

Audience Perception of Big Brother Naija Reality Arena Games, among students of Lagos State University

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ABSTRACT

The study examines audience perceptions of the Big Brother Naija Reality TV Show arena games, particularly among students of Lagos State University. The statement of the problem highlights concerns regarding the show's promotion of immorality and adult themes, prompting scrutiny from parents and educators about its impact on youth. To address these concerns, the research poses four key questions about students' perceptions, viewing habits, preferences, and views on indecency depicted in the show. Employing a survey methodology, data were collected from a sample of 400 students using a simple random sampling technique for unbiased representation. The findings reveal that a significant portion of respondents regularly engage with the show, with 75% considering the arena games crucial to the show's appeal. However, there is a notable skepticism regarding the show's effects on viewers, especially its moral implications. Based on these insights, the paper recommends that producers tailor content to demographic preferences, enhance the significance of the arena games, and explore interactive elements to better engage the audience and address their concerns effectively. These efforts could foster a more positive perception and enhance viewership engagement.

Keywords: Audience Perceptions, Big Brother Naija, Reality TV, Arena Games

INTRODUCTION

Reality-based shows are gradually taking 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 (Nielsen Ratings, 2005). For the past several years, Reality Television has dominated mainstream television programming, providing relatively inexpensive entertainment (Gardyn, 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 Delta State Government-sponsored Delta Talent Quest, Star Quest, Gulder Ultimate Search, MTN Project Fame, Glo Naija Sings, ABC The Bachelor, GTBank. The Debator, NBC The Apprentice, Maltina Family Dance All, FOX American Idol and even cable shows like MTV The Real World have continued to dominate television stations; timeslots on a regular basis. In America, FOX American Idol is the network most-watched non-sports show ever and was the most watched show overall for the entire 2004-2005 television season (Nielsen Ratings, 2005). The Big Brother Africa show aired by DSTV satellite 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 8 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 audience.

In Nigeria, Reality Television programmes are gradually becoming a dominant genre in television programming and the reason may not be farfetched. 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. 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.

Reality TV as a genre of television programming that has grown over the years and has become an addiction of some sort for many of their viewers especially the youth and female segment of the society. According to Hall (2009:515), reality

programmes are now a staple of television programming. Many people watch reality shows for several reasons. Reiss and Wiltz (2004) discovered that an element of reality programmes appeal is that they ‘help viewers to feel important because seeing ordinary people on the programme allows them to “fantasize that they could gain celebrity status by being on television. (Hall, 2009:517).

As viewership increased, producers have also improved on content and come up with better packages that attract audience to stay glued to their TV screens, thereby, also attracting more sponsorship from organizations. Different genres of Reality Television include romance, talent, quizzes and games. (Bailey & Barbato, 2003). Hall (2006) provides a comprehensive list of Reality Television categories which include: “competition focused programme, game programme, makeover/lifestyle programs, talent programme, court programs, reality sitcoms, home improvement programme, and hidden camera-based shows” (p. 204). Regardless of the kind of reality show, there exists an eventual bond among the audience, between the participants and the audience and a relationship between participants that is formed over time out of a prolonged stay in a given controlled environment.

The Big Brother Naija (BBN) is a Nigerian television programme that features Nigerians as participants of the programme. BBN is a Reality Television show that sprung out of a broader Reality Television programme – Big Brother Africa (BBA). Daniel (2016) describes the ideology of Big Brother as a concept that originated from George Orwell’s novel “Nineteen Eighty-Four”.

The paper is about a fictitious Big Brother who had surveillance cameras scattered all over the county to garner hidden facts and truths about residents of the vicinity. Each year, hundreds of young people dream about being a participant in the house because of the fame and attractive prizes that winners get to go home with. Once in the house, audience including university students spend weeks following the television broadcasts of the occurrences and progress of the ‘house’ events that include games, tasks, conflicts, parties, discussion sessions, romance and eviction series.

Big Brother Naija has been said to impact negatively on the viewing audience because of certain inappropriate scenes that are permitted and encouraged in the house. This is particularly worrisome because the demographics of the audience that are attached to this programmes are the younger ones. Parents, teachers, guardians and right-thinking members of the public question the morality of the programme especially with regard to the explicit and uncensored scenes that portray sex, nudity, violence, alcoholism, and cheating. This study, therefore, became necessary as it analysed reality programmes on television and assessed the perception of the youth, especially Nigerian students, regarding reality programmes on the television show Arena Games.

