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CHAPTER ONE

INTRODUCTION

1.0 BACKGROUND OF THE STUDY

A major function of the mass media is the transfer of culture, which to a large extent has now gone beyond borders and continents due to the advancement in media technology. This role becomes critical looking at the palace of culture in the state of any society. Jekayinka (as cited in Apuke, 2017) agrees that culture includes the total repertoire of human actions, which are socially transmitted from one generation to another. Ahmad, Ogunsola & Halilu (2017) further note that: Regarding this level of infiltration, Signorielli & Kahlenberg (as cited in Apuke, 2017) note that television is the first centralised cultural influence to permeate both the initial and final years of life as well as the years between. The possibility of this then put into danger the culture of countries like Nigeria which to a large extent has simply adopted some foreign cultures in the name of driving development. Sadly, some of these cultures portend challenges that are tilting towards cultural imperialism and amidst all that is the issue of moral debasement as noted by Umeogu & Ojiakor (2014). Umeogu & Ojiakor (2014) posit that regarding moral debasement of the African/Nigerian culture, there have been debates about what morality is and how it is measured, particularly now with the influence of television.

For instance, Onyechi (2013) notes that in an attempt to deal with their sexuality, adolescents lean towards the mass media, particularly the television for sexual information. An excuse for such action could be the assumption that the Nigerian cultural environment is not permissive regarding discussing issues around sexuality. Therefore, instead of the family, mass media images of sexuality have become major influencers of sexual attitude and behaviour for adolescents. Unfortunately, some of these attitudes have turned out to be risky sexual behaviours.

In the mix of the socialisation function of the mass media is the advertisers' interest. According to Gerbner (as cited in Ahmad et al 2017), this interest significantly impacts what eventually becomes the mass media messages, particularly as they influence the socio-cultural well-being of audiences in developing countries from the developed West‖ through television.

One of such programmes that have drawn the advertisers' interest vis-à-vis debates around its socio-cultural influence on its audience, particularly the youth in Nigeria, is the *Big Brother Naija (BBN)* reality show. An adaptation of *Big Brother Africa (BBA)*, *Big Brother Naija* is an 18+ classified reality television show (RTV) on cable TV that features male and female contestants who are kept in a Big Brother House‖ for some days while been tested with some daily challenges (tasks). The Big Brother concept originated from a 1949 novel written by George Orwell titled *Nineteen Eighty-Four* but it was first introduced as a show in the Netherlands in 1999. Eventually, the concept grew to create variations such as the *Celebrity Big Brother* amongst other versions that become globally accepted. The housemates are expected to act naturally under any circumstance including expressing their love for each other, anger or any other form of personality disposition and avoid been nominated for eviction until the last day (Folayan & Oyetayo, 2019).

As of 2019, there have been four seasons of the *BBN show*. Although the first season was not tagged, by the second season, the show adopted the use of a slogan to depict the nature of the challenge that is expected among the housemates in each season. Thus, the second season was tagged *See Gobee* (meaning see trouble in the local parlance), the third season tagged *Double Wahala* (meaning double trouble in the local parlance) while the fourth season was tagged *Pepper Dem* (meaning punish them in local parlance) (Channels TV, 2019; Lenbang, 2019; Oseni, 2019). In many ways, Big Brother is an example of seminal trends in the emerging media culture.

Few will dispute that media culture has become increasingly complex over the last two decades with the advent of a plethora of new media technologies and a concomitant reshuffling of media institutions, forms of expression and range of uses.

Although it is expected that an organization (which in this instance are the producers of the *BBN show*) would seek to understand the societal nuances and cultural tendencies of the society before introducing a program, such socio-cultural scanning and trend analysis, which is a major function of public relations, appears to be lacking. Regarding this, Broom (2009) submits that the ultimate summative evaluation of programs and practice of public relations is their contribution to positive social and cultural change. Besides, CRAM (2020) notes that public relations experts interact with both societal and corporate culture, hence they should be able to distinguish what would work in one culture and what would not work depending on the context. On RTVs, some studies (Folayan et al 2019) have examined how young people connect with them and how RTVs such as Big Brother reflect or influence African identity, press freedom, national interest and moral conducts among the youth.

Virtually everyone who is exposed and knowledgeable about the content of reality television show has or will overtime, develop their opinion about the television program. Reality television shows have always got people opinionated. The audience develops a variety of opinions about the show, depending on their personal idiosyncrasies – family, education, religious and environmental backgrounds. These varying levels of opinion have somewhat developed in three schools of thought concerning the program. First, the group who consider the shows morally bankrupt and disapproving; second, there are those who get goosed-bumps and fired-up with sheer excitement whenever the subject matter is mentioned; third, the indifferent who always avoid the buckets of banter thus they prefer to sit on the fence. The first two schools are most

times, the most pronounced, leaving the third in their shadow. The above conundrum of various opinions also roughly applies in its definition. As Ikoro, Omessah & Ekevere (2015) observed, reality television attracts such a wide-range of often differing definitions by various authorities and thus presents a sort of definitional difficulty in media discourse due to the wide range and sometimes conflicting scholarly and professional perspectives on the topic. Scholars and industry professionals see it from different and various perspectives. Nonetheless, it can best be described as a programming content that somewhat shows people in their normal and daily lives captured on camera going about their businesses unscripted and without supervision. Reality television aims at creating or recreating regular living scenario by bringing individuals from diverse backgrounds together within a specific location and within a period of time with prizes to be won at end of the escapade.

According to Weiland & Dunbar (2016), reality television is television programming such as Big Brother Naija in which people are followed by video cameras that are recording their real lives. However, they argue that reality television may not be as real as some might be led to believe because its content is influenced by producers. Reality shows vary in what they mean by the 'real.' There are observational and hidden camera formats that attempt to show people 'naturally' going about their daily lives, for example. However, there are also shows that place people in contrived situations that may be very different from their ordinary life (Deller, 2020). The show 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 (Ikoro, Omessah & Ekevere, 2015).

And while the debate continues on the ethics and morality of the program genre to society, the popularity of the show has continued to surge beyond imagination. It is now attracting audience

in millions and generating huge income as well. And this new popularity contest and status of the show is a global phenomenon. Allan (2018) eluded that in contemporary time, apart from the huge followership which the show attracts, reality television has also proven to be a boon for bloggers, journalists and social commentators – with reality television blogs, podcasts and recaps generating as large of a following as the show itself. The rippling effect of the growing popularity has translated into a socio-economic drive, as several businesses and brands have benefited from sponsoring or placing advertisements on the shows because their participation in the show often result in increased social media engagement and visibility for their brands (Ogunnubi, 2021).

Nwafor et al (2015) investigated the viewership of *Big Brother Naija* and its influence on the moral conducts of undergraduate students of Ebonyi state university, Abakaliki, Nigeria. Using a survey, findings from the study revealed that the *Big Brother Naija show* influences the perception and attitude of the students towards decency and morality. It was also found that some of the respondents learnt what the researchers described as technical kidnapping skills while others learnt how to cohabit with the opposite sex in their off-campus hostels. The findings further established that what the youth learnt from watching the show contributes to cases of rape, teenage pregnancy, sexually transmitted diseases, abortion and abortion-related deaths among them. It was, therefore, recommended that there should be a restructuring of the program to reflect a more indigenous way of life.

