

**INFLUENCE OF BIG BROTHER NAIJA TELEVISION REALITY SHOW
ON BEHAVIOUR OF STUDENTS OF UNIVERSITY OF BENIN, NIGERIA**

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SEPTEMBER, 2023

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**A PROJECT WORK SUBMITTED IN PARTIAL FULFILLMENT OF THE
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DECLARATION

This research is based on a study undertaken by I, **CHUKWUKERE AMARACHI GLORY** in the Department of Mass Communication, Faculty of Arts, university of Benin. This was carried out under the supervision Mr. Sunday Ekerikevwe (FRHD) All ideas herein are products of my personal research and where the views of other have been used and expressed, they were duly acknowledged.

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CERTIFICATION

This is to certify that this research work was carried out by **CHUKWUKERE AMARACHI GLORY** of the Department of Mass Communication, Faculty of Arts and University of Benin.

Under the supervision of:

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DEDICATION

This research work is dedicated to the Almighty God for the enabling strength he bestowed on me in completing this research work. Secondly to my wonderful parents, Mr. and Mrs Chukwukere and my ever supporting friends.

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First and foremost, praises and thanks to the God, the almighty, for his showers of blessing and protection through at my research work to complete the research successfully.

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To all my friends I say God bless you all.

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ABSTRACT

The study examined the influence of Big Brother on the Nigerian youth. The objective. The objective of the study is to determine the extent of influence on undergraduate students of University of Benin, Edo State, Nigeria. The study adopted both qualitative and quantitative research designs, using a triangulation of data collected with survey questionnaire. A total of 350 copies of questionnaire were distributed. A structured 20 items questionnaire of the modified five-point Likert scale of very high, high, average, low and very low was used to generate data. Findings revealed that Big Brother Africa has wide viewership among University of Benin undergraduate students and it influences their perception and attitude towards decency and morality. Some of them learn to cohabit with the opposite sex in their off-campus hostel, and this contributes to the many cases of rape, teenage pregnancy, sexually transmitted diseases, abortion and abortion-related deaths among this vulnerable group. The work recommends mass education on media ratings and encouraging producers of BBN to adhere to the principles, and calls for restructuring of the programme to reflect more indigenous ways of life.

CHAPTER ONE

INTRODUCTION

1.1 Background to the study

The main purposes of the media have been characterized as being sources of information, education, and entertainment. The mass media, and particularly television, have steadily become a part of everyday life. According to Folarin (2005), the media have three roles: monitoring the environment (the news function), correlating the various elements of the environment (the editorial function), and passing down cultural legacy from one generation to the next. (The cultural transmission function).

Among other things, traditional functions of mass media (of which television is a crucial, if not the most famous, component) include surveillance, correlation, entertainment, and cultural transmission. (Folarin, 2005; Daramola, 2011). The mass media serves these purposes by providing information, assisting with understanding that information (and providing a context for the interpretation of that information), facilitating the transfer of heritage across generations, and providing play as an escape from the harsh realities of life. The entertainment purpose is significant to this investigation. This essentially alludes to the media's capacity to offer solace and escape. (Daramola, 2011).

Research evidence supports the claim that television serves the entertainment purpose of mass communication better than other mass communication mediums. This is done through their programming, which, according to Solomon (2008), is the best if not the only thing that television stations have to offer the general public in return for their support through advertising and viewership. Reality television programs, also known as reality television, are one of the main

program types on contemporary television among the various program genres offered by television networks for entertainment.

Even though there have been "reality shows" running since the 1940s, Hill (2005) defines them as "a genre of television programming that presents purportedly unscripted dramatic or humorous situations, documents actual events, and typically features ordinary people instead of professional actors." Reality television shows have gained popularity since the 1990s. (Wikipedia, 2011). The success of the first "modern-style" reality program in Nigeria has increased interest in reality television, leading to the production and broadcast of a number of them.

For many of its viewers, particularly the young and female segments of the population, reality television has developed into some form of addiction over the years. Reality shows are now a mainstay of television viewing, claims Hall (2009, p.515). Several factors influence how many people watch reality TV. Reiss and Wiltz (2014) found that one aspect of reality TV's appeal is that it makes viewers feel significant because they can "fantasize" that they could become famous by appearing on television. (Hall, 2009, p.517). Many goods and organizations are exploring reality TV for their marketing communications spending and product and service placement due to the appeal that it has on its viewers. As the number of viewers grew, producers also improved the material and created better packages that compel more people to watch TV for longer periods of time, which in turn attracts more corporate sponsorship.

Youth in Nigeria, especially those between the ages of 18 and 25, have recently shown a significant preference for reality television shows. (Chikafe&Mateveke 2012). One of these programs is Big Brother Nigeria, the subject of this research and referred to as BBNaija in the following. The Big Brother Naija, formerly known as Big Brother Nigeria, is a Nigerian reality

competition television series based on the Big Brother television franchise. Twelve to fourteen contestants live in a remote house and compete to avoid being evicted from the house by viewers in order to win a significant cash prize worth \$58,252.43, which is equal to 21,000,000 Nigerian Naira at the end of the show. From March 5 to June 4, 2006, the first season of the program premiered on DStv Channel 37. The Alexander-Forbes auditing firm confirmed the election findings. On January 22, 2017, the second season of the show aired, and on January 28, 2018, the third season did the same. Most reality television scholars agree that this meaning of reality television is overly general and that Patrick Ferrucci's definition from 2014 is more accurate.

Although there may be some minor variations in definitions of the genre, almost all academics concur with Murray and Ouellette's (2009) definition of reality television as content that uses nonfactors to portray subjects in either unplanned or intentional activities that place them under constant observation. Although it may be challenging to pinpoint a precise definition, reality television has had "nothing short of phenomenal" effect, according to Barton (2009). According to Hall (2009), viewers paid more attention to and gave the circumstances portrayed in a show more thought the more "real" they believed it to be.

According to Chikafa & Mateveke (2012), George Orwell's book "fictional dystopia of Oceania," published in 1984, described a society characterized by constant surveillance and served as the inspiration for the idea of Big Brother. Big Brother was the name of the oppressive dictator in the book who kept watch over the people of Oceania, and his terrifying catchphrase was "Big Brother is watching you." Contestants in the Big Brother reality television series compete to avoid eviction in order to earn cash prizes. The reality television program made its debut on the African continent in 2003, and since then, thanks to the expansion of satellite

television in Africa, it has piqued the attention of African viewers and has continued to be an annual event. (Chikafa&Mateveke 2012).

