

Reality Television and Audience Dilemma for *Big Brother Naija* Survival in Nigeria

Stanislaus Iyorza

Department of Mass Communication,
University of Calabar, Cross River State, Nigeria.

*e-mail: stanisiyorza@unical.edu.ng

ABSTRACT

The *Big Brother Naija* show is a reality television programme in Nigeria that premiered first in the year 2006, a programme in Nigeria that admits between 12 and 21 housemates for a period of 3 weeks to evoke certain characteristics from them. From inception, the show has attracted wide condemnation over acts of indecency and immorality among the housemates, while some audiences feel the program still has some benefits to the housemates, the audiences and Nigeria as a whole. Consequently, the call for ban of the program in some quarters as well as the support for the survival of same places the audience of the show in a dilemma. The objectives of this paper include to ascertain the benefits or values of the *Big Brother Naija* programme to the housemates and audiences and to determine the audiences' position on the survival or proscription of the show. This study is supported by a framework of Uses and Gratification Theory and the Social Learning Theory. Under the quantitative research method employed in this study, the survey design was adopted for a sample population of 460 respondents. Findings show that audiences largely accept that the show has value to the social and economic status of the housemates with little value to educational and emotional needs of the audience despite its fairly significant entertainment value. More respondents agreed to the indecent and corrupt nature of the *Big Brother Naija* with a little more than half of the population calling for its ban. The study concludes that the ban of the show was not necessary as this will negate all the benefits. The paper recommends that producers of the show should consciously introduce rules that will mitigate core acts of indecency and immorality among the housemates while members who find the program distasteful should avoid tuning to the channels.

Keywords: Campaigns; Communication; Malaria; Media; Techniques..

INTRODUCTION

Reality television has never exuded high level of controversy as now. It is a departure from features and fictions. It is a non-fiction category that is unedited in most cases. Reality television is a genre of programming that purports to show the unscripted

actions of programming of everyday people rather than prepared dialogues delivered by actors (Allen 2017). The controversial aspect of reality television is situated in its generally unscripted nature, its participants' seeming improvisation of every act. Because of the inherent spontaneity, participants are likely to display on-the-spot misjudgments or unintended behaviours that may be detrimental to the moral standing of the audience.

Television, like most communication media, has been criticized for its dysfunctional role in the bid to inform, educate and entertain its audience. Television functions to inform, interpret news, entertain, transmit social and cultural values and persuade in adverts, yet some of its dysfunctions in the process include encouragement of escapism and addiction among its audience, cultural homogenization, debasement of sexuality, presentation of false picture of reality, creation of stereotypes towards programmes and enhancement of ethnocentrism (Rabiu 2010; Ayeni & Odey 2016).

Reality television is relatively new in the Nigerian broadcasting industry but has been around since the dawn of the millennium in Europe and America. Today the genre remains popular and profitable and accounts for half of all programming on broadcast and cable, and it generates 6 billion dollars in annual revenue (DeVold 2019). Reality television arguably has some economic benefits to television stations but is criticized for promoting violence among other criticisms. Thus reality television, with its functions and dysfunctions, seeks to accord its audience a high level of satisfaction. However, it appears almost impossible to satisfy the viewing needs of a heterogeneous audience - an audience of different characteristics spread across different locations. Paradoxically, what a section of the reality television audience may consider as immoral or disgusting may serve as a lesson for others to learn. Others may find nothing objectionable with what audiences are doing wrongly. This is the dilemma that has greeted the *Big Brother Naija* (BBN) reality television programme in Nigeria and this demands an investigation.

BBN is a reality television show that begins with an audition of interested contestants who are young persons. A final shortlist of about 20 to 25 housemates or more are admitted into a house where they are expected to stay for a period of 3 months. Housemates are evicted on weekly bases until the last person emerges the winner of the competition. Housemates are voted for a stay or eviction by the television audience who are fans of the programme. Every winner of each edition is given a cash prize that ranges between 60 and 85 million Nigerian Naira (between \$156,675.96 and \$221,932.11) in addition to material gifts. The first edition of the *Big Brother Naija* was first broadcast between 4th March 2006 and 4th June 2006. The next edition came up long after and began on 22nd January 2018 while the last two editions began on 30th June 2019 and 19th July 2020 respectively all on DSTV and GOTV satellites platforms.

