PERCIEVED INFLUENCE OF TELEVISION REALITY SHOWS ON THE MORAL VALUES OF NIGERIAN YOUTHS

BY

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20/15MCA001

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This project has been read through and approved as meeting the requirements of the Department of Mass Communication, Faculty of Management and Social Sciences, Thomas Adewumi University,Oko,Kwara state, Nigeria, for the award of Bachelor of Science(B.Sc Hons)Degree in Mass Communication.

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DEDICATION

This project is fully dedicated to my amazing parents for their support in all wise and to everyone that contributed to the success of this work.

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May God bless you all.

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Abstract

This study investigated the perceived influence of television reality shows on the moral values of Nigerian youths. The study focused on two theories which are uses and gratification theory and social learning theory. This research adopted survey research design using questionnaire as instrument of data collection. The total population of the study was 600 students in Thomas Adewumi University. The Krecjice and Morgan's table was used to arrive at a sample size of 234. A total of 234 copies of questionnaire were distributed to the students of the university. The study used stratified sampling technique in selecting respondents for the study. The findings of this study revealed that BBNaija reality TV show has wide viewership among undergraduate students of Thomas Adewumi University. This study also revealed that out of 234 students, 47% believed that exposure to reality influences the attitudes of Nigerian youths. The research concludes that reality Thomas Adewumi University students believes that TV shows most especially BBnaija has significantly influenced the behavior of young adults in Nigeria. The persuasive nature of these shows is characterized by materialism, sensationalism and competitive behavior that have appeared to contribute shifting attitudes and behaviors among youths. The study therefore recommends that inasmuch as reality television has really influenced the way youths behave and acts wherever they are and those behaviors could either transform them positively or negatively, there need for television content to play a role in shaping societal norms among youths, and television stations should in turn portray contents will help in changing the society from immoral acts being portrayed.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Television reality show is a new trend in show business and many television stations are following this trend. One of the characteristics of some reality show is that they can be addictive as they sometimes have the newness it takes to sustain the audience (Rodrigues, 2021). It has become a common attitude for people especially the young ones to watch one reality programme or another on television stations. The attraction to reality shows comes from the portrayal of live unscripted and unedited motion pictures which have made it gain large popularity. BBN as a reality show, has been on for the past fifteen years, the show which commonly attracts the youths is one that showcase and create opportunities for its participants in the world of entertainment as many who go in to participate for the show quickly become stars. Participants of this reality show are mainly young Nigerians who go through audition and after selection they are housed for three months with different tasks assigned to them. They exit the house through eviction on weekly basis after which a winner emerged. The General belief is that mass media is significant but the particular belief is that they have effects on individuals, groups or organization (Mc Quail, 2010). Among the mass media of communication television is the most powerful and influential. It has the power to bend the minds of audiences. It has the power to launch/popularize an idea or destroy an idea. It is evidently seen as a powerful agent of socialization in the study of the society. Aside its powerful influence, television is the most watched medium all over the world (Akbar, 2009). Studies on the television influence on viewers have been extensively discussed in the last decade. Many of the studies have focused on how television programme that appear to be "real" such as news, documentaries, soap

operas and day time dramas alter viewers' perception of reality. Recently, a new trend in television has reality television shows, a genre of television programming that documents unscripted situations and actual occurrences, and often features a previously unknown cast. It often highlights personal drama and conflict to a much greater extent than other unscripted television shows (Laitto, 2015). They are produced and broadcast in real time with real people. Reality television show has in recent times significantly proved to be a favorite programme among the youth - particularly those who fall within the range of ages 18 – 25 (Chikafe & Mateveke, 2012). Among these programme is the Big Brother Nigeria (BBN) which is the focus of this study Chikafa and mateveke (2012) articulated that the concept was borrowed from George Orwell's novel of 1984 titled "Fictional dystopia of Oceania" in this he described a world of never ending surveillance. In the novel, the dictator who watched over the citizens of Oceania was called Big Brother, and his terrifying Slogan was "Big brother is watching you". In the Big Brother television show, contestants confined in the house compete to escape eviction in order to win the prize money. The show debuted in 2006 when 14 contestants were housed in South Africa to compete for $100,000 between March 5 and June 4, 2016; and Katung Aduwak was the winner.

The 2017 edition of the show held for 11 weeks; from January 22 to April 9, Featuring 14 housemates including Cocolce, Efe, Marvis, Bisola, Uriel, Tboss, Soma, Miyonse, Gifty, Bally, Tintalltony, Bassey and Debie – Rise. And for the first time in Nigeria, a reality show gave away a total whooping money prize of 25 million Naira. Efe got 57.61 percent of the votes and was declared winner while Bisola became the first runner up with 18.54 percent of the votes. She also won the one campaign prize and would feature in the United Nations Assembly to speak on girl- child education

over the year. Tboss, who scored runner-up won the payporte Arena prize of N500,000. This feat not withstanding critics of the shows insist that although BB Naija was a game, the intrigues in the house portrayed the reality of life in our modern society characterized by alcoholism, nudity, sex entertainment and vulgarism even as multi-choice, the organizers of the show announced that the show was for adult viewers only. The level of immorality being celebrated by the Big Brother reality show is adjudged short of being a programme intended for education, (Laitto, 2015; Okpeki, Erubami, Ugwuoke, & Onyenye, 2023).

This has led to several calls demanding for its ban and censorship. For instance in 2007, the Nigeria House of Representative issued a directive to the Nigerian Broadcasting Commission to discontinue the airing of any clip or debate on Big Brother (Ralvy, 2007). Despite these outcry and the moral panics, the reality show has neither improved in moral tone nor viewership level reduced.

1.2 Statement of the Problem

The Nigerian media landscape has seen a significant increase in the popularity and influence of reality TV shows. These shows often depict a range of behaviors and values that may have implications for the moral development of Nigerian youths. However, there is a lack of comprehensive research on the specific effects of reality TV shows on the moral values, beliefs, and behaviors of Nigerian youths. Being criticized for negative behavior of some youth (Hetsroni, 2017).

Taking BBN as a point of reference; Investigation revealed that since inception of Big Brother, the TV reality show has been popular among youths in Nigeria and other part of the world. The study will find out the gratifications the students derive from

viewing BBN reality TV shows; examine the level of viewership of BBN reality TV shows among youths and establish the effect of Big Brother Naija reality TV shows among youths. The study will close up the gap in knowledge as regard to the above objectives raise which cover ways to find out the level of accessibility of among youths to Big Brother Naija Reality TV show; ascertain the level of viewership of Big Brother Naija reality TV shows among Nigeria Youths, examine the Television Broadcasting, Reality TV Shows and Moral Development of Nigeria Youths derived from watching BBN. The study will adopt the survey design research method.

1.3 Objectives of the Study

The main objective of this work is Television broadcasting, reality tv shows and moral development of Nigeria youths. More specifically the following objectives were formulated;

1. To understand the essence of the reality show to the society.
2. To investigate viewers preference to the reality show and also to examine the people's opinion on the relevance of the Big Brother Naija Reality show
3. To determine BBN reality shows portraying indecency to the public view.
4. To investigate the influence Big Brother Naija Reality TV show has on its viewers

1.4 Research Questions.

1. To what extent do television broadcasting and reality television influence the attitudes and behaviors of youths?

2. How does exposure to reality television impact the development of attitudes among Nigerian youths?

3. In what ways do television broadcasting and reality TV programs discourage youth and engagement in hard work?

4. What are the potential moral implications of consuming reality TV content for the moral development of Nigerian youths, and how can media producers, policy makers, and educators address them?

1.5 Significance of Study

The study is significant for the following reason: The findings of this study will show parents how to be responsible for the leaving and training of their children instead of leaving such training to their peers, television, teaches and determine watching hour and programme exposure of their children. Government also has a role in regulation of policies on the portrayal of reality TV shows. Will further also reinforce the need for Nigerian Film Video Censors Board to be proactive on reality TV shows and other films and videos. The findings of this research will serve as a good literature for both scholars and students of mass communication who might want to carry out similar or related research in the future. The research findings also help media houses to learn to schedule their programmes and know the nature of the programme to be televised. The findings of this study will be beneficial to educationists, university administration and policy makers on how to regulate and monitor TV contents. Significant theoretically as it adds to knowledge on impact of reality TV shows.