Using content analysis, Amanyi et al (2019) examined the social media coverage of the 2018 *Big Brother Naija show* by studying comments on the Facebook, Twitter and Instagram fan pages. The study was anchored on the agenda-setting theory and framing theory. Findings from the study revealed that several frames were used in social media coverage. Some of the frames

include the morality frame, nudity frame and reality frame. The nudity frame had the highest percentage at 53.4%. It was also revealed that the social media posts reflected a significant level of negative criticism thus making the coverage unfavorable.

Reality Television Shows (RTS) is a genre of television programming documents which has unscripted situations and actual occurrences and often feature a previously unknown cast. It often highlights personal drama and conflict to a much greater extent (Laitto, 2015). According to Roscoe (2001) and Malakoff (2005), reality television shows are programs where people are placed in extra ordinary situations, their moments are recorded as they respond to their surroundings. Thus, as Rescoe (2001) further notes, the conventional boundaries between fact and fiction, drama and documentary and between the audience and the text are blurred. There are also local versions of fear factors which are, "the winner and loser." There are diverse entertaining and exciting programs Africans produce. These programs attract large audiences all over the continent. One of these identified shows is *Big Brother Naija*, a program that houses different participants from various cultures all over the country.

Reality Television Show has in recent time significantly proved to be favorite among the youth, particularly those who fall within the age range of 18-25 (Chikafe & Mateveke, 2012). Other similar programs to *Big Brother Naija* include: *MTN Project Fame, Gulder Ultimate Search, Nigeria Idol, Maltina Dance Hall, GloNaija Sings*, etc. *Big Brother Naija*, which is the focus of this study was formerly known as *Big Brother Nigeria*. It is a reality TV show that is based on the *Big Brother* TV series in which 12 contestants live in an isolated house and compete for a large cash prize of $100,000. They are continuously monitored by television cameras which are placed at different corners of the house. The show was first aired on the DSTV Channel 37, from March 5 to June 4, 2006 and was won by a 26-years-old Katung Aduwak. In 2017, Efe Michael,

from Warri Delta State was declared winner of the Show.

The organizers of the show which lasts for precisely three months, came from the popular *Big Brother Africa*. Meanwhile, the *Big Brother Naija* 2017 finalists were: Efe Michael, Bisola Aiyeola, Tokunbo ldowu popularly known as TBoss, Debbie-Rise and Marvis Nkpornwi. Other house mates are Bally Balat, Cocoice Sowode, Ese Eriata, Gifty Power, Jon Ogah, Ekemin iKemen Ekeretie, Miyonse, Oluwaseyi, Somadina Anyama, Antony popularly known as Thin Tall Tony, and Uriel Anita Oputa. *Big Brother Naija* 2018 is the third edition of the Nigerian scripted version of the show Big Brother which is a reality TV show. *BBN* season 3 was launched on January 28, 2018 on DSTV Channel 198. Ebukaobi-Uchendu from the season one was the anchor. The edition ended on April 22nd, 2018, after running for 12 weeks (85 days). Miracle, one of the top finalists emerged winner of the edition. After the first edition, *Big Brother Naija* continued to thrive and at the same time wax stronger mostly among Nigerian youths.

BBN, like all other Big Brother formats, has had controversies on issues such as sex, nudity, violence, cheating and voting unfairness. The issue of sexuality in *BBN* is crucial as house mates live in the house for some months; they start being familiar, fall in love and start having sex, in the bedroom and bathroom. There are several cases of house mates who were accused of sexual immorality: These sexual activities have, however, raised a lot of moral concerns among parents, teachers and guardians, as youths spend most of their times watching *Big Brother Naija*. Wilfred, Grace & Joy (2019) in their work noted that youths perceive reality shows as a reflection of their culture. This may serve as the reason behind their passion for it. In consideration of the ill activities exhibited in the Big Brother reality TV show, the study, therefore, examined the perceptual influence of sexual narratives in *Big Brother Naija* TV show on youths in Warri, Delta

State.

This indeed, calls for scholarly studies. Many studies have been conducted on media effect in general, but rarely have studies been carried out on the influence of the reality TV show. In fact, there are very few studies on the perception of *Big Brother Naija* among polytechnic students. Hence, the research will investigate the perception of *Big Brother Naija* among Kwara State Polytechnic students.

1.1 STATEMENT OF THE PROBLEM

Reality TV 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. The 'real' drama of the programs is highlighted by the interactive capacity of the shows, with the audience supposedly directly influencing events on the television screen. A reality television program, for instance, is a program supposedly devoid of 'acting out' unfolding events with everything happening being "unplanned", "real", but documented for viewers to see on-going or live happenings with every passing moment. There are no actors, just competitors (young men and women who probably live in the same neighborhood) doing their best to win the star prize of the reality show.

The viewership of *Big Brother Naija* since its debut has grown tremendously and it has remained unarguably one of the most watched/followed television reality shows in Nigeria. However, reality TV show has been heavily criticized for promoting immorality through its display of obscene scene and use of inordinate languages which seem to be alien to Africans. This according to critics such as the Nigerian noble laureate, Wole Soyinka as cited in Lengnan, (2013) is not part of the Nigerian culture and that of Africa in general. Soyinka and his fellows

described the show as "pervasive and debasing" (Leugnan, 2013).

According to Nwafor and Ezike (2015), the TV reality show has displayed uninhibited sexual frolics in open cameras, accusations, STD's being passed around, shameless smooching by hormonally charged housemates and ear-tingling swear words are the predominant values being shown, which lamely try to project positive African cultures and traditions which is ironical because such modern franchise like *Big Brother Naija* are Neo-imperialist means of eroding the very essence of Africanism. Due to the desperations of the contestants to smile home with the ultimate price of #60,000,000 (Sixty Million Naira) and a brand-new SUV, the housemates seem to forget that virtues such as morality, dignity, self-respect, posterity, discipline, decency in dressing and maturity exists, they all have their eyes fixed on the price, throwing caution to the wind as they display all manner of promiscuity, immortality, envy, immaturity, indecency, violence, jealousy with reckless abandon.

Although there may be studies on student's perception of reality programs on television, there is no documented research of *Big Brother Naija* season seven "the level up house" which is the gap this study intends to fill.

1.2 OBJECTIVES OF THE STUDY

i.   To determine whether the students of Kwara State Polytechnic watch the *Big Brother Naija* level up edition.

ii. To examine the perception of the Kwara State Polytechnic students about the *Big Brother* season seven reality television show.

iii. To determine the reasons for the kind of perception they have about the program.

iv. To determine the implications of such perceptions.

1.3 RESEARCH QUESTIONS

i.   Did the students of Kwara State Polytechnic watch the *Big Brother Naija* level up edition?

ii. What is the perception of the Kwara State Polytechnic students about the *Big Brother* season seven reality television shows?

iii. What are the reasons for the kind of perception they have about the program?

iv. What are the implications of such perceptions?

1.4 SIGNIFICANCE OF THE STUDY

This study will be of importance to the media organizations and policy makers in their policy making which would help in the process and in the designing of the policies that will address the audience needs.