The popularity of the Big Brother reality show has grown, especially among young people. However, it has come under fire over the years for featuring scenes that are deemed to be outside of Nigerian culture and African culture in general. According to Onokome (2004), one of the consequences of Big Brother is violence. Children who frequently watch violent movies are more likely to commit violent actions. According to a popular theory, people frequently believe the fictional depictions they see in the media because they are so vibrant and convincing.

Similarly, Ojoko (2013) claims that the Big Brother reality show has undoubtedly caused a great deal of controversy in recent years. Of particular note is the fact that the show's sponsors and organizers are virtually anonymous, that it demonstrates poor moral principles, and that it falls short of expectations in the present, when there is a strong desire to return to earlier times when cultural and moral values were at their highest.

The Big Brother reality show's celebration of immorality is deemed to fall short of educational initiatives. (Laitto, 2015). However, many African viewers, particularly young people, have continued to consume the harmful programming, and the performers have become celebrities. (Oluwakayode, 2013, p.11). This has prompted numerous demands for its censorship and ban. For instance, in 2007, the Nigerian House of Representatives ordered the Nigerian Broadcasting Commission to stop airing any clips from or discussions about the television series Big Brother. (Ralvy, 2007). Despite these protests and moral panics, neither the reality show's moral tone nor its audience have changed. An estimated 26 million people watched Big Brother Naija 2017's final week of voting, the majority of them young people. The fact that the reality

show appears to have a long-lasting effect on the teenagers in Nigeria indicates that there are many of them.

The series has a fairly diverse viewership in Nigeria. The fact that the winners are predetermined, the show's nude segments (the Shower Hour), as well as acts on the show that are thought to be sexually suggestive and ethically dubious, are just a few of the aspects of the show that have sparked debate. This has sparked discussion about the suitability of the program, particularly for young viewers with impressionable minds, as well as the degree to which exposure to the program influences societal behavior.

According to a 2005 report by the American Academy of Pediatrics (AAP), "Children are influenced by media, they learn by observing, imitating, and creating their own behavior." It is quite upsetting to learn that there have been more instances of youth immoral conduct since the advent of reality television. Youths are affected by Big Brother Naija in both negative and good ways. Youth exposure to the program results in both pro- and anti-social behavior. Studies on how viewers are affected by television have been widely discussed in recent decades. Numerous studies have concentrated on how "realistic" television shows like news, documentaries, soap operas, and daily dramas affect viewers' perceptions of reality. The purpose of the research is to ascertain how Big Brother Naija has affected the social interactions of young people in University of Benin.

1.2 Statement of the problem

During research, it was observed that special concerns have emerged about adolescent's access to information on the video and television. Adults marveled at the dexterity of young

people in secondary schools as they manipulate the keyboard. They spend hours in front of television watching films without in most cases parental control. These may pose serious challenge to their academic performance.

There are two extremes views about the influence of Big Brother Naija on social behavior of adolescents. At one extreme they are seen to motivate them to learn and become more explanatory in solving problems. At the other end they are blamed as a source of all contemporary ills as most information on the television are not well organized or regulate.

Big Brother Naija television series has been fraught with controversy since it started gaining popularity in the Nigerian market. Critics of the show have called for its ban from Nigerian television stations (satellite though), citing the nudity, loose morals, and other factors which they claim, can negatively influence Nigerian youths.

Nwafor (2015), the TV reality show now displays uninhibited sexual frolics on open cameras, accusations STDs being passed around, shameless smooching by hormonal charged housemates and ear-tingling swear words are the predominant values being shown, which lamely try to project positive African cultures and traditions; which is ironical because such modern franchises like Big Brother Naija are neo-imperialist means of eroding the very essence of Africanism (Nwafor (2015)).

This research observed with dismay the way student in University of Benin dress, talk and interact socially; there is a sharp decline from the normal social norms expected of children in the State. The problem statement therefore is to ascertain the effect and determine whether Big Brother Naija has influence on students' social behavior.

1.4 OBJECTIVE OF THW STUDY

- i. To examine the extent at which University of Benin students watch Big Brother Africa show.
- ii. To examine the impact of Big Brother Show on University of Benin students.
- iii. To ascertain factor(s) that motivates viewers to participate actively in the Big Brother Africa.
- iv. To determine the frequencies at which viewers vote for characters featuring in Big Brother Africa.
- v. To find out the extent which social and cultural influences have effected students' perception of Big Brother Africa.
- vi. To examine whether exposure to reality television show Big Brother Africa enables viewers to address real life encounters.

1.4 RESEARCH QUESTIONS

- i. To what extent do University of Benin students watch Big Brother Africa show?
- ii. What is the impact of Big Brother Show on University of Benin students?
- iii. What factors motivate viewers to participate actively in the Big Brother Africa?
- iv. How frequently do viewers vote for characters in Big Brother Africa?
- v. To what extent do social and cultural influences have effect on Students perception of Big Brother Africa?
- vi. Does exposure to reality television show Big Brother Africa enables viewers to address real life encounters?

1.5 Significance of the study

This research will be significant to the following: Students, Adolescents, Parents, Teachers and the general public:

Students: the research provides solutions toward good watching habits among students. Adolescents; this research provide solutions toward curbing bad attitudes from peer groups.

Parents: The studies offer parents a source of information on Big Brother's impact on kids' social behavior as well as suggestions for potential remedies for reducing frequency among kids. Teachers and the general public will benefit from this research's importance as a result of the results' ideas and recommendations for reducing the influence of Good Big Brother Naija in our society. Students will learn from this research how reality television programs like Big Brother Naija can increase youth promiscuity and how to prevent it.

It will also give decision-makers for television programs and government regulators insight into how to ensure that the impact of television is not abused on the altar of profiteering. Finally, it will ideally lay the groundwork for additional research in the area concerned.

The results of this study are important to the Ministry of Education and Communication because they allow it to control what the media outlets broadcast for general consumption. The Ministry was provided with a copy of this document.

1.6 Scope of the study

This study is will be centered on the influence of big brother naija television reality show on behavior of students of university of Benin, Nigeria.

1.7 Definition of terms

Reality Show: This is a type of television program that aims to show how ordinary people behave in everyday life, or in situations, often created by the program makers, which are intended to represent everyday life.

Television: This is an electronic medium through which pictorial message are passed or transmitted to the audience.

Influence: This refers to the impact or effect of that BBN has on youth, particularly the students.

Big Brother Naija: A TV reality show based on the Big Brother TV series in which 12 contestants live in an isolated house and compete for a large cash prize worth \$100000 (and more) at the end of the show by avoiding being evicted by viewers.