1.6 Scope of Study

The scope of the research is focused on the Reality TV Shows and Moral values of Nigeria Youths. The study will cover only the reality television show Big Brother Naija 2017. The study will survey only Thomas Adewumi University Students while questionnaire will be used to gather data.

1.7 Definition of Terms

1. Reality TV Show: this is the type of television programme that present real time situation of participants or housemate as they relate with each other without having connection to outside world.

2. Television Broadcasting: The distribution of television programming to a wide audience through television networks or channels. It involves the transmission of audiovisual content over the airwaves or through cable or satellite systems.

3. Moral Development: The process through which individuals acquire moral values, beliefs, and principles, and develop an understanding of what is right and wrong. Moral development involves the formation of ethical reasoning, empathy, and the ability to make moral judgments and decisions.

4. Nigerian Youths: Refers to the young population of Nigeria, typically individuals between the ages of 15 and 35. Nigerian youths constitute a significant demographic group with unique characteristics, experiences, and challenges

5. Perceived: means to become aware of something through the senses, especially sight, or to understand or interpret something in a particular way. It also refers to how something is seen, recognized, or understood by an individual or group.

6. Influence: The effect or impact that reality shows have on the moral values, attitudes, beliefs, and behavior of Nigerian youths. This term refers to the

potential changes or shaping of individuals' moral development resulting from exposure to reality shows.

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CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter comprises of conceptual reviews, theoretical reviews, and empirical reviews of works related to this study.

2.2 Conceptual Reviews

2.2.1 Evolution and Growth of Television in Nigeria

Television development in Nigeria has been motivated by two factors: politics and education. It follows then that it is the educational factor that the leaders present to the people in order to secure their approval and support for the introduction or expansion of television. That television could, once established, be used for blatant propaganda must have motivated politicians, although the extent to which this is so can only be surmised. Tracing the history of the establishment of the first television station in Nigeria, Egbon (1982) writes that Television transmission began in Western Nigeria on October 31, 1959. This service which was initiated by a Regional Government was not only the first in Nigeria, but remains today the oldest in the whole of the African continent. The birth could be termed purely accidental, because it was borne out of political dissension. Chief Obafemi Awolowo and his partymen had walked out of Parliament in protest against a constitutional debate at the eve of Nigeria's independence. This action was condemned by the ruling government over the Federal all-Nigeria Radio Broadcasting Service, but access was denied the opposition leader to reply to the accusations. Instead of establishing a Radio Station alone, to offer an unrepressed 'voice' in national affairs, the Western Region commenced television transmission. Thus while the aims of this expensive venture as delineated by the

Government may not seriously be in dispute, yet the real motives may actually be more of 'regional pride' and 'prestige'. Perhaps the whole action was calculated to spite political opponents (p. 5-7). Doubtlessly, the people of Western Nigeria, at the time, had to be shown why Western Region had to embark upon what was described (by critics) as a 'wasteful' and 'prestigious' project. According to Faronbi (1979, p. ii) ' Ibadan Television was established as a missionary in a wilderness of unbelievers and critics. To many, it was a diversion of the scarce resources of the region to a prestigious project'. This kind of thinking at the time was strongly countered by the argument that television was being established to satisfy the educational aspirations of the people of the Western Region. The Daily Times (November 2, 1959) carried a front page report of the inauguration of the new Western Nigerian Television service in Ibadan. Chief Awolowo said in his speech that the venture was initiated because the Regional Government was convinced that it could play a major role in increasing both the pace and standard of education which was regarded as the key to progress in other fields. He said that it was the aim of his government to bring information about development in Nigeria and in the outside world into the people's homes so that they might benefit from that knowledge. He declared that 'television will serve as teacher and entertainer, and as a stimulus to us all to transform Nigeria into a modern and prosperous nation'. This educational task might be performed through formal educational programmes for schools and less formal programmes for adults. Political motivation notwithstanding, the Western Nigeria Television venture took off successfully and became the pride of the entire Region and the nation. The other two regional governments in the east and the north soon followed suit. The National Council of Nigeria and the Cameroon (N.C.N.C.) government of the Eastern Region and the Northern People's Congress (N.P.C.) government of the Northern Region had

to prove to their respective peoples that whatever the Action Group (A.G.) government of the West could do, they too could do for the people of their regions. Even the Federal Government at Lagos had to hurry into the television race. So, three additional television stations sprang up in Nigeria in a quick succession, Adegbokun (1983 :3) writes that with its establishment on the 31st of October, 1959, WNTV became the first operational television station on the continent of Africa, with the slogan 'First in Africa'. A year later, the former Eastern Nigeria Television Service (ENTV) came into being. This was followed by Radio Television Kaduna, established by the former Northern Nigerian Government as an arm of the Broadcasting Company of Northern Nigeria (BCNN) in March, 1962. The Federal Government, a month later, established the Nigerian Television Service (NTS) in Lagos. Thus, the Federal Government and the three existing regional governments of the early 1960s all had television stations of their own. Observers at the time believed that although these television stations were welcome and useful in many respects, they nevertheless served partisan political purposes for their various governments. This political heritage was to be passed over to future television establishments in Nigeria. Egbon (1982) voiced what was in the minds of many Nigerians: Although all the Nigerian Regional Television Stations in the First Republic (post independence period) proclaimed national goals in their operational statements, yet the dominant tone was very much sectional and essentially partisan in federal politics. The accent was on regionalism and strengthening the power base accordingly to the needs of the government in power. In short, programming was simply divisive and propagandistic, as the coverage traced a sectional pattern-reflective of the nation's political ideologies and diversities (pg.7). After this initial scramble for regional television stations, a period of over one decade elapsed before another major scramble erupted. Adegbokun

(1983, p.3) holds the view that the creation of states did, indeed, bring about the establishment of state-owned television stations but that another factor, stronger than statism , was the effectiveness and importance of television broadcasting as demonstrated by the older stations. Bendel State took the lead in this new wave of television acquisition by state governments. The Bendel State Television Service was established in 1973. Again educational television (ETV) services were one of its prominently advertized concerns. Other state government television stations were established in quick succession. Adegbokun (1983) reports that 'among the stations that sprang up during the military regime were NTV Benin (now NTA Benin), Nigerian Television Jos, Nigerian Television Kano, Nigeria Television Port Harcourt, Nigeria Television Sokoto' (p. 3). They were able to do this because they revoked the charter of the NTA. Commenting on the magnitude of the proliferation of television stations in Nigeria, Adiche (1984) noted that the 34 TV stations in Nigeria had proliferated over 25 years at a rate of 1.5 stations per year, a rate which outstripped general economic growth. 'People in television industry in Nigeria say the country has the fourth lagest television network in the world. One of them, Mike Enahoro, managing director of Prime Television and a one-time newscaster on NTA, says Nigeria has been moved forward and is only second to the United States in numbers' (p. 5). This final claim, although not accurate, demonstrates the prestige and status which television had been endowed with. One remarkable feature of the rapid growth in the number of television stations in Nigeria is the corresponding rapid growth in the number of both trained and untrained manpower for the industry. The Federal and State governments recruited a large number of indigenous television staff and many of these were sent to the United Kingdom, United States and other developed countries for professional television training. The resultant rapid increase in the number of

trained television personnel in the country helped to bring about a remarkable increase in the number of locally made television programmes. Reviewing the performances of the television industry in 1983, the Director General of the Nigerian Television Authority was reported as saying that '. . . from 90 per cent imported programmes between 1959 and 1962, the figure had dropped to 20 per cent. With a staff strength of 4,000 in 1979 we grew to 10,000 in 1983' (Adiche 1984, p. 5).

