

**APPRAISAL OF THE EFFECTS OF BIG BROTHER NAIJA
REALITY SHOW ON NIGERIA'S CULTURAL HERITAGE
AMONG RESIDENTS OF OWERRI METROPOLIS, IMO STATE**

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ABSTRACT:The study is an appraisal of the effects of “Big Brother Nija Pepper Them Reality Show” on Nigerian culture among residents of Owerri metropolis. It aimed at determining the level of viewership of BBN Pepper Them Reality Show among Owerri metropolis residents; and Finding out if Big Brother Pepper them Reality show is a plus or minus on Nigeria culture among Owerri metropolis residents. This study was anchored on Cultivation media Theory. The study adopted survey research method. A sample size of 384 was drawn from the population of 1,563,758 using Wimmer and Dominick calculator. Multi-stage sampling technique was used for this study. Questionnaire was used as instruments for data collection. It was found that there is high viewership level of BBN Pepper Them Reality Show among Owerri metropolis residents; that Big Brother Pepper Them Reality Show is a minus on Nigeria culture and it has no benefits or gratifications to the residents of Owerri metropolis. It was therefore recommended that: Mass education on media ratings and encouraging producers of BBN to adhere to the principles of professional media scheduling, programming and content placement. It was also recommended campaign for restructuring and sustenance of the programme should reflect more indigenous Nigeria cultures and serve as a window to showcase indigenous African culture to the outside world.

Keywords: Big Brother Niger, Reality Show, Cultural Heritage, Media, Viewers.

INTRODUCTION

Studies on television influence on cameras have been extremely discussed in the last decades. Many of the studies have focused on how television programmes that appear to be “real” such as news, documentaries, soap operas, and daytime dramas alter viewers’ perception of reality. Recently, a new fad in television has surfaced - Big Brother Pepper Them Reality Shows, a genre of television programming that documents unscripted situations and actual occurrences, and often features a previously unknown cast (Wikipedia. n.d.). It often highlights personal drama and conflict to a much greater extent than other unscripted television shows (Laitto, 2015).

Reality television show has in recent times significantly proved to be favourable among the youths, particularly those within the ages 18-25 (Chikafe & Mateveke, 2012). Among these programmes is the Big Brother Niger Reality Show which is the focus of this study. Big Brother Niger pepper them, with an estimated viewership of more than 10 million across Nigeria in which contestants are selected from different states located in Nigeria and placed in an isolation from outside the world, and made to line together while being watched by television cameras. The reality television show debuted in Nigeria on 5th March 2006, and has

since then with the aid of growth of satellite television in Nigeria, roused Algerian audience interest and has remained an annual event till date.

Other scholars contend that Big Brother Reality Shows, just like many other reality TV shows, has raised a lot of moral panics among parents, teachers, and guardians especially on issues relating to sex, nudity, violence, cheating and obscene conducts. The level of immorality being celebrated by Big Brother Pepper Them Show is adjudged short of programmes intended education (Laitto, 2015), yet, many African audience especially youths have continued to imbibe the damaging style of the programme and the actors have turned to celebrities. Despite these outcries and the moral panics, Big Brothers Pepper Them Reality Show has neither improved its Nigerian cultural heritage.

Statement of the Problem

The viewership of Big Brother Niger Pepper Them Reality Show since its debut on March 5, 2006 has grown tremendously to an estimate of more than 5 million persons in Nigeria alone. According to Lengana (2013), Big Brother Nigeria is unarguably one of the most watched/followed indigenous TV reality shows on the African continent. Here in Nigeria the viewership interest was heightened following the emergence of Nigerian Oti Nwachukwu and Karen Igho as winner and co-winners of the programme in 2010 and the 2013 respectively. Till date, the show has remained one of the most watched reality shows in Nigeria.