CHAPTER TWO

LITERATURE REVIEW

2.1 Conceptual review

2.1.1 Reality TV Show: Meaning and Overview

According to definitions provided by various academics, including Roscoe (2001) and Malekoff (2005), reality TV programs are ones where real people are frequently put in extraordinary situations and have every second of their interactions with their environment captured on camera. It is a type of television show where spontaneous events from real life are broadcast. Typically, the audience is unaware of the TV cast used for these types of programs. It is a type of "television program that documents real-life events and unscripted situations, frequently with previously unrecognized cast members." (Wikipedia). The traditional distinctions between fact and fiction, drama and documentary, and between the audience and the text are blurred in reality TV programs, according to Roscoe (2001). (Chikafa & Mateveke 2012). According to sources cited in Chikafa & Mateveke (2012), this genre of entertainment has recently gained popularity, particularly among young people around the world (Sack, 2003; Frisby, 2004; Howley, 2004). It has also slowly gained ground in Africa. According to Andrejevic (2004), Kilborn (2003), and other sources cited in Biltereyst (2004), reality television is an umbrella term that refers to "various factual television formats with a high reality claim, it stresses the actions and emotions of real people (non-actors), and it frequently uses a combination of 'authentic' (such as police, security, or surveillance images) and staged images (such as fictionalized reconstructions, post-faction interviews)." (Chikafa & Mateveke 2012).

Particularly among young people between the ages of 18 and 25, reality television is showing to be a big hit. (Chikafa & Mateveke 2012). The two cite Baumgardner, (2003; Brasch, (2003) and Hiltbrand, (2004) as saying that these TV shows, which were previously only seen in

the United States and other Western nations, have now overrun our TV stations because we have African versions of American shows like Fear Factor, The Biggest Loser, and American Idol.

Other talent competitions in Nigeria include Glo Naija Sings, Maltina Dance All, The MTN Project Fame, The Gulder Ultimate Search, and Nigeria Got Talents. Versions of these programs are also broadcast in other African nations under various names. Big Brother Africa is one of the largest and arguably the most well-liked reality TV programs on the African continent, with an estimated audience of more than 40 million people (<http://www.bigbrotherafrica.com>). Recent years have seen a steady increase in scholarly interest in the topic. The history of Big Brother, its importance to the media, and how it gains power from its generic hybridity were all examined by VanZoonen & Aslama (2006, p. 78). Andrejevic (2004, p. 56) links Big Brother's technical advancements to the broader cultural work of "being watched" and links the popularity of the show to the surveillance culture. Big Brother is particularly noted by Roscoe (2001, p. 23) as being built around performance because cameras make the contestants perform for the viewers as well as the other housemates in order to avoid nomination. Roscoe also demonstrates how Big Brother presumes its viewers to be highly media literate, with teenagers and young adults appearing to suit this audience group. All of these are crucial factors in the discussion surrounding the localisation of Big Brother in Africa. (Chikafa & Mateveke 2012).

The aforementioned studies highlight the Big Brother format's worldwide focus as if to demonstrate that its localization to Africa is ineffective. By having Diasporic audiences participate in an identity debate on Big Brother, Mano and Willems (2008, 2010) cast light on this aspect. Their research examines how diasporic communities are portrayed in popular culture and how they engage with, interpret, and challenge these representations of themselves. Their discussion of Mukhosi Musambasi, a Zimbabwean nurse who lived in Britain and appeared on

the British Big Brother show, is centered on online forums where Zimbabweans in the Diaspora debate what it means to be Zimbabwean. The results of their research showed that the identity label is placed on representations of the communities in question, and that those communities react to representations of themselves using the same paradigm. The embodiment of the image must live up to the expectations or face rejection, as evidenced by Musambasi's treatment after her raunchy sexual antics were condemned as "unZimbabwean." (Chikafe and Mateveke, 2012).

2.1.2 ORIGIN OF BIG BROTHER AND BIG BROTHER NAIJA

Big Brother is a John de Mol Jr.-created Dutch reality television franchise that debuted in the Netherlands in 1999 before being distributed globally.

In a specially built home that is cut off from the outside world, contestants known as "housemates" or "House Guests" reside together. The housemates are constantly observed by live television cameras and personal audio microphones while they are living there, and the name is a play on Big Brother from George Orwell's novel Nineteen Eighty-Four. They are eliminated throughout the competition (typically once per week) until one is left who receives the cash prize.

BIG BROTHER NAIJA

Big Brother Naija, which used to be called Big Brother Nigeria and is now known as BBNAIJA or BBN, is a Nigerian reality competition TV show based on the Big Brother TV franchise. 12 to 21 contestants live in an isolated house and compete for a large cash prize worth \$171,428.57 or 60,000,000 Nigerian Naira and other material gifts at the end of the show by not getting voted out of the house by viewers. From March 5 to June 4, 2006, the first season of the show was shown on AFANG tv Channel 37. Alexander-Forbes, an accounting firm, checked the results of the vote.

Big Brother Nigeria Season 1 was so interesting. It was the first season of Big Brother Nigeria. From March 5 to June 4, 2006, the first season of the show was shown on DSTV Channel 37. On Day 23, two new people entered the game, which made the people who were still in the house very happy.

Ebuka was the most famous housemate for a few weeks and most people thought he would win. He was the seventh housemate to be kicked out, and many viewers blame Joe's Fan Club (JFC) for his removal. Joe was quickly kicked off the show. Brother Naija Season 1: Housemates' Names and Who Won.

Here are all the names of the people who took part in Big Brother Naija's first season, which took place in 2016:

Katung ——— Winner

Francisca ——— Runner-Up

Ify ——— Finalist

Sandy ——— Finalist

Frank ——— Evicted

Joseph ——— Evicted

Helen ——— Evicted

Ebuka ——— Evicted

Gideon ——— Evicted

Maureen ——— Evicted

Joan ——— Evicted

Chinedu ——— Evicted

Yinka ——— Evicted

Ichemeta ——— Evicted

2.1.3 Globalization of BBN, African Identity and ‘Moral-Cultural’ Panic

With more people getting satellite TV in Nigeria, BBN has become even more famous. As was mentioned earlier, BBN is now watched by over 40 million people in Nigeria, most of whom are also from Nigeria. Even though the BBN reality TV show is very famous, it continues to raise a lot of questions about morality and how the show affects the culture of the people who live there. It has also made us think about how the forces of globalization, of which TV has become one of the most powerful, have affected the growth and expression of "African culture" in the 21st century. (Oloka-Onyango, p.26). Endong (2014) says that this has led to a number of forces that have changed and remade cultural models in many countries around the world since the second half of the 20th century. (p.1). It has brought up a lot of issues that come up in current debates about globalization, like the loss of authority and identity and the inundation of the native by the foreign. One of these causes is media/cultural imperialism, which many conservative critics see as a way to take advantage of weaker cultures around the world. (Endong, 2014, p.1)

Critics say that forces like this are like a hypodermic needle effect in which the values in cultural goods are injected into the public consciousness. However, some studies have shown that such powerful media forces are not true. (Christof, 2011).