Amidst the transmission of the various seasons of BBN, many Nigerians have been divided on the idea of supporting the survival or ban of the programme. Those who are supportive of the ban on the BBN claim that the show promotes immorality in forms of sexual acts, nudity and indecency, thereby corrupting the moral standing of viewers. Those who support the survival of the programme argue that the reality show offers educational, informational, entertainment, economic and cultural benefits to the housemates, the viewing audience and the nation at large. The thrust of this paper is to examine the values of the BBN show to the housemates, the viewing audience and

Nigeria as a nation and to explore more Nigerians' reasons for the call of the programme's survival or ban.

REVIEW OF LITERATURE

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 seismological 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 unquestionable 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 writes:

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, it (TV) 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 make the TV 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. The first is that all problems are resolvable. The second is that all problems are resolvable fast. And the third is 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.

VALUES AND CRITICISMS OF REALITY TELEVISION

Reality television is a genre of programming that purports to show the unscripted actions of everyday people rather than prepared dialogue delivered by actors (Allen, 2017). It takes any of the following forms: Drama, Sitcom, Game Show, Soap Opera, Animated Series, Television Serials, Tele-novella, Factual TV or TV Documentary, Mockumentary, On-demand and Streaming TV and Reality TV (PopOptiq2020). Reality TV shows involve ordinary people who are continuously filmed as they go about living their usual life or on a special set with a group of others functioning as the same. Reality television is meant solely for entertainment purposes and not for any superior knowledge or informative uses (PopOptiq2020). This position indicates that reality TV has no other value apart from entertainment.

Reality television promotes itself to have some values for the participants. It promotes housemates and launches them into fame as media celebrities throughout the period of the competition. Even after the competition, some housemates easily get advertising deals as models. Others are recruited into acting while others become more famous especially if they came from a rich background. In Australia, various reality TV personalities have later served as radio hosts, including Fitzy and Rachel Corbett from *Big Brother*, Mick Newell from *My Kitchen Rules*, Heather Maltman from *The Bachelor* and Sam Frost from *The Bachelorette* (Radio info 2017). Reality television in some parts of the world is perceived as a platform where ladies present themselves as sex objects; where they feel free to give in to love-making without recourse to the presence of the live cameras while others project scenes which take place in private settings, containing nudity and gossips (Battista 2012) and (Bartonn 2010). This is a clear indication that reality television is criticized for promotion of sexual immorality.

On the other hand, reality television is criticized for generating heated confrontations, especially, the docu-soap forms, where cameras follow groups of people through their everyday lives (DeVolld 2019). Reality itself is an illusion and a misnomer because reality is inaccurate with premeditated scripting (soft scripting), acting, urgings from behind-the-scenes crew to create specified situation of adversity and drama, and misleading editing (Booth 2004). Television reality shows are criticized for violating cultural values too. Some reality television shows present situations that are often taboos in certain conserved cultures (Lynch 2006). Because of such cultural aberration, a pan-Arab version of big brother was cancelled in 2004 after less than two weeks on the air after a public outcry and street protests (BBC News 2004).

BIG BROTHER NAIJA AND AUDIENCE SURVIVAL DILEMMA IN NIGERIA

Television audiences in Nigeria have expressed conflicting positions about the survival of the *Big Brother Naija (BBN)* reality show. Nigerian television audiences are ever growing and complex in nature; experiencing television programmes differently (Iyorza & Abu 2020). Some members of the audience have criticized the *BBN* show for its celebration of immorality on the screen while others argue that the display of sexually related acts, nudity, violence and unnecessary gossips about love may be uncultured to Africans, yet necessary for derivation of lessons.

The survival of the *BBN* is tied to the audiences' dilemma. Nigerian audiences are divided about the continuous transmission of the programme. Religious leaders and organizations, senior citizens, and many individuals are quoted in all quarters of the media calling for the ban of the show while others feel the *BBN* show has some benefits to the housemates, to the viewing audience and even to the country as a whole, irrespective of the negative stereotypes attached to the show.