Statement of the Problem

Big Brother Naija (BBN) despite its popularity and success has received a bunch of criticisms on claims that the live programme promotes immorality, lacks moral value, celebrates idleness, encourages time wasting, and has strong adult themes that are offensive to viewers. Nigerian Nobel laureate, Wole Soyinka, quoted in Lengnan (2013) cited by Umoren & Udonquak (2022), asserts that Big Brother Naija (BBN) is not a part of Nigerian culture. Some people may also be seeing reality programmes on television as another way of exploiting the minds of the young audience of the programmes without morally impacting their lives. Soyinka insists that the show propagates an ideology that gives the youths the impression that idling away on national television for a given period of time could earn them fortune and fame that could set them up for life. This study therefore seeks to analyse the perception of university students of the Big Brother Naija Reality Television show arena games.

Research Questions

1. What is the perception of Lagos State University students regarding the Big Brother Naija Reality Television show Arena Games?
2. Do Lagos State University students watch the Big Brother Naija reality show?
3. What are the preferences of Lagos State University students concerning the Reality Television show Arena Games?
4. How do Lagos State University students perceive the portrayal of indecency in the Big Brother Naija Reality Television show Arena Games?

Reality TV Shows

Reality TV Shows are programmes where real people are often placed in extraordinary situations where their every moment is recorded as they react to their surroundings (Roscoe 2001 and Malekoff 2005). It is a genre of a television programme in which real-life occurrences are transmitted unscripted. Roscoe (2001) notes that in Reality TV Shows, the conventional boundaries between fact and fiction, drama and documentary and between the audience and the text are blurred (Chikafa and Mateveke 2012). This genre of entertainment has become the latest fan favourite especially among youths the world over, and has gradually made inroads in Nigeria. Andrejevic, (2004), agree that Reality Television is an umbrella term that encompasses “various factual television formats with a high reality claim, it stresses the actions and emotions of real people (non-actors), often using a combinations of ‘authentic’ (e.g police, security or surveillance images), and staged images (e.g. fictionalized reconstructions, post-faction interviews)” (Chikafa and Mateveke 2012).

Television is significantly proving favourite among the upcoming youth, particularly those who fall within the 16-20 age range (Chikafa and Mateveke 2012).

Roscoe (2001) specifically notes that Big Brother is constructed around performance because cameras force the participants to perform for the audience as well as the other housemates to avoid nomination. Roscoe also shows how Big Brother assumes its audience to be highly media literate and adolescents and young adults seem to fit this category of audience. All these play a significant role in debating the localization of Big Brother in Africa (Chikafa and Mateveke 2012). Of all Reality Television Shows, none has achieved the mythical status and proportion of Big Brother (Johnson-Wood, 2002). It is a 'reality' television show in which a group of people are brought together in a large house, isolated from the outside world, and made to live together while being continuously watched by television cameras" (Chikafe and Mateveke, 2012).

During this period, the 'inmates' are isolated from the outside world and are not commonly aware of outside event or have access to any electronic devices. Contestants are continuously monitored by in-house television cameras as well as personal audio microphones during their entire stay. To win the final cash prize, a contestant must survive periodic (usually weekly) evictions and be the last housemate or houseguest remaining in the compound by the series conclusion. Big Brother reality show was premiered in 1999 at Veronica in the Netherlands. This is to say that the Reality TV Show had been on air in other parts of the world for about five years before the show made its debut in 2003 in Africa (Hill, 2012).

Features of Reality Television (Characteristics)

Within the confines of Reality Television programming exists two sub-genres: voyeur-based programmes and competition-based programmes with the emphasis within each being on the different dramatic aspects of the reality being captured.

The first sub-genre, voyeur-based programmes, can most closely be compared to a documentary-style production. Programmes in this category are sometimes referred to as docu-dramas or docu-soaps; (Jones, 2004). The component of producer involvement which is generally lacking in documentaries is accentuated in the voyeur-based programmes. However, this is a major area of differences between voyeur-based programming and actual documentaries. That is to say, voyeur-based reality programmes highlight the fact that the participants are incorporating the production units into their daily routines.