Since its debut, it was seen as a platform for Nigeria and Africa in general to showcase their cultural heritage to its people and the outside world and boost brotherliness and cohesion in the continent. The Big Brother Naija Pepper Them programme has also been heavily criticized for promoting immorality through its display of obscene scenes and use of in vulgar languages hitherto seen to be alien to the rudiments of the Nigerian cultural heritage and that of Nigeria in general. Soyinka and fellow critics describe it as “pervasive and debasing” (Lengnan, 2013). The Big Brother Naija display uninhibited sexual frolics on open camera, and there are accusations of sexually transmitted diseases (STDs) being passed around, shameless smooching, hormonal charged housemates, and there are ear-tingling smear words which are the predominant values being shown that lamely try to project positive Nigerian cultural heritage and traditions. This is ironical because such modern franchises like Big Brother Naija are means of eroding the essence of Africanism expressed in terms of culture.

This indeed, calls for real academic debates and scholarly studies; because not many of previous studies on the subject matter have focused on the plus and minus of Big Brother Nigeria Reality Shows on Nigerian culture.

Research Objectives

The objectives of this study are to:

1. Ascertain the level of viewership of BBN Pepper Them Reality Show among Owerri metropolis residents of Imo State.
2. Ascertain the gratifications Owerri metropolis residents derive from viewing BBN.

3. Assess the influence of the viewership on the moral conducts among Owerri metropolis residents
4. Find out the extent to which Big Brother Pepper Them Reality has diluted Nigeria's culture among Owerri metropolis residents

Research Questions

The following research questions, therefore guided this study

1. What is the level of viewership of BBN Pepper Them Reality Show among Owerri metropolis residents?
2. What are the gratifications Owerri metropolis residents derive from viewing BBN?
3. What is the influence of the viewership on the moral conducts of Owerri metropolis residents?
4. To what extent has Big Brother Pepper Them Reality Show diluted Nigeria's culture among Owerri Metropolis resident.

Scope of the Study

The study is an appraisal of the effects of Big Brother Naija Reality Show on Nigeria culture among Owerri metropolis residents. It was delimited to television to the exclusion of other mass medium. The essence being to ensure that the study is narrowed to the extent that the researcher could manage.

Significance of the Study

This study will reveal to its viewers if Big Brother Pepper Them Reality Show helps to sustain Nigeria's culture. This work shall be a reference material to other researchers, Nigerians youths, and viewers this reality shows in order to draw their attention to the cultural and ethical contents of such reality TV shows. It will also be useful to policy makers in terms of regulating reality TV shows to ensure they reflect our cultural heritage or add to the promotion of Nigerian culture.

Definition of Terms

Nigeria's Cultural Heritage: Nigeria's cultural Heritage in the context of this work, has to do with shared values, norms and mores in terms of behavior, attitudes and perception, regardless of tribes or ethnicity.

Meaning and Overview of Reality TV Show

Scholars have made tremendous inputs in the definition of reality TV shows. Such scholars include Roscoe (2001) and Malekoff (2005) which expressed that reality TV shows are programmes where real people are often placed in extraordinary situations and every moment of their actions, in reaction to their surroundings is recorded. It is a genre of television

programme in which real-life occurrences are transmitted unscripted. Usually, TV cast used for such programmes is unknown to the public. It is a type of television programme that document unscripted situations and actual occurrences, and often feature a cast previously unknown to the public. Roscoe (2001) notes that in reality TV shows, the conventional boundaries between fact and fiction, drama and documentary and the audience and the text are blurred. This genre of entertainment has become the latest fan-favourite, especially among youths the world over (Sack, 2003; Frisby, 2004; Howley, 2004 cited in Chikafa and Mateveke, 2012). This has gradually made inroads in Africa. Andrejevic (2004; 2005) and Kilborn (2003, cited in Biltereyst, 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 combination of ‘authentic’ (e.g. police, security or surveillance images) and staged images (e.g. fictionalized reconstructions, post-faction interviews” (Chikafa & Mateveke, 2012).

Reality television is significantly proving to be a favourite among the youth – particularly those who fall within the 18-25 age range (Chikafa & Mateveke, 2012). The due cited Baumgardner (2003), Brasch (2003) and Hitbrand (2004) saying that such TV shows that are hitherto exhibited in the United States and many Western countries have now flooded African TV stations with African versions of the American Fear Factor, The Biggest Loser and the American Idols.