Nigerian writers, authors, commentators and even foreign media stations have captured the opinions of Nigerians on the *BBN* show. Many Nigerians are quite divided in their opinions. The first category of Nigerians audience of the *BBN* show are those who perceive the programme as an immoral showcase of values that are un-African (Ogunnubi & Akinola 2020). From a moral and spiritual perspective, Christian spiritual leaders in Nigeria describe the show as an evil and immoral piece that should be boycotted by youths who value morality (Odutuyo 2019). To others *BBN* is a display of immorality; sex, indecency and obscenity visually more than cultural attributes (PM News editorial 2019). It is immoral and stupid; a source of unmanageable madness in homes and on the streets aimed at promoting base values, chiefly adultery, prostitution, and love for money; nudity and sex (Yakubu-Hammer 2017).

Despite the negative perceptions to the program, there is a category of television audiences who believe that the *BBN* has a number of gratifications which should allow the program to survive the airwaves. This segment of the broader audience shares the opinion that the *Big Brother Naija* show is a source of economic base for the housemates, the production crew and telecommunication networks in Nigeria, whose recharge vouchers are bought by those who wish to vote for housemates of their choices. The show, according to them, has lifted many housemates to fame and turned others into media celebrities (Akintunde 2019) and (Yakubu-Hammer 2017).

Some former BBN housemates have attracted deals with the advertising industries, film industries and media productions in Nigeria. The program is also argued to be a binding platform for housemates who have remained friends, gotten engaged or married with children. Through enhancement of their dramatic and musical skills, the program has also transmitted some cultural practices of ethnic groups in Nigeria, entertained and educated the audience on some aspects of life (Bada 2019).

THEORETICAL REVIEW

The basic contentions of reality television and audience dilemma are supported by a framework of Uses and Gratification Theory and the Social Learning Theory. The Uses and Gratification Theory propounded by E. Katz, J.G. Blumler and M., Gurevitch in 1973, posits that television audience take active part in the communication process and view TV programmes with an aim in mind. Television audiences under Uses and Gratification Theory seek out the programme contents that best fulfill their needs (Ike 2005). The theory's relevance to the argument of this discourse is that the BBN show offers some benefits to the audiences who choose to watch it. Of course those who tend to criticize the programme may have also watched it to understand that the show is not fit for the morally minded audience in the society. The Uses and Gratification Theory is a strong determinant of choice of programme to the audience especially at the micro-level (personal) level. The theory further posits that television audience take active part in the communication process and view television programmes with an aim in mind.

By implication, the Uses and Gratification Theory suggests that the viewers (audiences) needs or viewing motivations include relaxation, entertainment, companionship, information seeking, habit, pastime and escape, and all these are ingredients found to be inherent of the *Big Brother Naija*. The Uses and Gratification Theory has been used to explain usage across a range of media platforms as well as content genres. It has been used to explore traditional media such as newspapers, radio, and television (Rubin, 1983), but also the Internet (Ferguson & Perse, 2000). Papacharissi & Mendelson (2007) have actually used this perspective to study reality TV, a key bit of information to show that this is a useful perspective to study BBN. There are also macro-level determinants of television viewing, but that is out of the scope for this discourse. It is commonly used to show that both individual and situational determinants are important for explaining television consumption.

The Social Learning Theory propounded by Albert Bandura, Dorothea Ross and Sheila Ross (1961) states that television audiences learn from observing the behaviour of other people. With regards to this theory, television content serves as the model for many people whose attitudes are influenced by the television program through three stages namely: attention, retention and motivation (Ike 2005). The theory posits further that people will enact behaviours that they see others on television were rewarded for and will not enact behaviours for which they see others punished.

The relevance of this theory to the contentions of the BBN show is the understanding that the rewards of cash prizes and other gifts to housemates who emerge winners will encourage more young persons to move into the contest, which will further motivate the producers and television hosts of the programme to sustain the show. It

shows also that the organizers or producers will deliberately promoting those acts that are termed immoral while seeking to transmit the positive values in the bid the have the audience glued to it. However, the audience is more likely to be influenced by the negative acts of immorality that are transmitted than the mere inclusion of some cultural values.

