

BIG BROTHER NIGERIA: ITS VIOLATIONS AGAINST NATIONAL BROADCASTING COMMISSION REGULATIONS.

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Abstract

Big Brother Nigeria is a reality show in which a group of persons are brought together while being continuously watched by the viewing public in a house through a television camera. In this reality TV show, contestants are confined in a house and compete to escape eviction so as to win prizes ranging from large sums of money to exotic cars and business contracts. The reality TV show was first debut in Nigeria in 2006. This study investigated the patterns and extent of obscene and uncensored content aired on the Big Brother Nigeria show to ascertain if the contents reflect the value and guidelines layer down by the Nigerian Broadcasting Commission (NBC) in promoting Nigerians culture and value. This study adopted content analysis as a design tool and twelve episodes of the show were analyzed while one hundred and twenty sexual acts were identified in the show. The result of this study showed a high concentration of sexual acts ranging from kissing, caressing, touching, erotic dances, intercourse, etc similarly their inappropriate mode of dressing such as skimpy skirts, transparent dresses, bum shorts were all worn on the Big Brother Naija show. This show goes against our culture and attacks the root of society which is morality because our culture preaches against nudity, use of foul languages, public display of affection and sex on the television screen. These findings recommend that the Nigerian Broadcasting Commission should sanction the Big Brother Nigeria show when not to be broadcast content (NTBB) are aired on the show and they should be afraid of powerful interests to expose the public to such ignominy and immorality. Parents and guidance should also protect their teenagers from viewing X-rated contents or shows on cable TV. Therefore, the Nigerian Broadcasting Commission still has a lot to do in ensuring quality broadcast content are presented to the viewing public.

Keywords: Big brother Nigeria, social values, reality TV show, violations, NBC regulations.

Introduction

The media affects the society both negatively and positively. It is a powerful tool that is capable of shaping cultural values. If not used positively, it may lead to many undesirable results such as domestic violence, psychological disturbances, juvenile delinquencies and many more (Ekhayeme, 2011). Television is one of the influential media and it has become very easy for people to get attracted to televised programme and become addicted to it because pictures, sound and colour are naturally powerful ingredients of influence. Television programming has changed dramatically over the past few decades.

Situation comedies, family dramas, and crime shows have given way to a number of reality programs such as American Idol, The Biggest Loser, Jersey Shore, and The Real World. Reality programs accounts for a high broadcast network television prime-time schedule and a significantly higher percentage of the programming schedule on the cable networks (Pantino, Kaltcheva and Smith,2011). According to Ikoro, Omessah and Ekevere (2015) reality television explores almost an infinite range of subject matters—sports, music, dance, education, adventure, romance, etc, it has also lent itself to a plethora of variegated generic classifications. Irrespective of this divergence in opinions regarding the exact one-size-fits-all definition for reality television, there is a generally, albeit, unwritten agreement on the essence and reality of reality television based on a dispassionate appraisal of its manifest form and content. Reality television is generally configured as a broad category of TV programme genre that subsumes an even wider range of programmes that claim to be both factual and entertaining. As old as television programming itself the reality television genre did not become popular until the dawn of the 21st century. It has since continued to grow in popularity across all borders whether in Africa, Asia, Australia or in Europe and America, and is on local, national and international television stations (Ikoro, Omessah and Ekevere, 2015).

Among these programmes is the Big Brother Nigeria which is the focus of this study and hereafter referred to as BBN. Other common ones here in Nigeria include: Big Brother Africa (BBA), MTN Project Fame, Gulder Ultimate Search, Nigerian Idol, Maltina Dance all, GloNaija Sings, etc. BBA, with an estimated viewership of more than forty million across Africa is a reality television programme in which contestants are selected from different countries located in Africa and placed in isolation from the outside world, and made to live together while being continuously watched by television cameras (Onyekachi and Nwafor, 2015). Ojoko (2013) writes that Big Brother Africa has no doubt generated a lot of controversies in recent times, and worthy of note is that the fact that the sponsors or organizers are near-faceless, and the show exhibits low moral values and falls short of what is expected in these days where clamour for the good days when cultural and good moral values was at its peak. This has led to several calls demanding for its ban and censorship. For instance in 2007, the Nigeria House of Representatives issued a directive to the Nigerian Broadcasting Commission to discontinue the airing of any clip or debate on Big Brother Africa (Ralvy, 2007). Despite these outcries and the moral panics, the reality show has neither improved in moral tone nor viewership level reduced.

