NEW MEDIA AUDIENCE AND SEXUALITY ISSUES IN BIG BROTHER NAIJA

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ABSTRACT

The new media effectively plays the role of speedily conveying media content to various online communities, and this internet technology also allows for the storage and retrieval of content. The organizers of Big Brother Naija (BBN) appear to have leveraged this facility to interact with the audience of the reality show in the most profound manner in the Nigerian media ecosystem. Adopting John Locke's Empiricist Reflection Theory (ERT), the article uses quantitative and qualitative research methods to examine if coders (the new media audience) perceived the promotion of nudity, illicit sex, inordinate kisses, and vulgarity in the 2018 edition of the Big Brother Naija (BBN), codenamed "Double Wahala." A checklist of 72 internal consistency reliability was used to obtain the quantitative data while the data were analyzed using simple percentages and a pie chart. This was complemented by qualitative research modalities of historical-analytic and document observation methods. The study found that the participants and organizers have, for economic reasons, thrown caution on morality and values to the wind with the outcome of actual sexual intercourse among the participants amounting to 52% among other studied variables. The conclusion reached is that the organizers of the program should redesign it to promote wholesome entertainment, education, and enlightenment of the audience, especially the youth in Nigeria.

Keywords: New media, Audience, Sexuality, Big Brother Naija, Nigerian media ecosystem.

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Nuevo público de los medios de comunicación y cuestiones de sexualidad en el Gran Hermano Naia

RESUMEN

Los nuevos medios juegan efectivamente el papel de transmitir rápidamente el contenido de los medios a diversas comunidades en línea, y esta tecnología de Internet también permite el almacenamiento y la recuperación de contenido. Los organizadores de Big Brother Naija (BBN) parecen haber aprovechado esta facilidad para interactuar con la audiencia del reality show de la manera más profunda en el ecosistema mediático nigeriano. Aprovechando la Teoría de la Reflexión Empirista (ERT) de John Locke, el artículo utiliza métodos de investigación cuantitativos y cualitativos para examinar si los codificadores (el nuevo público de los medios de comunicación) percibieron la promoción de la desnudez, el sexo ilícito, los besos desordenados y la vulgaridad en la edición de 2018 de Big Brother Naija (BBN), codificada como "Double Wahala". Para obtener los datos cuantitativos se utilizó una lista de 72 fiabilidad de consistencia interna, mientras que los datos se analizaron utilizando porcentajes simples y un gráfico de pie. Esto fue complementado por modalidades de investigación cualitativa de métodos de observación histórico-analítico y documento. El estudio encontró que los participantes y los organizadores, por razones económicas, arrojaron cautela sobre la moralidad y los valores al viento con el resultado de las relaciones sexuales reales entre los participantes que asciende a 52% entre otras variables estudiadas. Se llegó a la conclusión de que los organizadores del programa deberían rediseñarlo para promover entretenimiento saludable, educación y iluminación del público, especialmente de los jóvenes de Nigeria.

Palabras Clave: Nuevos medios de comunicación, Audiencia, Sexualidad, Gran Hermano Naija, Ecosistema mediático nigeriano.

Introduction

Big Brother is a Dutch reality competition television franchise. It was created by John de Mol Jr., first broadcast in the Netherlands in 1999, and subsequently syndicated internationally. The 68-year-old Dutch billionaire has made his fortune as a TV producer and a media mogul, particularly from this free-style television programming that somewhat encourages an unusual mix-bag of moral virtues, as the reality show is often described by its audience as a mixture of entertainment recipes that promote the character of "the good, the bad, and the ugly" (Omoera & Ojieson, 2022) among the participants. Even with the palpable negative consequences, many countries obtained the franchise to host the show for its entertainment value. For Africa, the South African-based MultiChoice Broadcasting Company, owner of DSTV and GOTV got the franchise and would sublet it to a consortium in Nigeria that commenced the production of *Big Brother Naija* (*BBN*) in 2017

Chikafa and Mateveke (2012) and Okorie (2020) claim that recently the *Big Brother* reality show has significantly proved to be a favorite among the youth, particularly those between

18 and 25 years old. Nwafor and Ezike (2015) argue that the *Big Brother* reality show has a firm grip on its young audience, given that it provides them with pictures of sexy, loose ladies and muscular men who wait in the wind to pounce on their female counterparts once the time is 'right.' Nwafor and Ezike (2015) further submitted that the show provides an avenue for the audience to discuss actions and the general activities of the housemates through different media forages that include social media platforms (SMPs) such as X (formerly Twitter), Instagram, Facebook, YouTube, TikTok, among others.