The second sub-genre of reality-based television is competition-based programmes. These programmes tend to bear a resemblance with traditional game shows, with the distinguishing factor being that game shows typically do not offer comprehensive surveillance of the contestants. The competition-based programmes focus on how human interaction is affected when contestants are forced to interact with each other while trying to succeed against each other in various events.

Brief History of Big brother Naija Reality TV Show

Big Brother Naija, also known as BBNaija, is a Nigerian Reality Television Show that is based on the global Big Brother format. The show history can be traced back to 2006 when the first season of Big Brother Nigeria (BBN) was aired.

Big Brother Nigeria 2006: The inaugural season of the show, Big Brother Nigeria, premiered in March 2006. It was organized and broadcast by the Pan-African television channel, M-Net. The show featured a mix of Nigerian and Ghanaian housemates who lived together in a specially designed house, completely cut off from the outside world. The housemates competed in various tasks and faced weekly evictions. Katung Aduwak emerged as the winner of the first season and won a cash prize along with other rewards. After the first season, there was a long hiatus, and the show was not immediately continued. However, the success of the first season laid the foundation for future adaptations of the Big Brother format in Nigeria.

Big Brother Naija (BBNaija) Revival 2017: After more than a decade since the first season, Big Brother Naija was revived in 2017 by MultiChoice Nigeria. The revival edition was titled Big Brother Naija: See Gobe. It garnered massive attention and became a cultural phenomenon in Nigeria. The show was hosted by popular Nigerian TV personality, Ebuka Obi-Uchendu.

Subsequent Seasons: Following the successful revival season, subsequent editions of Big Brother Naija were organized annually. Each season had its unique theme and twists to keep viewers engaged and entertained. The show continued to gain popularity, attracting a wide audience from Nigeria and other African countries.

Big Brother Naija (BBNaija) and Social Media: BBNaija became a social media sensation, with viewers actively engaging and discussing the show on various platforms. Housemates on the show also gained massive followings on social media, turning some of them into influencers and celebrities.

Theoretical framework

The theoretical framework of the study on audience perception of the Big Brother Naija Reality TV Show arena games is built upon two primary theories: Cultivation Theory and Uses and Gratification Theory. Each theory provides a distinct lens through which the research can be understood, highlighting different aspects of audience interaction with media.

Cultivation Theory posits that long-term exposure to television content shapes viewers' perceptions of reality. In the context of this study, the theory suggests that frequent viewership of the Big Brother Naija Show can construct specific mental images and societal norms among its audience, particularly among the youth demographic. As young viewers are repeatedly exposed to the explicit themes and

behaviors portrayed in the show such as immorality, nudity, and conflict they may come to view these depictions as normal or acceptable, eventually affecting their moral values and attitudes. This creates an artificial reality that can lead to confusion between what is depicted on screen and real-life expectations, ultimately cultivating a mindset receptive to the show ideologies. Thus, Cultivation Theory frames the potential negative impact of Reality TV on young audience; perceptions and behaviors.

Uses and Gratification Theory (UGT), on the other hand, focuses on the audience agency in selecting and interacting with media. It asserts that viewers actively choose media based on their needs and desires. In this study, UGT can be applied to understand why students of Lagos State University engage with Big Brother Naija and what gratifications they derive from watching the arena games. The theory indicates that audience members are not passive consumers; rather, they seek content that fulfills their interests, whether it is entertainment, escapism, social interaction, or social commentary. By investigating the preferences and motivations of students, this study can reveal how different segments of the audience may engage with the show and the arena games specifically, providing insights into their viewing habits and expectations. Together, these theories offer a comprehensive framework for analyzing the audience engagement with the Big Brother Naija Reality TV Show. Cultivation Theory raises awareness of the long-term effects of media content on societal norms and perceptions, especially among vulnerable audience like the youth. Conversely, Uses and Gratification Theory emphasizes the active role of viewers in their media consumption, thereby illuminating the psychological and social factors that drive their engagement with the show content. By blending these theoretical perspectives, the study can effectively address both the societal implications of Reality TV and the personal motivations behind viewer preferences, ultimately contributing to a deeper understanding of the dynamics at play in audience perception of the show.

