

**REALITY TELEVISION: DIALECTICS OF CULTURE AND AUDIENCE INTERPRETATION  
OF BIG BROTHER NAIJA**

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**Abstract**

*The Big Brother reality television show is a cultural product created out of Anglo- American economics from the global Big brother international and was adapted by most African countries including Nigeria. The Nigeria's format took its debut from the Big brother Africa and took its form as the Big brother Naija. The show has raised debates around cultural values, diversity and homogenization against indigenous cultures, hence its dialectics on culture. This study therefore tries to find out the cultural adaptations in the Big brother Naija format that violate Nigerian's cultural values and the audiences' interpretation of the contents. The study's population comprises of 16,395,555 residents of the South East States of Nigeria following the projected 2006 National census. Using Cochran formular, a sample size of 588 respondents was drawn and selected by cluster sampling procedure which is a type of probability sampling technique. The study adopted quantitative survey method. The instrument for data collection was a structured questionnaire using close ended questions to solicit responses from the respondents. Data presentation was done by statistical tables generated from SPSS while analysis was done by simple percentages. A theoretical perspective to the study was established around reception theories of the mass media. Findings show that the Big brother Naija show is packed with cultural contents that violates Nigeria's cultural values and therefore recommends that the producers of the show redirect the program to reflect the realities of the Nigerian cultural values.*

**Keywords:** *Reality Television, Big brother Naija, Cultural values, Diversity and Dialectics of culture.*

**INTRODUCTION**

Big Brother Naija reality television has recently become one of the most popular reality television shows among television viewers. (Chikafe & Mateveke, 2012). It is historically, based on the Big Brother television franchise of Netherlands, a programme in which contestants live in isolated house and compete for a large cash prize and other material prizes at the end of the show by avoiding being evicted from the house by viewers who vote for their favorite housemates to remain in the show. It was first adapted from George Orwell's novel in 1984, in which Big Brother (where the show got its name) is the all-seeing leader of the dystopian Oceania (Chikafe and Mateveke 2012). It was built on a surveillance system, which monitors competing housemates that are usually not fewer than twelve at a time, for about three months. Their movements and activities are watched twenty-four hours a day, seven days a week by strategically placed video cameras and microphones from bedrooms to bathrooms and everywhere in the Big Brother house. Nwafor (2015) observed that globally, there are several versions of Big Brother such as Celebrity Big Brother for the Netherlands and Teen Big Brother for Britain, Big Brother Germany, Big Brother Switzerland, Big Brother Sweden, Big Brother Italy, Big Brother Canada, Big Brother Africa and Big Brother Naija among others.

Since its inception, the Big Brother Naija TV reality show has attracted a high level of controversies. From arguments on its values for the participants and viewers to sexualized abuses, nudities, flagrant exposures, gender differences, immoralities and other social vices that are considered alien to Nigeria's cultural heritage (Baumgardner, 2003). The controversial nature of such TV shows is according to the literature (Allen 2017), situated on its unscripted nature, that often features spontaneously displayed characters with value representations that may be detrimental and alien to the society. Apart from penetrating into the African society in its factual and entertaining genre, it has permeated the youths – particularly those who fall within the ages of 18-25 (Brasch, 2003.) More so, reality television contents like the Big brother Naija, are conceived as instruments of globalization, and cultural products that could transverse national boundaries easily. The appeals the messages convey are entangled with the effects of media contents as well as questions of self, identities and culture (Lwahas 2017).

Other controversies are rooted in its capacity to inadvertently encourage addictions among its audience. It has also been contested against its influences on cultural homogenization, sexual debasement, and representation of false picture of reality. However, it appears almost impossible to satisfy a heterogeneous audience; an audience of different characteristics spread across different locations. Paradoxically, what a section of the reality television audience may consider a cultural aberration laden with the disgust factor may serve entertainment purpose for others. Hence, it would not be unthinkable to find audiences who see nothing objectionable with the Big brother Naija's content. Thus, (Lwahas 2017) again reasoned that the globalization of communication contents may have brought with it tolerance for cultural difference. In spite of these panics on the possible cultural implications of Big brother Naija's content, there is a debunking argument from the reception theories which claim that people do not simply adopt uncritically cultural difference of global societies but rather use media creatively to negotiate dominant ideological messages in relation to their own cultural preferences and everyday lives. Therefore, this study intends to investigate values in Big brother Naija and audience interpretation of the contents of the show amidst globalization and cultural identity.