Statement of the Problem

Reality programming is gradually becoming the toast of television stations and advertisers globally. The relatively cheap production costs and high audience viewing figures ensure a steady stream of new and repeated formats of reality television on television screens in different homes today.

A reality television programme, for instance, is a programme supposedly devoid of unfolding events with everything happening being “unplanned”, “real”, but documented for viewers to see on-going or live happenings with every passing moment (Wilfred, Grace and Joy, 2019). Some people may also be seeing reality programmes on television as another way of exploiting the minds of the young audiences of the programmes without morally impacting on their lives. The craze for instant fame is another issue, because many youths now suddenly discover their supposedly hidden talents which the reality television programmes provide them with a platform to stardom with little or no hard work.

According to Chikafa (2012), the concept was borrowed from George Orwell’s novel of 1984 titled ‘fictional dystopia of Oceania’ in which he described a world of never-ending surveillance. In the novel, the dictator who watched over the citizens of Oceania was called Big Brother; 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 reality TV show debuted on the African continent in 2003 and has remained an annual event till date.

In Nigeria, the National Broadcasting Commission (NBC) has the mandate to control broadcasting contents both on terrestrial and cable network television. It is stated in the Nigeria Broadcasting Code expects the Broadcaster to always consider what is beneficial to the audience in terms of cultural, moral, economic, social and political values of the Nigerian society. The National Broadcasting Commission has warned the organizers of Big Brother Naija over ‘unwholesome’ contents that breach its code shared on TV channels where the reality show is aired .NBC Director General Mallam Ishaq Kawu, for breaching its rule of broadcast(PM NEWS, 2019,para 1-2)

Timileyin Omilana a reporter with the guardian newspaper clarifies this ‘unwholesome’ content as he notes that the show was making an open display of sexual scenes among the housemates and a lot of nudity characterized the show (Guardian, 2019).Sharing similar concerns, the National Council for Arts and Culture (NCAC) through his Director-General, Otunba Olusegun Runsewe was quoted to have said:

“Big Brother Naija is Okay, but the content needs to be looked into because it does not reflect the culture of us as a people. There is nothing wrong with Big Brother Naija, it is a good product where so many Nigerians meet, Youths in particular, so we are happy for it. But the content is wrong; you cannot be making love, with our children, our youths watching, on air. We will not because of the money Nigerians will win to destroy our tomorrow because of some economic strategy. (New Telegraph, 2019)

Although, the goal of Big Brother Africa, according to the series' official website, was to create in house, a space 'reflecting the whole spirit of Africa without drawing any bias towards a particular country'. Therefore, this seeks to investigate the BBNaija Reality TV Programme and their violation of the National Broadcasting Code regulation.

Research Objectives

1. To determine the patterns and extent of uncensored contents depicted in BBNaija
2. To ascertain if the contents of Big Brother Africa, reflect the values as stipulated by NBC code.
3. To understand if the contents of BBNaija promote the Nigerian culture.

Research Questions

The following questions were raised in the study:

1. What are the patterns and extent of uncensored contents depicted in BBNaija?
2. Do the contents of Big Brother Africa, reflect the values as stipulated by NBC code?
3. Do the contents of BBNaija promote the Nigerian culture?

Significance of the study

The findings of this research is beneficial to the Nigerian Broadcast commission because it helps them organize their operations in ensuring that proper programs that promote cultural and traditional values, and morality are aired on television stations.

