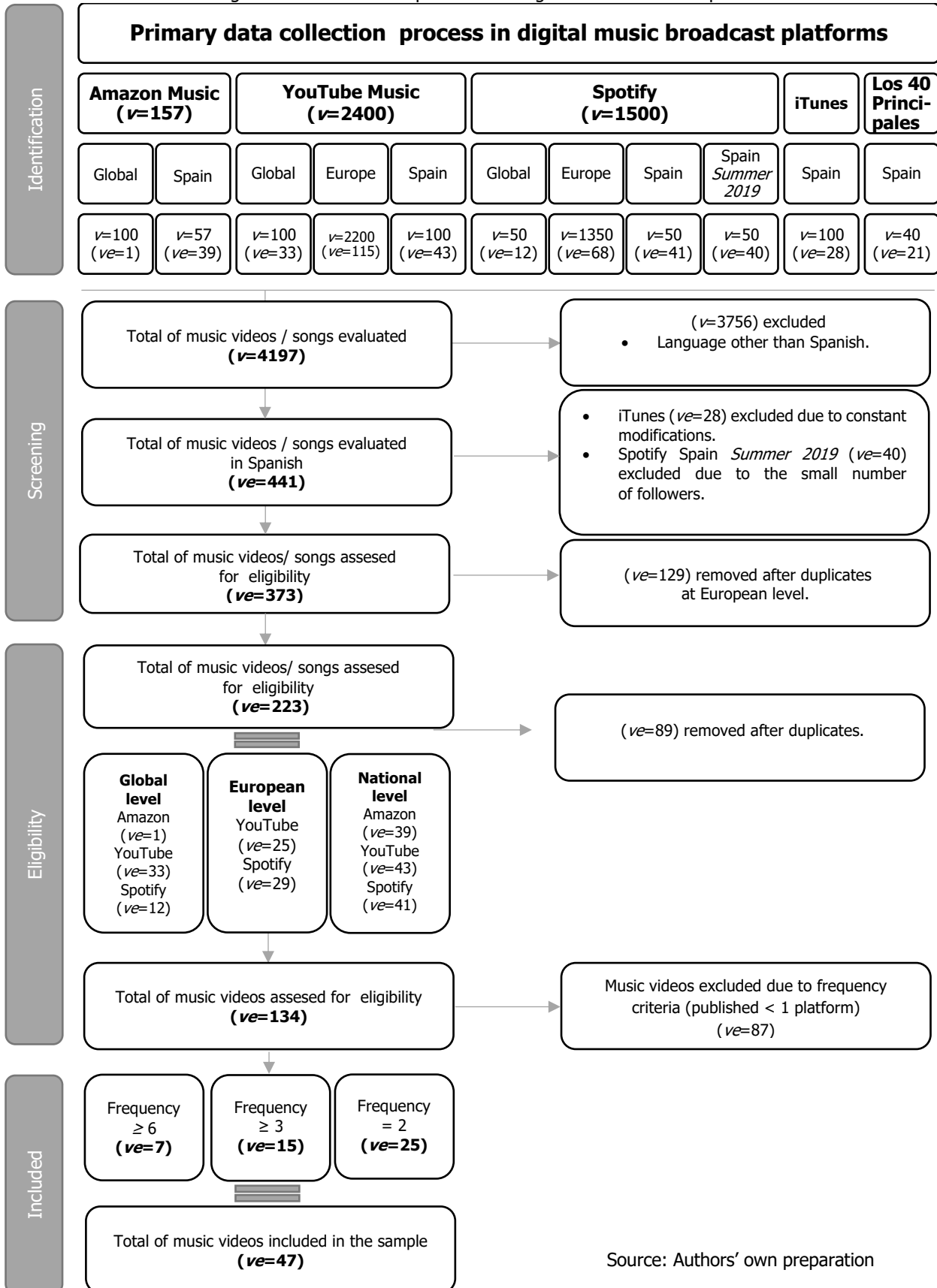
women's own identity in audiovisual culture, challenging established patterns (Fairclough 2017). Similarly, some studies reveal women as strong and masculinised in music videos (Gorissen 2021).

Method

This study starts from the audio-visual document as the unit of analysis, i.e., a flexible and information-rich primary source, but from which a considerable volume of data is derived. Therefore, qualitative data analysis programs are of great support in systematically classifying, storing, organising, coding and analysing these data (Jewitt 2012). Hence, in order to manage this large amount of data, we began with the search for a digital tool, in accordance with Chanier and Lamy (2017). Linguistic works that had used similar tools were first consulted, but the results were scarce, so the scope of the search was extended to any qualitative research. It was at this point that work mainly appeared in disciplines such as Psychology or Communication, and where tools such as NVIVO, MAXQD or ATLAS.ti were used. We opted for the last, a choice motivated by two factors. Firstly, because it offered better features for working with videos and, secondly, because it provided an exceptional and accessible research support service. Consequently, we found the appropriate tool for video analysis that offered the possibility to work thoroughly and systematically with large amounts of data emerging from material in multimodal format. In other words, we could carry out a systematic and rigorous investigation using qualitative data through ATLAS.ti, a professional software for qualitative data analysis of great help in systematically classifying, storing, organising, coding and analysing data from videos (Snell 2011).

With regard to the procedure, the following formulation was broadly followed: literature review, corpus selection, categorisation, systematic analysis in ATLAS.ti and writing up the results, discussion and conclusions. Accordingly, once the theoretical framework was composed, the sample was selected using several stages and following the PRISMA protocol (Page et al. 2021). In a first exploratory stage, the following platforms were selected as a global reference for digital content and, specifically, for music, as well as for their ease of access and frequent use among young people: Amazon, YouTube, iTunes and Spotify. The list of *Los 40 Principales España* was added as it is very popular in terms of music listings in Spain. In other words, the aim was to compile the most popular music videos / songs in Spanish so as to compose a corpus as representative and diverse as possible. In this first step in the process, 4197 items were collected, of which just over a tenth ($n = 441$) (Annex 1) were in Spanish (Figure 1). Once various eligibility criteria were applied (presence on two or more streaming services, number of visualisations, songs' popularity or updating), the 47 most frequently broadcast music videos between 5 and 11 August 2019 were selected. As the sample was selected on a global level, this timeframe served as a pattern for other time limits. For the Northern Hemisphere they could be the summer hits, but for the southern territories, they would be the songs of that time, and for the warmer latitudes, examples of songs listened to throughout the year.