### **Statement of the Problem**

Reality television shows particularly the Big Brother franchise have been critiqued by numerous scholars (Mudzanire, Mazuruse, Nyota, & Chiwewe, 2016; Olowolafe & Akas, 2021) for portrayal of obscene images, and sexually implicating contents that portends adverse socio-cultural challenges for African societies in the wake of globalization, cultural imperialism, self and national identities. As genres of the mass media, reality television are purveyors of culture, hence, there is the fear that exposure to Big brother reality television series predisposes the audience to cultural issues like changing lifestyle, illicit behaviors and relationships that may be considered strange to indigenous Nigerian cultures. The media are also expected to be sensitive to the cultural needs and values of the society. Consequently, the Big brother reality show has elicited a lot of trepidation among the autochthons of African culture who view it as offensive to African's cultural heritage amidst the hybrid breeds that views it as site of fun, self-exploration and indulgence. Within the African cultural debate, the show is seen as subtle conduit for cultural imperialism and resultantly African moral discoloration while the culturally naive see nothing beyond entertainment and pleasure.

Since, the series got its African debut and by extension a Nigerian adapted format called the Big brother Naija, expectations are high that the Nigerian format will be used as an instrument of promoting Nigerian's local content and disseminating its rich cultural heritage, values and global interests (Anyanwu & Ekwerigwe, 2021). It has nonetheless been subjected to much speculation primarily on voyeurism, immorality and negative cultural values. Such concern relates to the perceived gullibility of media audience to interpret the contents as true reality. It is also argued that when the values learned from Big brother exposure is internalized; it would become a dominant or popular culture in the society at the detriment of the indigenous revered cultures. Hence, this paper aims at resolving the following research questions:

1. What are the Nigeria's cultural values violated by Big brother Naija content?.
2. How does the audience interpret the Big Brother Naija reality show?
3. In what ways could the Nigerian adapted format promote Nigerian culture?

## **Review of Related Literature**

### **Cultural Dialectics and the Review of Content**

This paper leverages on cultural dialectics to debate questions of culture and the arguments surrounding culture in its practical, theoretical and binary forms of interpellation within the framework of reality television as a media product. Drawing from the understanding of Feinberg, (2007), dialectic is a path to understanding of a phenomenon, achieved through reasoned dialogue and debate and the art of logical discussion. Dialectic approach was first credited with Georg Wilhelm Friedrich Hegel whose idea is, proposed as a thesis determined to examine the real world through the discussion of ideas. Afterwards, social science discourses citing the works of Wodak (2001) and Martin (2017) have not been far from using dialectics to offer permutations on knowledge such as arguments on culture, language use, media reporting and genetics. Meanwhile, media discourses are not one-dimensional but upholds dialectical approach to offer critical thoughts. Cultural dialectics therefore provides an open arena in which to debate questions of culture and dialectic—their practices, their theoretical forms, and their relations to one another and to other spheres and modes of inquiry. The content of culture is not decipherable; its relevance lies in what it signifies as a matter of representation. Hence, cultural meanings are seen in a permanent state of contestation, in which dominant values are considered as popular culture but rarely without resistance to adoption on the part of their audience. Culture can be inherited from past generations or forgotten about completely especially in the wake of newer cultures that possibly occur by means of diffusion; processes by which cultures are spread either by enculturation or acculturation. Enculturation is a process where an individual learns the way of life or behaviour of his own culture or society while acculturation is a continuous adaptation of new traits or patterns as a result of contact with other culture (Agabi, 2005,) as could be experienced from exposure to media adapted contents like Big Brother reality shows capable of spreading cultural heritages.