Scope of study

The scope of this study is on the viewership of the general public and how Big Brother Nigeria goes against the Nigerian Broadcasting Commission Codes and Guidelines.

Literature review

What is Reality Television?

Reality television attracts such a wide-range of often differing definitions by various authorities that it is almost impossible to exhaust every definition in any single discourse of this limited scope however, to establish a clear and concise basis for our mutual understanding of the concept in the context of this paper. Reality television shows are those shows that contain producer related 'producer created environments that control contestants' behaviour'. (Charlie Parson, creator of survivor series, 2005).

A general definition that incorporates a number of key characteristics might be the following: reality television involves placing ordinary people before the camera and deriving some entertainment value from the perception of their activities being unscripted (Charissa and Pamela, 2017). Nabi et al. (2003) found there is no agreed-upon definition for the genre. They reported that this lack of agreement fostered definitions of the genre that were too inclusive, and they subsequently argued that if reality TV is in fact a new genre, it should have distinguishing characteristics that set it apart from other genres. They proposed five distinct characteristics:

- (a) People portraying themselves (i.e., not actors or public figures performing roles),
- (b) Filmed at least in part in their living or working environment rather than on a set,
- (c) Without a script,

- (d) With events placed in a narrative context,
- (e) For the primary purpose of viewer entertainment.

Characteristics within these statements are important to many definitions of reality televisions which include the following:

- There are no professional actors; rather, people on these shows portray themselves and are often therefore relatable to the audience. Participants, however, are often carefully selected and often coached by producers.
- The situations in which these people are placed are often preconfigured, surreal, or abnormal. The settings are generally not a typical TV studio set but a home or place of work with numerous cameras placed to capture every action.
- Professional writers are not engaged to produce scripts, such that action takes place without a script or at least purports to.
- Large amounts of footage are captured, but through extensive editing only a small portion appears in the show. Some editing techniques can create or enhance drama.
- Events are placed within a narrative context. For example, a story of romance or true love is used in *The Bachelor* and *The Bachelorette*
- The primary purpose is commercial and for entertainment, and generally is said to have mass appeal.

Reality TV – the rise and formation of a genre

The general public assumes that reality TV is an extensive category of programme that includes a wide range of shows that intend to be both factual and entertaining. Yet, there are various definitions of the term. There are also numerous studies and analyses of historical background on the theme of reality TV and its origins. The first reality show *Candid Camera* was created in 1948, which in fact transferred from radio to television (Malko, 2013). According to Hill (2005) various reality TV shows have had three “waves” of popularity (mainly due to their prime time scheduling): the first “wave” of reality programmes came in the late 1980s to early 1990s as the shows were based on themes of crime and emergency, the second “wave” included observational documentaries or emotional “docu-soaps” in the middle to late 1990s, and the third “wave” during the early 2000s brought to light “social experiments” programmes (2005:24). There is no straight answer to the question of reality TV origin, although it can be concluded that this genre derives from three main areas of earlier media productions: tabloid journalism, documentary television and popular entertainment. Reality TV is a hybrid of these three categories and it was born as a consequence of deregulation and marketization of media industries, and even the dominance of commercialism in the media environment (Hill, 2005:15).

Reasons for popularity of Reality Shows

Chaudhary (2013) listed the following as the possible reasons why Reality TV show seems to be Popular:

Cost effective: It is possible to tap a very large dedicated heterogeneous audience base at very less cost. This makes reality shows a very cost-effective marketing tool and consequently has gained popularity.

Emotional Connect: This not only attracts new customer base but keeps the existing customer base loyal because of the emotional- connect.

Relatedness: Reality shows have a strong reflection of the dreams, struggle, and emotions of common man. Hence people tend to relate very strongly to the characters of such shows.

Family Appeal: Reality shows are mostly family catches. Grandparents, parents and children all watch such shows mostly together. The formats of most shows are such that they attract audience across age groups and genders.

Quick Results: The formats of the reality shows have a built in quick response seeking factor from the audience.

