

UYO RESIDENTS PERCEPTION OF REALITY TELEVISION PROGRAMMES: BIG BROTHER NAIJA

Iniobong Effanga*

Abstract

This study set out to investigate the perception of Big Brother Naija Reality Television programme and Uyo resident's perception of the programme. This study adopted survey research method using sample size of 400 based on Taro Yamane formula drawn from the total population of 522, 389. Data were also generated with a 25-item questionnaire. A total of 400 copies of questionnaire were distributed to residents of Uyo Metropolis and 388 copies of questionnaire were found useful for the study using a simple random sampling technique. The results show that reality television programmes are produced with educational contents meant to teach the audience skills being performed or perfected by the contestants and the programmes helps audience members to learn things about other people and their culture. The study concludes that reality television programmes have serious influences on audience members as they desire to be like the people they watch in the programmes. Therefore, it is recommended that since reality television programmes enable audience members to learn things about others when they watch contestants in the programmes, producers must ensure that reality television programmes aired on Nigerian television stations are those capable of impacting positively on the life styles of Nigerians. Also, the National Broadcasting Commission (NBC) should be more alert towards checking the activities of the Nigerian media especially the broadcast media so that the media do not fail to recognize and preserve such values.

Key Words: BBN; Reality Television; Perception; Uyo residents.

Introduction

Television as an electronic medium has indubitably transformed the media and its main traditional functions of information, education, entertainment and correlation of the society. There is no gainsaying that today, television has become a part of everyday life which was not so between the 1920s when it was invented and the 1960s when it lost its novelty. As a result of commercialisation, the number of television stations have greatly increased, so also the number of television sets available in homes. (Wilson and Wilson, 2001; Dominick, 2005; Vivian, 2009).

Reality-based shows have gradually taken over global television programming. People who have been following events on television for the past five years can easily agree that television programming in the twenty-first century has thus far been dominated by reality-based programmes (Nielson Ratings, 2005). For the past several years, reality television has dominated mainstream television programming, providing relatively inexpensive entertainment (Garden, 2001). No doubt, reality television has become a pastime which many television stations now rely on for winning large audience and advertisement patronage from advertisers.

Television shows such as the Gulder's Ultimate Search, MTN's Project Fame, Maltina's Family Dance All, FOX's American Idol and even cable shows like MTV's The Real World have continued to dominate television stations' timeslots on a regular basis. In America, FOX's American Idol is the network's most-watched non-sports show ever and was the most watched show overall for the entire 2004-2005 television

season (Nielson Ratings, 2005). The Big Brother Africa show aired by Digital Satellite Television (DSTV) channel is very popular among viewers in Africa.

The popularity of these shows is such that television stations and networks find themselves scrambling to place more reality programmes on air to keep up with audience demands. The driving force of reality programming lies in the fact that, it places the audience member on the opposite side of the entertainment arena, providing all viewers with the possibility of becoming potential entertainers as in the case of Big Brother Africa and Gulder Ultimate Search season eight where audience members are given the opportunity to vote out contestants and vote in an evicted contestant who they will like to see back in the show. This way, the audience participates effectively in determining who should entertain them. The growing popularity of the reality genre invites questions regarding its utility and consequences for audiences.

In Nigeria, reality television programmes are gradually becoming a dominant genre in television programming and the reason may not be far-fetched. Many programmes on television now revolve around reality television chiefly because they now provide audience members, advertisers, and producers with certain entertainment gratifications and benefits which the scripted programmes like film and home videos may have difficulty fulfilling. A Uses and Gratification study by Nabi, Biely, Morgan, Stitt (2003) found that one of the primary factors for viewing reality television programmes is that it provides the audience the opportunity to participate in the show vicariously through real contestants that they can relate to. This type of viewer participation exists almost exclusively within the reality television genre; even though some networks have identified this trend and have tried to create scripted programming that could achieve the same effect.

For advertisers, the appeal of reality television is that it is a genre that allows for product-placement to be incorporated into the show without distracting the viewers' attention or reducing the quality of the show. Gulder's Ultimate Search, for instance, has featured competitions where rewards, ranging from free drinks to mobile phones, have been given out to winners. Employing this type of product placement within scripted programming would be much more difficult for producers to successfully do, as it is often seen as "selling out" on the part of the television stations (Marcel 2003). Reality television programmes have been criticized for being overly provocative and a disquieting representation of the society. The South African version of Big Brother proved to be highly controversial for its overt sexual content. This is supported by Ojoko (2003) who notes that Big Brother reality show has no doubt generated a lot of controversies in recent times, and worthy of note is the fact that sponsors or organizers are near- faceless, and the show exhibits low moral values and fall short of what is expected in these days where clamour for the good old days, when cultural and good values were at their peak.

Despite these outcries and the moral panics, the reality television programmes has neither improve in moral tone nor viewership level reduced. Number of viewers that voted on the final week of Big Brother Naija 2017 was estimated at 26 million, most of which were youths. In 2018 edition, the number of viewers that voted on the final week was estimated at 170 million, most of which were youths. Also, during the 2019 edition, the number of viewers that voted on the final week was estimated at 240 million, while in the last edition, 2020 "(Lockdown)" recorded 900 million.

Presently, the number of viewers that voted in the just concluded 2021 edition of Big Brother Naija (BBN) was estimated at 1.3 billion, most of which were also youths. And this recorded more votes from fans than the 2019 and 2020 editions combined. This was confirmed by a research conducted by Nairametrics.

However, Hyde-Clark (2004) notes that youth perceive reality programmes to be a reflection of their culture. “Youth may see reality TV as a reflection of the attitudes and behaviour exhibited in society. They may see the comments made by contestants as an accurate expression of how they are viewed by society, and adjust their perception of themselves accordingly”.

This study, therefore, became necessary as it analyzed reality programmes on television as well as assessing the perception of Uyo residents, regarding reality programmes on television.

Statement of the Problems

It cannot be over-emphasised that television has become a part of our daily activities. The list of notable broadcast, cable/satellite TV stations and distributors in Nigeria is endless. Every state in Nigeria has a TV station; and each is popular in its state. Reality programming is gradually becoming the toast of television stations and advertisers globally. The relatively cheap production costs and high audience viewing figures ensure a steady stream of new and repeated formats of reality TV show on television screens in different homes today. The ‘real’ drama of the programmes is highlighted by the interactive capacity of the shows, with the viewer’s supposedly directly influencing events on the television screen.

A reality television programme, for instance, is a programme supposedly devoid of ‘acting out’ unfolding events with everything happening being “unplanned”, “real”, but documented for audience to see on-going or live happenings with every passing moment. There are no actors, just competitors (young men and women who probably live in the same neighbourhood) doing their best to win the star prize of the reality show. The setting varies, based on the theme of the reality show. Issues, therefore, abound as some people perceive reality television programmes as ‘rewarding idleness’. Some people may also be seeing reality programmes on television as another way of exploiting the minds of the young audiences of the programmes without morally influencing on their lives. The craze for instant fame is another issue, because many youths now suddenly discover their supposedly hidden talents which the reality television programmes provide them with a platform to stardom with little or no hard work.

The focus of this study therefore, was to assess the perception of Uyo residents towards Big Brother Naija reality television programmes. In other words, what is the nature of reality television programmes and how do Uyo residents perceive such programmes?

Objectives of the Study

The objectives of this study are to:

1. Find out the perception of Uyo residents of reality television programmes.
2. Determine the effects reality television programmes have on Uyo residents and the society.