Today, it is common to see Nigerians adopting foreign cultures exemplified in language, modes of dressing, of eating, of walking, that are considered cultural aberrations. Wearing of clothes that expose the sensitive parts of one's body is very much un-African, but a common practice in other parts of the world. The domination of cultures or subordination of culture through acculturation is what has come to be known as cultural imperialism. Despite the spread of the dominant cultures of Western Europe, America and Japan, to Nigeria and other third world countries, some "positive" cultures of Nigeria still survive, yet they remain unheard of since indigenous media channels could not use its media as a vehicle to diffuse its cultural practices and identities. This follows from the submission of Effevo (2019) that the rise of the mass media and the commercialization of culture gave rise to issues and interests about the use of local media contents which are still with us today. The most popular aspects of African cultures that have attracted international concerns are mostly the negative aspects. This has made the country to be associated with cultures such as corruption, embezzlement of funds, tribalism, nepotism, bribery, ritualism among others that are globalized through the mass media. The mass media are transmitters of both positive and negative cultures, depending on who dictates the direction of the flow of information and communication. This again draws another perspective to this discussion on the interests at play in cultural contents embedded in media products according to Mensah (2014) argument that diffusion of culture in the globalization context are implicated on the relations of power, ideological interests and resistance. Media contents are again literally projecting the cultural ideals of vested interests like Government, corporations, non-profit organizations, and producers who stand as gatekeepers to determine through various appeals what gets to the audience as information, cultural orientation or entertainment. Similarly, Dakrouy (2014) states that media narratives and discourses are created within different forms of texts and images that are complexly related to the cultural perceptions and practices of both those who produce and consume them. Relatively, such media narratives are perceived as the popular culture of those who produce them to

strengthen the dominant culture and those who consume them are subconsciously living out the lives of intentionally created dominant cultural values.

Similarly, Edensor (2002) believes that traditional cultural forms and practices of Nigeria are supplemented, and increasingly supplanted in their effective power by meanings, images and activities drawn from popular culture. Meanwhile, Sakildir (2020) argued that the spread of culture over the globe through various cultural products like all forms of media including television programs is ideal to popular culture which is deliberately planned to control people to serve the need of capitalism and ensure the continuity of dominant ideologies. Popular culture is here simply referred to as cultural values including mode of dressing, greeting, relationship patterns, gender and sexualities and other practices trans -versed by various media products that are favored by many people and celebrated at a particular time. Hence, Agwuele (2019) avers that Nigerian culture cannot be said to be purely unadulterated with the popular global culture. This is in line with the views of Edward Said who aptly points out, in Mensah (2006. p.65) that “all cultures are involved in one another; none is single and pure, all are hybrid, heterogeneous, extraordinarily undifferentiated and un-monolithic.” Olowolafe and Akas (2021) also agreed that the African culture suffers hybridization from reality programs like the Big brother international. Cultural hybridization is simply the presentation of two different cultures. The above views are clearly indicative of globalization of cultures seen as the process of intensification of economic, political, social and cultural integration across international boundaries. Globalization is often described as a harmonization process that promotes the similarity and transfer of certain ideals evolved by some powers by certain modes of communication. Critics of globalization have argued that the process favors only the initiators of the idea, who include the industrialized countries of Western Europe, America and other European countries that tends to champion the dominant ideologies of unequal power relations between the first and third world countries. However, this study is prompted by the fact that Nigeria has a lot to offer to the world and media platforms like reality TV shows could be veritable means for the globalization of the Nigerian culture. More so, the ability to incorporate and diffuse local cultures through cultural products like the Big brother Naija, will subvert foreign influences , resist the consequences of globalization on Nigerian’s cultural values and preserve its unique cultural identity. Lwahas, (2017) believes that by adjusting the format, Reality Television shows can be localised and made more likeable to local markets. In other words, the format can be reproduced or adapted to fit many countries with few modifications from originals which are already successful. Examples have been provided using, “Who Wants to Be a Millionaire?” with reference to the film “Slumdog Millionaire” and “Big Brother” to “Big Brother Africa” and “Big Brother Nigeria” This agrees to the argument of Frau-Meigs (2006) that television applies filters to integrate imported elements with domestic traditional core values as strategies of adaptation even as television according to Waisbord (2004) remains tied to local and national cultures. While there exist a plethora of literatures pertaining to Big brother and African culture generally citing the works of Anyanwu and Ekwerigwe (2021), Olowolafe and Akas (2021), Mazuruse (2016) and Frau-Mergs (2006), this study intends to fill the gap in literature on the cultural adaptations of the show that are against the Nigerian cultural values and remedies for cultural development.