Nigeria also has The Gulder Ultimate search, the MTN Project Fame, Nigeria Got talents, GLO Naija Sings, Maltina Dance All, among others. Other African countries also have versions of these shows under different names. One of the biggest and perhaps the most popular reality TV shows in the African continent is the Big Brother Africa with an estimated viewership of more than forty million across Africa (<http://www.bigbrotherafrica.com>). The subject has continued to gain scholarly attention in recent times. Van Zoonen and Aslama (2006) had looked at the history of Big Brother, its significance to the media and how it derives strength from its generic hybridity. Andrejevic (2004) connects the technological innovations of Big Brother to the wider cultural work of ‘being watched’ and associates the surveillance culture to the popularity of Big Brother. Roscoe (2001) specifically notes that Big Brother is constructed around performance because cameras force the participants to perform for the audiences as well as the other housemates so as to avoid nomination. Roscoe also shows how Big Brother assumes its audience to be highly media literate and how adolescents and young adults seem to fit this category of audiences. All these play significant roles in debating the localization of Big Brother in Nigeria (Chikafa & Mateveke, 2012).

The above mentioned studies show the global thrust of the Big Brother format as if to affirm that its localization to Africa is ill-fitting. Mano and Willems (2008; 2010, cited in Nwafor and Ezike, 2015) shed light on this aspect through the engagement of an identity debate in Big Brother by Diaspora audiences. Their study explores how Diaspora communities are represented in mainstream media and how they interpret, accept or challenge and interact on representations of themselves. Their discussion of Mukhosi Musambasi, a Zimbabwean nurse in Britain who featured in the British Big Brother show, focuses on discussions on Zimbabweans by Zimbabweans in Diaspora on internet forums. Their study revealed that the identity tag is attached to representations of communities concerned and they respond to representations themselves through that same paradigm. It is significant that the embodiment of the representation lives up to the set standards or faces rejection of Musambasi after her raunchy sexual escapades which were then labeled.

Origin of Big Brother and Big Brother Naija

Of all reality television shows, none has achieved the mythical status and proportion of Big Brother (Johnson-Wood, 2002 cited in Raicheva-Stover, n.d). 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 camera (Chikafe and Mateveke, 2012). During this period, the 'inmates' are isolated from the outside world and are 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 2006 in South Africa. The first edition in Netherlands attracted more than 15 million viewers (Johnson-Wood, 2002). Since then, the Big Brother reality show has become a multi-billion dollar TV franchise and countries are allowed to make its own adaptation of the show. Endemol.com as cited in Raichava-Stover (n.d, p.10) writes that the show became so successful that Endmol, the original right owner had sold out format to more than 30 countries as at 2009. Today, we have Celebrity Big Brother for Netherland and Teen Big Brother for Britain. Others include: Big Brother Germany, Big Brother Switzerland, Big Brother Sweden, Big Brother Italy, and Big Brother Africa, Big Brother Nigeria, among others. In most countries that have the reality show, the format is usually centred on four elements:

1. The environment in which contestants live;
2. knock-out system by which the contestants are voted out of the house by the audience at home;
3. task set by the editorial team, which the contestants must complete on a weekly basis; and
4. diary room, in which the contestants are required to record their feelings, frustrations, thoughts and their nominations.

Although the show debuted in Nigeria in 2006, interest among Nigerians was ignited in 2010 when Uti Nwachukwu, a Delta State-born musician and actor emerged winner of the context and coveted huge money prize. This was further reignited when another Nigeria Karen Igho emerged winner of the BBA Amplified version of 2013.

Globalization of BBN: African Identity and Moral-Cultural Panic

With the expansion of satellite television in Africa, the popularity of BBN has continued to grow. As alluded earlier, BBN is now watched by an estimated over forty million people across Africa., and Nigerians constitute majority of the viewers. In spite of the popularity of the BBN reality TV programme, the show has continued to raise a lot of questions on morality and influence of the show on the indigenous culture. It has also forced a consideration of the manner in which the forces of globalization of which television has

become a most potent one have come to affect the development and expression of 'African culture' in the twenty-first century (Oloka-Onyango, n.d. , p.26). This according to Endong (2014, p.10) has given birth to a plethora of forces that have, since the second half of the twentieth century, reshaped and redefined cultural models in numerous countries of the world. It has raised so many issues within current debates about globalization. This include: ideas about the loss of sovereignty and identity and of the deluge of the indigenous by the foreign. One of such forces is the media/cultural imperialism which is suspiciously viewed by good number of conservative critics as predatory force to weaker cultures of the globe (Endong, 2014, p.1). Such force according to the critics is a sort of hypodermic needle effect in which the values embedded in cultural products, although some other studies have debunked such awesome media powers (Christof, 2011).