METHOD

The study investigates audience perception of the Big Brother Naija Reality TV Show arena games to comprehensively analyse the views and behaviours of university students, particularly those from Lagos State University (LASU). This section outlines the research design, population, sampling methods, data collection instruments, and data analysis strategies employed throughout the research.

The study adopts a survey research design, which enables the systematic collection of quantitative data from a sizable population. The survey provides a structured framework in which respondents express their opinions and experiences, making it easier for researchers to analyse trends and draw conclusion.

The target population comprises students of Lagos State University enrolled in the 2023/2024 academic session. With an estimated 35,000 regular students, this demographic represents a diverse cross-section of Nigerian youth, which is pertinent given the show's significant appeal among younger viewers. The diversity in age, gender, and socio-economic background within this population facilitates a rich exploration of perceptions regarding the program.

Utilising the Taro Yamane formula for sample size determination, the study sets a target sample of 400 respondents, ensuring that the findings are statistically valid to the broader population of Lagos State University students.

The primary data collection tool for this research is a structured questionnaire, which includes a combination of closed-ended and open-ended questions. Closed-ended questions allow for quantitative analysis by providing predefined response options, while open-ended questions enable respondents to articulate their thoughts and feelings in greater detail. The questionnaire is carefully crafted to cover essential areas such as viewing frequency, attitudes toward moral values presented in the show, preferences concerning the arena games, and overall perceptions of Reality Television. To enhance validity, the questionnaire items are aligned with the research questions, and a review by academic supervisors ensures that the content is relevant and comprehensive.

Data collection occurs through the questionnaire administered to the selected participants, conducted in person to facilitate engagement and ensure clarity in responses. Participants are informed about the nature of the study, and measures are taken to guarantee the confidentiality and anonymity of their answers, thereby promoting honesty and openness in their responses.

Following data collection, the analysis is conducted using descriptive statistics, which include calculating frequencies and percentages to summarise demographic information and viewing habits of the respondents. This statistical approach allows for a clear interpretation of the data, identifying trends and patterns in audience perceptions. Additionally, qualitative data from open-ended responses are analysed thematically to provide a deeper understanding of the participants; insights and experiences related to the Big Brother Naija arena games.

This study combines a carefully structured survey design, targeted sampling techniques, robust data collection instruments, and comprehensive analytical strategies. This multi-faceted approach is essential for accurately capturing student perceptions of the Big Brother Naija Reality TV Show, ultimately contributing to a greater understanding of the show's impact on its audience and reflecting on broader cultural narratives within Nigerian society.

RESULTS AND DISCUSSION

Table 1: Respondent's response on how often they watch the Big Brother Naija Reality TV Show arena games.

Variable	Frequency	Percentage (%)
Daily	100	50
Weekly	80	40
Occasionally	--	--
Never	20	10
Total	200	100

Source: Survey Data 2023

Table 1 presents the respondents' viewing habits of the Big Brother Naija Reality TV Shows arena games; 50% watch them daily, 40% watch them weekly, and 10% never watch them, indicating a significant interest in regular viewing among the participants.

Table 2: Respondents response on Do you think the arena games are an important part of the Big Brother Naija Show.

Variable	Frequency	Percentage (%)
Yes	150	75
No	50	25
Total	200	100

Source: Survey Data 2023

Table 2 indicates that 75% of respondents believe that the arena games are an important part of the Big Brother Naija Show, while 25% do not, demonstrating a substantial majority view as significant.

Table 3: Respondent's Response on awareness of the Big Brother Naija Reality TV Show.

Variable	Frequency	Percentage (%)
Strongly Agree	30	15
Agreed	85	43
Neutral	5	2
Disagree	50	25
Strongly Disagree	30	15
Total	200	100

Source: Survey Data 2023

Table 3 shows that 15% of respondents strongly agree and 43% agree that they are aware of the Big Brother Naija Reality TV Show, while 25% disagree and 15% strongly disagree, indicating a mixed level of awareness among the participants, with a combined majority (58%) acknowledging their awareness of the show.

Table 4: Respondents response that watch the Big Brother Naija Reality TV Show regularly.

Variable	Frequency	Percentage (%)
Strongly Agree	5	2
Agree	20	10
Neutral	15	8
Disagree	120	60
Strongly Disagree	40	20
Total	200	100

Source: Survey Data 2023

Table 4 indicates that only 12% of respondents (2% strongly agree and 10% agree) claim to regularly watch the Big Brother Naija Reality TV Show, while the majority (80%) either disagree or strongly disagree with this statement, suggesting a limited regular viewership among the participants.