Chikafa and Mateveke (2012) agree that most of the bad reviews of BBN are about how it is not African and teaches bad values. Critics like this are quick to point out things like sex,

nudity, violence, cheating, and voting that isn't fair. In Nigeria, which is a multi-cultural country, the show (BBN) has been criticised by experts ever since it started, especially for its use of bad language and showing of nude scenes. They say that these things are not part of the culture of Nigeria. According to them, African culture is based on ideas and beliefs about what is right and wrong and what makes a good or bad person. It is also based on forms or patterns of behaviour that members of the society believe will bring about social harmony and cooperative living, justice, and fairness. (Oluwakayode, 2013).

Some of the writings about BBN by people who are not from Africa, like Mehul Srivastava (2008), are very harsh and make Nigeria sound like a stereotype. In Chikafa and Mateveke (2012), Srivastava says that BBN doesn't matter in Africa, especially since the continent is struggling with sickness, war, and poverty. He says that during BBN II, President Bush was visiting five African countries and focusing on the problems listed above, while African BBN fans were watching the contestants "flirt, fight, cook, shower, get bored, and go to sleep."

VanZoonen and Aslama (2006) say that the reality show has been praised for bringing people who didn't know each other before together. Bignell (2005) says that the appeal of BBN comes from the fact that it is an African-made show that doesn't focus on wars and natural tragedies like most European news shows do. This is in line with what Chikafa and Mateveke (2012) have said. They say that the main reason BBN is so controversial is that people don't understand what "Naija" means and what it means for "African identities." He says that this does not mean that describing "Naija" and "African identities" is easy. Scholars like Kadiatu Kanneh (1998), Mudimbe (1988), Shahadah (2009), Appiah (1992), and Zeleza (2006) have thought about what "Naija" and "African identity" mean, and their conclusions haven't always been clear.

Mudimbe (1988) questions Eurocentric constructions of Naija and comes to the conclusion that Eurocentric representations of African societies, cultures, and people are very important to them. Mudimbe says that the only way to find a true African identity is to stop looking at Naija through a Eurocentric lens, which tries to stereotype Africans.

2.1.4 Debates on Big Brother Naija Reality Show

Big Brother Naija is well-known in both Africa and the West, but it has caused arguments between different fans. Many of these answers were easy to guess. Some were surprising, not so much for what they said as for who they brought together. These people who didn't like Big Brother Naija were a mixed bag. They didn't all agree on anything, so they were odd bedfellows. There were governments, national broadcasters, writers, people who worked for freedom, academics, and conservative Christian groups among them. Even though they rarely agreed on anything important, they all fought together against Big Brother Naija, regardless of their class, religion, or country.

This resistance was often a sign of real unease with the way things were going in society. Some of the most influential people on the African continent joined the crowd of people who don't like Big Brother Naija. This is because the show tends to simplify African family relationships and patriarchal values, both of which are on the decline. Wole Soyinka said that the show was boring and didn't have anything to give to Africa. (Daily Independent, 21 July 2003). He says that the show is full of prostitutes and crazy people who strip down for nothing. (International Herald Tribune, 10 September 2003). He also said that he would rather watch the crude videos made by the Nigerian video industry than Big Brother Naija. This is not a small

accusation, given that Nigerian political and literary leaders who are influenced by the West look down on "Nollywood" and its products.

Stephen Ndegwa, a Kenyan political scientist who works for the World Bank as a Senior Public Sector Governance Specialist and is a mainstream democratic thinker, agreed with Soyinka that the programme was terrible. He pushed for Kenya to have a government control board that would deal with shows like Big Brother Naija. Stephen Ndegwa agrees with the leaders of Malawi and Namibia, as well as the religious community in Uganda, in their decision to ban the reality TV show Big Brother Naija.

In Zambia, too, people talked about putting a stop to the show. Conservative Christian groups, which had a lot of power in the government after President Frederick Chiluba called the country a "Christian Nation" in the early 1990s, pushed for the show to be taken off the air because it was "immoral" and "not African." (Inter Press Service, 23 July 2003). Notably, different church denominations, which generally disagree on how to convert people to their faith and how to change government and society, came together to oppose the reality show. Before, the churches were able to get the Zambian state broadcaster to stop showing Channel O, a South African satellite TV music channel that is like MTV for Africa.

Even though it was widely stated that famous actors didn't like the show, most people liked it. Part of this support was a form of protest against the views and goals of the elite. According to the Inter Press Service:

A student of arts named Joseph Bwalya questions the purpose of the Zambian church. According to him, there were sexual undertones when Big Brother was first broadcast with only South African contestants, culminating in a scene involving a cucumber. But the clergy made no response. If they do so right now,

it's only because they want to make a statement because they are aware that the entire continent is engaged.

The steadfast resistance of viewers to attempts by their governments and legislators to ban Big Brother Naija from national free-to-air broadcasts, however, was what journalists and political pundits found most remarkable. For instance, this was the situation in Malawi. Big Brother Naija clips were edited and aired on national television (TVM). The programme had devoted fans who were determined to keep it on the screen, not least because a young Malawian was a contestant on the series, despite threats from members of the Malawian Parliament to ban it.

Parliamentarians temporarily succeeded in ending the programme in August 2003 when they passed a resolution banning all future broadcasts on the grounds that some of the programme's sexual scenes were "immoral." The High Court overturned the prohibition, however, in response to widespread public dissatisfaction with the vote and in the wake of a private citizen's legal challenge to the ruling. The plaintiff's attorney had contended before the Court that Parliament had no authority to forbid the show. 'Fleecing people's constitutional rights to free information and participation in cultural issues of their choosing,' he charged the government. (Mail & Guardian, 19 August 2003; see also BBC News, 15 August 2003). The country's information minister, who had previously served as one of the primary proponents of the ban, applauded the court's ruling following its announcement, claiming that the government had "overreacted" and "was emotional." They ought to have first sought the people's input. (All Naija News Agency, 1 September 2003).