### **The Nigerian Culture**

Attempt to define or articulate the Nigerian culture could be quite challenging. This is primarily because of the new status that culture has assumed in the scholarly world and the availability of multiple ethnic and religious entities that characterize Nigeria. A discourse on culture alone could be problematic. Describing the Nigerian culture without an initial attempt to define culture in its general and simplistic form will devalue any meaning giving to the Nigerian culture. Sociologists, historians, and anthropologists have all shared almost a similar concept on what culture is. Culture is generally referred to a social heritage or knowledge, beliefs, customs and skills that are available to the members of a society (Onabanjo, 2005). The above definition has failed to emphasize the material aspects of culture made possible by the techniques and methods of art, music, making pottery, building houses or carving monoliths. Another scholar, Novinger (2008) extends the definition of culture to cover the set of attitudes, values, beliefs and

behaviours shared by a group of people, communicated from one generation to the next through language or some other means of communication. This definition, though more extensive than the former, is "fuzzy" because there are necessarily no hard and fast rules of how to determine what a culture is or who belongs to that culture (Dirlik, 2008). However, the most art of defining culture in contemporary times is governed by the ever changing nature of the world, the criticisms of ideas, the multiplicity of cultures and subcultures within a region, the period of cultural display in questions, reasons for acculturation and trends such as globalization products that culminate to social change.

Culture in this study is considered as a dialectical, contextual, socially constructed and contested concept connoting how people make sense of the world, and the way they attach values and meanings to the material and non-material world based on their own experience and exposure. In a simple narrative, Culture is the lifestyle of the people within a group and denotes their values, beliefs, artifacts, behavior and communication. It is passed from one generation to another. "A culture exists when a distinct way of life shapes what a group of people believes, values and does" (Wood, 2009). The culture of one group is distinct from another based on different values, beliefs, norms, and other characteristics. Culture is transmitted from one generation to the next and as such may be lost in transits. The preceding adjectives describe culture as seemingly heterogeneous and value laden. The Nigerian cultural values are distinct and vary from one region to the other and Nigerians are known for these distinct heritages- the music, dance, marriage rites, relationship ties, greetings, dressing etc (Nwaolikpe, 2013). Culture influences what people communicate, to whom they communicate and how they communicate, (Novinger, 2008) demonstrates that from the moment we are born our culture imposes its rules of behavior on us. Hence, cultures imbibe on people to learn and understand the meaning of their non- verbal cues, about respect to elders – what tune of voice to use, the posture, eye contact and how to interact socially with others.

Cultural aspects may be lost completely because of other powerful forces of a foreign culture accepted and cherished by the people first as trends, and second as permanent ways of life which literarily transcends to dominant or popular culture. This implies that culture may be abandoned and new cultures embraced for countless reasons. Other cultures are not traded completely, but partially. When people let go a little proportion of their practices to embrace a proportion of other alien cultures and blend the two, partial acculturation has occurred, this view further leads to the understanding that cultures could be permanent or temporary. Permanent cultures are hardly forgone. Such cultural aspects and practices live with the people forever as generations come and go.

Cultures are easily eroded for reasons that dominant cultures have overtaken them, they are no longer in alignment with the objectives, expectations or development of the people, or the people simply don't like them again. Over time, forces within and outside the society may cause changes in cultural practices. Nwolikpe (2013) again posits that in Nigeria for example, the youth focuses more on the internet and telecommunications for entertainment and are gradually losing interest in their cultural values as they are exposed to western values learned from western cultural products. This also brings us to the categorization of positive and negative cultures. Positive cultures are ways of life or material aspects of life that the people cherish because of the benefits attached to them, including ordinary sense of pride. Negative cultures are beliefs and ways of life that antagonize the image of the people which they may uphold due to fear of the unknown or as means of survival. They are practices that people indulge in sometimes as a last resort or alternative to hope.