RESEARCH QUESTIONS

This paper will address the following research questions:

1. Is the BBN show valuable to the housemates?
2. Is the BBN show valuable to the Nigerian television audiences and the nation at large?
3. What is the audience position and reasons in the dilemma of survival of the BBN show?

METHODOLOGY

This study adopted a quantitative research method to investigate the audience dilemma towards the survival of the Big Brother Naija reality television show. The survey design was employed using the *Audience Position on Big Brother Naija Program* questionnaire. The questionnaire consisted of nine (9) basic questions categorized to provide answers to the values of the BBN program to the housemates; the values of BBN program to the audience and the audience position on the survival of the BBN program. The three (3) categories of the questions were definitive of the key research objectives for this study. Six hundred (600) copies of the questionnaire were distributed to the study population in Cross River and Akwa Ibom States of the South-South geo-political region of Nigeria in West Africa. Copies of the questionnaire were distributed to respondents by the researcher at their private residences, offices and private business premises with the help of a research assistant owing to the tedious nature of distributing them in two states. After the administration of the questionnaire, only a total of Four Hundred and Sixty (460) copies, representing 77% of the total intended population, were returned and considered valid for the study. The target research population included young adults who were carefully considered. They were persons who mostly just graduated from secondary schools while some are in some higher institutions in Nigeria. They fell within a category of audience who actually has more interest in the *Big Brother Naija* programme. Apart from age, no variable was considered for the selection of both states in as much as they represented the country fairly. The presentation and analysis of the research data is done using simple frequency and percentages on tables. The study adopted a binary (yes - no) variable measuring above and below the mean value. The data was analysed based on the highest number of "yes" and "no", with the first indicating the validity and the latter indicating the nullity of the key research questions.

PRESENTATION AND ANALYSIS OF DATA

Research Question 1: Is the BBN show valuable to the housemates?

Table 1: Values of BBN to the Housemates

Question	Responses	Frequency	Percentage
1. Fame value of BBN to housemates	Yes	354	77%
	No	106	23%
2. Economic value of BBN to housemates	Yes	346	75.2%
	No	114	24.8%

Table 1 sought to find out the values of BBN to the housemates. This question was designed amidst the assumption that the reality television programme was quite valuable to the future carrier of the housemates even as it was to the audience. A majority of the respondents (354 persons), representing 77% of the total population agreed that the BBN programme makes the housemates famous and attracts modeling and acting contracts for them while fewer respondents (106 persons), representing 23% of the total population did not agree with the view that the programme makes the housemates famous.

In another development, this table sought to find out the economic value of the programme to the BBN housemates. The assumption was that the housemates go into the competition in order to win the huge prize money and car gift to improve their economic status. A large number of respondents (346 persons) representing 75.2% agreed with economic value of the BBN to housemates, which is perhaps the reason why most of them participate in the show, while fewer respondents (114 persons), representing 24.8% did not agree that the programme attract any reasonable economic value to the housemates.

Research Question 2: Is the BBN show valuable to the Nigerian television audiences and the nation at large?

Table II: Values of BBN to Nigerian Television Audience

Questions	Responses	Frequency	Percentage
Educational value of BBN to lives of audience	Yes	157	34.1%
	No	303	65.9%
Emotional lessons of BBN to audience	Yes	138	30%
	No	322	70%
Entertainment value of BBN to audience	Yes	273	59.3%
	No	187	40.7%

Table II presents BBN value to Nigerian Television Audiences. With reference to the Uses and Gratification Theory, the audience patronize communication channels for which they derive value and the survey for the BBN programme indicate that majority of the audience (303 respondents), representing 65.9% of the population, did not derive any educational value from the programme while a fewer number of persons (157 respondents), representing 34.1% derived educational value from BBN. For emotional

lessons on love, hatred and kindness, a majority of persons (322 respondents), representing 70% of the population did not derive any gratification while a fewer number of persons (138 respondents), representing 30% derived emotional lessons from BBN.

Nevertheless, a majority of persons (273 respondents) representing 59.3% of the study population derived entertainment value from the BBN programme while a fewer number of persons (187 respondents), representing 40.7% did not derive any entertainment value from the programme. From the perspective of the audience, the BBN programme has the entertainment value but lacks adequate educational and emotional values that would have been cherished the most.