Nwafor and Ezike (2015) contend that the show has been criticized over the years for displaying obscene and vulgar scenes considered not part of Nigerian culture. It is probably because of this that the National Assembly in Nigeria issued a directive to the National Broadcasting Commission (NBC) to discontinue the airing of any of the clips. Such a directive was considered to be a mere legislative ritual as it held no power on the program which is usually transmitted through pay television and also streamed online. It is, therefore, left to be seen if several of such interventions by the government have compelled the show or its organizers to conform to moral codes or standards expected in Nigeria. Even with the observed concerns, clusters of audience of the show's increased from 40 million in 2012 to over 140 million in 2023 with exponential increases in the number of online followers responsible for this huge expansion (Ogunnubi, Ukwueze & Isike, 2023).

Consequently, the show is described in some quarters as having `the good,' `the bad,' and `the ugly' influences on its audience, most of whom are young adults. Perhaps the preponderance of these negative values in the reality show may have been accentuated by the rules that bar the housemates from having real contact with the outside world for 90 days. The public's confidence in the show's slogan, `Big Brother is watching you,' ostensibly created to act as the law enforcer, has since been shoved. It is now customary for the hidden cameras, instead of being used to checkmate the excesses of the housemates, to be used to transmit raw clips of those very inordinate activities (in Nigerian parlance) to the viewing public. This is even easier and spreads faster through the various internet platforms.

Although studies have been done on the *Big Brother Naija* (*BBN*) reality show since its emergence in Nigeria's entertainment landscape, this study is an attempt to extrapolate the interplay of these acclaimed inordinate sexual activities promoted by the show and how such actions can corrupt or have corrupted the audience's moral standing, particularly the young audience who follow the show online. The selection of new media rather than traditional television hinges on the fact that all the activities of the housemates are recorded, streamed live, stored, and replayed online without editing. By this, audience members are 'greeted' with sex actions which often happen late at night and in the early hours bathing where housemates of opposite sexes rush to have it together. These segments of the show are seldom shown on television. This study is also aimed at stretching the conversation about reality shows that capture sex actions to avail government, families, researchers, and policymakers of additional perspectives and recommendations that can be deployed to mitigate the inherent danger associated with excessive exposure to reality shows in the Nigerian media ecosystem. Hopefully, the article will stimulate more conversations on the new media audience and sexuality issues, among Nigerians, particularly the younger generations, and contribute to the understanding of the underlying issues.

Theoretical Prodding

This study explores the anchor of the "Reflection Theory." There are a variety of versions of Reflection Theory, but John Locke's ``Empiricist Reflection Theory`` is best to serve our purpose. The theory accentuates the idea that our knowledge reflects the 'real world'. The proponent of this theory argues that we know the world because our ideas resemble (or reflect) the objects that give rise to them. Locke says ideas are generated in consciousness via the 'sensate' experience of the external world (Yakovlev, 2004). Perhaps the actions and inactions of the housemates in the Big Brother Naija reality show have largely been propelled by their personal experiences. The experiences from past editions of the reality show may have deepened the field of knowledge of the participants to know that the organizers do not frown at the intermittent display of sexual innuendos (New Learning, 2024). Big Brother Naija is very popular among Nigerians, Africans, and beyond. However, the seeming detestable values promoted by the show and streamed live online may appear like MultiChoice's validation of open sexual values and pornography in an arguably highly sexualized society such as Nigeria's.