2.2.2 Reality Television Shows

Reality television shows make personal thoughts, behavior and interactions of their Characters the main hub of the audience's attention (Folayan, Folayan & Oyetayo, 2019).

Reiss and Wiltz (2004) in their research assessed why people appeal to reality TV and they discovered that people who watched reality TV, had the trait motive to feel important and that people love TV shows that will match with what they value most. Supporting the above opinion Iyorza, (2021) assert that reality TV shows involve ordinary people who allowed themselves to be filmed as they go about living their normal life with a group of others functioning as the same.

Folayan, et.al., (2019) affirms that reality television programmes influences the behavior of people in the society, stating that people are easily impacted by reality television because over time they start imitating the behavior portrayed on television and make use of them in real life.

Reality television has received critics from various angles for having addictive phenomenon that viewers use them as a measure to their personal lifestyle. Supporting the above assertion an article on *International Science Times* by Philip Rose stating that reality television has a dexterous influence on audience views of the world. An observational study from University of Wisconsin on 145 students from the university who were surveyed based on consumption of reality television reveals that reality television viewers have the

opinion that the attitude and conniving behavior portrayed on television show is considered normal in today's society.

There are several reality programme aired on television in Nigeria, we have the guilder ultimate search, who wants to be a millionaire (MTN), Nigeria idol, Ultimate love and Big Brother Naija (BBN). DeVolld (2019) affirms that reality television is criticised for always causing heated confrontations, especially, the documentary soap forms, where cameras follow groups of people through their everyday lives. Other critics as cited by Amakiri, et.al, (2020) opine that reality programme entertain lots of abnormalities which make it wrong for commercial television and target audience. According to Michael Tracey (2003) from the University of Colorado, reality TV was described to encourage moral and intellectual impoverishment in contemporary life.

2.2.3 Types of Reality Shows

2.2.3.1 The Voice Nigeria

The Voice Nigeria is a reality show that began Nigeria in 2016, it is one of Nigeria's most popular music reality shows. The show, which is an offshoot of the global music reality TV show, was created by Jon de Mol and takes its playbook from The Voice of Holland. It screens dozens of contestants before whittling them down to the last 6 or 8 for the final weekend where viewers will decide the eventual winner. This show has produced several artists in the country's music space. It was hosted by IK Osakioduwa in the first and second seasons. Ik also hosted it this year. Toke Makinwa was a co-host in its season three with Nancy Isime as the main host. Top-tier Nigerian artistes have been judges on the show, including recurring stars Waje and Yemi Alade. 2Baba appeared in season one; Patoranking and Timi Dakolo in the first two seasons, with Darey and Falz joining the recurring judges for the third season. Although it kicked off in 2016, the show took a break after the second season in 2017 and returned for a third season in 2021.

2.2.3.2 Nigerian Idol

This is another local franchise of a popular international music reality TV show. When the first edition of the show was hosted in October 2010, it was opened to all

Nigerians between the ages of 18 – 28. It garnered fame and acceptance as it was aired across Africa with over 15 channels. The first winner of the Nigerian Idol show was awarded the sum of N7.5 million, a recording contract with Sony, a car, and an all-expense-paid trip to South Africa. Nigeria Idol takes after the Idol franchise created by Simon Fuller. Tiwa Savage served as the main host at the initial period. Season six had Obi Asika, Seyi Shay, and DJ Sose as judges. Praiz and Cobhams Asuquo also featured sometimes as guest judges.

2.2.3.3 MTN Project Fame/ Y'ello Star

MTN Y'ello Star reality TV show was created by telecoms giant, MTN in its attempt to revive the popular West African reality TV Show, MTN Project Fame. The discontinuation of Project Fame left some fans heartbroken but the Y'ello Star tried to rekindle that fire. The first season saw 16 contestants enjoying a Virtual Music Training Program from the prestigious Berklee College of Music, as well as a Creative Entrepreneurship Training Program certification by Henley Business School. Though the talents were raw and original even before they were discovered in the show, the training was aimed at refining and polishing these talents in the art and business of music.

2.2.3.4 Ultimate Love

This reality TV show is one of the few in Nigeria created to help couples define what love means to them. The model is quite simple: 16 individuals (half of each gender) are paired up and are hosted in a secluded venue for 50 days under 24 hours surveillance. The quest is to find the ultimate couple's love and for them to maintain the love during the show – and hopefully after the show. The format has some similarities with the popular franchise, Big Brother Africa. It is a product from the stable of Multi-Choice Nigeria and was hosted by Dakore Egbuson-Akande and Oluwaseun Olaniyan. In the first season in February last year, Rossie and Kachi emerged the ultimate couples of the show. It is still not clear if the show will still hold this year considering the current pandemic since many tasks involved activities outside the house.

2.2.3.5 Big Brother Naija

This is the biggest "masquerade" among all reality shows in Nigeria. Indeed the list would be incomplete without it. Nigerians young and old, educated and uneducated are passionate about the show. The show which is ongoing presently features over 23 contestants locked away in a mansion for 3 months. The last person standing walks away with the grand prize. The show is so popular that in its Season three, Nigerians cast a whopping 200 million votes to keep their favourite housemates in the house. It is on record that subsequent shows broke this record.

2.2.3.6 Maltina Dance Hall

The Maltina Dance All also known as "MDA" existed as a medium for talented dancing families to showcase their moves in steps from Hip Pop, Jive, Gumboot, Pantomine, Wazobia and Salsa in the chance to become Nigeria's No.1 Dance Family. In its many years of existence, The Maltina dance all team had its tentacles across the six geographical zones of the nation, searching for the best talent in dance, along with a supportive and equally good dance family. The show is all about celebrating happiness and unity in Nigerian Families, as well as bringing unlimited fun to our television screens.

2.2.3.7 Nigeria's Got Talent

Nigeria's Got Talent is a Nigerian reality talent show which is part of the Got Talent franchise. It was launched in 2012. The uniqueness of this show is that the auditioning that takes place in front of the judges and a live audience in different cities takes over 70 percent of its duration. As the contestant performs, each judge may show their disapproval by pressing a buzzer which lights a red 'X' near above the stage. If all three buzzers are pressed, the act ends immediately. To advance to the next round participants must receive at least two 'yes's' or the competition ends for them

2.2.3.8 The X-Factor.

This one of the world's biggest singing reality shows that telecoms giant, Glo later molded into the biggest music reality show in Nigeria with a 24 million Naira prize and an international Sony Music contract. Regrettably, the lifespan of the show was pretty short so its impact in the market was quite minimal.

2.2.3.9 The Ultimate Search

 Gulder Ultimate Search (also called GUS) is a Nigerian reality television series, created and sponsored by Nigerian Breweries Plc to promote its flagship Gulder brand. The first season premiered in 2004. The GUS series is also the very first 100% local content reality television programme in Nigeria and it is a survival- centred reality programme that highlights the struggle of Contestants against themselves and the forces of nature as they search for a hidden treasure that brings instant fame and fortune to the last person standing. The Winner of the last season in 2012 took home a 10 million naira cash prize and an SUV. The Ultimate prize for the last man standing in the Gulder Ultimate Search is always an attractive and alluring prize which includes a huge amount of cash and a brand-New car. Popular producers of the series include Olakunle Oyeneye and Executive Producer Oluseyi Siwoku of Jungle Filmworks, with the legendary baritone voice of Femi Sowoolu hovering like that of the GUS Big Brother. Presently, plans are in top gear for the Ultimate Search to return to the screen in Nigeria

2.2.3.10 Dragon's Den

Dragons' Den is a reality television programme format in which "entrepreneurs" pitch their business ideas to a panel of venture capitalists in the hope of securing investment finance from them. The program originated in 2001 in Japan where it is known as The Tigers of Money and is distributed worldwide by Sony Pictures Television. Local versions of the show have been produced in nearly 30 countries, including Nigeria. At

different times, Biodun Shobanjo, Ibukun Awosika, Chriss Parkes have served in the venture capitalist team when the show lasted.