Chikafa and Mateveke (2012) agree that many reviews of BBN are mainly castigations of the show as being un-African and peddling immoral values. Such critics make haste to point at issues such as sex, nudity, violence, cheating and voting unfairness. In Nigeria for instance, a multi-cultural society, the show (BBN) ever since its commencement has been criticized by pundits notably for its use of foul language and display of nude scenes. These behaviours according to them are not part of the Nigeria culture. The African culture according to them is embedded with the ideas and beliefs about what is right or wrong, what is good or bad character,; it is embedded furthermore, in the forms or patterns of behaviour that are considered by the members of the society to bring about social harmony and cooperative living, justice, and fairness (Oluwakayode, 2013).

Some of the literature on BBN by non-African descent as Srivastava (2008) is scathing in their criticism, reducing Nigeria to a biased stereotype. Srivasatava in Chikafa and Mateveke (2012) views Big Brother America (BBA) as irrelevant in the African context, especially because the continent is under the strains of disease, war and poverty. He observes that at the time of BBA II President Bush was on a tour of five African countries and focusing on the above mentioned problems while African BBA fans were busy watching contestants 'flirt, quarrel, cook, shower, get bored, go to sleep'. Vanzoonen and Aslama (2006) write that the reality show has been praised for establishing new bonds between otherwise disconnected people. Bignell (2005) argues that the appeal of BBN lies in its representation of an African originated programme whose agenda is not the usual wars and natural disasters represented in European news agendas. This is in agreement with the submissions of Chikafa and Mateveke (2012) who contended that the controversy behind BBN in the first place is largely due to lack of understanding of the 'Africa' in BBN and the implications it has on 'Nigerian identities'. This according to him is not to say that defining 'Africa' and 'African identities' is without complications. Many scholars ponder the on the meaning of 'Africa' and 'African identity' (Kanneh, 1998; Mudimbe, 1988; Shahadah, 2009; Appiah, 1992; Zeleza , 2006) and the conclusions have not exactly been straightforward. Midimbe (1988) interrogates Eurocentric constructions of Africa and concludes that Nigerian societies, cultures and bodies are heavily invested with Eurocentric representations. Mundimbe postulates that the only way to come up with a true African identity is to discard the Eurocentric way of looking at Africa which tends to stereotype Africans.

Empirical Review

Few empirical studies exist in relation to Big Brother Naija and Big Brother Africa. Among them is the study by Maria Raicheva-Stovaer (n.d) titled "You'll see. You'll watch: the

Success of Big Brother in Post Communist Bulgaria'. The study looked at the extent of development and growth of reality television genre in a post communist setting. The Big Brother reality TV show was selected as a case study. The aim was to investigate social, technological and economic implications of the programme for the media industry in a post communist country. It offered an overview of the dynamics of the reality TV format in a post communist country. The study found out that Big Brother's formula for success, with its emphasis on convergent media and unique opportunities for participation and interactivity does work across culture. "The show not only revived the inert television market in Bulgaria by drawing unprecedented numbers of viewers but also became responsible for penetrating a national discussion of taboo topics.

Ugwanga (2014) led an empirical study to ascertain the influence of reality TV shows on youth of Windhoek, capital city of Namibia. The study employed both qualitative and quantitative research designs using a triangulation of data collection methods. The research findings suggest 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 Mathew, 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.

Laitto (2015) investigated influence of MTN Project Fame reality show on the brand image of MTN. Among his objectives was to find out the effect of reality television shows on viewers' perception of reality. One result of his hypotheses showed a correlation between the perceived reality and the brand image of the product. This finding corroborates that of Kilborn (1994) which suggests that reality television programmes have certain attributes that:

- (1) Record events in the lives of individuals or groups
- (2) Attempt to stimulate these real-life events by means of dramatized reconstruction, and
- (3) Package this material into an attractive programme with entertainment value that can be marketed on the strengths of its 'reality' credentials.