Research Question 3: What is the audience position and reasons in the dilemma of survival of the BBN show?

Table III: Reasons for Audiences' Position on Big Brother Naija

Questions	Response s	Frequenc y	Percentag e
Is the BBN programme dominated by acts of indecency and immortality?	Yes	371	81%
	No	89	19%
Does the BBN programme corrupt the audience with violence, foul language and sexual displays?	Yes	342	74.3%
	No	118	25.7%
Do you like the BBN programme?	Yes	230	50%
	No	230	50%
Should the BBN programme be stopped from broadcasting?	Yes	255	55.4%
	No	205	44.6%

Table III is pivotal in the test for Nigerian Television audiences' dilemma for the survival of the *Big Brother Naija* reality television programme. The table also presents audiences' position and the issues that inform their stance thereof. A majority of persons(371 respondents) representing 81% of the study population agreed that the BBN programme is dominated by indecent dressing and acts of immorality while a fewer number of persons(89 respondents) representing 19% of the population did not agree with the assertion. Another majority of persons(342 respondents) on the other hand, representing 74.3% of the population agree that the BBN programme corrupts viewers through acts of violence, foul language and sexual displays while a fewer number of persons (118 respondents) representing 25.7% did not agree with this position.

Despite the large number of respondents with a negative predisposition about the displays in the programme, half of the population(230 respondents) representing 50% of the population expressed their love for the programme while the same number and percentage expressed dislike for the BBN programme. Specifically, a majority of persons (255 respondents), representing 55.4% of the study population, are in support of the withdrawal of the programme from the airwaves while a fewer number (205

respondents), representing 44.6% of the population, are interested in having the programme run or survive on the Nigerian broadcast airwaves.

FINDINGS AND DISCUSSIONS

Findings from data presented show that the *Big Brother Naija* (BBN) reality television programme makes the housemates famous and attractive to modeling and advertising contracts. The programme also has economic value to the housemates. From the winners' prize money and gifts, housemates are economically empowered to begin or to carry on with their lives. The fame and economic values are therefore attractive factors that endear housemates to participate in the programme and for the producer to initiate and sustain the BBN show. This validates the Uses and Gratification Theory which posits that media audience take active part in the communication process and view media programmes with an aim in mind. Television audiences under Uses and Gratification Theory seek out the programme contents that best fulfill their needs (Ike 2005). Of course those who tend to criticize the programme may have also watched it to understand that the show is not fit for the morally minded audience in the society despite the gratifications it promises and this is the greatest challenge of the Uses and Gratification Theory exhibited in this study.

There are however few voices against the motion that there are positive values of the BBN to the housemates. This category of television audience believes that promoting the housemates to fame and enhancing their economic status is not what the reality television does. This group of persons observably hold the view that the housemates are rather promoted to a negative fame and utter disrepute based on the kind of attitude they put up on the screen. Secondly, findings also reveal that the BBN programme has more entertainment than emotional and educational benefits and the audience derives lessons from the programme. This validates the Social Learning Theory propounded by Albert Bandura, Dorothea Ross and Sheila Ross (1961) that holds that television audiences learn from observing the behaviour of other people. With regards to this theory, television content serves as the model for many people whose attitudes are influenced by the television program through three stages namely: attention, retention and motivation. Majority of the audience of the BBN programme feels the programme does not teach valuable lessons on life and love to the audience as claimed by others because the behaviour that the housemates portray on television are highly anti-social and inimical to the cultural values of Africans. This group of audience therefore believes public romance and sex in the open should not be part of lessons that young Africans should be teaching their audiences to learn. The dilemma attains a climax where more audiences believe that BBN programme has entertainment value to them. This implies that what others consider as derogatory or indecent gives gratification to some category of the audience. The crux of the discourse is that the Nigerian reality television audiences are locked in a state of indecision on whether the BBN should survive or perish.