2.2.3.11 Smoov InHarmony Challenge

Created and sponsored by Nigeria's first Chapman brand, Smoov, the InHarmony Challenge was created for the discovery, coaching and promotion of talents. The Harmony Challenge is a nationwide online singing competition, the only musical talent hunt show where the focus is on singing groups of at least 4 members. These groups perform their unique arrangement of select Afro Pop Hits. The Challenge which debuted in 2021 ran for 12 weeks and had 4 stages. The winning group took home a cash prize of N2.5million Naira. The winners also have the chance to record a single, complete with a music video with an award-winning artiste. Participants were judged by a panel of judges comprising Wande Coal, Artiste; Piriye Isokrari, CEO, the Aristokrat Group; Shimmy Jiyane, Member of the Soweto Gospel Choir; and Emeka Nwokedi, Director Lagos City Chorale Choir.

2.2.3.12 Judging Matters

Lagos births crises every day, but the courts can't settle all of them. Judging Matters, in partnership with the Lagos state government, helps Lagosians get justice from minor claims. Justice Olusola William, a retired Lagos judge, oversees these cases. She listens and probes while host (and real-life lawyer) Ebuka Obi-Uchendu helps the claimant and defendant air their points. The show educates viewers about the law in a simple and witty way. It also helps Lagosians resolve issues without the complications of a court process: lawyers' fees, court delays and filing costs.

2.2.3.13 Date My Family Nigeria

This is a reality dating show where your family and friends determine if you will get a date or not. The show follows a suitor who visits the home of three potential dates, dines with their family and picks one of them based on the experience with each family. The suitor and the chosen date would then go on a dinner date to decide if they are right for each other.

2.2.3.14 Knor Taste Quest

Knor Taste Quest is one of Nigeria's most popular catering reality shows. Sponsored by Unilever Nigeria, it premiered in 2013. The show is focused on highlighting Knorr's culinary experience as well as the brand's passion for taste. Participants display their cooking skills while also bringing an entertaining and informative cooking show to Nigerians. The show revolves around tasks given to contestants by judges to test their cooking skills and creativity.

2.2.4 Popularity of Reality TV shows among Nigerian youths.

The combination of pictures and sounds that go along with television no doubt make it appealing to the audience. However the extent that this can drive the viewer is what may not be easily ascertainable but may require long and consistent studying. Schramm (n.d), in Adagun (2009), identified two main classes of reasons why youths watch television. First is escapism, the common reason. Schramm and his colleagues described this as "the passive pleasure of being entertained, living a fantasy, taking part vicariously in thrill play, identifying with exciting and attractive people, getting away from real-life problems, and escaping real-life borLagosm". The second, but usually passive reason for watching television is the information component that is, the desire to know and understand the world they live in. To further explain this, it is suggested that "the girls say they learn something about how to wear their hair, how to walk and speak how to choose garments for a tall or a short or a plump girl, by observing the well-groomed creatures on TV. Boys on the other hand will also learn "manners and customs and how young men dress". Lodziak (1986) also suggests that of the time spent on television viewing, approximately 70% of it goes to entertainment programs, a little over 20% to informational programs, and about 5%

goes to cultural programs. This is probably because of the constant need to be free and escape from borLagosm. Interestingly, studies have revealed that the amount of hours spent viewing television in America has reduced since the 1990s following the various options at the disposal of the youths. According to Brown and Marin (2009), the number of hours spent watching television has decreased among teens since the early 1990s. For example, among eighth grade youth, the percentage who watched four or more hours of television on the average weekday declined from 36 percent to 29 percent between 1991 and 2006. During that same period, the percentage watching an hour or less per weekday increased from 20 percent to 29 percent. This may not be unconnected with other forms of media usage that became open for the youths in America, like home and school computer access, internet access, cell phone access. Beyond escaping from borLagosm, Nigerian youths today spend a huge amount of time on television viewing which obviously impacts on their behavior and disposition towards life. They may not particularly be able to use so much off other forms of media even though they may be available due to the cost attached to cell phone and internet usage for example.

The idea behind reality television shows had always been about how entertainment content is shot in a real setting involving people from real life. Mostly the imagery of reality television on-screen has been about the live studio shooting and the audiences at the background or the competitions among participants based on capturing their actions, reactions via surveillance cameras (Das, Sarkar & Hussain, 2021). Reality television is not a new phenomenon. It has come a long way from its humble beginning in the 1950s. The concept and idea is credited to the singular effort of Allen Funt. Funt produced a show called Children of the U.N., featuring interviews and observational footage of children from around the world at an international school in

New York City (McCarthy, 2009). Unarguably, reality television shows have become very popular among its audience in contemporary times in particular and society in general. The continuous rise of reality television around the world has transformed it into a feasible universal sensation with appreciable intensity globally (Rahoi-Gilchrest, 2011; Skeggs & Wood, 2012). In Nigeria, reality television programmes have become 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 that film and home videos may have difficulty fulfilling. 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 (Wilfred, Grace & Joy, 2019). On the other hand, Arulchelvan (2019) highlighted a deviation in principle and practice about reality television shows in tandem with its growing popularity pointing out that reality television shows have become a paradox. According to him, it is now a matter of great concern that reality television shows have deviated from what they intended to be as the reality aspect is gradually vanishing. He added that the structures of the reality television shows are not spontaneous anymore with more focus on how to portray the shows as reality rather than to let the programme happen as an interaction between participants. In addition, Arah (2017) argued that the leverage that allows for user generated contents for the show through digital technologies and new media also poses significant questions of quality control and assurance for reality television. However, despite the above narratives and criticism of reality television shows not being realistic or authentic, nothing has deterred the viewers from contributing to its vast viewership in record statistics (Das, Sarkar & Hussain, 2021).

If anything, reality television shows have moved into a strong position in the centre of contemporary television culture. Reports from all parts of the world have buttressed this fact. In Australia, the Australian Communications and Media Authority (2021) reported that alongside live sport, reality television is one of the most popular genres on Australian television and typically attracts high audience rating figures. In China and Indian, He (2013); Pahad, Karkare & Bhatt (2015) respectively reported huge interest in the shows with reality television attracting a large number of audience. In Sierra Leone, Conteh (2021) reported that reality television shows like Big Brother Naija has dominated the entertainment television landscape as well. From its earliest programmes of Candid Camera and Truth or Consequences, up through the first fly-on-the-wall documentary An American Family, and into the present day with the post-Real World explosion, the genre is growing by the day. It will be instructive to look at some main reasons for the surge in popularity of reality television shows (Vogel, 2012). This is the gap in literature that this article intends to fill: to theories on the factors behind this upsurge in reality television popularity in contemporary times amongst its growing audience. They added that the participants, once they occupy the attention of the viewers, it is all about engaging the viewers to go with them through this journey, on social media to support them. In this regard, Wilfred, Grace & Joy (2019) argued that the driving force of reality programming popularity 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 and winner. In one word, this is called engagement. Hill (2017) wrote that engagement is integral to transformations in the television industries. A term that usually means audience attention is changing currency, combining ratings and social media trends with cultural resonance (p.14). Kurnia (2020) gave credence to the audience

engagement and interaction hypothesis by suggesting that the more the audience engage with the reality television operation and participate in it, the more they will feel involved towards the shows. The advent of social and digital media platforms has been the significant catalyst to the cosmic popularity of reality television. Reality television shows now primarily rely on its ratings performance, interactive voting, and very importantly, social media buzz.

2.2.5 Big Brother Naija Reality Show (BBN) and Criticism on Indecency

BBN is a reality television show that started in 2006 and it is a subset of a broader reality television programme Big Brother Africa (BBA). This reality show is exclusively aired by Multi choice cable television, DSTV and GOTV. Daniel, (2016) describes the ideology of Big Brother as a cocept that originated from George Orwell's novel *"Nineteen Eighty-Four".* The novel was about a fictitious *Big Brother* who kept surveillance camera all over the county to get hidden facts and truths about residents of the vicinity.