Beyond the show's projection of acclaimed inordinate sexual actions, it has been a successful package that served as an avenue for entertainment, recognition, image building, fame, and fun for the contestants, audience, and sponsors. It is a social experiment that aims to bring together people from diverse backgrounds, cultures, and experiences to live and work together. This cardinal objective of promoting Nigeria's unity in diversity deserves commendation. But the public concern is that the platform given to housemates to live their 'normal lives' has become somewhat dysfunctional with an obvious breakdown of some key moral values, particularly, the brazen display of negative conduct towards sexuality; a practice considered 'sacred' in Nigerian cultural and religious practices. More so, the educational value of the program among Nigerian youths appears very suspect given the now-viral video of the BBNaija ALL Stars housemates' inability to demonstrate that they were knowledgeable about Nigerian civic education, aptitude tests, and global affairs in a quiz session in one of its episodes (Ikeji, 2023).

The theory applies to this study as it suggests that the media content presented in the reality show reflects and reinforces existing societal attitudes and values regarding sexuality. The study's content analysis of nudity, illicit sex, inordinate kisses, and vulgarity in BBN provides insights into the portrayal and promotion of these themes in the show, thus reflecting the broader cultural norms and expectations surrounding sexuality. By examining the audience's reactions and engagement with such content, the study contributes to understanding the reciprocal relationship between the media and its audience, as the audience both consumes and shapes the media content in response to their own beliefs and values.

The Concept of New Media

With the advent of the mobile Internet era, people's access to information content is infinitely expanded, and the channel is infinitely convenient. In mobile Internet era, the continuous expansion of mobile Internet users, the continuous improvement of the mobile communication network environment, the cultivation of users ' video consumption habits, and the practical application of new technologies such as artificial intelligence (AI) have jointly given birth to the hot scene of social short video application (Pardun, L'Engle and Brown, 2005; Lu & Nam, 2021). New media is described as communication technologies that enable or enhance interaction between users as well as interaction between users and content (Omoera & Guanah, 2023;

Omoera Nwaoboli, 2023). Nwaoboli (2023) further sees it as various digital communication technologies and platforms that enable the creation, distribution, and consumption of content in interactive and participatory ways.

In the middle of the 1990s, the phrase' new media' became widely used as part of a sales pitch for the influx of interactive CD-ROMs for entertainment and education (EE). Jenkins (2006) and Lister et al. (2009) corroborate the above when they described the new media powered by internet technology as corroborated the world's most spectacular convergence for communication, entertainment, and education. The World Youth Report 2005, however, recommended that society must ensure that young people are sufficiently exposed to societal norms before they embark on the internet voyage (United Nations, 2005). The new media technologies, sometimes known as Web 2.0, include a wide range of web-related communication tools such as blogs, wikis, online social networking, virtual worlds, and other social media platforms. Also, new media refers to computational media that share material online and through computers. It inspires new ways of thinking about older media (Manovich, 2001; Wasserman, 2007).

While Shapiro (1999) claims that the new media has been used in promoting community values and globalization, Hacker (1999) argues that the emergence of new, digital technologies signaled a potentially radical shift of who is actually in control of information, experience, and resources. Neuman (1991) adds that while the new media have technical capabilities to pull in one direction, economic and social forces pull back in the opposite direction. He believes that evolution is capable of blurring the distinction between interpersonal and mass communication and between public and private communication (Neuman, 1991). Ellison, Steinfield, and Lampe (2017) submit that the benefits associated with Facebook and other internet platforms were unequivocal. However, Barbovschi (2009) raises concerns about the challenges of suddenly being exposed to e-strangers and predictors of teenagers' online encounters.

The new media industry shares an open association with many market segments in areas such as software/video game design, television, radio, mobile, and particularly movies, advertising, and marketing, through which the industry seeks to gain from the advantages of two-way dialogue with consumers primarily through the internet (Shapiro,1999). In its study, Kaiser Family Foundation Survey (2001) in five-year intervals in 1998–1999, 2003–2004, and 2008–2009, revealed that young adults have nearly 24-hour media access to technology. The report added that the amount of time young people spend with entertainment media has risen dramatically (World Health Organization, 2001). It is likely because of the foregoing that Amichai-Hamburger and Ben-Artzi (2003) drew an implicit conclusion on the fact that technology has an unimaginable influence on human behavior.