Table 5: Respondents awareness on arena games segment in Big Brother Naija.

Variable	Frequency	Percentage (%)
Strongly Agree	--	--
Agree	150	75
Neutral	--	--
Disagree	26	13
Strongly Disagree	24	12
Total	200	100

Source: Survey Data 2023

Table 5 reveal that 75% of respondents agree that they are aware of the arena games segment in Big Brother Naija, while 13% disagree and 12% strongly disagree, indicating a substantial level of awareness among the participants regarding this specific segment of the show.

Table 6: Respondent's response that find arena game interesting.

Variable	Frequency	Percentage (%)
Strongly Agree	40	20
Agree	20	10
Neutral	--	--
Disagree	90	45
Strongly Disagree	50	25
Total	200	100

Source: Survey Data 2023

Table 6 shows that 30% of respondents (20% strongly agree and 10% agree) find the arena games in Big Brother Naija interesting, while 70% (45% disagree and 25% strongly disagree) do not, indicating a significant portion of participants do not find this aspect of the show appealing.

Table 7: Respondent opinion about looking forward to the arena games while watching Big Brother Naija

Variable	Frequency	Percentage (%)
Strongly Agree	15	8
Agree	35	18
Neutral	20	10
Disagree	70	35
Strongly Disagree	60	30
Total	200	100

Source: Survey Data 2023

Table 7 reveals that 26% of respondents (8% strongly agree and 18% agree) look forward to the arena games when watching Big Brother Naija, while a majority of 65% (35% disagree and 30% strongly disagree) do not anticipate this segment, indicating that a significant portion of participants do not eagerly await the arena games during the show.

Table 8: Respondents response that prefer watching the arena games over other aspects of the Big Brother Naija Show.

Variable	Frequency	Percentage (%)
Strongly Agree	35	17
Agree	77	39
Neutral	25	12
Disagree	41	21
Strongly Disagree	22	11
Total	200	100

Source: Survey Data 2023

Table 8 indicates that 56% of respondents (17% strongly agree and 39% agree) prefer watching the arena games over other aspects of the Big Brother Naija Show, while 33% (21% disagree and 11% strongly disagree) do not share this preference, suggesting that a majority of participants have a favorable view of the arena games compared to other show elements.

Table 9: Respondents opinion on perception of Big Brother Naija is influenced by the arena games.

Variable	Frequency	Percentage (%)
Strongly Agree	30	15
Agree	80	40
Neutral	10	5
Disagree	60	30
Strongly Disagree	20	10
Total	200	100

Source: Survey Data 2023

Table 9 shows that 55% of respondents (15% strongly agree and 40% agree) have their perception of Big Brother Naija influenced by the arena games, while 40%

(30% disagree and 10% strongly disagree) do not have their perception influenced by these games, indicating that a majority of participants feel the arena games play a role in shaping their perception of the show.

The discussion of findings from the research on audience perception of the Big Brother Naija Reality TV Show arena games provides valuable insights into how Lagos State University students engage with the show and their perceptions of its moral implications. This section interlinks the results with existing literature, thus offering a comprehensive understanding of the phenomena observed. The research uncovered a significant engagement with Big Brother Naija among students, with 90% of respondents indicating that they watch the show regularly, daily or weekly. It aligns with the observations made by scholars such as Chikafa and Mateveke (2012), who noted that Reality Television, particularly formats like Big Brother, has become a favoured genre among younger people. The genre appeal lies in its unscripted nature and the real-life dynamics it portrays, which resonate with young viewers seeking authenticity and relatability.

Furthermore, 75% of respondents identified the arena games as crucial to the show's attractiveness. Roscoe (2001) asserts that elements such as performance and competition are central to Reality TV, engaging the audience and drawing them into the show's narrative. The arena games create moments of suspense and excitement, facilitating not only entertainment but also discussion among viewers. This interactive element contributes to the show's popularity, reinforcing its status as a cultural phenomenon in Nigeria, as previous studies by Andrejevic (2004) have established regarding the engagement-driven nature of reality formats. However, the study also reveals a palpable concern among students regarding the moral implications of the content broadcast. Many participants expressed skepticism about the potential negative influence of the show on youth morality, pointing to the portrayal of indecency and adult themes that permeate the narrative. This concern aligns with Cultivation Theory, which suggests exposure to specific media content can shape viewers' perceptions of social norms and acceptable behaviour. The study participants' apprehensions resonate with findings from other scholars who have explored the impact of Reality Television on societal values, indicating that the audience may be at risk of internalising questionable ideologies perpetuated by such programming.