BBN is a reality television programme currently in its seventh season and mostly viewed by the youths in the society because the participants of the show fall within the age bracket of the audiences. Each year, many young people struggle to become participants in the house because of the fame and attractive prices that winners get to go home with. This reality show hold thousands of audiences glued for weeks to the television broadcasts of all the happenings inside the BBN house. These housemates are exposed to all sorts of events inside the house which revolves around playing of games, carrying out given tasks, incessant conflicts between housemates, all night long parties, and discussion sessions with the unseen host, romance and eviction series.

This popular reality show has received lot of backlash from different critics (Nwafor and Onyekachi 2015; Opree and Kuhne 2016) who are of the opinion that the programme impact negatively to the viewing audience because of consistence show of inappropriate scenes which are permitted and encouraged in the house. This has

become a source of worry to many critic of the reality show because larger populations of the audience to this programme are the younger ones. The uncensored portrayals of sex and nudity scenes are mainly the source of worry to right-thinking members of the public. There is a general question on the issue of morality of the programme especially with regards to the explicit naked body exposure.

2.2.6 Moral Development and Its Importance

Youth for the purpose of this study, refers to that vibrant segment of the population with the capacity to take over from the current leaders. This is irrespective of their present age bracket. A youth can be a teenager, or one in early adulthood. They are the people "imbued with relentless energy, vigor and drive" (Igbafen, 2003 167). The youths of any society are tomorrow's leaders and the future of that society depends on the quality of the youths of the society. On the other hand, the concept of development has been viewed by different people and groups in so many ways. Hence Ogai, cited by Uwakwe (2003: 13) states that "Development as a word has continued to receive diverse interpretation and explanation among scholars and researchers". For the individual, it implies increased skill and capacity. At the national level, development may simply mean growth in economies and at the international level, it may mean global peace and harmony. According to Agber (2002: 13) while development was in the 1950 s and 1960s conceptualized as economic growth and mobilization which had to do with social change in which new ideas were introduced in order to produce higher per capita incomes and standard of living, recent thinking about the concept places more emphasis on the human capital. This aligns with Thirwall (1988: p8) who is of the opinion that development occurs in a society when there is improvement in basic needs, when economic progress has contributed to a greater self-esteem for a country and for individuals within that country; and when material advancement has expanded the range of choices for individuals within the

society. Citing Dudley Sears, Okon (2004: 277) observes that for development to take place, there must be a conscious effort to put the individual in a position that he can overcome the challenges that are inherent in his environment. Development has to do with the creation of opportunities for the realization of human potential. As new challenges continue to emerge, the individual must be equipped in such a way that he can respond to the new challenges as they emerge. To that extent, the provision of roads and bridges, providing the basic infrastructure is not adequate.

2.2.7 Importance of Television on Youth's Moral development

According to Valkenburg (2004), television gave children a faster start in learning vocabulary and general knowledge of their environment. It made them to be familiar with wider world and to be able to relate their school work more broadly. It was discovered in a study of school children that the brightest and the slowest children made proportionally more gains in knowledge than the average children. This was because the bright children had more ability to learn and were more likely to be achievers, that is, to have strong motivation to learn. Also for the slower children television exposed them to incidental learning for longer time than they would if there was no television. In a sense, television made up for their lack of motivation (Gbadebo, 2007; Ugwuoke & Erubami, 2021). Several studies have shown how young Youth language acquisition can benefit from television. However, this seems to be limited primarily to age appropriate programs with specific education purposes for 3 to 5 years old (Cross, 2004 and Lemish, 2007). In one study it was found that babies and toddlers who watched Sesame Street learned vocabulary, concept (shapes, colors) and could identify letters and numbers, particularly if they are aided by parents (Lemish and Rice, 1986). In a study of infants and toddlers television viewing and

language outcomes by Linebarger and Walker (2005), it was shown that preschool programs, but not all can lead to larger vocabularies and higher expressive language (Word production) scores among younger children under 30 months. Some programs such as Blue's clues, and Dora the Explorer, which include on-screen characters talking to the child, encourage participation, label objects and invite children to respond, were positively related to expressive language production and vocabulary (Linebarger and Walker, 2005). Programs such as Arthur and Clifford, which had a strong narrative, were visually appealing, and contained opportunities to hear words and their definitions, also appeared to support language acquisition. According to Linebarger and Walker (2005), combined viewing of Arthur and Clifford was related to 8.60 more vocabulary words at 30 months as well as an increase in the vocabulary growth rate of 0.61 words per month when compared with non-viewers. Also combined viewing of Blue's clues and Dora and Explorer resulted in 13.30 more vocabulary words at 30 months as well as an increase in the rate of growth in vocabulary words of 1.35 words per month compared with non-viewers. Naigles and Mayeux (2001) found that in certain circumstances children can learn words and their meanings from educational programs designed for them. At the most, basic level children under two frequently or occasionally call attentions and can be very attentive to engaging programs. Although, there is not much evidence to suggest that educational programs help children to learn grammar, there is evidence to suggest that they can learn something about the meaning of words from educational programs (Lexical development- word diversity), which are designed with word learning in mind (Naigles and Mayeux, 2001; Erubami, Bebenimibo & Ugwuoke, 2021). In a longitudinal study of children and sesame street, the parents of children ages 3 to 5 years of age kept diaries of their Youth viewing over a 2.5 years span so that the

degree of Youth vocabulary growth could be assessed, this study revealed that the younger children (aged 3) who watched more sesame street between the age of 3 and 5 had greater vocabulary growth than those who watched fewer hours. Children aged 3 scored higher on school readiness, reading, number skills and vocabulary, if they were regular watchers. However, viewing at five did not predict vocabulary scores at seven, suggesting and 'early window' of opportunity where the effects of educational television are strongest (Rice, 1990). Singer and Singer (1998) investigated the extent to which preschoolers can learn unfamiliar nouns from Barney and friends. Those children who watched 10 pre selected episodes of the show over 2-3 weeks in a day care broadcasting showed gains in their vocabulary to produce correct definitions compared to those children who did not watch the same Barney episodes. The gains were even larger if children participated in 30- minute lessons about the episodes after viewing. The finding that age appropriate educational television for 3-5 year old encourages the comprehension (receptive vocabulary) of spoken words was also established by (Peters in Kondo, 2007).

2.3 Theoretical Framework

2.3.1 Uses and Gratification Theory
The study aims to elicit if the audience perceives indecency from BBNaija television show hence the reason for underpinning the study with Uses and Gratification Theory.

The Uses and Gratification Theory propounded by E. Katz, J.G. Blumler and M., Gurevitch in 1973, posits that television audiences are active, that is they are goal oriented and tend to achieve their goals through the media. What this means is that television audiences seek for programmes in the media that suit and satisfy their needs.

Relating this assumption to the BBNaija reality show, audience who expose themselves to this show do so to satisfy their personal gratification and needs. This assumption of the theory looks at what people do with the mass media and not what the mass media do to people. The uses and gratification theory assumes that the consumption of media contents comes from an immediate need of the audience which is usually backed up by one's believe that the need will be met by using such media. The theory tries to elicit why people deliberately choose media and how the chosen media fulfills their needs for information, relaxation, entertainment or socialization.

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.

West and Turner, (2004) gave the summary of the basic postulation of Uses and Gratifications Theory into the following:
a) The audience is active and its media use is goal oriented.
b) People have various uses (needs) they seek to attain through media.

c) Audience members take initiative to connect need gratification to a specific media.

d) The media compete with other sources for need satisfaction.

e) People have enough self-awareness of their own media use, interests, and motives to be able to provide researchers with a precise picture of that use.

f) Value judgments of media content can only be evaluated by the audience.