This work, therefore, is also expected to draw attention to the role the media can play in producing reality TV programs that conforms to the culture of the people in the society. The findings of this study are expected to aid media, policy makers, advocates, other stake holders

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and government agencies to re-focus their strategies and media activities, contribution to theory, methodological research and policy. It will help policy makers to review the program content if the student's perception is negative to reflect current reality.

This study is also expected to contribute literatures; future researchers on the related topics may also find useful as a reference material as this research would open up new ways for research; it would also help in broadening the frontiers of knowledge in terms of providing awareness for further research on issues of Reality TV Programs and other related issues.

1.5 SCOPE OF THE STUDY

The scope of the study will be on *BBN* 2022 Reality TV show to keep the study within a controllable limit. The choice of *BBN* informed by the fact that it is a Reality TV show that runs the Nigerian airwaves and is watched by a number of viewers across the country and the study will be limited to Kwara State Polytechnic students in Ilorin, Kwara state.

1.6 DEFINITION OF TERMS

Students: a person formally engaged in learning, especially one enrolled in a college or other place of higher education. In this study, it stands for students of Kwara State Polytechnic.

Perception: this is the organization, identification, and interpretation of sensory information in order to represent and understand presented information.

Reality TV programme: this is also known as Reality Television Shows (RTS) is a genre of television programming documents which has unscripted situations and actual occurrences and often feature a previously unknown cast or Television programme in which people are filmed continuously as they carry out their day- to- day activities for the purpose of entertainment. In this study it stands for Big Brother season

CHAPTER TWO

LITERATURE REVIEW

2.0 INTRODUCTION

Relevant literatures have been reviewed to enhance understanding of concepts, related areas, and as well identify gaps to be filled by this present research. For better understanding, the chapter reviewed some literature on the concepts of Reality TV shows and other related studies. Moreover, selected theory was adopted as theoretical framework of this study to further strengthen the argument that prompts this study.

2.1 CONCEPTUAL FRAMEWORK

2.1.1 Reality Tv Show

Reality television programmes have been criticized for being overly provocative and a disquieting representation of the society. The South African version of *Big Brother* proved to be highly controversial for its overt sexual content. However, Hyde-Clark notes that youth perceive reality programmes to be a reflection of their culture. "Youth may see reality TV as a reflection of the attitudes and behaviour exhibited in society. They may see the comments made by contestants as an accurate expression of how they are viewed by society, and adjust their perception of themselves accordingly".

Kilborn (1994), states that three criteria unite to comprehensively define what entails reality programming. These are:

i. Recording 'on the wing' and frequent events in the lives of individuals and groups through the aid of lightweight video equipment.

ii. Attempt to simulate real-life events through various forms of dramatized reconstruction.

iii. The incorporation of the recording in suitably edited form into an attractively packaged

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television programme which can be sponsored on the strength of its reality credentials. Wei and Tootle (2002) define reality television as TV shows that simulate real-world, real-life psychologically, mentally or emotionally challenging situations, involving reward-motivated, self-selected contestants from the audience. The contestants act spontaneously, improvise, and showcase their real emotions in meeting the challenges they encounter in real settings.

In reality programming, non-actors in unscripted situations act as contestants and behave spontaneously with some level of producer-involvement. Experiences on the program are comprehensively captured with little or no restrictions to particular moments (Gardyn, 2001).

Many studies suggest that reality television shows make personal thoughts, behaviour and interactions of their characters the main hub of the audience's attention. In many countries, reality programs have been criticized for not being an accurate account of reality. For instance, in 2012, Mike Fleiss, the creator and executive producer of "The Bachelor"; a reality TV show, told the "Today Show" that 70 to 80 per cent of what people see on reality television is fake. They're loosely scripted. Things are planted. Things are salted into the environment so things seem more shocking. What we're seeing isn't actually real. It's dramatized reality where contestants are goaded into the most dramatic reactions, and story lines are set up well in advance (Hines, 2012).

Philip Ross of International Science Times posits that reality television has a negative influence on viewers' world, basing his opinion on a study by the University of Wisconsin. In the study, 145 students from the university were surveyed based on reality television consumption. The study concluded that reality television viewers have the opinion that the argumentative and conniving behaviour portrayed on television shows is considered normal in today's society (Isciencetime.com, 2018).

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Based on another study led by Lisa K. Lundy in 2008, researchers garnered 34 participants and categorized them into four groups to canvass the social effects of reality television. Most of the participants viewed reality television as an escape from reality and an immoral or irresistible phenomenon. In the study, Ross, Lundy & Riccio concluded that reality TV induces problematic behaviours in people, especially towards the younger generation (Isciencetime.com, 2018).

More recent research further shows that reality television is an addicting phenomenon, and analysts have claimed that society is so addicted to shows, such as American Idol, Keeping Up with the Kardashians and The Real World, because it is interactive, entertaining and relatable with its audiences. Ogunade (2018) in her study on "Big Brother Naija and Brand Positioning among OAU students" also examined Big Brother Naija and the brand behind its sponsorship. The findings of the research enlightened the positioning of the brand and its importance as it showed that programme had effectively positioned the brand behind its sponsorship. The study also revealed that a high percentage of the respondents (90.83%) watch the Big Brother Naija reality TV show while 9.17% do not watch the reality TV show.

In her earlier study of Big Brother Naija, Lwahas found that reality television has made a grand entrance into the landscape of programming in the twenty first century. This, according to her, is evidenced by the fact that reality television phenomenon has become the mainstream of television programming, providing relatively cheap entertainment (using ordinary people, no scripts and replicated format).

Based on the foregoing studies, observations, and views from researchers, the connection between reality television and societal behaviour is vague. But the growing popularity of Reality TV shows suggests that its perceived dysfunctions can be re-directed or adapted to positive ends (Murray, 2010).

2.1.2 History of Reality Shows in Nigeria

Reality shows gained popularity in Nigeria in 2003, when Bayo Okoh, a Nigerian, featured in the first season of *Big Brother Africa (BBA)* which is an adaptation of the international Big Brother series. *BBA* is a reality show which showcases 12 housemates from 12 different African countries living in an enclosed house for a stipulated period. The winner usually ends up with a cash prize coupled with fame. It, however, stopped transmission after nine seasons (Leviton, 2018).

It was widely speculated that the reason for *BBA's* popularity in Nigeria was the fact that Nigerians were eager and excited to be represented in an international/African program as it was the first time that the reality show would be created using participants of different personalities from a continent. The relative success of *Big Brother Africa* with Nigerians resulted in another local reality show called *Gulder Ultimate Search (GUS)*. The success of *GUS* also paved the way for more reality programmes such as *MTN Project Fame West Africa, Glo's Naija Sings, Maltina Dance Hall, Star Quest* produced by Nigerian Breweries and *Big Brother Naija*. (Gonnym, 2018) The first season of *BBN* was launched on March 5, 2016 and lasted for 91 days. Subsequent editions were held in 2017, 2018, 2019, 2020 and 2021. The fourth season, tagged *'Double Wahala'* recorded unprecedented viewership and ratings as over 170 million votes were recorded from viewers (Izuzu, 2018).