High Involvement Level: Most of the reality shows demand conscious as well as subconscious involvement of the audience.

The Impact of Reality Television

That reality television has made a strong impact on the contemporary society is not contestable. What is of issue is the extent of impact. On the economic scene, reality television has come to rescue television from displacement by the rival media of Internet, DVDs, and film. With the proliferation of cable network stations, it was feared that quality programme scarcity would ruin the TV industry. The enhanced production of reality programme has solved that problem. On the Nigerian scene, where unfortunately, no standard rating mechanism is in place, reality television shows like Project Fame, Nigerian Idol and Gulder Ultimate Search could be argued to be among the most popular media entertainment offerings. As the programmes increase in popularity, so do their capacity to generate revenue both for the television stations and the programmes owners (Ikoro, Omessah, and Ekevere, 2015). Big Brother, for instance, is a show in which a group of people live together in a large house, isolated from the outside world but continuously watched by television cameras. The participants known as housemates try to win the grand prize by avoiding the periodic evictions and emerging as the last person standing. Since its inception in the Nether lands in 1999, the show has been syndicated and being a primetime hit in over 70 countries (Hill, 2005). According to Ikoro and colleagues, the economic implication of this global viewership cannot be overemphasized. On the socio-cultural scale, reality TV shows have been lauded and criticized for various reasons, largely bordering on morality.

“Big Brother” Format and Structure

According Lwahas (2017), narrates the format and structure of the show, when he explained as follows:

“The contestants, who are referred to as ‘Housemates’, are virtually strangers before their confinement and are not permitted any contact with the outside world for the duration of their three months (between 91-100 days) in the house. Some critics opine

that the prolonged stay in the house without any contact with the outside world is an illustration of inhumane experimentation on people's psychological health. This can also be analyzed in the context of assessing how people react when brought into contact or forced to live with strangers outside their comfort zone. Naturally, there will be outbursts, violent reactions and retaliations. During their stay, the housemates are governed by strict rules, live under dire circumstances and on a strict budget, with a limited ration of food. They are required to complete specific tasks given by 'BigBrother'. This element of survival increases the tensions as well as test housemates' team and community spirit. While contact is generally not allowed with the outside world, some versions have made exemptions and allowed some contact with the outside world. For instance, the American version of "Big Brother" in 2001 A special feature in the activities of the 'BigBrother' house is the 'Diary' session. This features a chat session with 'BigBrother' by an external moderator who acts here as a psychologist and helps the audience to understand the character, attitude, thoughts, feelings and frustrations of each housemate. A host anchors the one hour programme edited or television broadcast. At the beginning of each edition, he/she provides information on contestants, nature of the show and how the audience will vote. He/she also anchors the live audience event on eviction nights, narrating the experiences of the housemates within the week. Every week, the housemates must nominate two housemates in their midst to be evicted. The housemate with the most nomination points is announced and viewers are given the opportunity to vote via SMS messaging using mobile phones and website, for who they wish to see evicted. After the votes are collated, the evictee leaves the house immediately and is interviewed live by the host of the show, in front of a live studio audience. In some cases, two evictions take place within a week. The show enables interactive possibilities whereby the audience can make comments online on the interaction with other housemates and reasons why they voting for a particular contestant through Short Message Service (SMS) and votes are cast."

This online interaction is transmitted twenty- four hours a day and seven days a week through a dedicated TV channel and an edited version on African Magic and M-Net stations. At the end of the game, the last remaining housemate is declared the winner and presented with a prize which is usually a large sum of money and other perks (Lwahas, 2017).

Following the wide popularity gained by the pan African version of "Big Brother" Africa show, an adaptation of the show made in Nigeria, broadcast on March 5, 2006 and ended on June 4 on DSTV Channel 37. It was tagged 'Big Brother Nigeria'. The house was located in Lagos and designed to reflect the dominant colours of the Nigerian flag; Green, White, Green. The programme was aired live for 20 hours a day with 68 microphones and 27 cameras to capture the activities of twelve contestants. All contestants were over 21 years of age and were chosen from 13, 000 contestants from auditions held in several Nigerian cities. The cash prize was \$100, 000.