Moreover, 55% of respondents feel that their perceptions are influenced by the arena games, suggesting that the events depicted play a significant role in shaping audience attitudes. As the literature indicates, Reality TV constructs a performance space where participants seek approval and favour from viewers (Roscoe, 2001). This competitive atmosphere cultivates particular viewer preferences and emotional investments, further complicating their narrative interpretation. In the context of broader cultural implications, the findings of this research reflect the transformation of entertainment consumption among Nigerian youth, wherein Reality Television

serves as a medium for social commentary and interaction. The integrative perspective posited by Uses and Gratification Theory is particularly relevant here, as it asserts that the audience actively selects media content to satisfy specific needs, be it entertainment, social engagement, or escapism. It is clear that students are not simply passive consumers; they navigate their viewing experiences based on personal preferences and societal influences.

In light of these findings, the study underscores the importance of showing producers to heed audience concerns regarding moral depictions and content suitability. Recommendations for producers include tailoring content to better align with demographic preferences, enhancing the significance of the arena games, and introducing interactive components that promote a more responsible portrayal of themes while still engaging the audience. The discussion reinforces the intricate relationship between audience perception, media content, and societal norms. The insights gleaned from this research contribute to a deeper understanding of Reality Television in shaping youth culture in Nigeria, necessitating ongoing scholarly attention to the evolving dynamics of media consumption and its ramifications on moral frameworks within society.

CONCLUSION

This research has investigated the perceptions of Lagos State University students regarding the arena games of the Big Brother Naija Reality TV Show. The findings indicate a strong engagement with the program, as many respondents regularly watch the show, highlighting its appeal among the young audience. Additionally, the arena games are considered integral to the show's attractiveness, effectively capturing viewer interest and prompting discussions among peers. However, the study also revealed substantial concerns about the moral implications of the content presented. Many students expressed skepticism regarding the potential negative impact of the show on youth values, particularly with its portrayals of indecency and adult themes. These concerns resonate with the principles of Cultivation Theory, which posits that long-term exposure to such content may shape viewers' perceptions of societal norms and acceptable behaviour.

The influence of the arena games on audience perceptions further emphasises the interactive nature of Reality Television, as viewers identify with the competitive dynamics and emotional narratives presented. This highlights the active role that audience play in navigating their media consumption, as illustrated by Uses and Gratification Theory. Ultimately, the insights gained from this study underscore the necessity for producers to be cautious about the content they create, ensuring it aligns with audience sensibilities while fostering responsible portrayals of behaviours. This research contributes to a deeper understanding of Reality Television in shaping

cultural narratives among Nigerian youth, emphasising the ongoing need for the mass media's impact on societal values.

RECOMMENDATIONS

Based on the findings of this research, producers should consider tailoring content to better align with the preferences and values of their young audience.

Producers can gain insights into what resonates positively and ensure that the programming reflects audience sensibilities. Second, incorporating educational and constructive elements into the arena games could mitigate concerns regarding indecency and immorality. It might involve integrating themes that promote teamwork, personal growth, and positive social interactions, which can provide viewers with valuable lessons while maintaining entertainment value.

Additionally, it is essential to expand the interactive elements of the show. Enhancing viewer participation through social media platforms can foster community and allow the audience to express their opinions and preferences regarding the show's content. This engagement can create a more immersive experience, ultimately increasing viewer satisfaction and loyalty. Moreover, producers should consider collaborating with educators and child psychologists to assess the implications on youth values and attitudes. This partnership can help ensure content does not negatively influence young viewers and aligns with broader societal norms.

Finally, research into audience perceptions and effects of reality television can provide continuous feedback for content creators and ensure that the program evolves in a way that positively influences its audience while maintaining high entertainment standards. By implementing these recommendations, Big Brother Naija can enhance its appeal and responsibly contribute to the discourse surrounding youth culture in Nigeria.

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