Theoretical Framework

Cultivation Theory

Cultivation theory examines the long-term effects of television. "The primary proposition of cultivation theory states that the more time people spend living in the television world, the more likely they are to believe social reality portrayed on television". This theory is most frequently applied to television viewing and suggests that frequent television viewers' perceptions of the real world become reflective of the most common messages advanced by fictional television. The relevance of this theory has to do with the fact that in the Big Brother Naija house, house members for the duration of their stay in the house exhibit their personal life styles in term of everything including the way they speak and the way they dress, among others. Some viewers of the Reality Show are bound to copy some of the things they saw on the screen.

The theory was coined by G. Gerbner and later expanded upon by Gerbner & Gross (1976). According to the theory people who watch television frequently are more likely to be influenced by the message from the world of television.

RESEARCH METHODOLOGY

Research Design

Survey research design was adopted in this study. Survey represents one of the most common types of quantitative, social science research. In survey research, the researcher selects a sample of respondents from a population and administers a standardized questionnaire to them. Owuamalam (2012, p. 103) posits that "survey enables the researcher to deal with the characteristics of the chosen set of people whose opinion, behaviour and attitudes are essential for the collection of information, required by the study". Although, the current study adopted survey method, as it would enable a quantitative data to be obtained from those youths who are television users in order to find out their views on Big Brother naija pepper them TV reality show.

This study was carried out in some selected communities in Owerri metropolis, Imo State, Nigeria. Owerri Metropolis consists of Owerri Municipal Council which has 11 wards, Owerri North has 12 wards and Owerri West with 10 wards, Owerri Metropolis has 33 wards. It is the urban and semi-urban city of the capital of Imo State.

Population of the Study

The population of the study consists of males and females between 18 and above. From the official records of the 2006 projection of the population is 1,203,817 (NPC, 2016). However, the population has grown since the last projection by NPC. In such a situation the research was expected to use the United Nations projected index of 2.28% to extrapolate and predict the new population from the last known figure.

Owuamalam (2012) posits that the population of a given area where there is no recent census figure can be determined by the formula provided below:

$$PP = GP \times PIT$$

Where PP = Projected population

Gp = Given population (as at last census)

PI = Population increase index

T = Period between the given population and year of study

$$GP = 1,203,817$$

$$PI = 2.28\% = 0.023$$

$$T = 2019-2006 = 13$$

$$Pp = 1,203,817 \times 0.023 \times 13 = 359,941.$$

It shows that an addition of 359,941 persons was added to the actual population (1,203,817) to obtain projected population of 1,563,758; which is an estimated population. It is from this population that the sample size can be drawn and calculated.

Sample Size

Wimmer and Dominick calculator was used to calculate or determine the sample size for this study. The sample size was derived from the population using the Wimmer and Dominick calculator at 5% margin of error. This is done as follows:

Sample	Size	Calculator
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Confidence Level:	95%	99%
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Margin of error (%): 5

Population size:	1563817
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Sample size:	384
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Therefore, the sample size for the study is 384.

Sampling Technique

Multi- stage cluster sampling techniques were used for this study. Owerri metropolis was divided into 3 local Government Areas or clusters. The researcher randomly selected three communities or wards from each of the local government, irrespective of the number of wards in each of them.

Instrument for Data Collection

Questionnaire was used as instrument for data collection. The questionnaire was used to elicit data from the survey research method. The question was structured to generate responses from respondents' demographic characteristics as expected from section A of the questionnaire while section B of the questionnaire contained questions related to the research questions and research hypothesis. The close-ended questions contained in the questionnaire will provide answers that are optional which made response time shorter for respondents and improved the rate of return for completed copies of the questionnaire by the respondents.

Validity of Research Instrument

The researcher adopted face validity test. Here the study supervisor and the panelist were given sample copies of the questionnaire to review. Their advice showed that the questionnaire was understandable and could produce answers that would help in addressing the research problem.