The show was produced by a Nigerian production company- Storm Vision Limited, in association with Endemol Nigeria (owned 100% by Endemol South Africa). The Nigerian production team totaled 80 and the 16 South African crew members. The four million US Dollar cost of production was estimated to be the biggest production budget ever in Nigeria. The concept was a success in terms of quality of content, and Nigerians were fully represented in the execution of the production. The show put Nigeria on the world map once again as being the first African country to adapt the Big Brother show after South Africa. Big Brother Nigeria, as it was called, served to create further awareness and generate interest about the show. It also provided numerous employment opportunities for Nigerian professionals in the television industry (Lwahas, 2017).

However, the South African partners, of the Big Brother Nigeria, Endemol, failed to invest some of the huge production budget into infrastructure in Nigeria. The budget did not give account of actual investment and creation of local assets within the country, to the detriment of the local partner Storm Vision Limited. According to the Managing Director of Storm Vision Limited, Remi Ogunpitan, Nigerian economic policy was undermined along with those of the local film and video industry and that of the Storm Vision. Endemol had facilitated in its partnership with Storm Vision, more than N660 million production budgets from M-Net in 2005, but did not have any investment nor employed any, in Nigeria (Lwahas,2017).

Storm Vision Limited felt there was high cost of imported labour, equipment and logistics from South Africa which jeopardized the survival of the show. The issue was clearly that both parties could not agree on the manner the production was executed indicating that there was lack of interest by the South African partners, which was seen as an attempt to dominate the entire production process. This invariably portrays the fact that there is no functional institutional framework that would enable Africa market its local content even among African countries.

Idachaba and Dandaura (2010) contend that over the years, Africa has made itself a huge market for Western and European content instead of marketing its own local content. Therefore, it subjects itself to perpetual cultural imperialism through the continuous movement of products from the West to Africa. They advocated for a home- grown Production Company that originates authentic African programmes for the international market that makes provision for sustainability. In other words, Africa needs to collaborate and strategize to meet the challenges of the global markets (Lwahas,2017).

Empirical Review

Onyekachi and Nwafor (2015) conducted a study on the Viewership of Big Brother Africa Reality TV Show and its influence on the moral conduct of Undergraduate students in Ebonyi State University, Abakaliki, Nigeria. The study adopted both qualitative and quantitative research designs, using a triangulation of data collected with survey questionnaire and oral interviews.

A total of 350 copies of questionnaire were distributed to students of the four campuses of the university using cluster multi-stage and simple random sampling techniques. A structured 20 items questionnaire of the modified five-point Likert scale of very high, high, average, low and very low was used to generate data. Findings suggest that Big Brother Africa has wide viewership among Ebonyi state university undergraduate students and it influences their perception and attitude towards decency and morality. Some of them learn technical kidnapping skills while others learn to cohabit with the opposite sex in their off campus hostels, and this contributes to the many cases of rape, teenage pregnancy, sexually transmitted diseases, abortion and abortion related deaths among this vulnerable group. The work recommends mass education on media ratings and encouraging producers of BBA to adhere to the principles, and calls for restructuring of the programme to reflect more indigenous way of life.

Olarinmoye and Odunaike (2016) explored the *Effects of Big Brother Africa Reality Show On The Social Behaviour of The Lagos State University Students*. This study examined its effects on the socio-cultural values of undergraduates in the Lagos State University. It surveyed 183 valid respondents from LASU, using purposive sampling technique. T-test was used to test hypotheses and it was found that there is significant differences between the sexual behavior of LASU students that watch BBA and those that do not. The study also revealed that BBA does not influence xenophobia and subordination to authority. Therefore, script writer and film producers should develop the habit of writing quality films that can add values to the culture of the viewers. They should see shows as a medium for cultural exchange, where messages should be reasonable and positive.