3. Find out how reality television stars influence Uyo residents.
4. Determine the influence of Big Brother Naija Reality TV programmes on Uyo residents.

Research Questions

1. What is the perception of Uyo residents towards reality television programmes?
2. What effect does reality television programmes have on Uyo residents and the society?
3. How do reality television stars influence Uyo residents?
4. What is the influence of Big Brother Naija Reality TV programmes on Uyo residents.?

Significance of the Study

The influence of television on humanity is encompassing. Several works have observed the psychological aspects of watching television. People are influenced differently, depending on the information type and exposure level, (Obono and Madu, 2010) citing (Bandura, 1973; Van, 1990).

Many people tend to criticize Big Brother Naija for the negative influences and effects on audience's attitude and morality. This study contribute to extant literature on reality TV particularly in the area of perception and television influence. Thus the way Uyo residents perceive reality programme has been empirically established.

Uyo residents perceived reality television contents as more realistic and primarily developed greater affinity for them who were more likely watch to fulfil entertainment and relaxation needs, and also fulfil social interaction and companionship needs. This implies that in order for people to enjoy Big Brother Naija Reality Television programme as an entertaining and relaxing medium, they need to first accept reality of its contents as well as liking it. Therefore, viewers who enjoyed the reality show are mostly for entertainment and relaxation purpose, and also tended to perceived the meticulously edited and frequently pre-planned content of reality interaction as realistic.

Big Brother Naija programme can be said to be a training ground for Uyo resident's. It has been a feeder show for the music industry, film, drama, advertisement world and numerous other outlets in the entertainment industry. We also need to understand that it has left a legacy of hard work for young people. It is obvious that the quest to win the prize helps to inculcate the desire of hard work in the housemates. On the negative side, it's incumbent on the producer Multichoice to seek advice from indigenous producers to ensure that the indecent attributes of the reality show are removed. By embarking on this study the researcher hopes that reality television producers especially Big Brother Naija producers, will see this study as an exposé of how they are influencing people of their programming. The researcher is optimistic that his investigation will prompt the government and policy makers National Broadcasting Commission (NBC) to put adequate measures in place to check the inflow of reality television programmes.

With the achievement of the objectives of this study, Parents should also be more concerned in the findings of this study as it reveals how Big Brother Naija reality television programmes influence the lives of their children.

Scope of the Study

The scope of this study is to analyze reality television programmes: Big Brother Naija as well as assessing the perception of Uyo residents, regarding reality programmes on television. The respondents for this study are restricted to 18 - 25 year old in Uyo LGA. The research sample was deliberately designated because they are mostly affected by reality television programme. The research environment (UYO LGA) boasts a multi-diverse society. For this reason it was chosen as a suitable research environment. For this research, oral interviews will be conducted to gather relevant information from dwellers in the research environment.

The researcher also consult some textbooks, newspapers, journals, and the internet all of which provide a lot of information pertaining to the study. Finally, giving the nature of the research it is imperative that the researcher does some content analysis and unobtrusive observation that will provide in-depth information concerning the reality television programme.

Limitations of the Study

The shortcomings of this study are: Although, there are sufficient relevant materials (journals and books) for the literature review, some journals are not accessible online and acquiring them would prove impossible considering the tedious procedure involved (especially through online purchase). Also, the reaction of the respondents to the researcher in the process of administering of the data gathering instrument (questionnaire) posed another major challenge. The researcher had to plead and convince many of the respondents with the assurance that their answers were going to be treated anonymously.

Definition of Terms

BB Naija: it is a reality television programme that showcases the true character of participants.

Perception: this is what people feel about a particular programme or event.

Uyo Residents: this is the people living in Uyo Local Government Area of Akwa Ibom State.

Television programmes: are audio visual programmes or event that is transmitted on television to a large audience.

Review of Related Literature

This chapter reviews the available literature related to this research under the following Subheadings: Conceptual Framework, Empirical Review and Theoretical Framework

Television Effects on Audience

One of the most popular media technologies today is the television. The popularity of the medium is founded on its unique qualities of visual, audio and motion modes of transmission of signals which allow for storytelling (Andrew 2002; Andrew 2010; Andrew 2015). From inception, the conception of television appeared out of the need to make up for some of the deficiencies of radio which evolved earlier with unique audio quality. History indicates that some developments in radio may have aided the advent of television (Essien 2005; Essien 2017). Ike recounts that Heinrich Hertz

proved the existence of radio waves in 1888 while further developments led to more advanced modes of audio transmission but Vladimir Zworykin's first demonstration of his iconoscope tube, the practical television camera tube in 1923, showed that the electronic apparatus that receives electromagnetic waves and displays the reconverted images on screen would soon make a long lasting seismic waves in the communication industry (Ike 2005: 251).

Since the advent of the audio-visual medium, television remains "the giant infant, the most potentially powerful medium in the world that can unquestionably reach more people faster than any other medium" (Titchener 1998:70). The effects of television are enormous. Television is not only powerful but influential in affecting the totality of the audience lives personally, socially and politically (McLuhan 1995).

McLuhan (1995) states that children strive to carry over to the printed page the all-involving sensory mandate of the TV image. With perfect psycho-mimetic skill, they carry out the commands of the TV image. They pore, they probe; they slow down and involve themselves in depth. This is what they had learned to do in the cool iconography of the comic-book medium. TV carried the process much further (McLuhan 1995:317). The effects of television are not limited to children alone. The aspect of exercising the "psycho-mimetic skills" is also a function of adult audience who consciously and unconsciously lend credence to George Herbert Mead and Herbert Blumer's Theory of Symbolic Interactionism and Albert Bandura, Dorothea Ross and Sheila Ross's Theory of Social Learning. Television is no doubt one of the most powerful media of Mass Communication but the quality of its unique greatness lies in the medium's entertainment ability using visuals, audio and motion.

Hasan states that with a modest beginning in the 1930s, television has grown into a massive network of mass information and mass entertainment in today's world. The attraction of 'visualness' of the medium makes people to remain glued to the TV set for hours. Television has captured our imagination and is the most complete and dramatic of all mass media. In addition to providing news and events, television also packages fiction, drama, culture, economy and many other things. Thus, the idiot box (because it provides everything on a platter and we need not do any thinking) has been increasing its hold on us (Hasan 2013: 298).

Apart from entertainment and news, television qualities of visual, sound and motion, in addition to further technological features of the medium accord adverts the advantage of "creativity and impact, coverage and cost effectiveness including selectivity and flexibility" (Belch and Belch 2001:355-357). These advantages have profound educational effects on the viewing audience, especially the youth. Thus, the merits of television makes it commercial the most voluminous information source in the education of the youths and children (Larson 1992). Larson further explains that a (TV) commercial teaches a child three interesting things:

That all problems are resolvable.

That all problems are resolvable fast. And finally, that all problems are resolvable fast through the agency of some technology.

It may be a drug. It may be a detergent. It may be an airplane or some piece of machinery. The essential message is that the problems that beset people- whether it is lack of self-confidence or boredom or even money problems are entirely solvable if

only we will allow ourselves to be ministered to by a technology (Larson 1992:2). The above view points to the fact that television has multi-dimensional effects on different categories of the TV audience. The television audiences are quite diverse and heterogeneous in nature. The massive nature of TV audience and heterogeneity portends that such an audience can be easily persuaded given the effective nature of television as a medium.