Figure 1. Data collection procedure in digital music broadcast platforms.



Source: Authors' own preparation

As far as the methodology is concerned, primarily a qualitative method was employed, although quantitative techniques were used in selection of the sample. Once the sample selection was finished, the coding process and the systematic analysis in ATLAS.ti began. In more detail, as far as the coding process is concerned, the first categorisation was deductively conducted based on the theoretical frameworks used in the study. Later, the systematic analysis in ATLAS.ti was performed. Here, inductive coding was employed using the Grounded Theory, i.e., a methodology where theoretical sampling is performed without prior categorisation (Mackey and Gass 2016). The categories displayed in Table 1 emerged from both deductive and inductive coding.

In parallel, multimodality made it possible to analyse the textual unit, i.e., the music video, in order to examine how the intended meaning was displayed and, therefore, communicated. Multimodality is based on the idea that meaning is created not only from language but from other elements such as the image, the music or gesture. The main concept for this approach is the mode, i.e., an element which creates meaning alone or in combination with other modes to create a global meaning (Kress and Leeuwen 2001). What is most important here is to know how the modes are orchestrated together (Burn 2014, 8). In addition, content and discourse analysis afforded identification of the most recurrent themes. As a consequence, a group of categories emerged, as reflected in Table 1. In parallel, a textual narrative analysis of the songs' lyrics was conducted to extract the fragments illustrating the most relevant aspects and showing possible violations of female dignity, according to Iglesias-Bostrán (2011). The author advocates a method of linguistic analysis from the systemic-functional grammar affording, on the one hand, a rigorous study of the discourse displayed by the songs, and, on the other hand, an analysis of the language used with a focus on ideas and ideologies' transmission.

Table 1. Categories evaluated in female representation.

Categories evaluated in gender perspective	
Thematic / Descriptive	Multimodal resources
<ul style="list-style-type: none"> ○ Starring artiste's gender ○ Female's generation representation ○ Women's objectification ○ Woman as a sexual object ○ Woman as an object of value ○ Praising beauty ○ Female alternative portrayal ○ Woman-man relationship ○ Physical, verbal or sexual violence 	<ul style="list-style-type: none"> ○ Audio mode: music genre ○ Gestural mode: appearance, kinesics, proxemics, sensuality ○ Spatial mode: physical environment ○ Linguistic mode: narrative resources ○ Visual mode: colours, lighting, female symbols ○ Cinematographic components

Source: Authors' own preparation

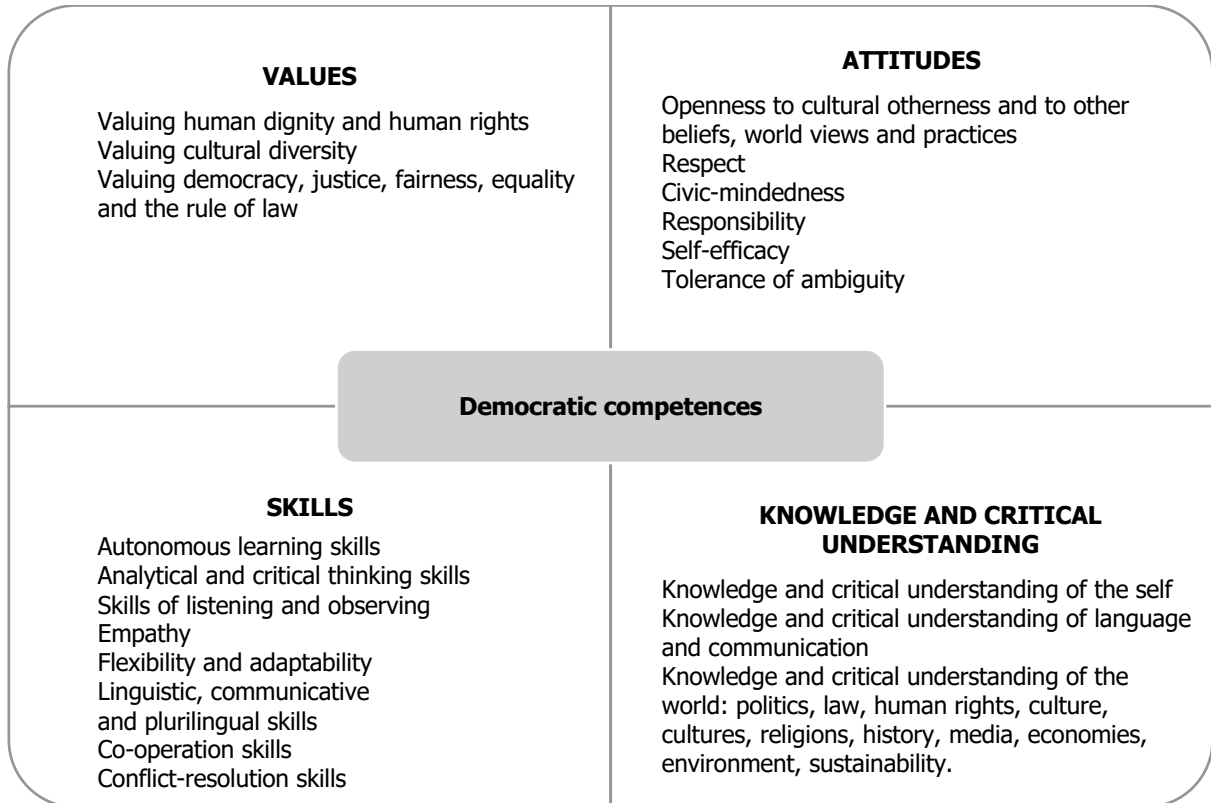
As can be seen from the above Table, two types of categories were evaluated. The first group shows those topics related to female representation, and the second the multimodal resources observed. First, the gender of the starring artiste in each music video of the sample was considered. Next, a classification of the female

gender, based on age groups, was considered (childhood, adolescence, youth, maturity and elderly). Then, the situations where women's objectification was projected were assessed. Hence, the display of the woman's body as an object was considered, as well as those occasions where female characters were displayed as objects of value for male recipients and were even represented as sexual objects. In addition, the appraisal of beauty and a female alternative portrayal were considered. This latter distances itself from the perfect, beautiful, young, uniform and objectified woman. Moreover, the general portrait of the relationship between women and men, and the representation of the physical, verbal or sexual violence against women, were evaluated.