Theoretical Framework

Cultivation Theory

The study is supported by cultivation media theory. The theory is associated with the works of George Gerbner, L. Gross, M. Morgan, and N. Signorielli in 1996 (Anaeto, Onabanjo and Osifeso 2008). It is a social theory which examines the long-term effect of television. The 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 (Cohen and Weimann 2000). It assumes that mass media gradually cultivate messages into audience mind and consciousness; and steady viewing will make the audience perceive reality according to what is portrayed on television. Applied to this study, the theory suggests that constant viewership of BBA reality TV could gradually build mental images and increase physiological arousals that decrease positive moral values.

Agenda Setting Theory

Agenda Setting Theory on the other hand, according to Amber (2012), originated in 1922 when Walter Lippmann wrote about agenda setting in his book, "public opinion", a work that would later be considered a classic. He noted that although he never referred to it as agenda setting by name, he established the principal connection between world events and the images in the public mind. Then Bernard Cohen observed, "The world will look different to different people depending on the map that is drawn for them by writers, editors, and publisher of the paper they read". He also noted, "The media may not be successful in telling people what to think, but it is stunningly successful in telling its readers what to think about" (Amber, 2012).

However, it was Maxwell McCombs and Donald Shaw who in 1972 formalized the theory after exploring the issue of media influence in the 1968 election. According to Wu and Coleman (2009) said agenda setting is “the phenomenon of the mass media selecting certain issues and portraying them frequently and prominently, which leads people to perceive those issues as more important than others”. Basically, agenda setting is little more than the creation of public awareness and concern about an issues. Agenda setting occurs through a cognitive process known as “accessibility” which implies that the more frequently and prominently that new media covers an issue, the more that issue becomes accessible in the audience’s memory (Baran& Davis, 2011) However, the most common criticism of agenda-setting theory is that it is so broad and contains so many variables that it is too difficult to measure (Amber, 2012). He added the theory itself is inherently casual both in its number of variables that affect the results.

Methodology

This part of the study covers the research methodology adopted. It focuses on the nature of the research, the research design of the study and the method of data presentation. The methodology adopted for the study follows the trend in similar studies as contained in the literature reviewed. Fundamentally, it entails a discussion of the research design, study area/population, sampling size, sampling procedure, method of data collection, research instrument, validity and reliability test as well as method of data analysis. The study will adopt the descriptive research design.

A quantitative content analysis will be adopted as the research design for this study. McQuail (2010) defines content analysis as “any systematic, quantitative and objective description of media texts that is useful for certain purpose of classifying output, looking for effects and making comparisons between media and overtime, or between content and reality. The context relative to which data are analyzed must be made explicit and the aim of the inferences must be clearly stated. The main objective of content analysis is to analyze and transform information into a format that is useful and this process has four parts:

1. Summarize coded data
2. Discover patterns and relationships within the data
3. Test hypotheses about patterns and relationships
4. Relating results to other methods/situations to assess the validity

Population of study

Babbie, (2009) states that: “The population of a study is a census of all items or subjects that possess the characteristics or that have knowledge of the phenomenon being studied”. The population of the research study refers to all the possible unit of analysis. Target population refers to all the members who meet the criterion specified for a research investigation (Alvi, 2016). The population for content analysis are all the episodes of 2019 BBNaija aired on DSTV(network cable) in the study area. The 2019 BBNaija will be chosen as the sample size for this study. Since all the episodes were aired every day, four episodes every month were analysed.

Purposive sampling was used in selecting the days random sampling was again used to select the scenes. Since all the episodes were aired every day, the researcher will analyse four

episodes every month. The sampled dates will be picked through balloting for each month. Thus a total of 12 episodes will be content analysed.

Units of analysis will include Sexual Act, Mode of Dressing, Foul languages, Nudity. The research instrument for the study will be a coding sheet where the content categories will be designed for data gathering.