Nigeria is a West African country located within four geographical regions of the Sahel Sahara. The country is famous for its three major tribes of Hausa (fulanis inclusive), Igbo and Yoruba, as well as hundreds of tribes and ethnic groups such as the Efik, the Ibibio, the Anang, the Kalahari, the Ijaw, the Itsekiri in the south south region, the Tiv, gala, Idoma, Doma, Jukun.Arago, Igbira, Bercon, Nupe, Yergum, Angassawa, Jarawa in the middle belt, and Kanuri, Dakakari, Gwari, Kamuku among others in the northern region (Amadi,2012).

Given the above scenario, it is quite difficult to infer that Nigeria has a culture because each of the tribes and ethnic groups in the country possesses their peculiar cultural attributes, knowledge, ideas, norms, values, and beliefs which make them different from others. However, these study beliefs that Nigeria of today has a culture that could be referred to as major cultures and which is connectively linked within the fabrics of its moral beliefs and values. Perhaps it would intrinsically be argued that several cultures and even sub-cultures-Hausa, Igbo, Yoruba, Efik, Ibibio, Annang, Edo, Urhobo, Tiv, Fulani, Ijaw, Kanuri, Itsekiris etc. are separated by their different cultural values, believes and practices. There is Nigeria culture in respect to rituals on traditional marriages, burial and naming ceremonies. They are different from one ethnic group to another and sometimes even within ethnic groups. Nigeria's culture seems to be a loose term; with no single Nigeria way of life according to the assertions of (Doughuja, 2018). His assertion is perhaps held comparatively to foreign culture such as those of the British and the American culture with uniformity in cultural practices and artificial identities. In spite of the near absence construction of Nigerian's culture, there are both positive and negative cultures. In Nigeria, sub-cultures of the independent tribes, shared by at least two, three, four or five ethnic groups have been adopted as national cultures because they add positive values and interest to the development and growth of the country. Games like draft, seed games, traditional wrestling are practices shared by many and accepted today as Nigeria cultures soliciting global recognition. The ordinary wrappers and styles of sowing long sleeves "caftan" or "agbada", peculiar colorful dresses identical to some tribes of Nigeria are fashionable wears adopted by many tribes in Nigeria and as such it has become a positive Nigerian dress culture and identity. Similarity in Nigerian, modes of farming, type of seedlings, foods or fruit presently originating from the country's style of cooking, communal living, recognition and respect for elders have become unique to Nigeria's cultural descent. Other cultural values are embedded in courtesy values, communication values, conventional greetings and exhibition of concern over immediate and extended family members. There is also total disregard for fanatical feelings or uncontrolled sexual desire among others, that have become popular Nigeria culture. Chikafa and Mateveke, (2012) pointed out that an ideal African woman should have sexually restrained behaviour which forbids her from having sexual relations with different men, but remain loyal and sexually faithful to her husband. Also, among the Igbo communities in Nigeria, a young man is expected to be the protector of his family, while an elder is expected to be the custodian of the customs and traditions of the community.

Conversely, Nigeria also has a negative culture exemplified in supernatural crimes, subjugation and dehumanization of women and children, widowhood practices and jungle justices., secret societies, ritualism and 'awuf (Amadi, 2012).. To reiterate the obvious, Nigeria considers the positive aspects of her sub-cultures as its culture. Bello (2020) posits that the need to sanitize, uphold and transmit the Nigerian culture instigated the Nigerian cultural policy which according to Samuel and Chimeziem (2009) ensures that the education, consciousness and development of Nigeria's culture through theatre, films, exhibitions, seminars, workshops and publication or the mass media are upheld.