Bremer (2005) affirms that the Internet has its advantages and disadvantages. Accordingly, the convergence of satellite television with information communication technology (ICT) has, undoubtedly, transformed the media and other sectors of the global economy for good. However, studies have not shied away from holding this transformation responsible for arguably causing some of the wanton moral devastation on society. The new media, also called 'online' or 'internet' remains the fastest vehicle for conveying motion pictures to wider audiences across territories with a speed of light. This new media with thousands of sites including YouTube, Facebook, X, Instagram, LinkedIn, and TikTok, among others, are used to transmit television

programs like the *BBN* where laptops and Android handsets are used to watch films ceaselessly. Nie and Erbring (2002) in justifying the above claim that over the years, the revolution in information technology (IT) has resulted in innovations that are having increasingly visible effects on the life of the average American. Today, the reverberations of this trend are felt in the remotest parts of the world.

Furthermore, scholars have provided insights as to how pornography is not limited to hardcore sexual display by a man and woman alone; it can be felt and seen in musical lyrics, violence, nudity in dance and movies (Levine and Troiden, 1988), as well as untamed sexual actions of participants of reality television shows like the *Big Brother Naija*. Onwubiko (2019) agrees with the above when he argues that exposure to cybersex by undergraduate students of tertiary institutions, especially universities, continues to distort the dreams and potential of that important age group. The News Agency of Nigeria (2017) corroborated the above in its news report on the show by acknowledging that social media played a role in the success of the *Big Brother Naija* 2017 edition, nicknamed "See Gobe." The news report captured a cross-section of the public that acknowledged how the Internet was used to attract young audiences to the show (News Agency of Nigeria, 2017).

The Mass Audience

The mass audience or broadcast audience is a very large group of people who watch the most popular television programs, such as soap operas and sitcoms or tune in to the national radio stations or private ones to listen to their favorite breakfast shows (Rabiu, 2010; Skeggs and Wood, 2012; Niedzwiecki and Morris, 2017). Globally, the numbers are measured in the billions. With the increase in accessibility and popularity of broadcast media, such as newspapers and television, there have been many attempts to understand and define the audience. Initially, audiences were seen as a large and homogenous group who passively consumed the media and accepted whatever message was being communicated by the text (Media Studies, 2020). Given this diversity, it would be unreasonable to assume that all shows labeled as reality programs are watched for the same reasons or wield the same type of influence.

Researchers are taking into account the possibility that the antecedents or outcomes of reality program viewing may vary across shows (Crook et al., 2004; Hall, 2006; Skeggs and Wood, 2012). Also, Nabi et al. (2004) and Nabi et al. (2006) agree as they classify reality television shows based on factor analysis of viewing patterns and then examine forecasters of enjoyment of different types of shows. Leone, Peck, and Bissell (2004) examined third-person effects concerning three specific reality programs. Omoera and Ihekwoaba (2022) investigated comparatively the viewership levels of reality TV shows by urban and rural dwellers in Rivers State, Nigeria, using *Who Wants to be a Millionaire*. They found a significant difference in urban and rural viewership patterns of reality television but the program was perceived positively as indicated by its broad-based audience and its very educational content (Omoera & Ihekwoaba, 2022). There is, however, no uniform set of subtypes of reality programs. Andrejevic (2008) opines that most audiences of television watch their choice of reality television shows without pity. This assertion is in agreement with most audiences of the *BBN* reality show as they appear to often throw moral cautions to the wind, especially when parts of the scenes or the entire show tend to validate their experiences.

The overall influence of mass media has increased tremendously over the years, and can only continue to do so as the media infrastructure continues to improve. There are many studies on media and its effects. Zillmann and Bryant (1975) have conceptualized media effects as the social, cultural, and psychological impact of mass media communication. They opine that media effects are often based on how to control, enhance, or mitigate the impact of the mass media on individuals and society (Zillmann & Bryant, 1975). Lang et al. (1997) explain that media effects often surround "what types of content, in what type of medium, affect which people, in what situations." The above circumstances have confirmed the audience's vulnerability to frequent exposure to media content like the one under study.