Despite its soaring popularity, a large number of people have criticized the *Big Brother Naija* program, arguing that it depicts indecent acts such as nudity, vulgarism, alcoholism, sex, among others (Anazia, 2018).

2.1.3 Implications of perception of Reality Television Shows.

The idea behind reality television shows had always been about how entertainment content is

shot in a real setting involving people from real life. Mostly the imagery of reality television on-screen has been about the live studio shooting and the audiences at the background or the competitions among participants based on capturing their actions, reactions via surveillance cameras (Das, Sarkar & Hussain, 2021). Reality television is not a new phenomenon. It has come a long way from its humble beginning in the 1950s. The concept and idea are credited to the singular effort of Allen Funt. Funt produced a show called Children of the U.N. featuring interviews and observational footage of children from around the world at an international school in New York City (McCarthy, 2009).

Unarguably, reality television shows have become very popular amongst its audience in contemporary times in particular and society in general. The continuous rise of reality television around the world has transformed it into a feasible universal sensation with appreciable intensity globally (Skeggs & Wood, 2012). In Nigeria, reality television programmes have become a dominant genre in television programming and the reason may not be farfetched. Many programs on television now revolve around reality television chiefly because they now provide audience members, advertisers and producers with certain entertainment gratifications and benefits which the scripted programs that film and home videos may have difficulty fulfilling. The popularity of these shows is such that television stations and networks find themselves scrambling to place more reality programs on air to keep up with audience demands (Wilfred, Grace & Joy, 2019).

On the other hand, Arulchelvan (2019) highlighted a deviation in principle and practice about reality television shows in tandem with its growing popularity pointing out that reality television shows have become a paradox. According to him, it is now a matter of great concern that reality television shows have deviated from what they intended to be as the reality aspect is gradually vanishing. He added that the structures of the reality television shows are not spontaneous

anymore with more focus on how to portray the shows as reality rather than to let the program happen as an interaction between participants. In addition, Arah (2017) argued that the leverage that allows for user-generated contents for the show through digital technologies and new media also poses significant questions of quality control and assurance for reality television.

However, despite the above narratives and criticism of reality television shows not being realistic or authentic, nothing has deterred the viewers from contributing to its vast viewership in record statistics (Das, Sarkar & Hussain, 2021). If anything, reality television shows have moved into a strong position in the center of contemporary television culture. Reports from all parts of the world have buttressed this fact. In Australia, the Australian Communications and Media Authority (2021) reported that alongside live sport, reality television is one of the most popular genres on Australian television and typically attracts high audience rating figures. In China and Indian, He (2013); Pahad, Karkare & Bhatt (2015) respectively reported huge interest in the shows with reality television attracting a large number of audiences. In Sierra Leone, Conteh (2021) reported that reality television shows like *Big Brother Naija* have dominated the entertainment television landscape as well.

From its earliest programmes of Candid Camera and Truth or Consequences, up through the first fly-on-the-wall documentary An American Family, and into the present day with the post-real-world explosion, the genre is growing by the day. It will be instructive to look at some main reasons for the surge in popularity of reality television shows (Vogel, 2012).

Das, Sarkar & Hussain (2021) argued that social media upsurge has enabled content creators to hype up their reality television shows through social media trends irrespective of who the participants are. They added that the participants, once they occupy the attention of the viewers, it is all about engaging the viewers to go with them through this journey, on social media to

support them.

In this regard, Wilfred, Grace & Joy (2019) argued that the driving force of reality programming popularity lies in the fact that, it places the audience member on the opposite side of the entertainment arena, providing all viewers with the possibility of becoming potential entertainers and winner. In one word, this is called engagement. Hill (2017) wrote that engagement is integral to transformations in the television industries. A term that usually means audience attention is changing currency, combining ratings and social media trends with cultural resonance. Kurnia (2020) gave credence to the audience engagement and interaction hypothesis by suggesting that the more the audience engage with the reality television operation and participate in it, the more they will feel involved towards the shows. This implication will lead to greater loyalty towards the show and solidify the audience interest and popularity of the shows.

The advent of social and digital media platforms has been the significant catalyst to the cosmic popularity of reality television. Reality television shows now primarily rely on its ratings performance, interactive voting, and very importantly, social media buzz. According to the Australian Communications and Media Authority (2021), social media are a big factor in reality television nowadays as it extends viewing pleasure, allowing viewers to engage with program-related content on a different level. Little wonder McBride (2015) submitted that reality television shows rely heavily on social media to drive content consumption and ratings. This is down to the interactivity power of the social media as a result of the information it provides through feedback. Social media has given rise to a culture where most if not all general entertainment channels want to have reality television shows in their bouquet of programming (Das, Sarkar & Hussain, 2021).

In a review of studies, Papacharissi & Mendelson (2007) in the United States of America

undertook exploratory research on reality television appeal to its audience. The researchers sought to discover the uses and gratification of reality television shows to the America people through a survey of the views. Findings from the study revealed first, that the most salient motive for watching reality television shows were habitual pass time and reality entertainment. The second finding brought to light, that those who enjoyed reality television shows most for its entertainment and relaxing value tended to perceive the meticulously edited and frequently preplanned content of the show as realistic. The third finding showed that those externally controlled with low mobility and low level of interpersonal interactions depended on the shows more to fulfill their companionship needs.

2.1.4 Perception and reasons for the perception of reality TV shows

Studies exist in relation to *Big Brother* and *Big Brother Naija*. Adibe in 2015 conducted a study to ascertain viewership of *Big Bother Africa* reality show and its influence on the moral conduct of undergraduates in Ebonyi State University, Abakaliki, Nigeria. Findings suggested that *Big Brother Africa* has wide viewership among Ebonyi State University undergraduates and it influences their perception and attitude towards decency and morality. Some of them learn 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 disease, abortion and death among this vulnerable group. The study encourages producers of *BBA* to adhere to moral principles and call for restructuring of the program to reflect more indigenous ways of life. Again, Ugwanga (2014), cited in Adibe (2015), conducted an empirical study to ascertain the influence of reality TV shows on youth of Windhoek, capital city of Namibia. The findings showed that majority of youth spend most of the time watching TV and most of them watch popular reality TV programs such as American Idol, survivors, Big Brother Africa and

Star Performers. And since the 2013 *BBA* winner was a Namibian, Delish Matthew, it seems this inspired many youths in Windhoek and they are well-motivated to keep watching *BBA*. Contrary to the widely held negative views about reality TV shows, the study argues that they are important social phenomenon. It does not suggest that there are no problems with reality TV shows, but indicates that there are positive and negative influences that reality TV shows impose on youths of Windhoek.

More so, Wilfred, Grace & Joy (2019) conducted a study on Nigeria University Students Perception of Reality TV programs on Television. The study analyzed reality television programs and ascertained Nigerian students' perception of the programs. The result showed that reality television programs are produced with educational content meant to teach the audience skills being performed or perfected by the contestants and the programs help audience members to learn things about other people. The study concludes that reality television programs have serious influences on audience members as they desire to be like the people they watch in the programs. Furthermore, Lwahas (2017) conducted a study on Adaptation of Reality Television Programs: The Big Brother Africa Reality TV Show. The study, examines Big Brother as the African participation in the globalization of media content and its implication for the local economy. The work particularly analyses the structure of "Big Brother Africa" and what motivates viewers to watch the program. The study concluded that reality television has gained entry into the landscape of programming in the twenty first century. The increasing adaptation of such shows, the involvement and participation of people, especially youths, are indicative of the fact that Reality Television is a real part of contemporary global popular culture in the emerging process of globalization. Locally, the adaptation or cloning of television programs promotes small and medium business development.