2.3.2 Social Learning Theory

The social learning theory by Albert Bandura, Dorothea Ross and Sheila Ross in 1964 suggests that learning takes place through observing how others behave. This theory highlighted reinforcement as a motivation for learning, that is people learn faster when there is a reward to gain. People tend to keep behaviour that they get rewarded for and leave out the ones with punishment.

The social learning theory is therefore linked to this study as most researchers believe that television influences audience. This is related what Apuke and Dogari (2017) said that television influence a range of attitudes and behaviors among viewers and audience.

Ike, (2005) also supports this idea by stating that television programmes influenced people's attitudes by gaining their attention, retaining those attention and motivation. Social learning theory therefore is relevant to this study as the television reality show BBN rewards participants who finally emerge winners with cars, cash prices and other mouth watering gifts. This will further influence viewers to imitate those indecent actions the show is being criticized for. The theory recognizes that people can acquire behaviors by observation and storing the observation as a guide to future behavior.

The theory posits further that people will enact behaviors that they see others on television were rewarded for and will not enact behaviors 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 younger person's 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 they 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.

2.4 Empirical Review

Scholars have attempted studies on sexual portrayals in films and television including reality shows. Patino *et al* (2011) in their study examined the level of connectedness to reality television shows among young people, particularly as advertisers seek more programmes through which they can connect with this group of audience. Adopting a national Harris Online survey of 1,098 preteens and teens in the United States of America, the study showed that young people who struggled for popularity and physical attractiveness were more likely to feel connected to reality television programmes. More so, the difference in connectedness between those who valued popularity and those who did not was greater for teens than among preteens. Conversely, teens who craved excitement were less likely to be connected to reality programming. Chikafa *et al* (2012) studied the _Africa' in *Big Brother Africa* vis-à-vis the concept of reality television and African identity among undergraduates in the University of Zimbabwe. Using focus group discussion and content analysis methods, the findings revealed that 66.6% of the audience watch BBA for entertainment, 29.6% watch for information while 3.7% watch for passing the time. Some of the male students said they watch BBA so they will not appear clueless when having discussions on the programme with friends while others watch because they want to compare their lives with those of the stars in the reality shows. Regarding the socio-cultural debates about *Big Brother*, the findings showed that the students are not perturbed as some of them would love to participate in the show despite over 60% of the respondents accepting that BBA was not African. Thus, it was concluded that the African identities depicted in BBA may be the representations of the contemporary African realities 'which has been largely influenced by globalization.

Nwafor *et al* (2015) investigated the viewership of *Big Brother Naija* and its influence on the moral conducts of undergraduate students of Ebonyi state university, Abakaliki, Nigeria. Using a survey, findings from the study revealed that the *Big*

Brother Naija show influences the perception and attitude of the students towards decency and morality. It was also found that some of the respondents learnt what the researchers described as "technical kidnapping skills'' while others learnt how to cohabit with the opposite sex in their off-campus hostels. The findings further established that what the youth learnt from watching the show contributes to cases of rape, teenage pregnancy, sexually transmitted diseases, abortion and abortion-related deaths among them. It was therefore recommended that there should be a restructuring of the programme to reflect a more "indigenous way of life.

Using content analysis, Amanyi *et al* (2019) examined the social media coverage of the 2018 *Big Brother Naija* show by studying comments on the Face book, Twitter and Instagram fan pages. The study was anchored on the agenda-setting theory and framing theory. Findings from the study revealed that several frames were used in social media coverage. Some of the frames include the morality frame, nudity frame and reality frame. The nudity frame had the highest percentage at 53.4%. It was also revealed that the social media posts reflected a significant level of negative criticism thus making the coverage unfavorable. Folayan *et al* (2019) examined how the continuous broadcast of the *Big Brother Naija* show could be a challenge to what press freedom should be vis-à-vis the impact on national interest and the role of the mass media as the transmitter of social heritage, culture and tradition. Using a survey, the study interrogated the youth in Lagos and Osun state. Findings from the study revealed that the respondents found the show entertaining and as an escape from boredom. Regarding using BBN as a tool for promoting national identity and cultural values in Nigeria, over half (52%) of the respsondents did not agree with the notion although a significant 48% did. Interestingly, the majority (68%) of the respondents agreed that BBN could be a good tool for promoting the history of Nigeria and another 58% stated that it can be a tool for promoting unity. By these, the study concluded that the BBN show could serve a functional purpose in promoting national interest and identity in Nigeria.

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CHAPTER THREE
RESEARCH METHODOLOY

3.1 Introduction

This chapter comprises of the method adopted in conducting this research and they include: Research Design, Population of the Study, Sample Size and Sampling Technique, Description of Research Instruments, Reliability and Validity of Research Instrument, Method of Data Administration /Collection and Data Analysis Techniques.

3.2 Research Design

According to Jenkins-Smith, et al. (2017), a research design is the set of steps you take to collect and analyze your research data. In other words, it is the general plan to answer your research topic or question. You can also think of it as a combination of your research methodology and your research method.

This research design is cross sectional; it is used to analyze data at an instance

The method used in this research is survey and Survey Research is defined as the process of conducting research using instruments that are sent to survey respondents. The data collected from surveys are then statistically analyzed to draw meaningful research conclusions. It involves taking apart of a population of study to get accurate result which will be used for the generality of the entire population. Questionnaires will also be distributed to various students within the university. The reason for this research work is basically to understand the essence of the reality show to the society, investigate viewers preference to the reality show, determine BBN reality shows portraying indecency to the public view, examine the people's opinion on the relevance of the Big Brother Reality show and to investigate the influence Big Brother Naija Reality TV show has on its viewers. Generally, this design was specifically used to elicit the response of Thomas Adewumi University Students on the perceived Influence of television reality shows on the moral values of Nigerian youths.

3.3 Population of the study

The population of the study is Thomas Adewumi University Students. Based on the projection of the population of the university which is partitioned into 2(East and

west) is estimated at 600. Therefore, Using Krejcie and Morgan Formula, projected population figure is estimated at 234.

3.4 Sampling Size and Techniques

Will also making use of stratified sampling because it majorly focuses on age, gender, income etc.Random samples is taken from each stratum in proportion to its size in the population. Hence, 234 sample sizes were obtained using Krejcie and Morgan sampling table.

3.5 Research Instrument Description

The research instrument used for data collection is questionnaire. The perceived influence of TV reality shows on youths consists of: BBNaija questionnaire which consisted of 20 items divided into 2 sections: A and B questions. A section consist of demographic while B section consist of were formulated in the likert rating scale type format such as Agree(A), Strongly Agree (SA), No Answer(NA), Disagree (D) and Strongly Disagree (SD). Questions in the questionnaire provided answers to research questions one to four (1- 4) respectively.

3.5.1 Reliability and validity of research instrument

Validity explains how well the collected data covers the actual area of investigation (Ghauri and Gronhaug, 2005). Validity basically means "measure what is intended to be measured". In other words, face validity refers to researchers' subjective assessments of the presentation and relevance of the measuring instrument as to whether the items in the instrument appear to be relevant, reasonable, unambiguous and clear (Oluwatayo, 2012). In general, content validity involves evaluation of a new survey instrument in order to ensure that it includes all the items that are essential and eliminates undesirable items to a particular construct domain (Lewis et al., 1995, Boudreau et al., 2001)

The reliability of the research instrument is the degree to which it can yield consistent findings when replicated. The reliability of questionnaire was gotten from a pilot test conducted in the research. The pilot test involved 234 students of Thomas Adewumi University who were part of the main study. The administration of this questionnaire was obtained from krecjice and Morgan table. A study with an instrument (a set of questionnaire) was subjected to construct validity. Therefore, the research ensured

that the majority of the items in the research instrument successfully measured the theoretical construct of this study, which led to the fine-tuning of the items in the questionnaire to make them suitable for this research.

3.6 Method of Data Administration/collection

The researcher, with the aid of research assistants administered the copies of the questionnaire to the respondents in Thomas Adewumi University, Kwara State. The completed questionnaire through Google form was collected within an interval of three weeks after administration. This ensured that the total number of questionnaire administered were the same with the number of respondents required.