Data obtained from respondents will be presented in frequency distribution and simple percentages. The responses will be analyzed by answering each research question in relation to the corresponding items on the questionnaire. Simple percentage analysis will be used to infer meaning from the data in the table for analysis and interpretation.

Presentation and Discussion of Findings

Relevant data were analysed and presented in frequency counts and percentages. The study employed the content analysis research method, with data presented in relation to the categories.

Presentation of Findings

One hundred and twenty cases of sexually related behaviours were found in the twelve episodes of Big Brother Nigeria show watched and analysed. The findings are presented in the tables below.

Findings show that kissing was the most prominent sexual act in the BBN show with 20%, followed by caressing and holding hands with 16.7% apiece. Touching, hugging, erotic dance and voice /tone followed with 11.7%, 10.8%, 8.3% and 8.3% respectively, while sexual intercourse and other forms of sexual acts were the least performed sexual acts on BBN show with 4.2% and 3.3% respectively.

Findings indicates that hot pants/bumper shots was the most common mode of dressing with 10.8%, open/tight top and short gown followed with 8.3% apiece, transparent dress and armless/spaghetti followed with 7.5% respectively. Lingerie, pants/bra, tube, followed with 6.7% and 5.8% apiece, bikini, skimpy skirt and low waist followed with 5.5% each, and boxers and hotter neck with 4.2% respectively. Bum shorts and other form of dressing were the least type of dress won on Big Brother Nigeria show.

Findings shows that fuck you were the most used foul language on the show with 45.8%, followed by God punish you with 33.3%, He goat with 9.2%, She goat with 7.5%, and other forms with 4.2% respectively.

Dressing half nude was the most common form of nudity with 75%, and unclad mode of nudity with 25% respectively.

Two hours was the most prominent duration of sexual acts, followed by five hours with 25.8%, all day with 16.7%, most of the day with 15% and less than 20 seconds with 7.5% respectively. Findings reveal that the housemates willingly initiated most of the sexual acts with 100%.

Discussion of Findings

This section focuses on the research questions that guided this study and how they were answered with the instruments used. Data derived from both the content analysis were used to answer each of the research questions.

Findings from the twelve episodes content analysed reveal a high level of uncensored contents of the show. Kissing, caressing, holding hands, touching, hugging, erotic dance, voice/tone sexual intercourse and other forms of sexual acts were displayed on the BBNaija show. Similarly, hot pants/bumper shots, open/tight top and short gown, transparent dress and armless/spaghetti, Lingerie, pants/bra, tube, bikini, skimpy skirt and low waist, boxers and hotter neck, bum shorts and other form of indecent dresses were won on Big Brother Nigeria show. "Fuck you, God punish you, He goat, She goat" and other forms of foul language were used in the show. Also, dressing half nude and unclad was common on the show. The sexual acts were held for long periods of time, from two hours to five hours, all day to most of the day and less than 20 seconds. Finally, the housemates willing initiated most of the sexual acts. Findings of the study correlate with the opinion of Timileyin Omilana, a reporter with the Guardian newspaper, that the BBNaija show was making an open display of sexual scenes among the housemates and a lot of nudity characterized the show (Guardian, 2019). Similarly, the findings corroborate the views of the National Council for Arts and Culture (NCAC) through his Director-General, Otunba Olusegun Runsewe, who says that:

But the content is wrong; you cannot be making love, with our children, and youths watching, on air. We will not because of the money Nigerians will win to destroy our tomorrow because of some economic strategy (New Telegraph, 2019).

The Nigerian Broadcasting Commission (NBC) is an agency of government set up to regulate and control the broadcasting industry in Nigeria. The code stipulates among other things that broadcasting shall influence society positively, setting the agenda for the social, cultural, economic, political and technological development of a nation, for the public good. However, findings of this study reveal a high level of indecent and immoral contents that are distasteful. This negatively affects morals, especially of young ones in the society, going against the regulations of the National Broadcasting Commission. Similarly, the code stipulates that broadcast content should project the best and discourage the worst in the society.