Reliability of the Instrument

To ensure reliability of the research instrument, a pilot study approach was adopted. Here 20 copies of the produced questionnaire were distributed to test if the tool for data collection would measure the items they were designed to measure. The 20 copies of the questionnaire were distributed to the residents in Orji, Owerri North Local Government Area, Imo State. The result of this pretest was documented.

Again, another set of 20 copies of the same questionnaire were distributed to the residents in Orji, Owerri North LGA, and two weeks later from pre-test. The result obtained from the pre-test was also documented and compared with that of the pre-test. The obtained results showed that questionnaire for data collection was able to measure what it was designed to measure.

Method of Administering Instrument

The researcher personally administered the questionnaire to the respondents on face to face basis. This was purposively done by administering the questionnaire to only youths with phones that can browse in each of the communities selected.

Method of Data Presentation and Analysis

The study used simple percentage in obtaining results for the demographic section of the questionnaire as well as items that relate to the research questions.

To test for significance, the chi-square value was compared with the table value. When the chi-square value is greater than that of the table value, the null hypothesis is rejected while the alternative hypothesis is accepted (Nwodu, 2006).

DATA PRESENTATION, ANALYSIS AND DISCUSSION OF FINDINGS

Data Presentation

Of the 384 copies of the distributed questionnaire, 16 were invalid since 7 were not returned, 5 were partially completed and 4 had mutilated answers. It meant that 4% of the produced copies of the questionnaire were invalid for this study. It was the used 96% or 368 valid copies that presented the 100% used in this study. The return rate is higher than the mortality rate of 4% which does not affect the study, because it is insignificant compared to the returned rate of 96%. Thus, the copies were considered adequate enough to represent the population.

Table 1: Gender distribution of respondents

Response	Frequency	Percentage
Male	134	36%
Female	234	64%
Total	368	100%

The table above shows that 134 (36%) respondents were male while 234 (64%) were female.

Table 2: Age distribution of respondents

Response	Frequency	Percentage
40 and below	221	60%
41 and above	147	40%
Total	368	100%

The table above shows that 221 (60%) respondents were 40 years and below while 147% (40%) were 41 years and above.

Table 3: respondents' access to television

Response	Frequency	Percentage
Strongly Agree	189	51%
Agree	118	32%
Undecided	32	10%
Disagree	20	5%
Strongly Disagree	9	2%
Total	368	100%

Source: Field Survey, 2021

The table above shows that 51% majority of the respondents indicated strongly agree, 32% indicated agree, 10% indicated undecided, while 5% and 2% indicated disagree and strongly disagree, respectively. It implies that majority of the respondents has television.

Table 4: Respondents who watch BBN

Response	Frequency	Percentage
Yes	214	58%
No	154	42%
Total	368	100%

Source: Field Survey, 2021

The table above indicate that 214 (58%) of the respondents watch BBN while 154 (42%) do not.

Table 5: Research Question 1: What is the level of viewership of BBN pepper them Reality Show among residents of Owerri Metropolis.

Response	Frequency	Percentage
Very High	169	46%
High	103	28%
Moderate	65	17%
Low	21	6%
Very Low	10	3%
Total	368	100%

Source: Field Survey, 2021

The table above rate the level of viewership of BBN pepper them Reality Show among residents, Owerri metropolis as follows: very high (169%), high 103 (28%), moderate 65 (17%), low 21 (6%) and very low 10 (3%).

Table 6: what is the gratification Owerri Metropolis residents derive from viewing BBN?

Response	Frequency	Percentage
Information	61	17%
Education	89	24%
Entertainment	175	47%
Socialization	26	7%
Others	17	5%
Total	368	100%

Source: Field Survey, 2021

The table above presents the gratifications Owerri metropolis residents derive from viewing BBN?. This way: information 61 (17%), education 89 (24%), entertainment 175 (47%), and socialization 26 (7%), while others account for 17 (5%).

Table 7: Research Question 3: What is the influence of the viewership on the moral conducts among Owerri Metropolis residents?