Overview of reality television programming

Reality television programming has been in existence since the first broadcast of candid camera in the late 1940's, but this type of programming became more popular in recent years as a result of different factors. Rowen (2000) attributed the début of the survivor in the year 2000 as the beginning of the infiltration of reality programming in today's television landscape. This type of television programming has now become popular among different television audience globally and has also gained the recognition of the Academy of Television Arts and Sciences which in 2003, added "Best Reality Show" as Emmy category. While studies in reality television are relatively limited, despite the recent surge in its programming, effort are hereby made in this study to review or summarize previous research on reality television programming.

The increase in reality show should be related to the increasing number of cable channels, which allows producers to reach smaller market (Hiebert and Gibbons, 2000) with reality television programmes targeted at individuals under twenty-five years of age (Frank, 2003). For instance, MTV has been presenting the Real World to this target, younger people for many years now. Frank (2003) suggest that younger viewers are attracted to reality television programmes because the programme show individuals and situations which relates to what these young people are used to on daily basis. According to Rowen (2000), the popularity of reality television show began with the debut of survivor which was first aired in 2000. From thence, this genre of television programming have been gaining attraction and attention on network prime - time television. There is a variety of programmes that targets a wider demographic, but more of the programmes are targeted at younger demographic. For example, network prime -time programmes such as The Apprentice target the 18-49 demographic (Rosen, 2000). Because of this age range, it is most likely that a greater percentage of individuals now watch reality television today than in the time past.

Nabi, Stitt, Halford and Finnerty (2006) used multi-dimensional scaling to understand the subgroups of reality television programming. They found that there were two dimensions along which viewers thought about reality television -romance and competitiveness. Dating programmes were also found to be a unique type of programming with no relationship with other programmes type.

Overview of Reality Show among Uyo Resident's

Reality television show has become Nigeria's most watched offering on television. Featuring a diverse mix of housemates drawn from across socio-economic and cultural lines, this enduring TV content format has become a hot button topic. The show continues to polarise the country. Big Brother Naija is a reality television programme that showcases the true characters of participants. Real people are often placed in extraordinary situations and their every moment is recorded as they react to their surroundings. The idea of reality television programming originated in 1948 in the US

when Alan Funt came up with the series Candid Camera. This reality television show has been replicated in different parts of the world.

In Big Brother Naija, housemates are isolated in a house and the dictator/biggie oversees their activities. A prize winner emerges at the end of the show. The programme debuted as season one from 5 March to 4 June 2006. Eleven years later season two of the programme premiered with Efe Ejeba as the prize winner. Since then there has been no stopping it. Findings suggested that Big Brother Naija has wide viewership among Uyo residents and it influences their perception and attitude towards decency and morality. Some of them learn kidnapping skills while others learn to cohabit with the opposite sex in their homes, off campus, hostels and this contributes to the many cases of rape, teenage pregnancy, sexually transmitted disease, abortion and death among this vulnerable group. The study encourages producers of Big Brother Naija to adhere to moral principles and call for restructuring of the programme to reflect more indigenous ways of life.

According to Gotz (2004), one of the most appealing aspects of reality television show, is its power to make audience members feel like part of the action. Like in the movies, the audience members do not easily relate with the actors but reality television gives the audience members the opportunity of being part of the making of the stars and this is simply an indication to the audience that they too can become famous as they participate in the making of stars.

Gervin (2013) links the reason why Reality Television is so popular among audience members to the fact that the public can relate to the situations and lives of the people who play roles on the shows. This again, is a part they never enjoy with scripted shows. Gervin also note that young people relate with reality television programmes because they (the programmes) have become trendsetting. For instance, when a reality star wears a certain hairstyle, pair of earrings, clothing, or shoe, it is very likely to see many people mimicking that same trend.

Furthermore, Lwahas (2017) conducted a study on Adaptation of Reality Television Programmes: The Big Brother Africa Reality TV Show. The study, examines Big Brother as the African participation in the globalisation of media content and its implication for the local economy. The work particularly analyses the structure of “Big Brother Africa” and what motivates viewers to watch the programme. The study concluded that reality television has gained entry into the landscape of programming in the twenty first century. The increasing adaptation of such shows, the involvement and participation of people, especially youths, are indicative of the fact that Reality Television is a real part of contemporary global popular culture in the emerging process of globalisation. Locally, the adaptation or cloning of television programmes promotes small and medium business development.

Uyo's Perception of Big Brother Naija (BBN)

According to Research Body (2017) showed that the Big Brother Reality Show has a negative impact on the students. However, in the aspect of sexual behaviour, a study was conducted by Olusesan, Asekun, Adebimpe & Akin (2014) on the effect of mass media and internet on sexual behaviour of undergraduates and it was revealed that uncontrolled exposure to mass media and internet could negatively influence sexual patterns and behaviour of youths.

Majority of Uyo residents believe that the personalities in the reality television shows they have watched were like them or their friends. The implication of this is that when the respondents see contestants or participants in the reality television shows as people who are like them or their friend, they may likely want to be like them. This is likely to bring in some elements of celebrity worship on the part of the audience members and when this becomes the case, the desire to become or aspire to be like the contestants is no longer in doubt.

Carroll (2013) suggests that apart from winning, people also learn how to take criticisms for their actions on reality television, noting that the competition shows judges would critique the contestants and provide constructive feedback on their performances or other type of work product they are tasked with producing. This certainly provides the contestants with all the information needed to decide what's most useful for them, and make adjustments where necessary for better results. This is obviously positive because there are people who live the world daily, wanting someone to tell them if they are doing the right thing or not and this does not give them enough confidence to believe in their abilities. But when they hear what the judges have to say concerning the performances of the contestants on the programmes, they are able to make adjustments and do better with their skills.

Llopis (2013) supporting why people watch reality television programmes, notes that people will desperately seek the glory associated with being a star and this alone is a motivating factor. Though most people may not admit it, deep down inside them, they want the power and influence associated with feeling relevant.

Again, the idea of seeing who you are in someone on television is another fascinating aspect about reality TV shows viewers would want to relate with. Yazbek further states that "During early childhood, I grew up watching cartoons and movies whose far-fetched scenarios seemed distant from my life. Then I discovered the vast world of Big Brother Naija whose characters I could relate to, as opposed to the professional movie actors whose real or active lives seemed out of my league". This also supports the fact that many viewers of reality television are people who are already tired of the usual acting done by famous movie stars and simply want to see the girl or boy in their neighbourhood acting those roles he thinks characterise their everyday lives. The fact that Reality television can allow an ordinary individual to become a celebrity in a twinkle of an eye is so fascinating to the audience members and they would always watch to see the new celebrity that would emerge. It gives the audience members hope that they too can be famous like the supposed ordinary people they watch.

Big Brother Naija Reality Television Programme

According to Hill (2005) and Barton (2007), reality television shows (RTVs) are a genre of television programmes that showcase unscripted and real-life expressions from relatively unknown individuals who most times are not professional actors. This genre of television programme became prominent in the early 1990s with "Real World." By the early 2000s, series such as Survivor, Idols and Big Brother became popular, getting global franchises. However, reality television programmes have been criticised for being too provocative and they are perceived as a disturbing representation of society. For instance, Wilfred, Grace & Joy (2019) note that the South African version of Big Brother proved to be highly controversial for its

overtly sexual content. Big Brother was probably the first South African reality show to create a storm. Although, a commercial success, the large and diverse audience created complications for the producers due to audience members' interpretations of decency and language (Hyde-Clarke 2004). There were several complaints about the airing of pictures of nudity, and one of the more conservative countries, Malawi, cancelled the show due to its immorality' (p.214). Onebunne & Okeke (2020) expresses their views that "Big Brother *Naija*, BBN in the contemporary media entertainment industry, is a show of deep lack of sense of human worth and degradation of human dignity, as well as a show of complete loss of sense of shame and basic human values. It is the enthronement of Immorality expressed in dirty romance and all forms of sexual rakishness and indulgence, mediocrity and poor value System".