The above thematic and descriptive categories were assessed in combination with multimodal resources of the audio mode (music genre); the gestural mode: appearance (clothing, make-up and accessories), kinesics (gesture and gaze), proxemics (interpersonal distance) and sensuality; the spatial mode (physical environment), the linguistic mode (song lyrics analysis) and the visual mode (colours, lighting, female symbols). In addition, cinematographic components, such as camera angle and size of visual frame, were considered. Finally, a narrative analysis was conducted considering, on the one hand, the types of characters and their function in the story and, on the other hand, the rhetorical figures exposed both in the visual and linguistic mode.

Furthermore, this research also took into consideration how the most frequent music videos in Spanish reflected democratic values, in accordance with the *Reference Framework of Competences for Democratic Culture* (Council of Europe, 2016). The first group consists of the values which are intended to work as the basis of the model and as a complement to the other competences, as observed in Figure 2. These values, which are a prescriptive guide for the different actions an individual performs in society, are as follows: human dignity, human rights, cultural diversity, democracy, justice, fairness, equality and the rule of law. Next are the attitudes: openness to cultural otherness and other beliefs, world views and practices, respect, civic-mindedness, responsibility, self-efficacy and tolerance of ambiguity. Then come the skills: autonomous learning skills, analytical and critical thinking skills, skills of listening and observing, empathy, flexibility and adaptability, cooperation skills, conflict-resolution skills, linguistic, communicative and plurilingual skills. Finally, there is knowledge and critical understanding: knowledge and critical understanding of the self, knowledge and critical understanding of language and communication, as well as knowledge and critical understanding of the world: politics, law, human rights, culture, cultures, religions, history, media, economies, environment and sustainability. All competences are certainly relevant, but the Framework highlights some values (human dignity, human rights, democracy and cultural diversity), openness to cultural otherness, as well as autonomous learning, analytical and critical thinking skills (Council of Europe 2018b). The Framework refers to competences as "specific individual resources (e.g., specific values, attitudes, skills, knowledge and understanding) that are mobilised and deployed in the production of competent behaviour" (Council of Europe 2018a: 70). In an intercultural encounter, several competences will be mobilised, organised and applied. When we speak of democratic and intercultural situations, we refer to both the physical or face-to-face and the digital ones (Council of Europe 2108a) which are so present today.

Figure 2. Model of Competences for Democratic Culture (Council of Europe 2016, 11).



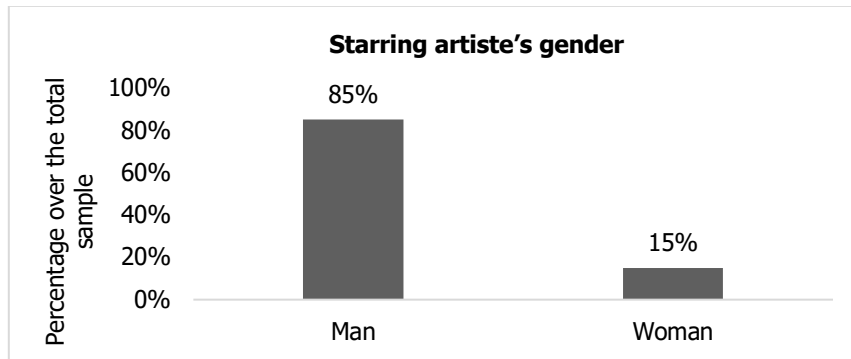
Source: Authors' own preparation

Results

Results from the Analysis in ATLAS.ti

In relation to category 1 *Music videos' starring artiste's gender*, the majority (85%) of the music videos analysed had a male lead artiste, as against 15% of music videos led by a woman (Figure 3). These are *Con Altura* (Rosalía), *La respuesta* and *Dollar* (Becky G.), *Ocean* (Karol G.), *Me quedo* (Aitana), and finally, *Lola Bunny* and *Maldición* (Lola Índigo). Therefore, the sample selected displays the masculinisation of the vocalist sector in the most frequent music videos in Spanish.

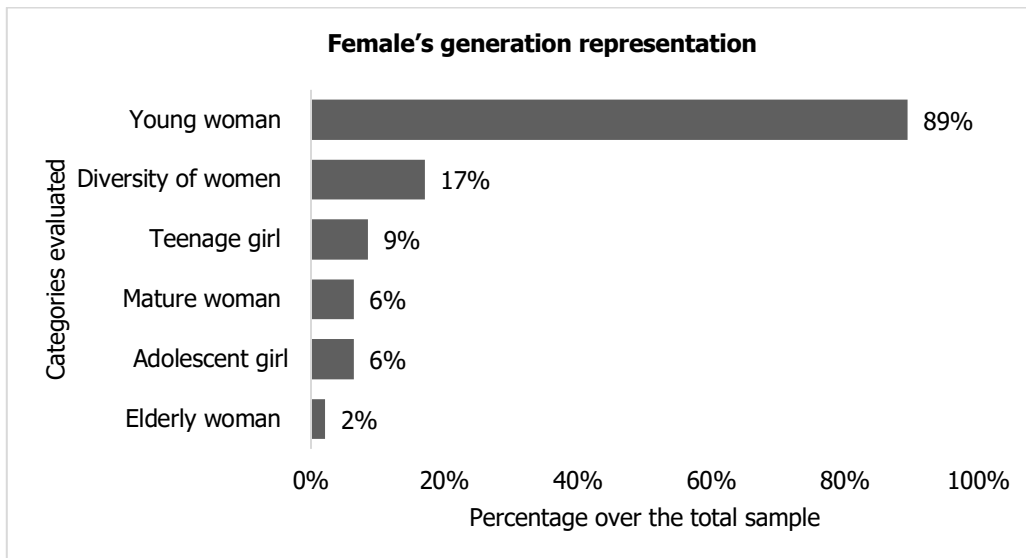
Figure 3. Gender of the starring artiste in each music video.