A statement made on the subject by Benson Tembo, Director General of TVM, was even more revealing. He stated that "we will only respond to the wishes of the people" and referred to

the court decision and lifting of the parliamentary ban as a "test for democracy." "The court has affirmed that only professionals at Television Malawi have the right to judge what should go on or off air," Tembo was quoted by BBC News as saying. (15 August 2003).

Sam Nujoma, the previous president of Namibia, had tried unsuccessfully to persuade the Namibian Broadcasting Corporation (NBC) to stop airing the programme and "concentrate more on educational films and documentaries about Namibia" a month earlier. (Nampa News Agency, 28 July 2003). Nujoma had a contentious relationship with the nation's media while in office. He simultaneously held the positions of President and Minister of Broadcasting, and on a number of instances, he was successful in influencing NBC's programming choices. In this case, the ban was never implemented because of unfavourable public perception and the top managers at NBC's refusal to heed his request. Nigeria's efforts to impose a ban also fell short. The Nigerian Broadcasting Commission's Director General, Dr. Silas Yisa, ruled that it was unlawful for Nigerian terrestrial TV stations to air Big Brother Naija in July 2003. However, the majority of the outlets disobeyed his order (Daily Independent (Nigeria), 21 July 2003).

2.1.5 Big Brother Naija Reality show's Impact on Television Culture of Africans

One could say that Big Brother Naija has become a "media phenomenon." It became "an eccentric text that commands a sudden, high degree of attention during its initial run, prompting discussion about television and society throughout the media and society," to use the author's words. (Kompare, 2004, p.100). This was in large part due to the sheer amount of viewers for the series.

As was previously mentioned, Big Brother Naija's scope was one of its major accomplishments. A first for the African region, the series was able to draw large audiences, averaging 30 million viewers per night throughout its run. (Bahi, 2004; Brown and Licker, 2003;

Chivhangu, 2000; Jensen, 2000). This was all the more amazing given that M-Net only had 1.3 million users in 2003, and that the majority of them were from South Naija. (MultiChoice Naija, n.d.). The daily episodes were chosen by national broadcasters in Southern Naija and elsewhere, and as a result, the show's viewership increased exponentially and broke all prior records.

Previously, only sporting events, particularly World Cup games featuring African teams, had generated such interest in continental television coverage. Massive audiences watched the inaugural games of the 1990 and 2002 World Cups, in which Cameroon and Senegal defeated the reigning champions Argentina and France, respectively. Nigeria's 1996 Olympic football gold medal victory also succeeded in drawing a continental television and radio viewership for a media event. (Ambler and Akyeampong, 2002). However, none of these generated as much interest or had the same influence on television society as Big Brother Naija. Unprecedented numbers of people in cities and towns across the continent abandoned everything to watch the series for its three months on broadcast. Crowds gathered in pubs, shops, and any other public location where the show could be seen.

As Time's European version noted, "satellite television is succeeding where liberation philosophy failed: connecting and modernising the world's poorest continent, three decades after the idea of Pan-Africanism fizzled out." (Time, 23 June 2003). Big Brother Naija has succeeded where the Organization of African Unity failed by uniting the average Naija people, according to an editorial in the venerable South African daily, the Sunday Times. (24 August 2003) Still other non-African newspapers promoted Big Brother Naija as a remedy for xenophobia, both for the contestants and for the people of the continent as a whole: "For Africans, the show has been revolutionary, allowing them to get to know their neighbours for the first time," suggested one report. (Cincinnati Post, 14 July 2003).

The creators of the series aggressively promoted such opinions. In one of the earlier, all-South African iterations of Big Brother Naija, Carl Fischer, a producer of TV shows for M-Net's home market and a key participant, made much of the programme's alleged loftier goals: "For the first time African viewers are getting just African images, African people, African heroes, and African music."(Time, 23 June 2003).

2.2 Theoretical review

The cultivation media theory supports this research. In 1996, the theory was linked to the writings of George Gerbner, L. Gross, M. Morgan, and N. Signorielli. (Anaeto, Onabanjo and Osifeso 2008). It is a sociological theory that looks at how television affects society over time. (Wikipedia, n.d). According to the theory, people are more apt to accept the social reality depicted on television the longer they spend "living" in it. (Cohen and Weimann 2000). It is assumed that mass media progressively instill messages into viewers' minds and consciousness, and that repeated viewing will cause viewers to interpret reality in line with what is shown on television. According to this study's application of the theory, regular exposure to BBN reality TV may cause undergraduate students at Ebonyi State University, Abakaliki, Nigeria, to develop negative mental images and raise physiological arousals. These changes may lead to a decline in positive moral values.

2.3 Empirical review

There have been studies done on Big Brother and Big Brother Naija. One of them is "You'll See, You'll Watch: The Success of Big Brother in Post-Communist Bulgaria" by Maria Raicheva-Stover (n.d.). The study looked at how much the reality TV form had changed and grown in a post-communist country. As a case study, the TV show Big Brother was chosen. The

goal was to find out what social, technological, and economic effects the programme would have on the media business in a country that had been a communist state. It gave an outline of how reality TV works in a country that used to be part of the Soviet Union. The study found that Big Brother's formula for success, which focuses on convergent media and unique chances for participation and interaction, does work across cultures. "The show not only woke up Bulgaria's dormant TV market by bringing in a record number of viewers, but it also started a national conversation about taboo subjects" (Raicheva-Stover, n.d., p.24).

In 2014, Ugwanga led a study to find out how reality TV shows affect young people in Windhoek, which is the main city of Namibia. The study used both qualitative and quantitative research approaches, and it used three different ways to gather data. There were 90 copies of the questionnaire sent to three universities in Windhoek: the main campus of the University of Namibia, the Polytechnic of Namibia, and the International University of Management, Namibia. The key research question was, "How much do reality TV shows affect young people in both good and bad ways?"

The research shows that most young people spend most of their time watching TV, and most of them watch popular reality shows like "American Idols," "Survivors," "Big Brother Naija," and "Star Performers." Since the winner of Big Brother Naija in 2013 was a Namibian named Delish Matthew, it seems that this has inspired many young people in Windhoek to keep watching BBN. The study says that reality TV shows are important social phenomena, which is different from what most people think. It doesn't say that there are no problems with reality TV shows, but it does say that reality TV shows have both good and bad effects on the kids of Windhoek.

Laitto (2019) looked into how the reality TV show MTN Project Fame affects how people think of the MTN brand. One of his goals was to find out how reality TV shows change the way people think about reality. One of his theories showed that there was a link between how real the show was seen to be and how the brand was seen. This finding backs up Kilborn's (1994) theory that reality TV shows have certain features that: 1) record events in the lives of individuals or groups; 2) try to simulate these real-life events through dramatised reconstruction; and 3) package this material into an entertaining show that can be sold based on its "reality" credentials.