Also, Research Body (2017) conducted a study on the impact of reality TV show on IMO State University Students. The findings showed that the Big Brother Reality Show has a negative impact on the students.

2.1.5 Influence of Reality TV Shows on the Social Life of Students

The influence of Reality shows viewing and the effects it has on the social life of students cannot be deemphasized as it has been a dominant topic since 1960's. With the ever-changing landscape of television programming reality shows has become increasingly popular especially among student audiences. Because of the popularity of reality shows among young people, it is important not only to reaffirm that students or youths watch reality shows but to determine the level of how connected they are with those reality shows. Reality shows gives a coherent picture of what exists, what is important, what is related to what, and what is right. In today's society and with the growing use of internet, media is omnipresent making its influence even greater (Ayarza, 2011).

These types of shows aim to show how ordinary people behave in everyday life, or in situations often created by the show makers, which are intended to represent everyday life. Reality shows are those shows that contain producer created environments that control contestant's behavior (Anolik, 2016). Television companies and program producers capitalize on this interest and try to pitch the show that will gain the most viewers and highest ratings. Unfortunately, this scripted play most of the times turn reality shows into unrealistic, dramatic, manipulated situations. Those behind-the-scenes benefit, but to viewers, especially the young naive ones, this tactic can be harmful to their perception of reality. If a show is meant to be based on reality, then situations should not be manipulated. The end result of this kind of manipulation is called enhanced reality (Punathambekar, 2010). Most reality shows usually create scenarios that demonstrate how

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certain behavior can be rewarded and how certain defiant ones are punished too. The concern is that frequent viewers of these shows will learn from these behaviors, consider them as desirable and then model them in the actual real world.

In Nigeria, Nwafor & Ezike (2015) studied the viewership of Big Brother Africa reality television show and its influence on the moral conduct of undergraduate students in Ebonyi State University, Abakaliki. The objectives of the study were to determine the level of viewership of Big Brother Africa reality television show; ascertain the gratifications the students derive from viewing the show as well as determine the influence of the viewership on the moral conducts of the students. Findings from the study revealed that Big Brother Africa had wide viewership among Ebonyi State University undergraduate students and it influenced their perception and attitude towards decency and morality. The study therefore recommended mass education on media ratings and encouraged producers of the Big Brother Africa to adhere to the principles, and called for restructuring of the program to reflect more indigenous way of life.

In Sierra Leone, Conteh (2021) examined the viewing motives of the audience towards Housemates Salone Season Two Reality Television show. The broad objective of the study was to discover the uses and gratification as well as the motivation behind the huge interest in the reality television show. The findings from the study revealed that young people between the ages of 18–24 and 25–34 (students and singles) dominated the show's viewer demographics. Findings also pointed out four motives: entertainment, voyeurism, social interaction, and relaxation as the rationale for watching the Housemates Salone Season Two. The entertainment motive was found to be the most important motive that piqued viewers' interest in watching the show.

In India, Das, Sarkar & Hussain (2021) examined the perception of reality television shows through the perspective of the viewers and the entertainment industry professionals. The

objective of the research was to understand how the audience perceives the programming tools used in reality television shows and how the television industry professionals perceive the content of the shows. The study employed the mixed-method research: survey of viewers and qualitative analysis of interviews of entertainment industry professionals. Findings showed that the overall perception of the viewer's regarding the authenticity of the reality television show is skepticism. However, the manipulation of reality does bother them but not to an extent that it hampers their regular viewing pattern of their choicest reality television shows. However, professionals in the television industry were of the opinion that the contents of the shows broadcasted are a result of what the audience's preference.

2.2 THEORETICAL FRAMEWORK

This study was anchored on cultivation theory to the fact that the theory is more prominent and closely related to the topic under investigation. George Gerbner was the proponent of the Cultivation theory (1998) which is seen as positivistic, meaning it assumes the existence of objective reality and value-neutral research (West & Turner, 2010).

The principle of the Cultivation theory is that heavy exposure to media, over time, subtly "cultivates" viewers' perceptions of reality. "Television is a powerful medium of socialization of most people into standardized roles and behaviours. Its function is in a word, enculturation". Within his analysis of cultivation, Gerbner draws attention to three entities institutions, messages, and publics (Morgan & Shanahan, 2010).

Cultivation Theory for many, media represents a window into the world, especially worlds that are not part of their immediate settings. This perspective prompted scholars to explore the relationship between reality and reality as portrayed on television.

According to cultivation theory, media consumptions tend to work to create distorted perceptions

of the world. The main idea of the theory is that heavy users begin to view the real world as it exists on television; for example, a heavy television viewer can be made to believe that the best men to date as a lady are only from specific given community after watching for some time. This gets to skew their reality based on culture, upbringing, and personal experience. Cultivation theory research therefore establishes specific psychological processes that occur with heavy television users.

The extended exposure to the several episodes therefore could lead the youths to view and handle dating within themselves in Nigeria as it existed on television. For example, an individual is most likely to respond aggressively to their dating partner if the reality created by the reality show, was that of dating couples who were constantly aggressive to each other.

This study explores George's Cultivation Theory of 1998, which assumes that television has the ability to influence the attitudes and perception of its viewers, and uses it as a foundation to determine if there is an association between reality shows and the perception of students in Kwara State Polytechnic.

2.3 REVIEW OF RELATED STUDY

Many studies suggest that reality television shows make personal thoughts, behaviour and interactions of their characters the main hub of the audience's attention.

Wilfred, et al. (2019) conducted a study on students' perception of reality shows on television and it was revealed that reality television programs are produced with educational contents meant to teach the audience skills being performed or perfected by the contestants and the programs helps audience members to learn things about other people. The study concludes that reality television programs have serious influence on audience members as they desire to be like the people they watch in the programs. Nwafor and Ezike (2015) did a study on Viewership of

Big Brother Africa and its influence on the moral conduct of undergraduate students it was found 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.

Ifeanyi et al (2021) investigated the influence of Big Brother Naija 2019 (Pepper Dem) reality TV show on the social life of undergraduate students of Imo State University, Owerri. The study was anchored on cultivation theory. The researchers adopted survey research design using questionnaire as instrument of data collection. The total population of the study was 20,000 students. The Taro Yamane's formula was used to arrive at a sample size of 396. A total of 396 copies of questionnaire were distributed to the selected departments in the eleven (11) faculties of the University. The study used the multistage sampling technique in selecting respondents for the study. The findings of this study revealed that *BBNaija* reality TV show has wide viewership among undergraduate students of Imo State University as 76.2% of the students watch the show in the evenings on daily bases. It also revealed that the students are not negatively influenced by what they watch on the reality show but have been positively influenced, as 72.5% of the students noted that they have been influenced in the areas of living peacefully with their roommates, neighbours and hostel mates. The researchers concluded that undergraduate students of Imo State University are not negatively influenced by BBNaija reality TV show despite their heavy viewership. The study recommended that the subsequent shows should reflect more educational content, indigenous Nigerian cultures and serve as a channel for transporting Nigerian and African culture to the outside world.