Source: Authors' own preparation

As Figure 4 shows, in category 2 *Females' generation representation*, it can be seen that woman was represented almost throughout the corpus, in particular, young women (89%). The rest of the female sex was represented by children (9%), teenagers (6%), mature (6%) and elderly women (2%).

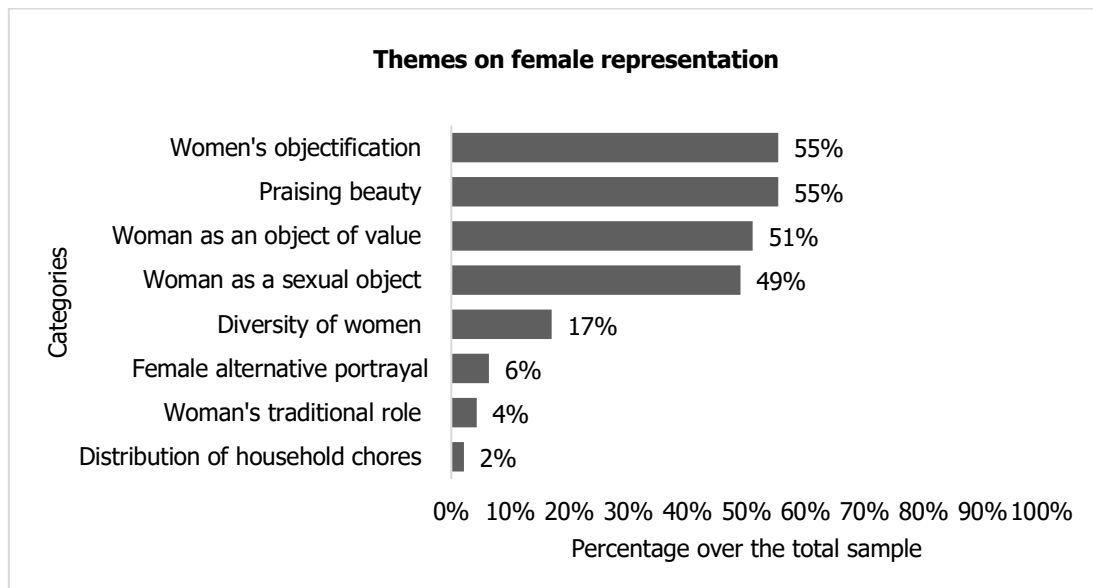
Figure 4. Classification of the female gender based on age groups.



Source: Authors' own preparation

According to Figure 5, the themes related to women are characterised by their heterogeneity. The main subjects associated with women were objectification of the female body (55%), praising beauty (55%) or women's representation as a sexual object (49%). Only a minority of the music videos showed an alternative portrayal, i.e., a social aspect of women, showing their role in the community and in family life.

Figure 5: Themes on female representation reflected in the corpus analysed.



Source: Authors' own preparation

Therefore, in more than half of the corpus, beauty is identified as one of the predominant values, as mentioned above. The women represented on a significant number of occasions were portrayed as perfect beautiful young women, consistent with current ideas of beauty and ageing presented as the norm. For example, *Cristina* music video shows a professional woman working in a laboratory; however, the focus is on her youth and beauty rather than on her professional value. In *La respuesta*, the rhetorical figure paralipsis is used, i.e., a somewhat incongruous or covert message when portraying a woman. On the one hand, a modern, independent and men-free woman is presented and, on the other hand, her dependence on beauty and her attachment to the male character, who is subject to her criticism throughout the music video, are also displayed.

In addition, an overall tendency to women's objectification is represented through various strategies. From a visual perspective, the woman was portrayed as a perfect, beautiful young woman and as a sexual object. She was also displayed almost naked, exposing her body, mainly to a male recipient who praises her for her beauty.

The scenarios were usually urban, preferably low-lit indoor locations (entertainment venues or houses). They are usually set at night. Some cinematographic components were also employed to display the female body, thereby creating different rhetorical figures. For example, the synecdoche, when the close-up shot is used to highlight some part of her body, especially the erogenous zones (examples of primary instincts) or the full shot to expose the complete female physiognomy creating a prosopography. In these cases, she frequently appears in light or very light clothing, even naked. However, when the woman is not exhibited as a sexual object, she is presented with another type of clothing, for example, in *Con Calma*, a group of adolescent girls dance in sportswear.

At the same time, other resources are used to represent women, such as the use of specific and stereotyped colours with the use and inclusion of other rhetorical figures to those previously exposed. Thus, femininity

is portrayed through the colour pink. In Rosalía's music video, *Con Altura*, there are several allusions to pink roses. In other music videos, pink was represented through the colour of the girls' clothes or the scenery. In *Ella quiere beber*, for example, the sparkling wine that the high-class female lead artiste drinks was pink and not white.

Sometimes animalisation was used to portray women, i.e., attributing to her the qualities of animals. In *Soltera-remix*, it is noted from the linguistic perspective through this sentence: "La Leona no está puesta pa' gatitos" ["The lioness is not laying for kittens"], (Jeday, Juan Rivera, Lunay, Echevarría, Ortiz and Segarra). In the latter music video and in *Contando lunares* the above rhetorical figure is exposed by means of the visual mode displaying images in which women eat certain foods as animals are accustomed to doing. In the first case, the animalisation is portrayed together with synaesthesia, showing how a young girl eats a strawberry in erotic and pink scenery. Furthermore, in the background a fragment of the upper part of another girl's body is exhibited, creating a synecdoche. As regards the other music video, a woman can be seen savouring an ice-cream, imitating the licking of a dog.