CHAPTER THREE

RESEARACH METHODOLOGY

CHAPTER THREE

3.1 Research Design

The purpose of this type of research design, according to Asemah, Gujbawu, Ekhareafu & Okpanachi (2017), is to gather both large and small samples from a population in order to study the distribution, incidence, and interactions of educational activities such as sociological and psychological variables. Surveys are frequently employed because they are thought to be the best tool for gathering data in the behavioural sciences.

For this study, a Survey research design was utilised. According to Asemah (2012, p.107), the term survey refers to the comprehensive examination of a subject. A survey design is one in which a group or object is examined by collecting and evaluating data from a small number of individuals or items deemed representative of the entire group. The objective of survey research is to gather data for the purpose of characterising and understanding a certain situation, practise, set of beliefs, etc. It has expertise in the collection and analysis of such data. In order to conduct this research, the researcher employed a descriptive research strategy including the presentation of a questionnaire to participants in order to collect data for this study.

The descriptive survey design is the use of questionnaires and interviews to collect data for the objective aim of describing and evaluating the current circumstances of a certain population. The descriptive design facilitates the methodical collection and description of data by the researcher. Consequently, the descriptive survey approach was deemed acceptable for the research project, as only a subset of the population of female Mass Communication part time students was researched and the results are expected to apply to the full population.

3.2 Population of the Study

For immediate attention and reaction owing to availability and promptness, the researcher will exercise her discretion to restrict the study's population data to Part-time constituents rather than full-time constituents.

This study's sample consisted of randomly selected people between the age of 20 and above. It should be noted that one hundred (100) questionnaires were distributed.

3.3 Sample size

This study's sample size was 100. The choice of 40% as the benchmark will be based on the sample size formula given by Nwana (1981, p.65) in Okoro (2001, p.34), which says that if a population is in the hundreds, 40% or more samples will do, if it is in the thousands, 10% or less will do, and if it is in the tens of thousands, 5% or less will do.

3.4 Sampling Technique

Purposive and simple random sampling will be used to collect data for this research. With the purposive sampling method, the researcher can use her own judgement to pick respondents who fit the study's goals. The researcher will use the simple random technique so that all respondents in the defined population have an equal and independent chance of being chosen for the sample. For this study, 100 adults will be chosen at random from the mass communication part time programme.

3.5 Instrument of Data Collection

The questionnaire will be utilised for data collection in this investigation. The researcher chose to utilise a questionnaire since it is regarded as the most effective method for engaging with individuals. Also, the questionnaire allows the researcher to readily examine her results. The questionnaire will contain of close-ended questions. There will be two sections to the

questionnaire. The questions in Section A pertain to the demographics of the respondents. In Part B, the research questions are addressed. It is believed that the questionnaire accurately measures the theoretical constructs of this study, which resulted in the content accuracy and fine-tuning of questionnaire items to make them acceptable for this study.

The questionnaire will be broken into four parts (A-B): Section A and Section B. Section A will be embedded with respondents bio data in order to elicit responses on demographic while section B will be concerned with questions related to the research questions.

3.6 Validity of the Study

The instrument (questionnaire) that was used in this research work is valid because, after it was constructed and carefully studied, it was given to the researcher's supervisor to undergo critical examination and total scrutiny of some aspect of the questionnaire. This ensured that the instrument (questionnaire) was accurate.

3.7 Reliability of Research Instrument

The degree to which an instrument can make accurate measurements is referred to as its reliability. For the purpose of this investigation, the Test Retest technique will serve as the tool that is utilised. This is done so that an excellent outcome may be attained in relation to the objectives that were originally outlined for the research.

The act of giving a test, instrument, or measure to the same set of people at different times is known as the test-retest reliability technique (Asemah et al 2012, p.206). Because this method was successful in determining the correlation coefficient between the two scores that were accumulated throughout the testing, it has been judged appropriate for use. The value of $\alpha = \dots$ indicates that there is a correlation between the two scores that were obtained.

3.8 Method of Administration of Research Instrument

The instrument that will be used for this research will be given to 100 (one hundred hundred) students from the Mass Communication department (Part time) at the University of Benin. These students represent all of the different levels of the department (100 to 600 level). The researcher will distribute the 100 copies of the questionnaires among the six levels of the department in order to get them into the hands of the students.

On the other hand, the researcher longs to have a research assistant at their side so that they can increase their output quickly in the field.

3.9 Method of Data Collection

The respondents who were randomly picked were given a questionnaire, which was then collected from them. This method of data collecting resulted in an increase in the dependability

of the information that was acquired, which contributed to the overall success of the research. According to Asemah (2009), a questionnaire may be described as a collection of questions that are intended to elicit information from respondents by filling in responses in the places provided for the purpose.

The researcher is going to collect data using the person-to-person technique with the help of one assistant (1) in order to get in touch with 100 respondents across all six levels of the department. This will be done in order to get a more accurate picture of departmental culture. The researcher will be able to collect all of the questionnaires that were admitted without losing any of them because the completed questionnaire will be retrieved on the spot. This will also allow the researcher to clarify any issues that may have surfaced with the respondent within the context of the conflicting research ethics.

3.10 Method of Data Analysis

The process of reviewing, cleaning, manipulating, and modelling data with the intention of emphasising relevant information, generating conclusions, and providing assistance for decision making is referred to as data analysis (Anom2017, p.1). For the purpose of presenting and analysing the data that will be gathered for this research, the basic percentage tabular presentation method, which calls for the utilisation of the frequency table as a statistical instrument, will be selected as the mode to employ. The researcher will have an easier time

translating frequencies into percentages, which may subsequently be utilised for comparative purposes, if they select the tabular presentation method that is based on simple percentages. It will analyse the demographic and psychographic data of respondents in order to explain the presentation of the data, which in turn will be used to answer the research questions that were asked previously. The information gleaned from the completion of the surveys will be subjected to an analysis with the use of the frequency tables. In order to thoughtfully display the data and make the research process more manageable, we will be using percentages and tables.

Likewise, the mean score will be used to demonstrate the extent to which the respondent Strongly Agree (SA), Agree (A), Disagree (D), Strongly Disagree (SD), Very High Extent (VHE), High Extent (HE), Low Extent (LE), Very Low Extent (VLE), Not Sure (NS), to the statement relevant to the purpose of this study. Because of this, the researcher is able to deduce whether or not certain things were accepted or rejected based on their direct relevance to the research questions given for this study.