A further argument against Reality Television show like Big Brother *Naija* is that they present dissonance regarding how the audience perceive the realities within their societies, particularly the youth. Critics fear that the youth may perceive what is shown on the Reality Television as a reflection of their culture regarding attitudes and behaviours and adjust their perception of themselves accordingly (Hyde-Clarke, 2004; Wilfred et al 2019). Onebunne & Okeke (2020) maintains that "Critically reviewing available write-ups in the dailies amidst discussions on the issue, the scholars were able to bring to the open that BBN is nothing but enthronement of *immorality*. However, every Nigerian must rise up to this fight of eradicating immorality from the Nigerian Entertainment Industry since no nation can develop, irrespective of their academic and economic giants, under the auspices of moral depravity.

Interestingly, in the case of Big Brother *Naija*, the setting of Big Brother house shows some socio-cultural connections with the Nigerian environment. Aside from having an all Nigerian house-mate, the House at a time was designed to showcase the green-white-green colours of the Nigerian flag (Lwahas, 2017; Folayan et al 2019).

Some analysts have leaned on this potential of a connection with the Nigerian identity to argue that the Big Brother show has some positive impacts in endearing political and socio-cultural unity among Africans and indeed Nigerians. These optimists also opined that the show provides an opportunity for a lively engagement of Africans across borders because it commands a large audience viewership across people of different socio-cultural and socio-political inclinations (Lwahas, 2017). For instance, the Chairman of the Big Brother *Naija* production company, Storm Vision Limited, Obi Asika expressed hope that the Big Brother *Naija* programme can make Nigerians come together and can give others a better understanding of the country which hitherto was described as threatening and feared.

Asika states that Big Brother Nigeria produced that seminal moment for Nigerian urban culture, for Nigerian youth culture. Big Brother *Naija* Reality programme provided a window into the hearts and minds of our people and Africa fell in love with us and long for it to continue. (Ayomide 2017, p. 4, 9). Regardless of these attempts to positively position the Big Brother *Naija* programme, Anazia (2018) contends that besides its entertainment value, the programme has raised several

cogent debates about morality and the essence of hardwork is large because of the huge rewards usually given to the winners.

Big Brother Naija Reality Television Programme arguably has some economic benefits to television stations but criticized for promoting violence, among other criticisms. This reality television with its function and dysfunctions, seeks to accord its viewers a high level of satisfaction. However, it appears almost impossible to satisfy the audience needs of a heterogeneous audience. An audience of different characteristics spread across different zones. Paradoxically, what a section of the programme audience may consider as immoral or disgusting may serve as a lesson for others to learn. Others may not find something objectionable with what viewers are doing wrongly. This is the perception that has created the reality television show in Nigeria, and this demands investigation. And these perspectives have put parents/guardians, religious leaders, social change agents and the youth at a crossroad on what may be right socially, culturally and religiously.

Empirical Review

NWAFOR AND EZIKE (2015), BIG BROTHER AFRICA REALITY TELEVISION PROGRAMME AND ITS INFLUENCE ON THE MORAL CONDUCT OF UNDERGRADUATE STUDENTS: A STUDY OF EBONYI STATE UNIVERSITY, ABAKALIKI.

Nwafor and Ezike (2015) conducted a study on “Viewership of Big Brother Africa Reality TV programme and its Influence on the Moral Conduct of Undergraduate Students in Ebonyi State University, Abakaliki, Nigeria. The study sought to investigate the viewership of the audience and figure out the influence of the programme on the morals of undergraduate students of Ebonyi State University. The study gathered quantitative and qualitative data from respondents using the survey design. The study and the aforesaid study are similar in the sense that they are both interested in the relationship between viewers of reality television shows and the viewing audience. The aforementioned study is dissimilar from the present one because unlike Nwafor et al. (2015) who conducted their study to find out how Big Brother Africa influences the moral conduct of undergraduates of Ebonyi State University, this study seeks to discover the Uyo residents perception of Big Brother Naija.

CHRISTIANA, A. AMAKIRI, Dr. BARIGBON. G. NSEREKA AND Dr. Dike HARCOURT WHYTE (2020), ANALYSIS of RIVERS STATE UNIVERSITY STUDENTS’ PERCEPTION OF BIG BROTHER NAIJA.

This study was carried out to analyze the Rivers State University students’ perception of the Big Brother Naija reality television programme. The study focused on how Rivers State University students view the reality television programme. It considered the programme not just as a programme that is unscripted and unedited, but such that depict reality to a very large extent and that majority of its viewers is made up of the younger minds who watch the programme for various reasons such as entertainment, fashion, latest trends and conflicts. The study adopted both the quantitative methods of gathering data, using the survey design. And findings revealed that the students of Rivers State University do watch the reality television programme and their perception towards the programme is individualistic. It also

revealed that the respondents find the show morally questionable even though they find it entertaining.

The population of the study was the number of undergraduate students of River State University which amounted to 26,834. The sample size was drawn from the population using the Raosoft online sample size calculator table, which was approximately 400 respondents.

For research question 1 which sought to find out if Rivers State University students watch the Big Brother Naija reality show. It was discovered that Rivers State University students know a lot about the reality programme which is as a result of the fact that they watch the show. This finding is in corroboration with Steele and Brown (1995) who posits that watching reality programmes like Big Brother Naija is a regular habit that the young minds form. Specifically, the study shows that Respondents expect to be entertained, informed and educated. While others watched out of curiosity, learn the latest fashion trends and enjoy the drama, conflicts and quarrels that could arise in the course of the show. They however do not see the point of having sexually explicit scenes in the programme. This finding supports the assertion of Wilfred, Grace and Joy (2005) that viewers of the show get to expand their horizons on the issues that individuals may be facing in the society.

Research Question 3 which was on how Rivers State University students perceive Big Brother reality television show, revealed that Majority of respondents (50.9%) do not think that Big Brother reality television programme is morally upright. This finding is in tandem with Coyne et al., (2010) that aggression in reality television may have an enhanced effect on viewers' attitudes and behaviours (p.285). This means that the fighting, bickering and conflicts that are shown on the Big Brother reality television programme are morally questionable and indecent.

The relationship between the current study and the above study is that they are both on the perception of Big Brother Naija. The difference between the above study and the present one is that while Christiana et al studied the students of Rivers State University in Nigeria; this study shall focus on Uyo residents in Akwa Ibom State.

Ugwanga (2013) carried out a study on reality TV shows and its influence on youth and it was revealed that majority of youth spend most of the time watching TV and most of them watch popular reality TV programmes such as 'American Idols', 'Survivors', 'Big Brother Africa' and 'Star Performers.' And that since the 2013 BBA winner was a Namibian, Delish Matthew, it seems this inspired many youths in Windhoek and they are well motivated to keep watching BBA. Contrary to the widely held negative views about reality TV shows, the study argues that they are important social phenomenon. It does not suggest that there are no problems with reality TV shows, but indicates that there are positive and negative influences that reality TV shows impose on youths of Windhoek. Osman (2010) did a similar study on the impact of television programme on the mindset and attitudes of youths in the rural areas and findings revealed that the content of television programmes does have a significant impact on the mindset and attitudes of the respondents as viewers are using television programmes as educational tools.

Theoretical Framework

This study anchored on two theories which includes: Social Construction of Reality and Cultivation Theory.