Simile was also used. In the visual mode, the woman's body is compared to a road, as in *Contando lunares* or with the temptation of a snake, in *China*. From the linguistic point of view, in *Otro trago* a girl's brawny abdomen is compared to the Tetris video game. In *Si se da-remix* a woman is described as a ghost. However, she was also portrayed in a more elegant way, such as in *Qué bonito es querer* by way of this fragment: "Es una vela encendida porque si hay un día en la oscuridad" ["It is a lit candle because if there is a day in the dark"] (Manuel Carrasco) or in *Bésame*: "Quisiera inventor poesía en tu cuerpo" ["I would like to invent poetry in your body"] (David Bisbal and Juan Magán).

Textual Narrative Analysis

Within the framework of the narrative analysis, the role of the characters in the stories presented by the music videos analysed was examined. In this sense, it is relevant to mention how woman's and men's relationship is portrayed. As previously mentioned, in a significant number of multimodal texts, the woman was presented as an object of desire. In fact, the young women were displayed as the valuable object of the story, i.e., what the lead character, usually a young man, wants to achieve, in over half of the sample (51 %), as shown in Graph 5. On the other hand, man was the cause of their problems and love was presented as negative.

Similarly, music videos employ the linguistic mode to project women's objectification, mainly by displaying them as sexual objects. The following list shows the frequency of certain words related to women in the lyrics of the whole corpus: baby (107), mala (52), mami (50), Cristina (45), bebé (40), amigas (38), sola (29), morena (23), mujer (23), Lola (23), soltera (21), amiga (19), loca (18), girl (17), bebecita (15), bonita (15). In parallel, Table 2 displays some fragments of song lyrics showing women's objectification.

Table 2: Fragments of song lyrics in 2019.

Song	Fragment
<p><i>Con Calma</i> (Daddy Yankee, Snow and Juan Rivera)</p>	<p><i>Desde que te vi supe que eras pa' mí</i> <i>Con calma yo quiero ver cómo ella lo meneá</i> <i>Mueve ese «poom poom» girl</i></p> <p><i>Qué ganas me dan dan</i> <i>De guayarte mami es rampampam! Yeah!</i> <i>Esa criminal cómo lo mueve es un delito</i></p>
<p><i>Te robaré</i> (Carlos E. Ortiz, Ozuna, Johnatan Ballesteros, Juan Diego Medina, Juan G. Rivera, Nicky Jam, Nino Karlo Segarra and Vicente Saavedra)</p>	<p><i>Yo te robaré</i></p>
<p><i>Secreto</i> (Anuel Aa, Ezequiel Rivera, Henry De La Prida and Karol G.)</p>	<p><i>Bebé, tú eres mía, yo no comparto</i></p>
<p><i>Mírame</i> (Cáster Mágico, Darell, Lenny Tavárez, Myke Towers, Nío García and Rauw Alejandro)</p>	<p><i>Y yo me la como to'a</i> <i>Su cuerpo me sabe a Passoa</i> <i>Te metemo' un secuestro donde tú sea' la</i> <i>única rehén</i> <i>Que tú me mueves el culo rico</i> <i>Pa' que mi cama otra vez te bautice</i> <i>Cuando quieras que te haga lo que ya te hice</i> <i>No puede' olvidarte de aquella ve'</i> <i>Él como yo no te parte</i></p>
<p><i>Si se da-remix</i> (Austin Agustín Santos, Farruko, Jose Reyes, Myke Towers, Orlando Cepeda Matos, Sech and Zion)</p>	<p><i>Todavía eres mía</i> <i>Esta noche se vistió provocante</i> <i>Un vestido pa' que yo se lo levante</i> <i>Tú andas suelta, finísima, riquísima</i> <i>Soltera, solicitada y pa' colmo, putísima</i> <i>A ver si como ronca se meneá, la abusadora</i> <i>Estoy que la secuestro y me la llevo de aquí</i> <i>ahora</i> <i>A ver si es verdad que ella está pa' mí</i> <i>O se pegó a chapiar al VIP</i></p>
<p><i>Pa mí-remix</i> (Carlos Isaías Morales Williams, Ivo Alfredo Thomas Serue, Cazzu, Lenny Tavárez, Pedro David Daleccio, Rafa Pabón, Salomón Villada Hoyos and Waldemer Cancel Torres)</p>	<p><i>Yo te quiero pa' mí, no te quiero pa' más nadie</i> <i>Solita pa' mí, no te comparto con nadie</i> <i>A mano armada fue que te robé</i> <i>Y él como un loco anda buscándote</i> <i>Pero tú eres mía, lo tienes que aceptar</i> <i>Dice que en mi casa está secuestrada</i> <i>Un vídeo en mi cama esposándola</i></p>

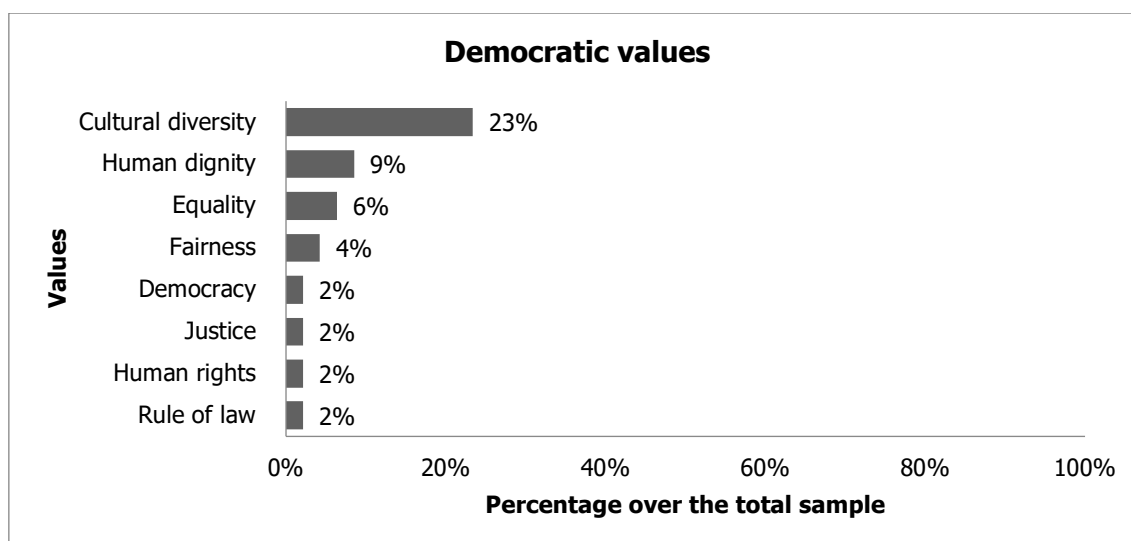
<p><i>La Rubia-remix 2</i> (Kenny Jesús and Omar Montes)</p>	<p><i>Yo la tengo, encadenada en mi cama como Becky G sin pijama y yo se la voy a comer, na na na na Tú me dejaste el corazón roto con la rubia yo me fui y le rompí el toto a estos bobos con la 9 yo los exploto tu novia me mueve el culo mientras yo la azoto Miro sus ojos y en sus pupilas, el demonio lo noto cuando chingamos me endemonio y pego como coto estoy prendiendo bluntes y a veces parece que floto</i></p>
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Source: Authors' own preparation