The media effects studies have undergone some levels of trajectories, usually in correspondence to the prevailing mass media technologies. For example, during the 'All Powerful Media Effects Stage,' in the early 20th century, media types such as radio and film were noted for their almost insurmountable power to shape audience's perspectives, beliefs, conducts and behavior as audiences were considered passive and homogeneous. This is supported by Lasswell (1927) when he posited that through the technological and social environment, early media effects theories discovered and defended the fact that the mass media were all-powerful leaving very little room for the audience not to be affected by the available content.

The Concept of Sexuality

Sexuality has been an important, vital part of human existence throughout history (Obanor & Omoera, 2007). It encompasses an individual's sexual orientation, sexual desires, preferences, and the way they express and experience their sexual and romantic feelings (Nwaoboli, Adelakun & Asemah, 2023). All civilizations have managed sexuality through sexual standards, representations, and behaviors. Before the rise of agriculture, groups of hunter/gatherers (H/G) and nomads inhabited the world. Within these groups, some implications of male dominance existed, but there were signs that women were active participants in sexuality, with bargaining power of their own. These hunter/gatherers had less restrictive sexual standards that emphasized sexual pleasure and enjoyment but with definite rules and constraints (Ferrante, 2014). Some underlying continuities or key regulatory standards contended with the tension between recognition of pleasure, interest, and the need to procreate for the sake of social order and economic survival.

Once agricultural societies emerged, the sexual framework shifted in ways that persisted for many millennia in much of Asia, Africa, Europe, and parts of the Americas. One common characteristic new to these societies was the collective supervision of sexual behavior due to urbanization, and the growth of population and population density. Children would commonly witness parents having sex because many families shared the same sleeping quarters. Due to landownership, the determination of children's paternity became important, and society and family life became patriarchal (Greenberg, Bruess & Oswalt, 2016). These changes in sexual ideology were used to control female sexuality and to differentiate standards by gender. With these ideologies, sexual possessiveness and increases in jealousy emerged. People, both consciously and subconsciously, seek to attract others with whom they can form deep relationships. This may be for companionship, procreation, or an intimate relationship. All this involves interactive processes (von Germeten, 2021).

Parsons et al. (2007), while advancing their opinions, explained that sexual compulsivity is a condition characterized by fantasies and behavior of a sexual nature, which increase in frequency and intensity so they interfere with personal, interpersonal, or vocational activities. Rudy, Popova, and Linz (2010) explain that the woman's body has become imperative to the media entertainment construct and the sale of the same to the audience. Kaiser Family Foundation (2001) agrees when it held that teenagers ranked entertainment media as a key source of information about sexuality. The report also stated that sexual imagery in music videos or any motion pictures has increased over the years, thereby widening the propensity for unhealthy sex attitudes, beliefs, and behavior among young people (Kaiser Family Foundation, 2001). Brown and Newcomer (1991) justified this when they opined that young people with highly sexual media diets perceive more sexual encouragement from those media messages and are more likely to engage in risky sexual intercourse than those with low sexual content in their media diets. Worried by this development, Griffin-Shelley (2003), Cooper et al. (2003), Kelly (2004), Cavazos-Rehget et al. (2009) and Owens et al.(2012) have all raised concerns about the access freedom to uncountable sexual material online. Regarding the Nigerian situation, Iheoma (2006) corroborates that there is an urgent need to intensify moral education in Nigeria to instil the much-needed all-around discipline in citizens, especially the youth.