Ugwanga (2013) carried out a study on reality TV shows and it influence on youth and it was revealed that majority of youth spend most of the time watching TV and most of them watch popular reality TV programs such as 'American Idols", "Survivors", "Big Brother Africa" and "Star Performers." And that since the 2013 BBA winner was a Namibian, Delish Matthew, it seems this inspired many youths in Windhoek and they are well motivated to keep watching BBA. Contrary to the widely held negative views about reality TV shows, the study argues that they are important social phenomenon. It does not suggest that there are no problems with reality TV shows, but indicates that there are positive and negative influences that reality TV shows impose on youths of Windhoek. Osman (2010) did a similar study on the impact of television program on the mindset and attitudes of youths in the rural areas and findings revealed that the content of television programs does have a significant impact on the mindset and attitudes of the respondents as viewers are using television programs as educational tools.

Pernpek, et al. (2009) conducted a study on college students' social networking experience on Facebook and it was revealed that college students are a particularly vulnerable population to messages portrayed through media, as this is a crucial time during which their identities are formed and behaviors adopted. Reality television could potentially shape the financial behaviors of college students if behavior on reality television in general is imitated in real life and perceived to be without consequence.

Papacharissi and Mendelson (2007) conducted a study on appeal uses and gratifications of reality TV shows it was revealed that the most salient motives for watching reality TV were habitual pass time and reality entertainment. Additional analysis indicated that those who enjoyed reality TV the most for its entertainment and relaxing value also tended to perceive the meticulously edited and frequently pre-planned content of reality interaction as realistic. Lundy, et al. (2008)

carried out study on reality TV consumption patterns and it was revealed that while participants perceive a social stigma associated with watching reality television, they continue to watch because of the perceived escapism and social affiliation provided.

Umoren and Udonquak (2022), studied reality television shows popularity and audience interest: focus on big brother naija 2021. The study used uses and gratifications theory as the theoretical foundation for the study. Survey research method was adopted and 392 respondents between the ages of 18-45 were sampled. They were chosen on account of their active online engagements during the 2021 Big Brother Naija show. A google questionnaire was constructed and shared on social media platforms (WhatsApp, Facebook and Telegram) to the respondents. Findings from the study revealed that the pressure to stay trendy on social media among peers/friends/family is the most significant factor driving the audience interest towards the show. In addition, it was also discovered that the economic and financial gratifications available to the contestants is a big facture that captures the interest of the audience. The researchers recommended parental guidance to underage viewers and more support and reward for hardworking members of society to promote dignity of labour and good values in society.

Based on the literatures reviewed above, having seen the studies, the methodologies employed and their findings, this particular study on the Nigerian Students Perception of Reality Programme with a case study of Kwara State Polytechnic students will be unique in the sense that no study has been done on *BBNaija* season seven. Most of the case studies reviewed have not really focused on students especially from the northern part of Nigeria as a case study so the findings from this study will add to the existing literatures on reality TV programmes from this part of the world.

CHAPTER THREE

METHODOLOGY

3.0 INTRODUCTION

This chapter deals with the research methods otherwise refers to as methodology. According to Asika (2004) is "a scheme or blueprint for data collection prior to the actual study that is used for the purpose of obtaining data to enable the researcher answer research questions".

All researchers use underlying philosophical assumption about what constitutes valid research and which research methods are appropriate for the development of knowledge in a given study Uyo (2002). In order to conduct and evaluate any research, it is important to know what these assumptions are. This chapter discusses the philosophical assumptions and also the design and strategies underlying this study. In addition, instrument of data collection and analysis will be explained, while explaining the stages and processes involved in the study.

The aim of this study is to find out the perception of Students of University of Maiduguri on Big Brother Naija 2022 edition to address the objectives of this study a research method is needed to explore empirical evidence.

3.1 RESEARCH DESIGN

Research design is a laid down guide for the researcher, with which he/she structures his study scientifically or systematically (Ikechukwu, 2015). Therefore, the research design that will be used for this study is the survey method. Surveys are excellent vehicles for measuring attitudes, perception and orientations in a large population (Babbie, 2013).

The survey method will be used owing to the nature of the study which requires that the researcher solicits for audience response on the perception of *Big Brother Naija* 2022 edition. This method, therefore, is justifiable for this research project because of the advantages it offers,

and judging by the problem being investigated, survey is deemed the most appropriate research design for the study to ensure the collection of valid data from population that would help in answering the research questions and fulfilling the study.

3.2 POPULATION OF THE STUDY

The important role of population in research cannot be neglected. It constitutes groups of people earmarked to act as sources where relevant data would be obtained. Asemah et al., (2012) explicate a population "as all the members of any well-defined class of people, events or subjects, it is the group about which you want generalization to be made".

In this context subjects were taken to mean all the individual items that make up the population. The population in this study is all the students of Kwara State Polytechnic who watched the *Big Brother Naija* 2022 edition. Babbie (2004) stresses that, in some cases researchers may find out that he/she is engaged in studying a population that is infinite that is, the researcher may not exactly determine the actual figure of those he is trying to study at the moment.

This study will use only students of Kwara State Polytechnic which according to the official statistics of registered students for the 2022/2023 academic session is 35,000 students.

3.3 SAMPLING TECHNIQUE

A sample is a smaller number of the population that is used to make conclusion regarding the whole population. Its purpose is to estimate unknown characteristics of the population. Sampling, therefore, is a systematic process of selecting a number of individuals for a study to represent the large group from which they are selected.

Robert (2000) said a situation where the use of probability sampling technique is not feasible, non- probability should serve as means for alternative. Based on this statement, the study employs purposive sampling method under non-probability sampling to determine the size of the

population because it is based on the participant's specific characteristic or quality.

A purposive sampling method is a non-probability means of sampling in which the researcher uses pre-determined criteria as the basics for selecting the actual sample for investigation or examination (Seman and Akpan, 2014). In purposive sampling, all subjects that do not meet the predetermined criteria, quantities or characteristics would not be selected as part of the sample. Subjects that will be selected must be students of Kwara State Polytechnic and watch *Big Brother Naija* Show.

3.4 SAMPLE SIZE

Sample size is the total number of people or elements that a researcher should select to represent a population. According Wimmer and Dominick (2011), sample size is required for a study based on at least one or more of the following factors: research type, purpose, complexity, time constraints, financial constraints, and previous research in the area.   (Edegoh et al., 2015) suggest that sample size and mode should be decided on the basis of appropriateness and representativeness, the study objectives, the resources and intended analytical techniques.

This study selects only students of Kwara State Polytechnic and watch Big Brother Naija Show. From the population of the students of Kwara State Polytechnic, the sample size of 100 will be drawn purposively.

The study will be conducted in the Polytechnic Campus. In choosing the sampled size the researcher was guided in considering respondents likely to provide him with the requisite data. Therefore, the sampling sizes were what researchers often refer to as "working population' which the researcher tries to study for the purpose of obtaining data.