Men address women employing obscene language and perceive the female sex as an object of pleasure that can be whipped, robbed, and treated disrespectfully without ever thinking about their needs and desires. In fact, 36 % of the music videos in the corpus showed verbal, physical or sexual violence towards women. Two conclusions can be drawn from these fragments: first, in the linguistic mode there were numerous examples showing women's objectification and, second, almost all the song lyrics display a sexist perspective of partnerships. Conversely, none of the previous fragments belongs to music videos portraying competences for a democratic culture.

In analysis of this corpus, composed of the most globally-frequented music videos in Spanish, references to all the values of the democratic competences model were observed. However, only in 9 % of the sample was human dignity portrayed, as previously shown in Figure 6. In general, this value can be related to human rights and justice, as proposed by the model of competences.

Figure 6. Democratic values reflected in the corpus analysed.



Source: Authors' own preparation

Music Videos Displaying a Dignified Vision of Women

At the same time, despite being a minority, certain music videos showed an alternative female portrayal, far from a simplistic vision and explicitly defended. Therefore, although it was previously stated that in most of the music videos the women's perfection was presented, in some of them (17%) more diverse women were observed, as indicated in Figure 5. In the *Bellacoso* music video, the harassment suffered by the female gender was categorically rejected by showing diverse women with their natural beauty, but far from the current idea of beauty and ageing presented as the norm in Western societies. So much so that in one of the images the camera portrayed in medium shot, that is, focusing on either just above or just below the waist, a young girl raising her arms and showing her hairy armpits. In *La respuesta*, *Me quedo*, or *Maldición*, women are exhibited as independent and masculine-gender-free. In parallel, in the first of the music videos, the woman was displayed performing activities traditionally conferred on men, such as repairing vehicles or gardening. Hence, balance in household chores avoiding woman's traditional role was expressed. In contrast to all this view, women's beauty was shown as one of their most relevant features. Becky G., the lead artiste, expresses the independence pursued by the starring female character of the music video as follows:

*Yo no necesito un hombre que me joda
Yo compro mis cosas, tú no me controlas
De estar contigo yo mejor me quedo sola
Yo no te lavo los trastes.
Tampoco plancho tu ropa.
Ando suelta y yo no necesito ni siquiera tu billetera.
Mucho menos algún tipo como tú que me mantenga
Si lo que quieres es que esté encerrada entonces, no.
La respuesta a tu pregunta es no.
(La respuesta: Becky G., Maluma and Edgar Barrera).*

Likewise, the music video *Maldición* was composed with a feminist background. It tells the story of Lilith, the legendary character of Mesopotamian origin and Adam's first wife, expelled from paradise and later transformed into an evil creature but independent and without subjection. Hence, the parallelism with current feminism. Throughout the document, the protagonist travels through various settings, from a forest to hell to end in a bucolic garden turned into a goddess, that is, a free and independent woman. Therefore, those music videos in which human dignity is reflected have in common a background of support for the female gender and, except in the case of *Bellacoso*, the main vocalists are women. In fact, the valuation of human dignity has been one of the democratic values reflected in the corpus analysed, as shown in Figure 6. As regards representation of the remaining values, cultural diversity stands out, since references to it were found in 23% of the music videos. Then, in order of frequency, the following appeared: equality (6%), equity (4%), rule of law (2%), democracy (2%), justice (2%) and, finally, human rights (2%). As for the set of values in the global context of the sample, they have been observed in just over a quarter (28%) of the corpus.

Discussion and conclusion

This study reveals the potential of music video multimodal analysis as an indicator of a society's prevailing values. In the sample of music videos selected, Hispanic cultural references and knowledge are frequently portrayed, and they are a reliable tool for observing how women are viewed in present times.

Our findings are consistent with those from previous years. In respect of the research question about women's representation in music videos, it was found that a clearly masculine perspective persists, characterised by the female gender's objectification (Fredrickson and Roberts 1997). Selva (2014) states that sexism is a content expressed in music videos, especially in reggaeton ones, where women's objectification is frequently covered. This statement agrees only partially with the findings of this research, since the sexist content is exhibited throughout the corpus and cannot be limited to a specific music genre. Actually, the sample analysed is characterised by the variety of music genres, since a total of twenty-one genres out of the following list were observed: reggaeton, trap, rap, pop, melodic music, fusion reggaeton, Latin pop, funk carioca, flamenco fusion, rumba, Latin rumba, flow, blues, moombahton, urban pop, tropical music, dembow, urban music, hip-hop, Latin urban music and dancehall.