Big Brother Naija: An Overview

The *Big Brother* reality show franchise given to MultiChoice was perhaps intended to widen the media entertainment spectrum in the continent of Africa. This could be explained by the huge followership the show has attracted since its debut in 2003. The organizers' penchant to deepen their economic gains went ahead to develop the special edition for the Nigerian public codenamed *Big Brother Naija* (*BBN*). The program, though guided by certain rules and regulations, has somewhat been besmirched by the excesses of the housemates who fragrantly disrespect the basic morality norms known to the Nigerian culture through their promotion of sexual ideals. This article is, therefore, necessitated by what appears to be a public outcry against the use of the show to corrupt the minds of the audience, who are mostly vulnerable young people. The researchers strongly believe that the study's findings and recommendations would be used as safeguards against further degrading the audience's minds. The government is also required to use the outcome of the paper to enunciate policies to ward off access to distasteful entertainment programes in the country's broadcast space.

Many Nigerians have also expressed different views about the *BBN* reality show, given that it is characterized by alcoholism, nudity, sex, fun, and vulgarism. Unfortunately, the rules guiding the show which are well crafted, have lost potency. Reiss and Wiltz (2004), Zizi and Andrew (2007), Uugwanga (2013), Arulchelvan (2019), Ezeakolam and Awofadeju (2022) in their various studies of the impact of reality shows on audiences, concluded that such media content has the propensity to change individual and societal held perspectives. The federal government of Nigeria is also concerned about the situation. It directed the National Broadcasting Corporation (NBC) to determine if parts of the reality show have not breached the country's broadcasting code. This gave justification to suggestions for the outright ban of *BBN* as according to those opinions, the show was a big distraction, crass capitalism, and was at a cynical edge. The News Agency of Nigeria (2017) quoted Reuben Abati as saying: It's a source of unimaginable madness in homes, on the internet, and on the street and committed to the promotion of base values,

chiefly adultery, prostitution, love of money, nudity and sex (newsroom.nan.ng in *The Guardian* [in Nigeria]).

Meanwhile, some supporters of the reality show have enjoined the public to discountenance the program's critics. They have specifically argued that the so-called immorality question and alcoholism in the *BBN* house were reflections of alcoholism, prostitution, and immorality in contemporary society. Some fans have held that the program is created for adults and everything must be done to fight against moral stereotypes. In this study, we are concerned with the posture of some pro-*BBN* supporters even as the display of moral profanity stares us in the face. For instance, in the *BBN* "Double Wahala," Tobi and Cee-C got into a fight as the former accused the latter of 'sexual assault.' Tobi had in response to the allegation accused Cee-C of grabbing his penis after she claimed to be a virgin. She, however, denied leading him on and accused him of touching her without consent. This sexual controversy led to Tobi asking Big Brother for a replay of the scene. The pictures were reviewed, and the officials found out that both of them did inappropriate touching (#bbnaija).

Nwachkwu, Nseyen, and Opejobi (2018), while addressing the moral questions of the *BBN* reality show in "BBNaija 2018: Unmasking the Face of Big Brother," noted that what you don't know remains a revelation that describes the moral naughtiness of the show as poisonous. They also quoted David Daniel Karza, the President of the Youth Wing of the Christian Association of Nigeria, (CAN), and Charles Oputa, also known as Charlie Boy, as saying that the reality show must be made to significantly mould moral and spiritual lives instead of spreading cross obscenity. Charlie Boy, in that news report, called for the outright ban of the program because it was enmeshed in scenes of nudity, sex, vulgarity, profane kisses, and other untoward immoral acts (Nairaland, 2024). The News Agency of Nigeria (2017) corroborated this in a news report where a news source claimed that a core northerner would not participate in *Big Brother Naija* because of its outright promotion of sexual activity (*The Guardian*). Some of the extreme sexual actions of the housemates could have legitimized the above extreme suggestion for an outright ban of the show in some quarters. For instance, a few weeks into the 2018 edition, two housemates, Miracle and Nina were caught having sex indiscriminately.

Also, evicted housemates, Bambam and Teddy were caught on camera having sex in the toilet. Other housemates like Tobi, Cee-C, Lolu, Anto, and Alex were at one point or the other involved in immoral acts like unconscionable kissing, touching and exposing sensitive body parts (Nairaland, 2024). Meanwhile, Atkin (1981), Yahoo! Direction, Reality Television Show (2004), and The Conversation (2021) have raised concerns about how obsessed the audience of reality television shows can be. Despite the raging criticisms, Roscoe (2001), Igbinoba (2015), Bada (2019), Coyne et al. (2019), and Iyorza (2021) analyze the advantages and disadvantages of reality shows with no clear statements on whether such programs could truly be classified as entertainment and not clips produced to hurt morality depending on how the audience responds to the content after they have been exposed to them.