3.7 Method of Data Analysis

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

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CHAPTER FOUR

DATA ANALYSIS AND RESULT

4.1 Introduction

This chapter presents the results and analysis of the quantitative data, and the findings of the study. The findings are also discussed in relation to the research objectives and in the light of previous research findings, where applicable, in order to identify similarities and differences between this study and previous studies and literature.

Table 4.1

Demographic Information of the respondents

Gender	Frequency	Percentage
Male	110 Respondents	47%
Female	124 Respondents	53%
Total	234 respondents	100%

Table 4.I shows that among the 234 respondents of the Thomas Adewumi University, 110 respondents (47%) were male, while 124 respondents (53%) were female.

Table 4.2

Age distribution of the respondents

Age	Frequency	Percentage
Under 18	50	22%
18-24 years	120	51%
25-34 years	61	26%
35-44 years	3	1%
45 and above	Nil	-
Total	234 Respondents	100%

Table 4.2 shows that 50 respondents (22%) fall under the age of under 18, while 120 Respondents (51%) fall under the age of 18-24, 61 respondents (26%) fall under the age bracket of 25-34 and 3 respondents (1%) fall under the age of 25-44 and above No respondents was within the age bracket 45 and above. This means that majority of respondents that watch BBN Reality Television show is mostly viewed by Nigerian Youths.

Table 4.3

Socio-economic Status of the respondents

Status	Frequency	Percentage
No Income	47	20%
Lower Income	60	26%
Middle Income	57	24%
Upper Income	70	30%
Total:	234	100%

Table 4.3: According to the field survey (2024), out of all 234 student social economic status, 47 students of Thomas Adewumi University has no income (20%), 60 students with low income (26%), 57 with middle income (24%) and 70 students with upper income (30%). So therefore, it showed that majority of the student in the university has the highest income.

Research Question Responses

RQ1: To what extent do television broadcasting and reality television influence the attitudes and behaviors of youths?

Table 4.4

Television broadcasting has a significant influence on the attitudes of youths.

Responses	Frequency(Respondents)	Percentage
Agreed	102	44%
Strongly Agree	100	43%
No Answer	8	3%
Disagree	4	2%
Strongly Disagree	20	8%
Total	234	100%

Table 4.4 shows the significant influence of television broadcasting on the attitude of youths. It reveals that out of 234 students, (202 consisting of 87%) majorly agreed that television broadcasting influences the youths, (24 consisting of 10%) of the youths disagreed to it and the remaining 3% had no direct answer to the question.

Table 4.5

Reality television shapes the behaviors of youths.

Responses	Frequency(Respondents)	Percentage
Agreed	95	41%
Strongly Agree	120	51%
No Answer	5	2%
Disagree	10	4%
Strongly Disagree	4	2%
Total	234	100%

Table 4.5 interprets that 92% out of 100% was of the opinion that realitsy television has assisted shaping the behaviors of youths/young adults.

Table 4.6

Youths often emulate behaviors they see on television.

Responses	Frequency(Respondents)	Percentage
Agreed	96	41%
Strongly Agree	101	43%
No Answer	15	7%
Disagree	10	4%
Strongly Disagree	12	5%
Total	234	100%

Table 4.6 shows that over 84% agree that youths often practice and digest what they see on the shows they watch on the television while a few number disagrees with that point.

Table4.7

Television content plays a role in shaping societal norms among youths.

Responses	Frequency(Respondents)	Percentage
Agreed	53	23%
Strongly Agree	150	64%
No Answer	13	6%
Disagree	3	1%
Strongly Disagree	15	6%
Total	234	100%

Table 4.7 says that the contents being showed on television plays a vital role in shaping societal norms amongst young adults and out of 100% (23% agreed and 64% strongly agrees to it and out of 234 respondents 203 had the highest opinion.

RQ2: How does exposure to reality television impact the development of attitude among Nigerian youths?

Table 4.8
Exposure to reality television influences the attitudes of Nigerian youths.

Responses	Frequency(Respondents)	Percentage
Agreed	109	47%
Strongly Agree	88	38%
No Answer	10	4%
Disagree	22	9%
Strongly Disagree	5	2%
Total	234	100%

Table 4.8 says 197 of the population believes and agrees that exposing the youths to most indecency of reality show influences their behavior in which they tend to act irrational.

Table 4.9
Reality TV shows shape the perception of societal norms among Nigerian youths.

Responses	Frequency(Respondents)	Percentage
Agreed	104	44%
Strongly Agree	110	47%
No Answer	4	2%
Disagree	4	2%
Strongly Disagree	12	5%
Total	234	100%

Table 4.9 says that Reality TV shows shape the perception of societal norms among Nigerian youths and 91% of the respondents agreed with it while the remaining 7% disagreed with that statement.

Table 4.10

Nigerian youths often identify with characters portrayed on reality television.

Responses	Frequency(Respondents)	Percentage
Agreed	110	47%
Strongly Agree	97	42%
No Answer	7	3%
Disagree	10	4%
Strongly Disagree	10	4%
Total	234	100%

Table 4.10: According to the field survey (2024), out of 234 respondents, 110(47%) agreed that young adults are often identified with the characters portrayed on reality television, 97 (42%) strongly agrees to it, while (4%) of the population is not in agreement to that statement.

Table 4.11

Reality TV influences the aspirations and goals of Nigerian youths.

Responses	Frequency(Respondents)	Percentage
Agreed	80	34%
Strongly Agree	76	33%
No Answer	6	3%
Disagree	15	6%
Strongly Disagree	57	24%
Total	234	100%

Table 4.11 reveals that reality television shows influences the goals of Nigerian youths either positively or negatively out of 100% of the responses derived (34%) Agreed,(33%) Strongly agreed, (3%) had no answer (6%) disagreed and (24%) Strongly disagreed.

RQ3: In what ways do television broadcasting and reality TV programs motivate or discourage youth engagement in hard work?

Table 4.12
Television programs portray hard work as essential for success

Responses	Frequency(Respondents)	Percentage
Agreed	43	18%
Strongly Agree	86	37%
No Answer	2	1%
Disagree	24	10%
Strongly Disagree	79	34%
Total	234	100%

Table 4.12 shows that majority (55%) of the respondent was fully in agreement with the fact that television programs portray hard work as essential for success because they actually work hard in order to get to the prize while 44% still disagreed that it is only the lazy youths that has the thought of television being the gateway for their success.

Table 4.13

Reality TV shows glamorize instant fame over hard work among youths.

Responses	Frequency(Respondents)	Percentage
Agreed	90	38%
Strongly Agree	14	6%
No Answer	3	1%
Disagree	55	24%
Strongly Disagree	72	31%
Total	234	100%

Table 4.13 Says that 55% of the population disagreed with the point which means they do not believe that reality TV shows do not glamorize instant fame over hard work of youths this means that that they believe that it also shows the youth hard work.

Table 4.1.4
Television broadcasting promotes a culture of entitlement rather than hard work among youths.

Responses	Frequency(Respondents)	Percentage
Agreed	120	51%
Strongly Agree	59	25%
No Answer	35	15%
Disagree	13	6%
Strongly Disagree	7	3%
Total	234	100%

Table 4.14 shows that out of 100% of the population derived (76%) responses agreed to television broadcasting being able to promote culture of entitlement over the years rather than the youths working so hard for it, (9%) of the population disagreed to it.

Table 4.15
Exposure to reality TV programs affects the work ethic of youths.

Responses	Frequency(Respondents)	Percentage
Agreed	73	31%
Strongly Agree	150	64%
No Answer	1	1%
Disagree	5	2%
Strongly Disagree	5	2%
Total	234	100%

Table 4.15: According to the survey research carried out on the youths of the university, 150(64%) strongly agreed that exposure of youths to watching or viewing reality television program affects the work ethics of youths,(31%) Agreed, (1%) has no answer, (2%) Disagree and (2%) Strongly Disagree.