In essence, the contents of the Big Brother Nigeria show do not reflect the values of the code of the Nigerian Broadcasting Commission. This then raises questions on the effectiveness of the commission as a regulatory body. Although, the commission placed a ban on the show on Nigerian television stations, the show as moved its coverage to the cable television. But still, the Nigerian Broadcasting Commission has control even over cable television. What the commission now simply does is to issue warnings to the broadcast outfit. PM NEWS (2019, paragraph 1-2) corroborates this in a report that the National Broadcasting Commission, led by NBC Director General Mallam Ishaq Kawu has warned the organizers of Big Brother Naija over 'unwholesome' contents shared on TV channels that breach its code shared.

Much onus rests on the media in the society, because of the freedom it enjoys and the power it wields. The media is expected to place the interest of the society as premium. This then

guides media coverage and broadcast content. Importantly, the media is expected to be the preserver of our cultural heritage. Media contents are expected to preserve our all aspects of our culture, from preserving our cultural heritage like our artifacts, sanctity of the marriage institution, dignity, morality, respect for elders and the likes. The media are expected to teach our young ones and remind adults about key components of our customs. They are expected to portray positively the moral values of our society. Sex before marriage, nudity, indecent dressing, use of abusive language, and open display of affection contravene the values of our culture. A child engaged in all these is usually seen as the black sheep of the family. Other parents would not want their children to associate with such persons because they see him/her as a negative influence on their children. So, someone caught or engaged in this act is usually abhorred by the society. If these bring shame, it shows that they are not right and should not be engaged in.

Findings of this study reveal that the content of the Big Brother Naija show contains contents that are morally offensive and degrading of our cultural values.

Summary

The aim of this study is to examine the patterns and extent of uncensored contents depicted in BBNaija, to ascertain if the contents of Big Brother Africa reflect the values as stipulated by NBC code and to understand if the contents of BBNaija promote the Nigerian culture.

Twelve episodes of the show were analysed, while one hundred and twenty sexual acts were identified in the show. The result of the study was presented according to the categories of sexual acts, mode of dressing, foul languages and nudity.

The content of the reality show go against the tenets of our culture. Our culture goes against public show of affection, nudity and foul language. Sex is not allowed in our culture outside the marriage institution. Our culture also disregards using our bodies to get fame. These are all what the show presents to the viewing populace.

Conclusion

The purpose of this study is to examine the content of the Big Brother Naija reality show, with respect to the preponderance of sexual contents in the show. Therefore, based on the findings of this study, a number of conclusions have been drawn.

First, the contents of the reality show contained a high degree of sexual contents. It can be concluded that the show only promotes sex and sex related activities. Therefore, consumers have nothing to gain from the show in terms of moral or values. The producers of the show appeal to the worst in its audience in order to attract advertising revenue. The producers of the show are only concerned about financial revenue, leaving out the effect of the show on the moral value of the society, in particular, those of teens and young adults.

Second, the contents of the show are outright violations to the code of the National Broadcasting Corporation on decency. Although, the programme is not broadcast on everyday television, but on cable TV, the show still falls under the jurisdiction of the

commission, and should abide by the regulations of the commission. Therefore, it can be said that the content of the show is an affront to the values of the society.

Lastly, the contents of the show go against the tenets of our culture. In fact, they attack the root of the society, which is morality.

Recommendations

In view of the findings and the conclusion, the following are recommended:

- The general public, the legislature, and influential in the society should rise up against the ills presented in the BBNaija show. They should call for the total cancellation of the show.
- The Nigerian Broadcasting Commission should sanction the show, when Not to Be Broadcast Contents (NTBB) are aired on the show. The commission should not be cowed by powerful interest to expose the public to such ignominy.
- Parents and guardians protect their teens from view X-rated contents on cable TV. They should also be taught the dignity of labour. And that hard work, patience and perseverance is the only key to achieving lasting success in life.

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