In music videos, it is observed that the focus is exclusively on women's physical appearance (Jorge, Samaniego and Vega 2020; Pérez-Rufí 2017), displaying them as sexual objects to satisfy men. The women represented in our sample follow a similar standard: they are young, well-proportioned, expose their almost naked bodies and, at the same time, their intention to "catch a man" is intuited (Illescas 2015, 223). These findings are consistent with those of Illescas (2017) who studied the cultural and ideological content disseminated by music videos where he highlighted how the objectification of body and the predominance of male lead artistes were frequent subjects in the music videos. However, this representation of women conflicts with the concept of a culture characterised by cultural evolution (Malinowski 1931), but it shows a simplistic and primitive view of the concept of womanhood. By portraying women in this way, a cultural involution is delivered, and female dignity is clearly violated, since they are exhibited solely through their bodies excluding other qualities or roles that allow them to achieve happiness and fulfilment without men. In addition, the image displayed is reductionist and unreal because the majority of women do not conform to the pattern described in the music videos.

However, our multimodal analysis reveals optimism, albeit rarely. In this corpus, 17% of music videos show an alternative portrayal of women, avoiding a simplistic projection and without frivolously exposing their bodies. It could even be that a certain feminist portrayal is shown (Fairclough 2017). These examples refer mostly to female vocalists, where women are shown as independent, professional and free. In addition, although some music videos did cover women's harassment, they do condemn this situation.

With regard to the male-female relationships reflected in this study, the music videos in this corpus illustrate an unbalanced and sexist relationship. There is a hierarchy with an evident supremacy of the man over the woman, exhibiting his power with his behaviour and the manner in which he addresses her. In some song lyrics analysed, verbal, physical and sexual violence was observed. The woman is portrayed as an object of desire to satisfy the man who can experience his power in the relationship, in which her emotional and sexual needs are not considered. The narrative analysis of the song lyrics showed that, in a large and significant sample (36%), the man addresses the woman in a disrespectful way, using rude and vulgar

language. The man is presented as the “bad boy” who causes many problems for the woman, and love is perceived as negative and painful. This finding is in accordance with those of Illescas (2015, 2017) who studied the cultural and ideological content.

As far as the music video lead artist's gender is concerned, a masculinisation and supremacy over women was observed. The song lyrics analysis revealed a masculine and stereotypical view of the female world. Although the presence of women in music videos was significant and high, the lead artists were rarely women (only 15%). However, it is interesting to note that, even though the presence in this corpus of female vocalists such as Rosalía, Lola Índigo, Aitana or Becky G. was low, they have attained high levels of popularity in the music scene. The artistic creations of women are closer to the reality of the 21st century woman, avoiding sexist treatments, but vindicating and defending women's dignity and rights.

Similarly, the projection of all the values of the model of democratic competences, even though varied, was a significant finding and is consistent with the conceptualisation of values of the Council of Europe (2016, 36) as they are intended to work as the basis of the model and as a complement to the other competences. In effect, from a practical point of view, they should function as a prescriptive guide for the different actions that a person carries out in society.

The first step to promoting female dignity in 21st century societies is to educate and raise societal awareness, especially among the young, exposing the small expressions, statements and behaviours that have become normalised and that deeply violate women's dignity. Society cannot remain indifferent; it must help young people to differentiate between acceptable behaviours and those that are not, as well as to ensure the best possible references. In this regard, Iglesias-Casal (2016, 81) believes that we cannot avoid using our critical sense and accept any situation or behaviour, since equality and respect for others work as the basis in a democratic society.

In the *Reference Framework of Competencies for Democratic Culture* (Council of Europe 2016) we have a powerful tool to modify erroneous paradigms regarding the treatment that women should receive. Hence, healthy and egalitarian relationships should exist between men and women. This is a complete, transparent, coherent, common and adaptable guide for all countries on the planning and implementation of teaching, learning and assessment of democratic competences, and can contribute to defending women, ensuring their dignity and banishing sexist behaviours that denigrate them. At the same time, media literacy is extremely important today because it empowers youth to manage today's societies as active citizens (Oliveira, 2022).

Given that music videos on digital music broadcast platforms were analysed, future studies could address the extent to which the image of women in music videos is subject to the large commercial channels of the phonographic industry, to songwriters or to the vocalists. Another question raised as a result of this work is to determine whether music videos are created to follow young people's pleasures and preferences or whether, alternatively, these cultural products create a model of a superficial and alienated society where body cult and *carpe diem* take precedence.

Furthermore, we are perfectly aware of the limitations of the present study. On the one hand, the first limitation is linked to the cultural product being analysed, as only music videos were examined. However, global cultural production is enormous at the present time. On the other hand, the second limitation is connected to sampling criteria and size because the selection was limited to a specific time range. This timeframe was used as a standard for other time limits as a result of the global sample selection. It would

have been more balanced to use different timeframes over a year to balance the sample size. Hence, these findings should therefore be interpreted cautiously when generalised.

Any democratic society must preclude harmful behaviours - so present in cultural products that violate female dignity - and eradicate them in order to create a social system that operates with mechanisms of equality and equity for citizens.

Acknowledgements

This research was performed within the R + D + i project REF. PID2020-113460RB-I00 funded by MCIN/AEI/10.13039/501100011033: *Multiliteracies for adult at-risk learners of additional languages* (Multi-Lits).

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Annex 1

Ranking	Song / Artiste	Music video
1	<i>Con Calma</i> (Daddy Yankee, Snow)	https://www.youtube.com/watch?v=DiItGE3eAyQ
2	<i>Calma</i> (Pedro Capó, Alicia Keys, Farruko)	https://www.youtube.com/watch?v=86kKFYmAMxA
3	<i>China</i>	https://www.youtube.com/watch?v=0VR3dfZf9Yg