RQ4: What are the potential moral implications of consuming reality TV content for the moral developments of Nigerian youths, and how can media producers, policy makers, and educators address them?

Table 4.16
Reality TV content can influence the moral values of Nigerian youths.

Responses	Frequency(Respondents)	Percentage
Agreed	102	44%
Strongly Agree	110	47%
No Answer	4	2%
Disagree	12	5%
Strongly Disagree	6	2%
Total	234	100%

Table 4.16 shows that reality TV contents has influenced the moral values of Nigerian youths negatively due to various portrayal of indecency taking BB naija as a point of reference. The majority of the respondents that agrees with this statement is Two Hundred and Twelve (212) with 91%.

Table 4.17

Responses	Frequency(Respondents)	Percentage
Agreed	150	64%
Strongly Agree	53	23%
No Answer	2	1%
Disagree	10	4%
Strongly Disagree	19	8%
Total	234	100%

There is a need for stricter regulations on reality TV content to safeguard moral development among youths.

According to Table 4.17, (64%) agreed that there is a need for stricter regulations on reality TV content to safeguard moral developments among youths, (23%) strongly agreed, (1%) had no answer, (4%) disagreed, and (8%) strongly disagreed.

Table 4.18
Media producers should prioritize ethical storytelling in reality TV programming for the sake of youth moral development.

Responses	Frequency(Respondents)	Percentage
Agreed	150	64%
Strongly Agree	50	21%
No Answer	20	9%
Disagree	4	2%
Strongly Disagree	10	4%
Total	234	100%

Table 4.18 stated that media producers should prioritize ethical story telling in reality TV programming for the sake of youth moral development. 150 (64%)people agreed to it, 50 (21%) people strongly agreed, 20 people did not have any answer to it, 4(2%) people disagreed saying producers should not prioritize ethical story telling in reality TV program and 10(4%) people strongly disagreed as well.

Table 4.19
Educators and policymakers should implement media literacy programs to help youths critically analyze reality TV content.

Responses	Frequency	Percentage
Agreed	150	64%
Strongly Agree	65	28%
No Answer	4	2%
Disagree	12	5%
Strongly Disagree	3	1%
Total	234	100%

Table 4.19 explains that educators and policy makers has a huge role to play in implementing media literacy programs to help the youths to be able to critically analyze reality TV content. Out of Two Hundred and Thirty-Four (234), Two Hundred and Fifteen (215) respondents agreed with it, while Fifteen (15) were not in agreement with the statement.

Discussion of Findings

Research Question 1: To what extent do television broadcasting and reality television influence the attitudes and behaviors of youths?

The study found out that majority of the respondents saw that reality television has really influenced the way youths behave and acts wherever they are and those behaviors could either transform them positively or negatively, and the data in went further by saying how reality television has shaped the attitudes and behaviors of youths in other to makes them better people in the society, Television content has played a role in shaping societal norms among youths; some of the television stations portrays contents that helps in changing the society from indecency being portrayed nowadays. Lastly it also showed how television affects how the youths in the sense that they act based on what they see, watch or view.

This fact is supported by Folayan, et.al., (2019) who affirmed that reality television programmes influences the behavior of people in the society, stating that people are easily impacted by reality television because over time they start imitating the behavior portrayed on television and make use of them in real life.

Research Question 2: How does exposure to reality television impact the development of attitudes among Nigerian youths?

The study explains how youths are being influenced by what they are and have been exposed to either the good or bad areas of reality TV shows they watch. It goes further by telling us how Nigerian youths often identify with characters that is being portrayed on reality TV,and concludes by showing how the aspirations and goals of youths are being influenced by reality TV shows they watch and could lead to change in decision of their life's career. Being exposed to reality television makes the work performance of youths to be unproductive because they would devote most of their time watching one of their favorite programs and ignore the ones that would actually help them later on.

Reiss and Wiltz (2004) in their research assesses why people appeal to reality TV and they discovered that people who watches reality TV, has the trait motive to feel important and that people love TV shows that will match with what they value most.

This finding negates that of Wilfred et al,. (2019), which reveales that reality TV programmes have serious influence on audience of cultivation theory that heavy television watchers are likely to exhibit characters or traits like period of time due to their exposure to the show. However, it also revealed that the show did not in general is untied in real life and perceived to be without consequence.

Research Question 3: In what ways do television broadcasting and reality TV programs motivate or discourage youth engagement in hard work?

The study shows if television broadcasting and reality TV programs portray hard work as an essential for success, in the sense that it would determine if television program is an instrument used for success through hard work. It also explains how reality TV shows glamorize instant fame over hard work among youths thereby making it so difficult for them to work without looking out for quick riches through indecent means and the indecent and immoral things that they might most likely get involved with is sleeping with one another all for fame sake. Reality tv program exposure has affected they work ethics of youths drastically thereby making them lazy to work for their pay.

Research Question 4: What are the potential moral implications of consuming reality TV content for moral development of Nigerian youths, and how can media producers, policy makers, and educators address them?

This study explained that contents have influenced the moral values of Nigerian youths negatively due to various portrayal of indecency and there is a need for stricter regulations on reality TV content to safeguard moral developments among youths in the sense that media producers should prioritize ethical story telling in reality TV programming for the sake of youth moral development in that way it would help them to ignore all forms of indecency portrayal that could destroy them. Educators and policy makers has a huge role to play in implementing media literacy programs to help the youths to be able to critically analyze reality TV content. Yemolayeva and Calvert (2009), their findings showed that reality TV with good morals and values as they maintain and uphold them in high esteem without being members as they desire to be like the people they watch in the programme.

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CHAPTER FIVE
CONCLUSION AND RECOMMENDATION

5.1 Introduction

This chapter Summarizes, concludes the research project topic perceived influence of television reality shows on the moral values of Nigerian youths and also recommends of solving the problems attached to it.

5.2 Conclusion

This research concludes that reality TV shows most especially BBnaija has significantly influenced the behavior of young adults in Nigeria. The study has also provided insights concerning this undergraduate research project topic. The findings indicates that reality television or television programs has significantly shaped the moral and ethical perspectives of young viewers. The persuasive nature of these shows is characterized by materialism, sensationalism and competitive behavior that have appeared to contribute shifting attitudes and behaviors among youths.

The data presented a large number of people suggesting that reality television shows promotes negative values in youths and a few number suggests that it has promoted positive values such as shaping the societal values. This impact underscores the complexity of media role in moral development.

Educational institutions, parents and policy makers must recognize the potent influence of reality television and actively engage in media literacy programs. These programs should aim to equip youths with critical thinking skills to discern and interpret contents they consume. Furthermore, there is a need for stricter regulatory frameworks to ensure television content aligns with the society moral standard.

5.3 Recommendations

Prior to the findings and conclusion reached, the following recommendations are made:

1.   Due to the portrayal of indecency in the show BBnaija, The Nigerian film, video census board(NFVCB) should ensure that Nigerian television stations that portrays these shows are those capable of positively impacting on Nigerians lifestyles, especially the Young minds and should adequately look into whatever is being relayed to them.

2.	This research also recommends that scriptwriters and film producers should develop the habit of writing films that can add values to the cultures of the viewers; they should see reality television show as medium for cultural exchange where messages should be reasonable and positive to impact and influence the viewer's positively.

3.	In order to improve the work performance of youths and instilling hard work in them which is essential for their success, these shows should explain to youths that sitting 24hours without having to work would not grow them but through working hard with help them gain relevance in the society.

4. This research also recommends that reality shows should not glamorize instant fame over hard work among youths thereby making it so difficult for them to work without looking out for quick riches through indecent means and the indecent and immoral things that they might most likely get involved with is sleeping with one another all for fame sake.

5. Reality television has really influenced the way youths behave and acts wherever they are and those behaviors could either transform them positively or negatively, this research sees the need of television content has playing a role in shaping societal norms among youths, and television stations portraying contents that helps in changing the society from immoral acts being portrayed.

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