#### **Mass Media Audience, Analysis, Interpretation and Effects: A Theoretical Perspective.**

Beyond the perfunctory functions of the mass media which is information, education and entertainment, the mass media serve as platforms for promoting people's culture, to satisfy the audience and stakeholders of their contents (Senam, Umoh, and Christopher 2022). For the contents of the mass media to be impactful, the audience has to receive, accept and utilize its messages, hence, the audience of a particular mass media; print, broadcast, online and television genres including reality television are considered integral. The audience of the mass media is particularly the consumers of the messages transmitted through a specific channel. Thus, throughout the many decades of audience research, researchers have asked important questions about the uses of media and about the effects of the media particularly on the audience (McQuail, 2010).

Media audience as consumers of content is important in the media process. The audience is potentially pivotal to understanding a whole range of social, cultural processes that bear on the central questions of culture (Livingstone, 2003). The reception and interpretation of media content by the audience can differ

based on background, religion, culture, taste and other individual differences or issues in the environment. Paradoxically, what a section of the reality television audience may consider a cultural aberration laden with the disgust factor may serve entertainment purpose for others. Precisely, the globalization of television content such as the Big brother reality television raises a dialectics of culture regarding cultural imperialism, identities, difference and homogenization of culture which impacts negatively on subordinating countries that are technologically developing.

Consequently, theories about the Limited/Minimal Effects of the media on their audience emerged. The first in these is the two-step flow theory where opinion leaders could mitigate between media content and audience reaction or effects. (McQuail, 2010). Similar to the two-step flow theory is the multi-step flow theory by Katz and Lazarsfeld propounded in 1955. The theory assumes that media content/messages flow from the media to its audience through multisteps. Later on, in 1957, Leo Festinger presented the Cognitive Dissonance theory which empowers media audience to reject messages that are contrary to their expectations, values or beliefs. Another theory is the Selective Perception Theory propounded in 1964 by Berelson and Steiner which assumes media consumers only choose to be exposed to, pay attention to, perceive and retain media content based on their pre-existing notions, ideas and beliefs. By 1970, Melvin De Fleur propounded the Individual Differences Theory that assumes media audiences are made up of different people with diverse backgrounds, culture, values, practices, psychological characteristics and experiences. All of these combine to affect attitudes, beliefs and values and thus, affect their interpretation of media content.

Another dimension to understanding audience control is the reception theory which translates to the oppositional reading approached by the audience through diverted, reversed and opposed interpretation. Reception theses are with the premises that with the multiplicity of meaning available in television content, different interpretative communities, and audience determine meaning based on their own knowledge, understanding and environmental context. Another fold of the reception research studies is the uses and gratification studies which focus on why audiences use media and the purposes for which they were used. This paper therefore argues that audience engagement with the Big brother Naija could alter the cultural values of Nigeria as they negotiate its content within their everyday lives, experiences, and background.

### **Methodology**

The study adopted a descriptive survey research to generate quantitative data from the respondents on their knowledge, attitudes and interpretation of the Big brother Naija format. Using quantitative survey, a carefully worded and structured questions were developed to find out cultural values that may have been violated by the Big brother Naija and the audience's interpretation of the show. Consequently, a close-ended research questionnaire was carefully structured to solicit relevant information from a limited number of pre-defined multiple-choice responses, and 5 point Likert scale of Agree, Strongly agree, Disagree, Strongly disagree and Undecided respectively. Responses of respondents were analyzed using simple percentages. The research instrument was validated by a Professor in the Department of Mass communication. The population of the study comprised residents of the South East which are Anambra, Enugu, Ebonyi, Imo, and Abia, estimated at a grand total population of 16,395,555 million people (2006 National Population Commission). This population is considered important because the people of the South-eastern States share proximity boundaries and share similar characteristics in language, culture and decent.

The probability sampling technique was adopted to allow every inhabitant an equal chance of selection and ensuring representativeness of the entire population (Curtin et al., 2005; Fowler, 2009). To achieve this a Multi-stage sampling procedure which divides large populations into smaller clusters to make primary data collection of geographically spread population more effective and efficient for the purpose of research Bhandari (2023) was used. Thus, the researcher divided the population into smaller clusters at different

stages of States, Local governments, individual households and individual participants. Using this procedure, a sample size of 588 respondents was adopted as representative of the entire population.