The Social Construction of Reality Theory

The Social Construction of Reality Theory was propounded by the Sociologists Peter L. Berger and Thomas Luckmann (1967), in their book, *A Treatise in the Sociology of Knowledge*, published in 1966. The Social Construction of Reality theory became popular and book was influential in the creation of the field of social constructionism. Berger and Luckmann introduced the term social construction into the social sciences and were strongly influenced by the theories of Alfred Schütz (1967). Their central concept is that people and groups interacting in a social system create, over time, concepts or mental representations of each other's actions, and that these concepts eventually become habituated into reciprocal roles played by the actors in relation to each other. When these roles are made available to other members of society to enter into and play out, the reciprocal interactions are said to be institutionalized. In the process, meaning is embedded in the society. Knowledge and people's conceptions (and beliefs) of what reality is become in the institutional fabric of society. Reality is therefore said to be socially constructed (Wikipedia).

The argument of Berger and Luckmann is that knowledge, including the most basic, taken _for _granted common sense knowledge of daily reality, results from and sustained by social interactions. This simply implies that that when people interact, it is usually based on the understanding that their respective perceptions of reality are related, and their common knowledge of reality reinforced when the act, based on this understanding.

The central concept of The Social Construction of Reality theory is that persons and groups interacting together in a social system, over time, form concepts or mental representations of each other's actions. It is these concepts that eventually become adapted into reciprocal roles played by the actors in relation to each other. The reciprocal interactions are said to be institutionalized when these roles are made available to other members of society to enter into and play out because in this process, meaning is implanted in society. Knowledge and people's conception (and belief) of what reality is becomes embedded in the various institutions of the society. In reality television programmes, achievement of reality is often the main goal of production but the realities are socially constructed with the viewer's accepting what is served to them as authentic. They present pictures to their viewers which are meant to give them an understanding of what the world they live in is. These pictures most times, form what the viewer's know about the world and their perception of the world is likely to be based on what reality television presents to them, especially in a time when television has become a substitute parent and guardian for many young people and a companion for adolescents in many cultures. Just like Lippmann's observation, realities in these reality television programmes could also be distorted or pseudo realities which the producers may have consciously placed to achieve their commercial objectives.

With reference to this study, this theory implies that when people relate with reality television programmes, it is usually based on the understanding that their respective perceptions of reality are related. This they act upon with the understanding their common knowledge of reality has become reinforced. When people watch reality

television programmes, it is mostly with the understanding or perception that realities in life are the same with what the programmes present to them. In fact, without the viewer's understanding that what they are being presented with is the same as what they know to be real around them, reality television programmes will lose their followership and meaning.

Cultivation Theory

This study was also anchored on cultivation theory to the fact that the theory is more prominent and closely related to the topic under investigation. George Gerbner was the proponent of the Cultivation theory which is seen as positivistic, meaning it assumes the existence of objective reality and value-neutral research (West & Turner, 2010). The principle of the Cultivation theory is that heavy exposure to media, over time, subtly "cultivates" viewers' perceptions of reality. According to Gerbner and Gross "Television is a powerful medium of socialization of most people into standardized roles and behaviours. Its function is in a word, enculturation". Within his analysis of cultivation, Gerbner draws attention to three entities institutions, messages, and publics (Morgan & Shanahan, 2010).

Cultivation Theory for many, media represents a window into the world, especially worlds that are not part of their immediate settings. This perspective prompted scholars to explore the relationship between reality and reality as portrayed on television. According to this theory, media consumptions tend to work to create distorted perceptions of the world. The main idea of the theory is that heavy users begin to view the real world as it exists on television; for example, a heavy television viewer can be made to believe that the best men to date as a lady are only from specific given community after watching for some time. This gets to skew their reality based on culture, upbringing, and personal experience. Cultivation theory research therefore establishes specific psychological processes that occur with heavy television users.

The extended exposure to the several episodes therefore could lead the youths to view and handle dating within themselves in Nigeria as it existed on television. For example, an individual is most likely to respond aggressively to their dating partner if the reality created by the reality show, was that of dating couples who were constantly aggressive to each other. This theory explains the fact that the more one watches television, the more he/she learns and cultivate certain behaviour. Therefore, youth who expose themselves to Big Brother Naija reality programme are more likely to copy certain behaviour that may impact on their behaviour.

This chapter presents the method adopted in conducting this research. It is treated under the following headings: Research Design, Population of the Study, Sample Size and Sampling Technique, Description of Research Instruments, Reliability and Validity of Research Instrument, Method of Data Administration and Collection and Data Analysis Techniques.

Research Design

Modern research is increasingly tilting towards the use of mixed methods to facilitate the validation of data. For the purpose of this research, survey research method was adopted.

Survey Research is defined as the process of conducting research using instruments that are sent to survey respondents. The data collected from surveys are then statistically analysed to draw meaningful research conclusions. It involves taking a part of a population of study to get accurate result which will be used for the generality of the entire population. The study adopted the survey research design as it helped in gauging perceptions on reality television programme. This design was specifically used to elicit the response of Uyo residents on their perception of Big Brother Naija reality television programme.

Population of the Study

The population of the study comprised of Uyo Metropolis and four areas were selected which includes; Offot Ukwu, Aka Offot, Nsukara Offot and Iboko. Based on the projection of the 2006 population census by National Population Commission (NPC), the population of Uyo stood at 305,961 (Wikipedia n.d). Therefore, using the Taro Yamane Formula, the 2022 projected population figure for Uyo Local Government Area is estimated at 522,389. Besides having a good number of Akwa Ibom youths, the study requires the views of an informed population who, to some extent, are knowledgeable in what they watch on television and are able to give authoritative and informed analysis about them, hence the choice of Uyo residents.

Sample Size and Sampling Technique

Following the sample size of 400 as obtained using the Taro Yamane's formula; 400 questionnaire were administered and only 388 were found useful for the work. The purposive sampling technique was used to obtain a representative sample for this study. As defined by Wimmer & Dominick (2011), purposive sample includes respondents, subjects or elements selected for specific characteristics or qualities and eliminates those who fail to meet these criteria. In other words, the sample is selected non-randomly. The researchers purposively chose the respondents from Uyo Metropolis. In making the choice, the researchers enquired whether they are viewers of Big Brother Naija Reality Television Show. The selected respondents include residents from Offot Ukwu Clan and the following areas were selected for the study namely; Iboko, Nsukara Offot, Aka and Afaha Offot. This was done to ensure that the researcher gave the questionnaire to persons whose opinion will be relevant to the study and who have knowledge of reality television programmes.

Taro Yamane Formula as shown below was used to select the sample size of 400.

$$n = \frac{N}{(1+N(e)^2)}$$

- n - signifies the sample size
- N - signifies the population under study
- e - signifies the margin error

$$pn = po (1+r)^n$$

pn = present population (2022)

po = previous population (2006) 305,961

r = Growth rate 3.4% for Akwa Ibom State

n = Difference in years between present population and previous population

$$pn = po (1+r)^n$$

pn = present population (2022)

po = previous population (2006) 305,961

$$p_{2022} = p_{2006} (1+0.034)^{16}$$

$$\begin{aligned}
 &= 305,961(1.034)^{16} \\
 &= 305,961 \times 1.707374 \\
 p_{2022} &= 522,389
 \end{aligned}$$

Therefore, the 2022 projected population figure for Uyo Local Government Area is 522,389

$$\frac{522,389}{1+522,389 (0.05)^2}$$

$$\frac{522,389}{1+522,389 (0.0025)}$$

$$\frac{522,389}{1+1,306}$$

$$\frac{522,389}{1,307} = 399.6$$

$$= 400$$

Description of Research Instrument

The research instruments for collecting data for this research was questionnaire. The Uyo residents' perception of reality television programmes: Big Brother Naija questionnaire consisted of 25 items divided into three sections – A B and C. Questions in section A were demographic variables, section B were formulated in the dichotomous response format such as Yes or No, while questions in section C were formulated in the likert rating scale type format such as Strongly Agree (SA), Agree (A), Disagree (D) and Strongly Disagree (SD). Questions in the questionnaire provided answers to research questions one to four (1- 4).