CHAPTER FOUR

1.0 Data Presentation and Analysis

4.1 Data Analysis

The objective of this chapter is to analyze and interpret the responses given in the returned questionnaires that were distributed.

It would also guide us to the conclusion of this study and be used to give recommendations through the research findings.

It should be noted that out of the one hundred (100) questionnaires distributed, nine (90) were retrieved upon which the analysis and interpretation would revolved.

TABLE 1: Distribution of Respondents by Age

VARIABLES	FREQUENCY	PERCENTAGE
20-25	30	33.3%
26-30	40	44.4%
31-35	10	11.1%
36-40	8	8.8%
41 and above	2	2.2%
TOTAL	90	100%

Source: Field survey, 2023

Analysis: From the age distribution above, 30 respondents representing 33.3% were within 20-25 age brackets, 40 respondents representing 44.4% fall within 26-30 age, 10 respondents representing 11.1% were within 31-35 age brackets, 8 respondents representing 8.8% fall within the age range of 36-40, 2 respondents representing 2.2% were within age of 41 year and above.

TABLE 2: Distribution of Respondents by Marital Status

VARIABLES	FREQUENCY	PERCENTAGE
SINGLE	67	74.4%
MARRIED	23	25.6%
TOTAL	90	100 %

Source: Field survey, 2023

Analysis: From the marital status distribution table above, 67 respondents representing 74.4% were singles, 23 respondents representing 25.6% were married. It is obvious that respondents who were singles dominated the married.

TABLE 3: Distribution of Respondents by Sex

VARIABLES	FREQUENCY	PERCENTAGE
Male	50	55.6%
Female	40	44.4%
TOTAL	90	100%

Source: Field survey, 2023

Analysis: From the sex distribution table above, 50 respondents representing 55.6% were male while 40 respondents representing 44.4% were female. Therefore, male respondents were more than female respondent.

TABLE 4: Distribution of Respondents by Academic Qualification

VARIABLES	FREQUENCY	PERCENTAGE
100-200 Level	35	39%
300-400 Level	25	27.8%
500 level	19	21.1%
Msc. & above	11	12.2%
TOTAL	90	100%

Source: Field survey, 2023

Analysis: From the academic distribution table above, 35 respondents representing 39% were in 100-200 level, 25 respondents representing 27.8% were in 300-400 level, 19 respondents representing 21.1% were in 500 level, whereas, 11 respondents representing 12.2% were either M.Sc. holder or in the M.Sc. level. Therefore, majority of the respondents were in 100 level-400 level.

TABLE 5: Distribution of Respondents by Religion

VARIABLES	FREQUENCY	PERCENTAGE
Islam	21	23.3%
Christianity	68	75.6%
Traditional worshiper	1	1.1%
TOTAL	90	100%

Source: Field survey, 2023

Analysis: From the table above, 21 respondents representing 23.3% were Muslims, while 68 respondents representing 75.6% were Christians, while 1 respondent representing 1.1% were traditional worshipers.

TABLE 7: Have you ever exposed to Big Brother Africa show on television?

VARIABLES	FREQUENCY	PERCENTAGE
Yes	75	83.3%
No	10	11.1%
Undecided	5	5.6%
TOTAL	90	100%

Source: Field survey, 2023

Analysis: From the table above, 75 respondents representing 83.3% have one way or the other exposed to Big Brother Africa show while 10 respondents representing 11.1% does not expose to Big Brother Africa said 5 respondents representing 5.6% did not make any decision. Therefore, majority of the respondents have exposed to Big Brother Africa.

TABLE 8: How often do you watch Big Brother Africa?

VARIABLES	FREQUENCY	PERCENTAGE
Daily	25	27.8%
Weekly	60	66.7%
Once in a while	5	5.6%
TOTAL	90	100%

Source: Field survey, 2023

Analysis: From the table above, 25 respondents representing 27.8% watch Big Brother Africa daily, 60 respondents representing 66.7% watch Big Brother Africa weekly, while 5 respondents

representing 5.6% watch Big Brother Africa show once in a while. Therefore, majority of the respondents watch Big Brother Africa show on a daily basis.

TABLE 9: How do you know about Big Brother Africa?

VARIABLES	FREQUENCY	PERCENTAGE
Through friend(s)	60	66.7%
Through mass media	10	11.1%
Through social media	20	22.2%
Other	0	0%
TOTAL	90	100%

Source: Field survey, 2023

Analysis: From the table above, 60 respondents representing 66.7% know about Big Brother Africa through friends, 10 respondents representing 11.1% know about Big Brother Africa through mass media, 20 respondents representing 22.2% know about Big Brother Africa through social media. Therefore, majority of the respondents know about Big Brother Africa mostly through friends and social media.

TABLE 10: To what extent do University of Benin students watch Big Brother Africa show?

VARIABLES	FREQUENCY	PERCENTAGE
High extent	50	55.6%
Fair extent	30	33.3%
Low extent	10	11.1%

Undecided	0	0%
TOTAL	90	100%

Source: Field survey, 2023

Analysis: From the table above, 50 respondents representing 55.6% said University of Benin students watch Big Brother Africa show in high extent, 30 respondents representing 33.3% said University of Benin students watch Big Brother Africa show in fair extent, 10 respondents representing 11.1% said University of Benin students watch Big Brother Africa show in low extent. Therefore, majority of the respondents said University of Benin students watch Big Brother Africa show in high extent.

TABLE 11: What is the impact of Big Brother Show on University of Benin students?

VARIABLES	FREQUENCY	PERCENTAGE
It influences students behaviour	21	23.4%
It Influences students' thinking	25	27.8%
It influences students' relationship with others	10	11.1%
It enables students to discover their talents	32	35.6%
Undecided	2	2.2%
TOTAL	90	100%

Source: Field survey, 2023

Analysis: From the table above, 21 respondents representing 23.4% admitted that Big Brother Show influences students' behaviour, 25 respondents representing 27.8% admitted that Big Brother Show influences students thinking, 10 respondents representing 11.1% admitted that Big

Brother Show enables students to discover their talents, 2 respondents representing 2.2% did not decide.

TABLE 12: What factors motivate viewers to participate actively in the Big Brother Africa?