**Data Presentation, Analysis and Discussion** Statistical tables generated from SPSS, would be used for data presentation, while analysis would be done using simple percentages. Out of the 588 research questionnaires distributed only 565 copies were returned as valid and used for table presentation and data analysis.

**Results**

In order to give more clarity on how the research questions were approached, the data was measured in the following variables under these themes:

**Demographic variables:** This was measured by asking questions to determine the gender, age, marital status, educational status and religious status of respondents to determine how it affects responses.

**Cultural values violated by the contents of the Nigerian adapted format:** Here the researcher measured whether respondents agree that Big brother contents portrays the Nigerian culture, their knowledge about the Nigerian culture and areas where the Nigerian culture have been violated.

**Audience interpretation of the Big Brother Naija reality show:** The questions in this section was solicited to find out audience’s view, and interpretation of the Big brother Naija show.

**Ways Nigerian Adapted Format could promote Nigerian culture:** This solicited audiences’ suggestions on how Big brother Naija show could be repackaged to promote Nigeria’s culture.

**Table 1**  
**Responses on Nigerian Cultural Values Violated by the Contents of Big brother Naija**

Variables	Frequency	Percentage%
<b>Respondents’ view on whether Big brother portrays the Nigerian Culture</b>		
Agree	40	7.1
Strongly Agree	35	6.2
Disagree	52	9.2
Strongly Disagree	380	67.3
Undecided	52	10.3
Total	565	100
<b>Respondents’ view on Nigerian cultures that may have been violated by the Big brother</b>		
Dress patterns	134	23.7
Courtesy	69	12.2
Food and eating habits	26	4.6
Moral and Decent behavior	336	59.5
Total	565	100
<b>Responses on lifestyle of housemates that violates the Nigerian culture</b>		
Objectifying behaviors	88	15.6
Sexualized statements	399	70.6
Sexual aggressions	72	12.7
Courtesy and Respect for others	6	1.1
Total	565	100

Source: Field work 2023.



Table 1 above was presented to respond to research question 1 which seeks to find out the Nigerian cultural values violated by Big brother Naija show. Data shows that only a smaller proportion of the respondents calculated at a combined percentage of (13.3%) agree that the content of the Big brother Naija portrays the Nigerian culture. On the other hand, majority of the respondents (76.5) comprising an aggregate of strongly disagree and strongly disagree held a contrary view that the Big brother Naija contents portrays the Nigerian culture. It was clear that (10.3%) of the respondents remained undecided as they are unsure of the cultural position of the show. This suggests that the Nigerian cultural values have been violated by the show.

The table also shows that majority of the respondents (59.5%) views moral and decent behaviors the most violated Nigerian culture. This is followed by respondents (23.7%) who are concerned that dress patterns would be altered by the content of the show, and respondents (12.2%) who believes that courtesy practices have been violated by the contents with only (4.6%) that noted Food or eating habits as cultures of the Nigerian society that have not been fully promoted or changed by the contents of the Big brother. This portends that there is the urgent need to redirect the Big brother Naija adapted format to address cultural deficiencies in the show and maximize opportunities for the program to be used as instrument for reshaping and enriching the Nigerian culture for local and global markets.

The table again demonstrates respondent’s observation of lifestyle of housemates that violates Nigerian culture. Results show that majority (70.6%) of the respondents are averse to the sexualized statements, followed closely by objectifying behaviors such as acts that are sexually alluring. Other respondents (12.7%) comment that sexualized aggression are against the Nigerian culture