Response	Frequency	Percentage
Promotes sexual immorality	167	46%
Debases indigenous culture	93	25%
Encourages indecent language and dressing	73	20%
Imbues culture of infidelity, gangsterism and violence against women	21	6%
Teaches cheating, voting malpractice and unfairness	12	3%
Total	368	100%

Source: Field Survey, 2021

The table above shows presents the influence of the viewership on the moral conducts among Owerri metropolis residents as follows: promotes sexual immorality 167 (46%), debases indigenous culture 93 (25%), encourages indecent language and dressing 73 (20%), imbues culture of infidelity, gangsterism and violence against women 21 (6%), and teaches cheating, voting malpractice and unfairness 12 (3%).

Table 8, Research Question 4: Respondents' view on whether Big Brother pepper them Reality Show is a plus or minus on Nigeria cultural heritage among Owerri metropolis residents.

Response	Frequency	Percentage
A Plus	93	25%
A Minus	275	75%
Total	368	100%

Source: Field Survey, 2021

The table above shows that 93 (25%) representing majority of the respondents indicated plus while 275 (75%) indicated minus.

Discussion of Findings

Research Question 1: What is the level of viewership of BBN pepper them Reality Show among Owerri metropolis residents?

Findings of research question one show high viewership level of BBN pepper them Reality Show among Owerri metropolis residents. This finding is consistent with the observation of Oloka-Onyango (2011) which argues that only few programmes like BBA in the history of television viewership in the continent have attracted such extensive audience with estimates put at over thirty million. The finding however disagrees with that of Ozule and Mohammed (2013) which suggests that because BBA is not shown on terrestrial television but on selected cable channels, viewership of the programme is restricted to a selected elites and middle class audience who can afford the high subscription rate

Research Question 2: What is the gratifications Owerri metropolis residents derive from viewing BBN?

Data generated show that Owerri metropolis residents do not derive any 'special' benefits or gratifications from watching the BBN but similar to barely every other media content. This suggests that BBN does not have any 'specialness' that makes it indispensable on our TV screen. This finding agree with that of a "Daily Independent newspaper" editorial of June 23, 2013 which demands for its ban or strict censorship in so far as it does not offer anything new in the positive.

Research Question 3: What is the influence of the viewership on the moral conducts of Owerri metropolis residents?

This research question sought for the actual influence of BBN on the moral conducts of Owerri metropolis residents. Generated data suggest that BBN reality TV show promotes sexual immorality 167(46%), debases indigenous culture 93(25%), encourages indecent language and dressing 73(20%), imbues culture of infidelity, gangsterism and violence against women 21(6%) and teaches cheating, voting malpractice and unfairness 12(3%).

Research question 4: What are the parameters to show if Big Brother Pepper them Reality show is a plus or minus on Nigeria cultural Heritage?

Data generated show that Big Brother Pepper them Reality show is a minus on Nigeria cultural Heritage and it has no benefits or gratifications to the residents of Owerri metropolis. This suggests that it should be banned or there should be strict censorship in so far as it does not offer anything good to the society

Conclusion

This study has examined the influence of the viewership on the moral conducts of Owerri metropolis residents, Imo State, Nigeria. In the course of the study, adequate data were generated and carefully analyzed. From the findings, the study concludes that BBN reality TV show has the propensity of sloping the moral views and sense of judgment and attitude of young people towards decency, sexuality, morality, dressing, language, respect to elders and indigenous cultures, and perception about women and violence against them. BBN may also be teaching skills of kidnapping and inadvertently encouraging cohabitation among unmarried young people, as well as the rising cases of rape, gangsterism and rascality in the society. It also encourage drug abuse, teenage pregnancy, spread of sexually transmitted diseases, abortion and youth mortality, among others and it is a minus to Nigeria cultural heritage.

Recommendations

Based on the findings and conclusion, the study recommends:

1. Mass education on media ratings and encouraging producers of BBN to adhere to the principles of professional media scheduling, programming and content placement.
2. Campaign for restructuring and resuscitating of the programme to reflect more indigenous Nigeria cultures and serve as a window to showcase indigenous African culture to the outside world. This view is supported by the suggestions of the Nigerian Nobel Laureate Prof Wole Soyinka cited in the "Daily Independent newspaper" editorial of June 23, 2013, that "the incursion of the negative and dubious alien cultural values and tendencies in Big Brother Nigeria can be best countered by the strengthening and exposure of indigenous cultures, ideally in innovative ways."

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