Reliability and Validity of Research Instrument

“Without rigor, research is worthless, becomes fiction, and loses its utility. Hence, a great deal of attention is applied to reliability and validity in all research methods. (Morse et al, 2002)” Likewise, (Merriam, 1998) contends that educational research studies can only effect educational theory or practice if it is rigorous and presents results that are acceptable to other educators and researchers. To accomplish this task, studies must be of high quality and results must be trustworthy and dependable.

The reliability of the research instrument is the degree to which it can yield consistent findings when replicated. The reliability of questionnaire was gotten from a pilot test conducted by the researcher. The pilot test involved 22 students of Akwa Ibom State University who were not part of the main study. This is to avoid the Hawthorn effect. The administration of the questionnaire was done once and the scores obtained were used to establish the reliability coefficient using Cronbach's coefficient alpha method, which stood at 0.84 and this value was considered an acceptable reliability for the study.

A study with an instrument (a set of questionnaire) were subjected to construct validity. This will be done to ensure that the instrument accurately measures what they are set out to measure. Therefore, the researcher ensured that the majority of the items in the research instrument successfully measured the theoretical construct of this study, which led to the fine-tuning of the items in the questionnaire to make them suitable for this research.

Method of Data Collection

The researcher, with the aid of research assistants administered the copies of the questionnaire to the respondents in Uyo Metropolis, Akwa Ibom State. The completed copies of the questionnaire were collected within an interval of two days after administration. This ensured that the total number of copies of questionnaire administered were the same with the number retrieved. The researcher was present at the point of administration to answer all oral questions from the respondents and gave guidance within the confines of research ethics where necessary on how the questionnaire was to be answered.

Method of Data Analysis

Percentage frequency count was used in the process of data analysis in this research. The data that were gathered from the questionnaire were used to answer the research questions.

Data Presentation, Analysis and Discussion of Findings

Data Presentation and Analysis

This segment of data presentation and analysis focuses on responses obtained from 388 respondents in Uyo Metropolis. The instrument was a 25-item questionnaire divided into three sections. Section A focused on demographic variables; questions in Section B were formulated in the dichotomous response format such as Yes, No and Undecided, while section C centred on likert rating scale format such as Strongly Agree (SA), Agree (A), Undecided, Disagree (D) and Strongly Disagree (SD) on Uyo residents perception of Reality Television Programmes. Details of data obtained from the survey are presented below:

Response Demographic Data

Responses	Frequency	Percentage (%)
Male	168	43%
Female	220	57%
Total	388	100

Source: Field Survey (2022)

Table 1 shows that among the 388 respondents, 168 respondents (43%) were male while 220 respondents (57%) were female.

Age Distribution of Respondents

Age	Frequency	Percentage (%)
18-20	40	10%
20-25	127	33%
25-40	199	51%
40 and above	22	6%
Total	388	100

Source: Field Survey (2022)

Table 2 shows that 40 respondents (10%) fall under the age of 18-20, while 127 respondents (33%) fall under the age of 20-25, 199 respondents (51%) fall under the age bracket of 25-40 and 22 respondents (6%) fall under the age of 40 and above. This means that majority of respondents that watch BBN Reality Television show belong to the youthful age.

Frequency of watching reality television Programmes.

Responses	Frequency	Percentage (%)
Very often	220	57%
Often	144	37%
Undecided	24	6%
Total	388	100

Source: Field Survey (2022)

Information was sought on how often the respondents watched reality television programmes. As indicated in Table 3, the majority of the respondents (220 or 57%) indicated that they watched reality television programmes very often. One hundred and forty-four (144) respondents representing 37% indicated that they watched reality television programmes often, while the remaining 24 respondents constituting 6% were undecided about their frequency of watching reality television programmes. The survey result thus indicates that the level of reality television watching among the respondents was very high and this is likely to affect their perception and understanding of the programmes.

If reality programmes make respondents to feel that success in life can only come through competitions.

Responses	Frequency	Percentage (%)
Yes	52	13%
No	329	85%
Undecided	7	2%
Total	388	100

Source: Field Survey (2022)

Table 4 which presents data on whether reality television programmes make the respondents feel that success in life can only come through competitions reveals that the majority of the respondents (329 constituting 85%) disagreed that reality television programmes made them feel that success in life could only come through competitions. However, 52 respondents or 13 agreed that reality television programmes made them feel that success in life can only come through competitions. The remaining 7 respondents, constituting 2%, were undecided on whether reality television programmes made them feel that success in life could only come through competitions or not.

If watching reality television programmes makes the respondents desire to become stars.

Responses	Frequency	Percentage (%)
Yes	284	73%
No	103	26%
Undecided	1	1%
Total	388	100

Source: Field Survey, 2022

Information was sought on whether watching reality television programmes made the respondents want to become stars. Table 5 indicates that 284 respondents, constituting 73% said that they want to become stars after watching reality television programmes. One hundred and three (103) respondents, representing 26% disagreed that watching reality television programmes did not make them feel like becoming stars. The

remaining 1 (1%) however, were undecided on whether they did wish to become stars after watching reality television programmes or not.

The data above implying that the reality television programmes have serious influence on the respondents as the majority of them desired to be like the people they watched in the programmes. This also means that the programmes could spur the respondents into wanting to become stars like the ones they watch on reality television programmes.

If reality television programmes helped the respondents to learn things about other people.

Responses	Frequency	Percentage (%)
Yes	346	89%
No	42	11%
Undecided	0	0%
Total	388	100

Source: Field Survey (2022)

Table 6 indicates that the majority of the respondents, representing 89%, agreed that reality television programmes helped them to learn things about other people. Forty-two (42) respondents representing 11% said that reality television programmes did not make them to learn things about other people. The analysis shows that an overwhelming majority of the respondents agreed that reality television programmes enabled them to learn things about other people and given the result it could be concluded, therefore, that reality television programmes enable people to learn things about others.

If reality television programmes allow people to see what happens within and outside their locality.

Responses	Frequency	Percentage (%)
Yes	355	92%
No	24	6%
Undecided	9	2%
Total	388	100

Source: Field Survey (2022)

Information was sought on whether reality television programmes allowed people to see what happens in other places as if they were really there. Table 7 indicates that the majority of the respondents (355 or 92%) indicated that reality television programmes allowed them to see what happens in other places as if they were really there, 24 (6%) indicated that reality television programmes did not allow them to see what happens in other places as if they were really there, while the remaining 9 (2%) respondents were undecided on whether reality television programmes helped them to learn things about other people or not. This result thus indicates that, to a great extent, people do see the programmes as real and therefore believed that what they watched was real life.

If people watched reality television programmes because they feature people of their gender.