Finally, findings shows that acts of indecency, immortality or sexual display, violence and use of foul language dominate the *BBN* show, with the tendency to corrupt the audience. This indicates the divisiveness of the audience on the likeability and

otherwise of the *BBN* programme. There is a narrow gap between those who want the programme to stay and those who prefer that the programme should be stopped, but majority of the audiences' decision tow the path of the latter; that the *BBN* show should be stopped. The thin margin for opposing decisions for the survival of the *BBN* programme shows that Nigerian audiences are lost in a dilemma of whether the programme should survive or not.

CONCLUSION AND RECOMMENDATION

Nigerians are no doubt divided about the moral, educational and emotional value of the *BBN* to the audience while wrestling with the dilemma of the programme's survival on the public airwaves. Reality television programmes of other categories have more positive values to the audience but the *BBN* categories is actually void of the requisite moral status necessary for Nigerians at a time the nation is battling to redeem her battered global image within the nation and the international community. The benefits of fame and economic enhancement from the *BBN* programme are accrued only to the housemates, and most specifically to those who survive eviction from the beginning to the last day of the show. It means that the fame and economic benefits go to only a very few housemates who emerge first, second and third positions. Further studies can examine the major drawbacks of theoretical applications to understanding media audience viewership of reality television programmes such as the Big Brother Naija.

Much as the programme is of some benefits even only to a few housemates, the *BBN* television reality show is expected to be of more benefits to the audience. Sadly, the *BBN* reality programme on television has less significant values educationally and otherwise, apart from being merely entertaining. Consequently, Nigerians feel that a programme with more display of immorality and less educational value is capable of corrupting young people and should be scrapped. However, amidst the calls for the ban on the *BBN* show, a significant member of Nigerian audiences still insist that the programme should stay notwithstanding the anti-social attitudes of housemates and absence of values that accompany the programme. The *BBN* programme is therefore an experience of dilemma of survival. For a cross section of Nigerians to support the sustenance of the *BBN* despite the criticisms means that the programme still has something to offer to her audience. To reconcile this dilemma, the following recommendations should be applied:

- i. The *BBN* reality television programme producers, hosts and sponsors should save Nigeria and Africa in general, the rupturing image by cautioning the housemates against forms in decency and immortality in forms of sex, nudity and use of foul language. Producers can guide against these uncensored and unpleasant images which appear as the spectacle of attraction for the programme and encourage insightful and spectacular acts among the housemates; acts such as debates and quiz competition on topical issues (intelligence test), dance competitions and other games that can be of more educational and informative values to the audience. This implies that the programme should stay but with modification of house rules.

- ii. The Federal Ministry of Information and National Orientation should initiate a massive orientation of Nigerians on the need to avoid viewership of some channels that may offend their taste of morality because the policies of privatization and satellite communication cannot easily allow for the scrapping of the programme. The ministry can embark on advocacy to programme producers and request them to key into the local content and values' policies of Nigeria by encouraging cultural information dissemination among housemates and their audiences in order to build up a more responsible and self-disciplined youths, men and women of integrity in the near future.

REFERENCES

- Akintunde, A. (2019). "Five Positives of *Big Brother Naija*." *The Nation*. September 29, 2019. <https://thenationonlineng.net>.
- Allen, M. (Ed). (2017). "Reality television." *Sage Encyclopedia of Communication Research Methods*. <https://dx.doi.org.10.4135/9781483381411.n488>
- Andrew, E. H. (2002). Integrating World Civilizations Through Multi-Polar Communications. *Ndunode: Calabar Journal of the Humanities*, 3(2).
- Andrew, E. H. (2010). Visual and Theatrical Elements in Two Emerging Nigerian Carnivals. *Critical Interventions*, 4(1), 62-76.
- Andrew, E. H. (2015). Essential elements of spatial definition in theatre architecture. *Department of Theatre and Media Studies, University of Calabar, Nigeria*, 32.
- Andrew, E. H. (2015). Linearity versus Contiguity: Examining the Perception of Time And Space In Ibibio Culture, Nigeria. *A Journal of Theatre & Media Studies*, 1(1).
- Ayeni, Q. O., & Odey, V. E. (2016). Theatre and social criticism in African literature: socio-cultural consciousness in Alachi's "Dilemma of Oko". *Lwati: A Journal of Contemporary Research*, 13(3), 62-74.
- Bada, G. (2019). "*Big Brother Naija*'s Strengths in the Face of Criticism." *Pulse*. Accessed 23rd June, 2020. <https://www.pulse.ng>.
- Bandura, A., Ross, D., & Ross, S. (1961). Transmission of Agression through Imitation of Aggressive Models. *The Journal of Abnormal and Social Psychology*, 63(3), 575-582. <https://doi.org/10.1037/h0045925>
- Barton, J. (2010). "Bunny Talk: Teenagers Discuss the Girls Next Door." Accessed 25th August, 2020. *Media*. <http://www.lse.ac.uk>.
- Battista, K. (2012). "Cindy Hinant's Make-up, Glamour and TV Show." Accessed 29th July, 2020. *Phaidon*. <http://www.phaidon.com>.
- Belch, G., & Michael, B. (2001). *Advertising: An Integrated Marketing Communication Perspective*. Boston: McGraw Hill.
- Booth, W. (2014). "Reality is only an illusion, writers say- Hollywood scribes want a cut of not-so-unscripted series." *The Washington Post*. February, 10 2014. <https://www.washingtonpost.com>.