**Table 2**  
**Audience Interpretation of the Big Brother Naija Reality Show.**

<b>Variables</b>	<b>Frequency</b>	<b>Percentage%</b>
<b>How Respondents Describe the Big brother Show</b>		
Moral	30	5.3
Immoral	121	21.4
Secular	190	33.6
Western Idea	224	39.7
<b>Total</b>	<b>565</b>	<b>100</b>
<b>Contents Considered most Annoying</b>		
Hugging and kissing	287	50.8
Nude dressing of housemates	132	23.4
Sexualized statements	63	11.2
Competition stage	37	6.5
Partying/ clubbing	46	8.1
<b>Total</b>	<b>565</b>	<b>100</b>
<b>Respondents’ Interpretation of Housemates Values</b>		
Love	151	26.7
Greed	69	12.2
Respect	40	7.1
Passion	305	54.0
<b>Total</b>	<b>565</b>	<b>100</b>
<b>Responses on whether the program should be viewed by everyone</b>		

Agree	78	13.8
Strongly agree	34	6.0
Disagree	234	41.4
Strongly Disagree	173	30.6
Undecided	46	8.1
<b>Total</b>	<b>565</b>	<b>100</b>

**Source: Field work 2023.**

Table 2 above was presented to respond to research question 2 which sought to find out audience interpretation of the Big Brother Naija reality show. As indicated from the first distribution, majority of the respondents (39.7%) describe the show as representing the values of the western culture. Following closely, other respondents (33.63%), and (21.42%) describe the content of the show as secular; depicting worldly activities, and immoral, respectively. Only few of the respondents (5.32%) see the program as moral. This shows audiences’ interpretation of the program as un –African, and immoral.

Again, the Table demonstrates respondents’ interpretation of the show based on most annoying contents. Results of the survey show that majority of the respondents (50.8%) see the most annoying contents as hugging and kissing among housemates, followed by nude dressing of housemates (23.4%), Sexualized statements by housemates at (11.2%). Few of the respondents’ (6.5%) and (8.1%) interpreted competition stage and Partying/ Clubbing as most annoying. Thus, respondents interprets hugging, nude dressing, and sexualized statements as most annoying and which is capable of creating moral panics for Nigeria.

Another distribution shows that majority of respondents (54%) interpret the values they observe from the housemates as Passion. This is followed by (26.7%), (12.2%), (7.1%) which interpreted Love, Greed, and Respect respectively. Hence, the respondents understood the housemates in the Big brother show as passionate for the grand prize at the expense of modesty, and decorum.

Again, the Table shows that aggregate percentage of respondents (72.0%) showing a greater ratio, believed that the program should not be viewed by everyone. Few aggregate ratio of agreed and strongly disagreed respondents (19.8%) believes otherwise while, only (8.1%) of respondents were undecided. This shows audience interpretation of the show as negative influence to Nigeria’s cultural values and which should have audience rating belts.

**Table 3**  
**Ways Nigerian Adapted Format could promote Nigerian culture**

<b>Variables</b>	<b>Frequency</b>	<b>Percentage%</b>
Promote Nigerian codes	186	32.9
Promote Nigerian foods	95	16.8
Expunge illicit contents	203	35.9
Allow global cultural mix	81	14.4
<b>Total</b>	<b>565</b>	<b>100</b>

**Source: Field work, 2023**

Table 3 above is a response to research question 3. It demonstrates suggestions on the ways Nigerian adapted format could promote Nigeria’s culture. Majority of the respondents (35.9%) suggested that illicit contents which includes the use of profane language, sexual pervasions and sex appeal dominating the contents should be minimized to allow decent values and moral conduct to dominate the show. This was followed closely by respondents (32.9%) that suggested the adoption of Nigerian codes of dressing, expression and behavior to curtail indecent and sexually alluring exposures. Some respondents also suggested the exhibition of Nigerian foods as against foreign junk foods often seen among housemates eating habits. However, only a few respondents (14.4%) recommended that there should be a cultural mix of cultures of different societies for the sake of global experience.

## Conclusion

From results of the study, Nigerian cultural values have been violated by the Big brother Naija show with representations of indecent and immoral behaviors. Contents were perceived as Western ideas and as such interpreted as negative and un-cultural to Nigeria. This research concludes that the contents is a false reality of Nigerian culture and therefore recommends regulatory authorities control to regain its focus.

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