Big Brother Reality Show Winners from 2006 to 2022 and their Prize Money

Katung Aduwat	$100,000	2006
Michael Efe Ijeba	N25, 000,000	2017
Miracle Igbokwe	N30, 000,000	2018
Mercy Eke	N60, 000,000	2019

Lekan Agbeleshe	N85, 000,000	2020
Hazel Onou	N90, 000,000	2021
Josephine Otabor	N100, 000,000	2022

From the above, one can deduce the reason why the rush to participate in the show either as an active or passive participant. The prize money and other accompanying benefits, which ostensibly fit in as a youth empowerment initiative, can hardly be resisted by the public, especially the youngsters.

Methodology

The study adopted both quantitative and qualitative research methods. It used content analysis techniques to examine if coders have observed the promotion of nudity, illicit sex, inordinate kisses, and vulgarity in *Big Brother Naija* (*BBN*). Riffe, Lacy and Fico (2005) defined quantitative content analysis as a method of studying and analyzing communication in a systematic, objective and quantitative manner to measure variables. The study purposively investigated 400 online sampled materials in the 2018 edition of the *BBN* codenamed "Double Wahala." A checklist of 72 internal consistency reliability was used to obtain the quantitative data, while the data were analyzed using simple percentages and a pie chart. These sampled materials included online feedback comments, pictorials, and scene clips. The above resources formed the units of analysis for the study. Within the above units of analysis, the following content categories of nudity, lovemaking, kisses, and vulgar expressions were coded. These categorized incidents which also got the attention of the online audience were, thereafter, printed and given to coders who were trained on the variables being investigated, including the general procedure of the study. Coding was first done by the researchers, after which the recruited coders were given fresh coding sheets and samples of the printed materials on the *BBN* reality show to evaluate further and compute. The above was complemented by qualitative research modalities of historical-analytic and document observation methods. Limitations of the methodology include potential sample representativeness issues, subjectivity in coding, and bias in data collection. Steps were taken to address these limitations, such as providing clear guidelines to coders and ensuring reliability and validity of the coding instrument. Ethical considerations were also discussed, and potential challenges were addressed.

Findings/Discussion
Coders' Quantitative Observation/Sampled Materials

From the data collected through the coding procedure, out of the 400 sample materials, 105 (26.3%) represented nudity; 206 (51.5%) represented sexual intercourse; 40(10%) represented erotic kisses, while 49(12.2%) represented vulgar expressions (vulgarity). These data are further illustrated in the pie chart below.

The first slice shows that 105 out of the 400 sampled materials representing 26.3 per cent illustrated the frequency of nudity content in the online streamed version of the show. This chart validated the research objective on whether *Big Brother Naija* (*BBN*) promotes nudity more through new media. The study made this conclusion following the preponderance of nudity flavor in the sampled materials vis-a-vis the growing popularity of the reality show among online followers despite their observation of the heavy nudity content in the show. The study could not

help but insinuate that the organizers have used these obscene pictures to attract more young online followers to the reality show, given their generic characteristics of adventure and hyper-sexual inclinations.

Graphic Pie Chart 1:
Outcome of the Online Sampled Materials
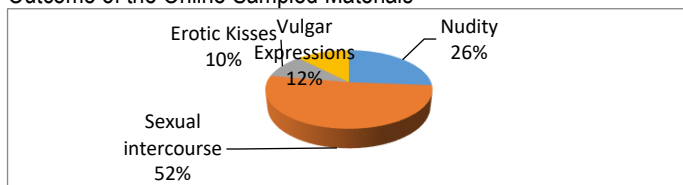
Source: Graphic Pie Chart 1 explained by the researchers based on Outcome of Online Sampled Materials.