- Devolld, T. (2019). "Five Myths about Reality Television." *The Washington Post*. April, 19, 2019. <https://www.washingtonpost.com>.
- Essien, E. (2005). The Theatre Administrator and Conflict Resolution in the Theatre. *Nduñode*, 6(2).
- Essien, E. (2017). Video Film Piracy in Nigeria: Interfacing to Integrate the Pirate. *Lwati: A Journal of Contemporary Research*, 14(1), 157-166.
- Hasan, S. (2013). *Mass Communication: Principles and Concepts*. New Delhi: CBS Publishers.
- Ike, Ndidi. 2005. *Dictionary of Mass Communication*. Owerri: Book- Konzult.
- Iyorza, S., & Patience, A. (2020). "Nigerian Television Drama Series and Audience Reactions: a Seismology Evaluation." *Journal Sosialisasi*. 7(2): 47-54. <https://ojs.unm.ac.id/sosialisasi>.
- Katz, E., Blumler, J. G., & Gurevitch, M. (1973). "Uses and Gratifications Research." *The Public Opinion Quarterly*, 37(4), 509–523. <https://www.jstor.org/stable/2747854>
- Larson, Charles. 1992. *Persuasion, Reception and Responsibility*. Belmont: Wadsworth Publishing.
- Lynch, M. (2006). "Reality is not enough: The Politics of Arab Reality TV." *TBS Journal*. Accessed 17th August 2020. <http://www.tbsjournal.com>.
- McLuhan, M. (1995). *Understanding Media: The Extension of Man*. Cambridge: the MIT Press.
- Odutuyo, A. (2019). "CAN Calls for Boycott of BBNaija Show, Tags it Evil". *Legit*. <https://www.legit.ng/1349939-can-calls-boycott-bbnaija-show-tags-evil.html>.
- Ogunnubi, O., & Akinlolu, A. (2020). "Soft Power or Wasteful Entertainment?; Interrogating the Prospect of Big Brother Naija" *The Common Wealth Journal of International Affairs*. 109(1): 71-85. <https://www.tandfonline.com/doi/abs/10.1080/00358533.2020.1717088>.
- PM News. (2019). "7 Things People Hate about Big Brother Naija" *Nigeria News*. 31st July, 2019. <https://www.pmnewsnigeria.com>.
- PopOtiq.d. "22 Different Types of TV shows." *PopOtiq* Accessed 25th August, 2020. <https://popoptiq.com>.
- Rabiu, M. (2010). "Function and Dysfunctions of Mass Communication Media." *African Journals Online (Ajol)*. <https://www.ajol.info>.
- Radio Info. 2017. "The Big Brother Contestant and the Radio Nerd Make Peace. Accessed 25th August, 2020. www.radioinfo.com.au.
- Titchener, C. (1998). "Television- The Awesome Medium" *Reviewing the Arts*. New Jersey: Lawrence Erlbaum.
- Yakubu- Hammer, C. (2017). "Big Brother Nigeria: Between Entertainment and Morality." *The Guardian*. April 18, 2017. <https://guardian.ng/art/big-brother-nigeria-between-entertainment-and-morality/>