	(Anuel AA, Daddy Yankee, Karol G, Ozuna, J. Balvin)	
4	<i>Con Altura</i> (Rosalía, J. Balvin, El Guincho)	https://www.youtube.com/watch?v=p7bfOZek9t4
5	<i>Otro Trago</i> (Sech, Darell)	https://www.youtube.com/watch?v=t_qn-f7XfJo
6	<i>11PM</i> (Maluma)	https://www.youtube.com/watch?v=IBaSizQyC5g
7	<i>Callaíta</i> (Bad Bunny)	https://www.youtube.com/watch?v=acEOASYioGY
8	<i>No me conoce-remix</i> (Jhay Cortez, J. Balvin, Bad Bunny)	https://www.youtube.com/watch?v=w2C6RhQBYlg
9	<i>Soltera-remix</i> (Lunay, Daddy Yankee, Bad Bunny)	https://www.youtube.com/watch?v=8zQTfGbyY5I
10	<i>Hola Señorita</i> (GIMS, Maluma)	https://www.youtube.com/watch?v=4j725wScY0E
11	<i>Qué pretendes</i> (J. Balvin, Bad Bunny)	https://www.youtube.com/watch?v=kPc3Pe42bGI
12	<i>Loco contigo</i> (DJ Snake, J. Balvin, Tyga)	https://www.youtube.com/watch?v=zNI00mOSnJI
13	<i>Te robaré</i> (Nicky Jam, Ozuna)	https://www.youtube.com/watch?v=aA_kuFTV-P8
14	<i>HP</i> (Maluma)	https://www.youtube.com/watch?v=iMEhjsiHbwM
15	<i>Contando lunares</i> (Don Patricio, Cruz Cafuné)	https://www.youtube.com/watch?v=IWELYcYYhWc
16	<i>Secreto</i> (Anuel AA, Karol G.)	https://www.youtube.com/watch?v=gFZfwWZV074
17	<i>La respuesta</i> (Becky G., Maluma)	https://www.youtube.com/watch?v=sWK6eBYGZBM
18	<i>Dollar</i> (Becky G., Myke Towers)	https://www.youtube.com/watch?v=ngJwy170iAM
19	<i>Velitas</i> (Darell, Brytiago)	https://www.youtube.com/watch?v=ZJ8FSeKV-G8
20	<i>Te soñé de nuevo</i> (Ozuna)	https://www.youtube.com/watch?v=eKaD_-TI544
21	<i>Me quedo</i> (Aitana, Lola Índigo)	https://www.youtube.com/watch?v=SJcm2dLUjVo
22	<i>5 sentidos</i> (Dvicio, Taburete)	https://www.youtube.com/watch?v=3LA8hq9pITY

23	<i>Bellacoso</i> (Residente, Bad Bunny)	https://www.youtube.com/watch?v=46rJ4y2kdw
24	<i>Mírame-remix</i> (Nío García, Rauw Alejandro, Lenny Tavárez, Darell, Myke Towers, Cásper Mágico)	https://www.youtube.com/watch?v=_sfWcM13wmw
25	<i>Ocean</i> (Karol G.)	https://www.youtube.com/watch?v=gyY5Z0TUWRY
26	<i>Si se da-remix</i> (Myke Towers, Farruko, Arcangel, Sech, Zion)	https://www.youtube.com/watch?v=CbEst0K063c
27	<i>Tal vez</i> (Paulo Londra)	https://www.youtube.com/watch?v=NPpELzyP4rw
28	<i>Delincuente</i> (Farruko, Anuel AA, Kendo Kaponi)	https://www.youtube.com/watch?v=1UVrk_D6gLY
29	<i>Cuaderno</i> (Dalex, Nicky Jam, Sech, Justin Quiles, Feid, Lenny Tavárez, Rafa Pabön)	https://www.youtube.com/watch?v=ia-DuwDsiUs
30	<i>La canción</i> (J. Balvin, Bad Bunny)	https://www.youtube.com/watch?v=LxOTsiV4tkQ
31	<i>Date la vuelta</i> (Luis Fonsi, Sebastián Yatra, Nicky Jam)	https://www.youtube.com/watch?v=n5jRwdEwLOY
32	<i>Baila, baila, baila</i> (Ozuna)	https://www.youtube.com/watch?v=32F2d-wj4Xw
33	<i>Pa mí-remix</i> (Dalex, Sech, Rafa Pabön, Cazzu, Feid, Khea, Lenny Tavárez)	https://www.youtube.com/watch?v=JwsgCnBLL4A
34	<i>Adán y Eva</i> (Paulo Londra)	https://www.youtube.com/watch?v=aSjflT_J0Xo
35	<i>Ella quiere beber-remix</i> (Anuel AA, Romeo Santos)	https://www.youtube.com/watch?v=0w3XwPVxcsw
36	<i>Otro trago-remix</i> (Sech, Darell, Nicky Jam, Ozuna, Anuel AA)	https://www.youtube.com/watch?v=jqKyFft49Yg
37	<i>Lola Bunny</i> (Lola Índigo, Don Patricio)	https://www.youtube.com/watch?v=wUS1xWcssEc
38	<i>Mirándote</i> (RVFV)	https://www.youtube.com/watch?v=-dgMOQ_KHGg
39	<i>La rubia-remix 2</i> (La Nueva Escuela, Omar Montes)	https://www.youtube.com/watch?v=KEurgHikDjk&list=RDKEurgHikDjk&start_radio=1
40	<i>Cristina</i> (Justin Quiles, Nacho, Shelow Shaq)	https://www.youtube.com/watch?v=CDftAXyJHI8

41	<i>Inocente</i> (Myke Towers)	https://www.youtube.com/watch?v=S_AAIFFaga9w
42	<i>Mi Morena</i> (Juanfran)	https://www.youtube.com/watch?v=5Fbg1U6GeDg
43	<i>Cicatrices</i> (Sergio Contreras, Indara)	https://www.youtube.com/watch?v=WWbZRRg4qYg
44	<i>¿Cómo te va, querida?</i> (Rels B, Don Patricio)	https://www.youtube.com/watch?v=hVgPeariDU0
45	<i>Bésame</i> (David Bisbal, Juan Magán)	https://www.youtube.com/watch?v=Z1YG24JY3yQ
46	<i>Qué bonito es querer</i> (Manuel Carrasco)	https://www.youtube.com/watch?v=jqDEKHwpOJ0
47	<i>Maldición</i> (Lola Indigo, Lalo Ebratt)	https://www.youtube.com/watch?v=M2W6dG_B6zs

Source: Authors' own preparation