Similarly, the second slice indicates 206 out of the 400 sampled materials, representing 50.5 per cent of the collated data contained elements of sexual intercourse among the housemates and this conformed to research objective two seeking to know if the *BBN* housemates do engage in sexual intercourse. The data also corroborated research objective three, which aimed to find out if the *Big Brother Naija* was an infrastructure for sex trading. From the coding, not only can it be confirmed that there are substantial and irritable sexual intercourses among the housemates, but that these activities are further accentuated by the internet technology as pictures could be recalled and watched over and over again by online audience with little or no circumspection on pending negative consequences.

The third slice shows that 40 out of the 400 sampled materials, representing 10 per cent confirmed the availability of plated erotic kisses among the housemates which is a validation of research objective three, which sought to find out if the new media positioned the reality show to be more of an entertainment infrastructure for sex trading. The researchers are very concerned with the display of erotic kisses among the housemates, regardless of the 10 per cent space the variable occupied on the chart, because such sexual behaviors have magnetic effects on the psychic of a young online audience.

The illustration showed how the coders established from available materials amounting to 49 out of the 400 which represents 12.2 per cent of the collated data is a representation of the frequent use of vulgar expressions by the *BBN* housemates. This vulgarity construct acted as a recipe for the corruption of the minds of the young internet audience because, more often than not, the participants deliberately transmit these negative energies, which included violent conduct, fights, abuses, aimless arguments, and misplaced discussions on sex codes to grow their profiles among their young fans, which include more of the internet audience. This outcome specifically corroborated research objective three of the study. Remarkably, the researchers deploying document observation and historical-analytic modalities of research discovered that the preponderance of these negative variables in the 2018 edition of the *BBN*, which is estimated to lower Nigerian common sexual moral values is still been promoted, appreciated, and followed by the huge young population of an online audience. It is also evident that a substantial number of internet users   were aware that the *BBN* reality show promoted obtuse values that were

incongruent with the sacred nature of the Nigerian sex culture. By this, the study has justified the use of the Empirical Reflection Theory (ERT) just as it is concretely evident that most actions taken were influenced by individual experiences and changes that occur when excessively exposed to media content of this nature.

Conclusion

The study has explored the interplay of human sexual physiology, exposure to sexual codes, and sexual triggers in the *Big Brother Naija* (*BBN*) reality show in Nigeria. The *BBN* is a popular TV show and from the available data has the propensity to influence the sexual behavior of the audience, especially those who view the program via the new media platforms for the simple reason of its privacy and anonymity status. The chief organizer (MultiChoice) has in its official Twitter (now X) handle of the *Big Brother Naija* (#BBN) claimed that the show has successfully built over 170 million online audience. Given this, the study has, therefore, established that the convergence of satellite television with information communication technology (ICT) has allowed easy penetration of the *Big Brother Naija* content into the minds of the audiences. The data from the coders also confirmed that the reality show contains a substantial measure of nudity, and encourages lovemaking, kissing, and the use of vulgar language. The coders (audiences) have confirmed their awareness of these elements promoted by the program. The findings are consistent with the concerns of the public toward this deliberate development of media infrastructure by MultiChoice in Nigeria to promote sexism and other detestable morals that are still very much encouraged in 'The Titans,' the latest edition of the program with participants drawn from Nigeria and other African countries. Based on the conclusion reached in this study, the researchers recommend that i. all sex codes expressed by the housemates in the *BBN* reality show should be discontinued forthwith, ii. dress codes for the housemates should be made to conform to Nigeria's cultural values, iii. there should be a clear demarcation between the bedrooms and lavatories assigned to the female and male housemates, iv. only tasks that promote positive behavior and talents should be assigned to the housemates, v. the National Broadcasting Commission (NBC) should liaise with the organizers to ensure that the program conforms to set industry regulations, vi. new media audience must endeavor to cultivate a culture of self-discipline and self-restraint toward the program, and vii. the organizers of the *BBN* should be compelled to conduct a housemates' morality survey feedback from the audience to help reward the best-behaved housemate.

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The authors do not have any interest conflict.

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