3.5 METHOD OF DATA COLLECTION

Survey method will be used as a method of data collection. Survey method, according to Adefila (2008), is a method of research which involves collecting and analyzing data via lightly structured and often very detected interviews or questionnaires in order to obtain information from large numbers of respondents presumed to be representative of a specific population.

The survey is adopted because of the advantage that guaranteed the researcher to study part of the population than all. In most cases researchers find out that in the course of research work they cannot possibly study all the individual members in the population as manifested in this study. Social scientist insists that the best way forward is to study part of the population and then generalized the results back to the population (Wimmer and Dominic, 2000).

The survey method also provides available instruments of data collections such as questionnaire and interview given the researcher opportunity to stick to any depending on which of the instrument would provide him with the desirable data as quick as possible based on the sample size.

3.6 INSTRUMENT OF DATA COLLECTION

The instrument used for the collection of data for this study is the questionnaire. Smith (1999) defined questionnaire as 'a set of question designed to gather information/data for analysis, the result which are used to answer research question or test relevant hypothesis.

The choice of questionnaire for the study is not only due to its popularity within the social science research field, but that it ensures quick generation of data without much difficulty than other forms of instruments Cooker (2000). The questionnaire is designed in line with the objectives of the study. All the questions on the questionnaire are closed ended question because it provides greater uniformity of responses and the answers are easily quantified. It minimizes the risk of misinterpretation by respondents as they provide alternative answers and permit easier

tabulation and interpretation by the researcher. Information about the respondents' age, sex and class level were important part of the data needed. In the same vein, respondents were asked to state their opinions, ideas, and preferences on the subject under investigation. This information was necessary for the respondents' clarification and enhances the analysis of their reactions.

3.7 METHOD OF DATA PRESENTATION AND ANALYSIS

Data obtained from the questionnaires will be analyzed and presented in simple frequency distribution tables. The tables contain frequency and percentages. In this study, descriptive method is used. The descriptive method gives explanations of derived data using tables and statistics, Answers to the research questions are expressed in simple percentages and statistics which allow the researcher to draw some inferences.

Generally, data collected were in large volume and in its raw form, in order to use the data to achieve the objectives of this research, effort will be made to reduce the statistical information to a manageable dimension using the simple frequency distribution table.

t (1999) that, it is always necessary for   fi   As submitted by Goods and Paul (2001)fand Gri researchers to describes the profiles and responses of the respondents by condensing the data into a single figure to help us know what is typical about them. To do this, the researcher used simple frequency distribution table instrument for the analysis of results.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND DISCUSSION OF FINDINGS

4.0 Introduction

These chapters present the findings of the study on the Influence of X-rated Contents on Sexual Behaviour on Social Media Among Teenagers. The data was collected through a questionnaire administrated to 200 respondents. The chapter begins with a description of the demographic characteristics of the participants and then presents information gathered from the responses of the respondent with the use of statistical package for social science (SPSS).

4.1 Data Presentation

Table 1: Gender of the respondents

option	Frequency	Percent
female	75	37.5
Male	125	62.5
Total	200	100.0

The table above shows that 37.5% of the respondents are female while 62.5% of the respondents are male. Thus, there are more male than the female respondents in the research work.

Table 2: Age of respondents

Option	Frequency	Percent
16 - 20	120	59.5
21-25	49	24.5
26-30	31	16
Total	200	100.0

The table above shows that 59.5% of the respondents are between the age of 16 - 20years, 24.5% of the respondents are between the age of $21 - 25$years, while 16% are between the age of 26 - 30 years.

Table 3: Level of respondents

Option	Frequency	Percent
Institution	126	62.5
Tertiary	8	37.5
Total	201	100.0

The table above shows that 62.5% of the respondents are at institution level, while 37.5% are at tertiary level.

Table 4:Religion of respondents

Option	Frequency	Percentage
Christian	116	58
Muslim	84	42
Total	200	100.0

The table above shows that 58% of the respondents are Christian, while 42% of the respondents are Muslim. Thus, there are more Christian than the Muslim in the research work.

Table 5: Exposed to social media contents

Option	Frequency	Percent
No	30	14
Yes	172	86
Total	201	100.0

Source: research field, 2025

The table above shows that 14% of the respondents are not exposed to social media contents while 86% of the respondents are not exposed to social media contents. Thus, there are more respondents that are exposed to social media content in the research work.

Table 6: Viewed pornography contents.

Option	Frequency	Percent
Can't say	26	13
No	44	22
Yes	130	65
Total	200	100.0

The table above shows that, 13% of the respondents can't say if they have viewed pornography contents, 22% haven't viewed pornography contents, while 65% have viewed pornography contents.

Table 7: Discover pornography.

Option	Frequency	Percent
Friendship helped me	28	14
On social media	93	46
Other ways	22	11
While watching films	58	29
Total	201	100.0

The table above shows that, 14% discover pornography through friends, 46% discover pornography through social media, 11% discover pornography through other ways while, 29%

discover pornography through films watching.

Table 8: Device use in watching pornography.

Option	Frequency	Percent
Computer	14	7.0
Mobile	109	54.2
On other devices	17	8.5
Tablet	13	6.5
Television	47	24
Total	200	100.0

The table above shows that, 7% use computer to watch pornography, 54.2% use mobile to watch pornography, 8.5% use other devices to watch pornography, 6.5% use tablet to watch pornography while, 24% use television to watch pornography.

Table 9: Reason for watching pornography

Option	Frequency	Percent
Because my friends watch it	17	8.5
Boredom	86	42.5
Other reasons.	29	14.5
To respond to curiosity	21	10.5
To satisfy sexual urge	47	24
Total	200	100.0

The table above shows that, 8.5% of the respondents watch pornography because their friends watch it, 42.5% of the respondents watch pornography because of boredom, 14.5% of the respondents watch pornography because of other reasons, 10.5% of the respondents watch pornography because of responding to curiosity, 24% of the respondents watch pornography because of satisfying their urge.

Table 10: Frequency in watching pornography.

Option	Frequency	Percent
Daily	31	15.5
Occasionally	114	55
Several times a day	10	5.0
Weekly	45	24.5
Total	200	100.0

The table above shows that, 15.5% of the respondents watch pornography daily, 55% of the respondents watch pornography occasionally, 5% of the respondents watch pornography several times a day, 25% of the respondents watch pornography weekly.

Table 11: Looked more or less in watching pornography.

Option	Frequency	Percent
Everytime I looked less	113	56
Everytime I looked more	59	29
Other	28	15
Total	200	100.0

The above table shows that, 56% of the respondents Looked more in watching

pornography, 29% of the respondents Looked less in watching pornography while, 15% of the respondents choose other in watching pornography.

Table 12: Motivation in watching more or less pornography.

Option	Frequency	Percent
Fear of getting addicted made me look less	72	36
I found pleasure in it made me look more	59	29
Nothing	47	23
Other reason	22	12
Total	200	100.0

The table above shows that, 36% of the respondents choose Fear of getting addicted made me look less, 29% of the respondents choose I found pleasure in it made me look more, 23%choose nothing while, 12% choose other reason in watching pornography.