Responses	Frequency	Percentage (%)
Yes	151	39%

No	231	60%
Undecided	6	1%
Total	388	100

Source: Field Survey, 2022

Table indicates that the majority of the respondents, representing 60%, disagreed that they did not watch reality television programmes because they featured people of their gender. One hundred and Fifty-one (151) respondents, representing 39%, said that they watched reality television programmes because they featured people of their gender while the remaining 6 (1%) respondents were undecided on whether featuring people of their gender influenced them to watch reality television programmes or not. This analysis shows that the gender of the reality television contestants or personalities did not matter to the respondents. This implies that the respondents were most likely to watch a reality television because of its contents or arrangement and not because it featured people of their gender.

If the programme affect their personality

Responses	Frequency	Percentage (%)
Yes	284	73%
No	103	26%
Undecided	1	1%
Total	388	100

Source: Field Survey, 2022

Table 9 presents data on whether Uyo residents perceived the personalities on the reality television shows they watched as ordinary people like them or their friends indicates that 284 respondents, constituting 73%, said they thought the personalities on the reality television shows they watched were like them or their friends. One hundred and three (103) respondents, constituting 26% however, disagreed, saying they did not think that the personalities on the reality television shows they watched were like them or their friends. The remaining one (1) respondent was undecided. The implication of this is that when the respondents see the contestants or participants in the reality television shows as people who are like them or their friends, they likely may want to be like them.

If reality television programmes affect their Perception

Responses	Frequency	Percentage (%)
Strongly Disagree	23	13%
Disagree	117	30%
Undecided	27	7%
Agree	177	46%
Strongly Agree	44	11%
Total	388	100

Source: Field Survey, 2022

Table 10 shows that the majority of the respondents (177 or 46%) agreed that reality television programmes affect the way they viewed society. On the flipside, 23 respondents representing 6% disagreed that reality television programmes affect the way they viewed society. However, 27 respondents or 7% were undecided. Table 13 presents data on respondents' level of agreement on whether reality television programmes featured personalities the respondents respect.

If reality television programmes shown in Nigeria are appropriate for young people.

Responses	Frequency	Percentage (%)
Yes	293	75%
No	92	24%
Undecided	3	1%
Total	388	100

Source: Field Survey, 2022

It can be seen from Table 12 above that the majority of the respondents 293 or 75% agreed that reality television programmes shown in Nigeria are appropriate. Ninety - two (92) respondents, representing 24%, said that the reality television programmes shown in Nigeria are not appropriate for young people. The remaining 3 respondents representing 1% were undecided. This implies that respondents love the programmes they watch and believe the programmes are appropriate for them.

If gender affects the way respondents perceive reality television programmes.

Responses	Frequency	Percentage (%)
Yes	199	51%
No	142	37%
Undecided	47	12%
Total	388	100

Source: Field Survey, 2022

Information was sought from the respondents on whether their gender affected the way they perceived reality television programmes. Table 12 indicates that the majority of the respondents 51% said that their gender affected their perception of reality television programmes. One hundred and fourty -two (142) respondents, constituting 37%, said that their gender did not affect their perception of reality television programmes. The remaining 47 respondents (12%) were undecided on this issue. It can be deduced from the data presented that the gender of the respondents affected their general perception of reality television programmes. The implication of this is that the respondents could be biased in terms of assessing programmes independently without bringing in their personal feeling to judge.

If reality television programmes exploit the weaknesses of contestants for commercial and entertainment purposes.

Responses	Frequency	Percentage (%)
Yes	234	60%
No	127	33%
Undecided	27	7%
Total	388	100

Source: Field Survey, 2022

Information was sought from the respondents on whether reality television programmes exploits the weaknesses of contestants for commercial and entertainment purposes. Data analysed reveal that out of the 388 respondents, 234 constituting 60%, agreed that reality television programmes exploit the weaknesses of contestants for commercial and entertainment purposes. On the contrary, 127 respondents representing 33%, said that reality television programmes exploit the weaknesses of contestants for commercial and entertainment purposes. The remaining 27

respondents, constituting 7%, were undecided on whether reality television programmes exploit the weaknesses of contestants for commercial and entertainment purposes or not.

If the show influence their lifestyles in both positive and negative

Responses	Frequency	Percentage (%)
Strongly Disagree	149	38%
Disagree	40	10%
Undecided	47	12%
Agree	86	23%
Strongly Agree	66	17%
Total	388	100

Source: Field Survey, 2022

The table above is a presentation of data on the influence of Brother Naija Reality Television programme. The result revealed that Majority of respondents (38%) strongly disagree that Big Brother reality television programme is morally upright, while 86 respondents representing (23%) agree that the reality show has a positive impact on the viewers. On the contrary 66 respondents representing (17%) strongly agree while 47 respondents representing 12% were undecided, the remaining 10% disagree.

If the reality television programmes watched have educational contents.

Responses	Frequency	Percentage (%)
Strongly Disagree	22	6%
Disagree	17	4%
Undecided	40	10%
Agree	169	44%
Strongly Agree	140	36%
Total	388	100

Source: Field Survey, 2022

Table 15 indicates that the majority of the respondents (169 or 44%) agreed that reality television programmes they have watched have educational contents. One hundred and forty (140) respondents, representing 36%, strongly agreed that the reality television programmes they watched have educational contents in them. However, 17 respondents representing 4% disagreed that the reality television programmes they have watched do not have educational contents in them. The remaining 40 respondents representing 10% were undecided.

Reality television programmes do not promote cultural/traditional contents/values.

Responses	Frequency	Percentage (%)
Strongly Disagree	23	6%
Disagree	117	30%
Undecided	27	7%
Agree	177	46%
Strongly Agree	44	11%
Total	388	100

Source: Field Survey, 2022

Table 16 indicates that the majority of the respondents (177 or 46%) agreed that reality television programmes do not promote cultural/traditional contents/values. Forty-four (44) respondents, representing 11% strongly agreed that reality television programmes do not promote cultural/traditional contents/values. One hundred and seventeen (117) respondents, representing 30%, strongly disagreed that the reality television programmes do not promote cultural/traditional contents/values. However, 23 respondents representing 6% were undecided.

The personalities in the shows watched encourage young people to be lazy in life.

Responses	Frequency	Percentage (%)
Strongly Disagree	142	37%
Disagree	66	17%
Undecided	47	12%
Agree	25	6%
Strongly Agree	108	28%
Total	388	100

Source: Field Survey, 2022

As shown in Table 17, one hundred and forty-two respondents representing 37% of the sampled respondents strongly disagree that the personalities in the reality television programmes they watched, encouraged them to be lazy in life. Twenty-five (25) respondents representing 6% agreed that the personalities in the reality television programmes they watched did not encourage them to be hard-working in life while 47 respondents representing 12% were undecided.

If Big Brother Show affect one's attitudes

Responses	Frequency	Percentage (%)
Strongly Disagree	3	1%
Disagree	6	2%
Undecided	13	3%
Agree	149	38%
Strongly Agree	217	56%
Total	388	100

Source: Field Survey, 2022

Table 18 shows that the majority of the respondents, 217 or 56% strongly agreed that reality television programmes teach people (viewers) attitudes and life styles. One hundred and forty-nine (149) agreed, 3 respondents strongly disagreed, 6 agreed, while the remaining 13 respondents were undecided.

Discussion of Findings

Research Question one: What is the perception of Uyo residents towards reality television programmes?

Table 6 found that the majority of the respondents perceived reality television programmes as programmes that help them learn things about other people. Again, data in Table 7 also show that the majority of the respondents hold the perception that reality television programmes allow people to see what is happening in places outside their areas.