VARIABLES	FREQUENCY	PERCENTAGE
Because is interactive	20	22.2%
It is real	25	27.8%
Because it entertain	31	34.4%
Because it involve prizes	15	16.7%
other	0	0.0%
TOTAL	90	100%

Source: Field survey, 2023

Analysis: From the table above, 20 respondents representing 22.2% admitted that one of the factors that motivate people to participate actively in the Big Brother Africa is because is interactive, 25 respondents representing 27.8% said the factors that motivate people to participate actively in the Big Brother Africa is because of the reality of the show, 31 respondents representing 34.4% said because it entertain, while 15 respondents representing 16.7% said because it involves given out prizes.

TABLE 13: How frequently do viewers vote for characters in Big Brother Africa?

VARIABLES	FREQUENCY	PERCENTAGE
Regularly	20	22.2%

Once in a while	38	42.2%
Not at all	30	33.3%
Undecided	2	2.2%
TOTAL	90	100%

Source: Field survey, 2023

Analysis: From the table above, 20 respondents representing 22.2% vote for characters in Big Brother Africa regularly, 38 respondents representing 42.2% vote for characters in Big Brother Africa once in a while, 30 respondents representing 33.3% does not vote for characters in Big Brother Africa at all, while 2 respondents representing 2.2% did not decide.

TABLE 14: To what extent do social and cultural influences have effect on Students perception of Big Brother Africa?

VARIABLES	FREQUENCY	PERCENTAGE
High extent	49	54.4%
Some extent	31	34.4%
Not at all	10	11.1%
Undecided	0	0%
TOTAL	90	100%

Source: Field survey, 2023

Analysis: From the table above, 49 respondents representing 54.4% were of the view that social and cultural influences have effect on students' perception of Big Brother Africa in high extent, 31 respondents representing 34.4% said were of the view that social and cultural influences have effect on students' perception of Big Brother Africa in some extent, 10 respondents representing

11.1% said social and cultural influences does not have effect on students' perception of Big Brother Africa at all.

TABLE 15: Does exposure to reality television show Big Brother Africa enables viewers to address real life encounters?

VARIABLES	FREQUENCY	PERCENTAGE
Yes	35	39%
No	32	35.6%
Partially	20	22.2%
Undecided	3	3.3%
TOTAL	90	100%

Source: Field survey, 2023

Analysis: From the table above, 35 respondents representing 39% said reality television show Big Brother Africa enables viewers to address real life encounters, 32 respondents representing 35.6% said reality television show Big Brother Africa does not enable viewers to address real life encounters, 20 respondents representing 22.2% said reality television show Big Brother Africa partially enables viewers to address real life encounters.

4.2 Discussion of the Findings

- Majority of the respondents have exposed to Big Brother Africa and many watch Big Brother Africa show on a daily basis.
- Larger percentage of the respondents know about Big Brother Africa mostly through friends and social media.
- University of Benin students watch Big Brother Africa show in high extent.

- It was revealed that Big Brother Show influences students' behaviour, thinking and to discover their talents.
- The major factors that motivate people to participate actively in the Big Brother Africa is its interactive tool, it depict reality, it entertains, and it involves given out prizes.
- Viewers vote for characters in Big Brother Africa once in a while and it was established that social and cultural influences have effect on Students perception of Big Brother Africa.
- It was submitted that exposure to reality television show Big Brother Africa enabled viewers to address real life encounters

CHAPTER FIVE

5.0 Summary, Conclusion and Recommendations

5.1 Summary

The study examined the “Perception of Reality TV show on University of Benin Students” (A case study of Big Brother Africa).

Reality TV shows of which Big Brother Africa show is one. Big Brother Africa has helped. The effects of reality shows are multi-pronged, far reaching and unpredictable. Though not all reality shows are the same but the ones which indulge in creating fake realities are the ones to blame the most.

The shows which have achieved significant popularity, cultural prominence and benefit only a few aren't necessarily, good for the society.

However, responses from the respondents indicated that reality programming dominates most television networks, therefore most of the students who watched lots of reality shows apply it to the real life situation and it enables them to tackle real life issue.

How, for easy study, the research was divided into five chapters. Chapter one contains the background to the study, statement of the problem, research questions, significance of the study, scope of the study, methodology, limitations of the study and definition of terms.

Similarly, in chapter two, the major concept discussed was, the meaning of television, origin of television, departments in television house, programming and programme department, concept of television, functions of television, reality show development, benefits of reality television show. In chapter three of the study, survey research. Also, some suitable theories like priming theory, uses and gratification theory, agenda setting theory, hypo dynamic theory, cultivation theory and others were used to buttress the claim.

Similarly, in chapter three, survey research method was adopted in which 100 copies of questionnaires were administered and 90 were retrieved Chapter four of the project revolved on

the data analysis and interpretations of findings. The frequency and percentage method of data analysis was used.

This chapter contains the summary, conclusion and recommendation of the study.

5.2 Conclusion

Today reality programmes dominated most television stations. The findings of this study do support the prior research done. Also, the effects of reality television are much more than regular television programming.

It is very clear that most of the reality shows like “Big Brother Africa” “Who wants to a Millionaire” and host of others influence the action, reaction and behaviours of the viewers. It helps the viewers to use it to mode their real life activities. Although, it is argued that some of the reality show at time send wrong signals to the viewers especially the adolescent if the programme involve lots of drug, illicit sex, violence and others.

However, majority of the respondents have exposed to Big Brother Africa and many watch Big Brother Africa show on a daily basis.

Larger percentage of the respondents know about Big Brother Africa mostly through friends and social media.

Also, University of Benin students watch Big Brother Africa show in high extent and it was revealed that Big Brother Show influences students’ behaviour, thinking and to discover their talents.

The major factors that motivate people to participate actively in the Big Brother Africa is its interactive tool, it depict reality, it entertains, and it involves given out prizes and viewers

vote for characters in Big Brother Africa once in a while and it was established that social and cultural influences have effect on Students perception of Big Brother Africa.

It was also submitted that exposure to reality television show Big Brother Africa enabled viewers to address real life encounters

5.3 Recommendations

The following can be recommended after critical examination of the responses and review of the previous literature.

It is recommended that Big Brother Africa should extend the show beyond the city media to the rural or community television stations in order to catch the attention of the rural dwellers as well.

Also, television industry should as a matter of fact create more decent educative and entertainment programmes (reality shows) that will continue to promote the educational and cultural values of Nigeria.

Disability can be encouraged by allowing them to showcase their potentials to the entire world that there is ability in disability.

Future researches on this topic should seek to define the messages (negative and positive) that reality television is sending to its viewers and establish in a firmer way the immediate and lasting effects it has on the viewers construction and perception of reality.

5.4 Suggestions for Further Studies

2.0 The effect of violence television on adolescent behaviour

The Effect of “Nigerian Got Talent TV” show on Youths in Nigeria.