Supporting this fact, Melnick (2011) says that reality television programmes are shows that make people learn about the classes of people who live in the same country, and people they may never come face-to-face with because they live in

places different from theirs, exhibit a different socioeconomic caste, have jobs that are shockingly dangerous, or have a culture that many would consider weird when they are exposed to associating themselves with them. This shows that in spite of the barrage of criticisms against reality television programmes, there are still things to be learnt from them and this may be the reason why many of the programmes continue to dominate our airwaves.

Research question two: How do reality television stars influence Uyo residents?

The study sought to know from the respondents if they had ever thought of becoming stars as a result of watching people in reality television programmes. Result from analysed data in table 5 indicates that a majority of them want to become stars after watching reality television programmes. This implies that the reality television programmes have serious influences on the respondents as a majority of them desire to be like the people they watch in the programmes without knowing that what they are watching on television may not be of societal acceptable standards and that there are consequences for actions taken by contestants in the programmes, which the producers do not show to the viewers. The fact that the respondents desire to be like the people they watch, means that they may also be willing to do anything to be like them without minding the effect on their lives and the society, even if they know them.

Research Question three: What effects does reality television programmes have on Uyo residents and the society?

Nicholson (2012) believes that reality television has affected today's society. Commenting on the topic: What effect do you think reality television has had on today's society? The writer notes that teenagers spend a lot of their time watching television shows. Whether it's on DF phones, iPods, or televisions, and that most teenagers enjoy watching reality shows such as "Jersey Shore," "The Real World," "Rock of Love," or "Sister Wives." Nicholson stresses that while reality television can be interesting, it can also have a negative effect on some teens, that some reality shows show their cast members doing things that are highly inappropriate, some also condone young ladies dressing in racy attire and acting promiscuous and when a teen sees people on television doing all these negative things, it makes them think that they should also be able to indulge in the same.

The study also discovered that gender is a major factor that affects people's perception of reality television programmes. It is evident from the data presented above that gender of contestants or personalities in reality television programmes affect their perception. For instance, Melnick found in her study that young girls who watch reality TV have come to believe in them. Because of their belief that the programmes are real, they now expect to see what they watch happen in their regular lives. Melnick's study reveals that young teen girls who watch these programmes tended to accept and expect more aggression and bullying in life, compared with girls who didn't watch any reality television programmes.

Audience members also bring their gender bias into issues relating to people's behaviours on television, which often reflect in their perception of the programmes they watch. Pusavat, in a study on Gender Perception Differences for Relationships Portrayed on Television, found that characters who violate expected gender behaviour are seen as less real, and the behaviour less acceptable. This has important implications regarding perception of sexes. For instance, when a woman engages in

the same behaviour as a man (or vice versa), the audience readily recognize this behaviour as unusual, and more importantly, have much lower approval of such behaviour. So, while many male audience members may be seeing women in a programme such as Big Brother Africa as women of easy virtue, by judging them harshly for defying gender stereotypes and engaging in casual sex, for instance. Similarly, these same audience members do not see the men who have sex with these women on reality television programmes in the same light. This implies that there is a very strong gender bias in terms of expectations with regard to the way females conduct themselves on the programmes.

Research Question Four: What is the influence of Big Brother Naija

Findings of the study in table 14 showed that Big Brother Naija reality Television Programme has positively influenced the residents of Uyo Local Government Area. Contrary to the findings of Yemolayeva and Calvert (2009), their findings showed that reality TV with good morals and values as they maintain and uphold them in high esteem without being members as they desire to be like the people they watch in the programme. The findings is also revealed that room-mates, neighbours and hostel mates and, also in controlling their sexual urge for a certain significant impact on the mindset and attitudes of the respondents. This underscores the analysis negatively influenced by what they watch on TV. This finding negates that of Wilfred et al., (2019), their findings revealed that reality TV programmes have serious influence on audience of cultivation theory that heavy television watchers are likely to exhibit characters or traits like period of time due to their exposure to the show. However, it also revealed that the show did not in general is untied in real life and perceived to be without consequence.

Table 5 shows that many viewers of reality television programmes obviously desire to be like the people they watch simply because they see them as everyday people who were ordinary like them before the show and if after the show, they have become famous and popular, they can then aspire to be like them. This view is supported by Yazbek who says “I was always amazed and intrigued by reality television shows. The idea that simple, ordinary people might become TV stars fascinated me”. Many young people are fascinated by the fact that a “nobody” in their neighbourhood has been transformed into a star after participating in Big Brother Naija reality show and this attitude of I am better or have better talents than she does moves them to want to become stars like the ones they have watched.

Summary, Conclusion And Recommendation

The main objective of the study was to investigate Uyo residents Perception of Big Brother Naija reality television programmes. The study specifically set four objectives as reflected in chapter one.

Survey research design were adopted in line with the set objectives which were used to generate data to provide answers to the research questions. The population was 522,389 and 400 respondents constituted the final sample size, which was selected through simple random sampling technique A 25 - item questionnaire was used in data collection. Data gathered in the study were analyzed with descriptive statistics (simple percentages) was used to analyzed all research question.

Conclusion

Based on the above findings, the following conclusions are reached.

Big Brother Naija Reality Television Programmes have serious effect on members of the audience as they wish to be like the contestants they watch in the show and this is what often spurs the audience members into aspiring to become stars like the ones they watch.

Big Brother Naija programmes have become platforms for a successful life for many young people because, after seeing their friends or neighbours becoming stars through the programmes, all they want is to be stars. It also gives them the platform to showcase their talents which ordinarily may have taken time to nurture and maintain. For instance, programmes such as Nigerian Breweries sponsored MTN Project Fame and Star Trek have been able to make many youths to become music stars because of the opportunities given to them by the show. This has also made other young Nigerians believe that they too can become stars if they contest in such Programmes. Furthermore, many residents in Uyo believe that what they watch on Big Brother Naija programmes are real life situations and not mere acting. This is supported by Raghuvanshi (2011) who notes that “many behavioural experts say that the youths (especially girls) are often influenced by what is shown in these programmes, and they forget that most of the instances shown are scripted.”

Reality television programmes enable people to learn things about others because when the viewers watch the participants, they pick some attitudes from them. This also underscores the cultivation analysis of Albert Bandura that heavy television are likely to exhibit characters or traits like those they watch on television. It is evident from the study that Uyo residents are ardent viewers of reality television as they were found to watch Big Brother Naija Reality Television Programmes and very often.

Recommendations

From the findings and conclusions reached, the following recommendations are made.

1. Since Big Brother Naija shows have effects on viewers as they want to be like the participants they watch in the shows, viewers must observe caution while watching the shows because not all that happens in the reality programme are real.
2. Again, Big Brother Naija reality television programmes enable members of the audience to learn things about others when they watch participants in the programmes, Nigerian Broadcasting Corporation (NBC) must ensure that Big Brother programmes aired on Nigerian television stations are those capable of positively impacting on Nigerians lifestyles, especially the Young minds.
3. Also, since Advertisers pay television bills, NBC must ensure that producers do not allow the commercial interest of advertisers to have effects on what they produce or put as the content of Big Brother shows with a view to avoiding the exploitation of youths that only when they become reality television stars, they will be fulfilled in life.
4. The researchers also recommend that scriptwriters and film producers should develop the habit of writing films that can add values to the cultures of the viewers; they should see reality television show as medium for cultural exchange where messages should be reasonable and positive to impact and influence the viewer's positively.

***Iniobong Effanga**

Department of Mass Communication
Faculty of Social Sciences
Akwa Ibom State University
P.M.B. 1167, Uyo
Akwa Ibom State
.

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