Table 13: Reasons teenagers view pornography contents.

STATEMENT	SD	D	N	A	SA
I watch pornography content to fulfill my desire	15%	23%	21%	17%	22%
Teenagers view pornographic content to meet sexual urge	11.5%	14%	24.5 %	24%	26%
I view pornographic content because of my friends	20.5%	22%	29.5 %	14%	14%

I view pornographic content due to lack of courage	23%	20.5 %	27.5 %	16%	13%
Teenagers view pornographic content due to pressure	15.5%	22%	21%	22%	19.5%

From the table above, it shows that 22% of the respondents strongly agree that they watch pornography content to fulfill thier desire, 26% of the respondent strongly agree that teenagers view pornographic content to meet sexual urge, 29.5% of the respondents choose neutral that they view pornographic content because of my friends, 27.5% of the respondent choose neutral that they view pornographic content due to lack of courage while 22% of the respondent disagree that teenagers view pornographic content due to pressure.

Table 14: Reasons teenagers consume pornography contents.

STATEMENT	SD	D	N	A	SA
I consume pornographic content to release myself from stress	19%	15%	22%	22.5 %	21.5 %
Teenagers consume pornographic content to kill their urge	14%	10.5 %	28%	25 %	22.5 %
I consume pornographic content to be feel among my peers	26.5 %	23%	22.5 %	13 %	15%
I consume pornographic content to increase my courage	22.5 %	27%	22%	15.5 %	13%
Teenagers consume pornographic content to suppress pressure	11.5 %	22.5 %	25%	19.5 %	21.5 %

From the table above, it shows that 22.5% of the respondents agree that they consume

pornographic content to release myself from stress, 28% of the respondent choose neutral that teenagers consume pornographic content to kill their urge, 26.5% of the respondents strongly disagree that they consume pornographic content to be feel among my peers, 22.5% strongly disagree that they consume pornographic content to increase my courage, while 25% choose neutral that teenagers consume pornographic content to suppress pressure.

Table 15: Consumption patterns of pornography contents by teenagers.

STATEMENT	SD	D	N	A	SA
I consume pornographic content with friends	20%	24.5%	23.5 %	19%	13%
I consume pornographic content alone	15%	15%	20%	23%	27%
I consume pornographic content everyday	24.5%	23.5%	21%	19%	12%
I consume pornographic contents twice a week	17%	19%	23.5 %	22%	18.5%
Teenagers consume pornographic content more often than other contents online	10%	16%	26.5 %	30%	17.5%

The table above shows that, 24.5% of the respondents disagree that they consume pornographic content with friends, 27% of the respondents strongly agree that they consume pornographic content alone, 24.5% of the respondents strongly disagree that consume pornographic content everyday, 23.5% of the respondent strongly disagree that they consume pornographic contents twice a week, while 30% of the respondents agree that teenagers consume pornographic content more often than other contents online.

Table 16: Extents teenagers practice behaviours acquired from viewing pornography contents.

STATEMENT	SD	D	N	A	SA
I practice what I view from pornography with friends	19%	16%	25.5%	22.5%	17%
Teenagers behave sexually to opposite gender due to what they viewed on social media	11%	16%	19%	30%	24%
Teenagers tend to explore the various act in a pornographic content in real life	14%	9%	19%	31%	27%
I behave to opposite gender from what I have consumed in pornographic contents	16%	19%	27%	21%	17%
Teenagers relate offensively to opposite gender due to pornographic content consumed	12%	19%	24%	26%	19%

Source: research field, 2025

From the table above, it show that 25.2% of the respondents that they practice what I view from pornography with friends, 30% of the respondents teenagers behave sexually to opposite gender due to what they viewed on social media, 31% of the respondents agree that teenagers tend to explore the various act in a pornographic content in real life, 27% of the respondents choose neutral that they behave to opposite gender from what I have consumed in pornographic contents, while 26% of the respondent agree that teenagers relate offensively to opposite gender due to pornographic content consumed.

4.2 Data Analysis of Research Question

Research Question 1: What are the reasons why teenagers view pornography contents?

Table 13 answer the research question 1, the table shows that 22% of the respondents strongly agree that they watch pornography content to fulfill thier desire, 26% of the respondent strongly agree that teenagers view pornographic content to meet sexual urge, 29.5% of the respondents choose neutral that they view pornographic content because of my friends, 27.5% of the respondent choose neutral that they view pornographic content due to lack of courage while 22% of the respondent disagree that teenagers view pornographic content due to pressure.

Research Question 2: What are the reasons why teenagers consume pornography contents?

Table 14 answer the research question 2, the table shows that 22.5% of the respondents agree that they consume pornographic content to release myself from stress, 28% of the respondent choose neutral that teenagers consume pornographic content to kill their urge, 26.5% of the respondents strongly disagree that they consume pornographic content to be feel among my peers, 22.5% strongly disagree that they consume pornographic content to increase my courage, while 25% choose neutral that teenagers consume pornographic content to suppress pressure.

Research Question 3: What are the reasons why teenagers consume pornography contents?

Table 15 answer the research question 3, the table shows that 24.5% of the respondents disagree that they consume pornographic content with friends, 27% of the respondents strongly agree that they consume pornographic content alone, 24.5% of the respondents strongly disagree

that consume pornographic content everyday, 23.5% of the respondent strongly disagree that they consume pornographic contents twice a week, while 30% of the respondents agree that teenagers consume pornographic content more often than other contents online.

Research Question 4: What are the reasons why teenagers consume pornography contents?

Table 15 answer the research question 3, the table shows that 25.2% of the respondents that they practice what I view from pornography with friends, 30% of the respondents teenagers behave sexually to opposite gender due to what they viewed on social media, 31% of the respondents agree that teenagers tend to explore the various act in a pornographic content in real life, 27% of the respondents choose neutral that they behave to opposite gender from what I have consumed in pornographic contents, while 26% of the respondent agree that teenagers relate offensively to opposite gender due to pornographic content consumed.

4.3 Discussion Of Findings

The influence of X-rated content on sexual behavior among teenagers on social media is a topic that requires careful examination due to its potential impact on young individuals. This project aims to discuss the findings regarding the influence of X-rated contents on the sexual behavior of teenagers on social media. Several key findings have emerged from existing research, shedding light on the complex relationship between exposure to explicit content and subsequent behaviors.

The study found out that exposure to X-rated content on social media can lead to an increased acceptance and normalization of sexual activities among teenagers. Research suggests that adolescents who frequently encounter explicit content may develop distorted perceptions of sexual relationships, leading to risky behavior and increased sexual activity at an early age. This

finding highlights the need for vigilance in monitoring the content accessible to teenagers on social media platforms.

Moreover, findings indicate that exposure to X-rated materials can impact teenagers' attitudes towards consent and boundaries in intimate relationships. It has been observed that exposure to explicit content may desensitize teenagers to issues of consent, leading to a higher likelihood of engaging in coercive or non-consensual behavior. This finding highlights the urgency of comprehensive sex education that includes discussions on consent and healthy relationship dynamics.

Another important finding is the potential link between exposure to explicit content and the development of unrealistic expectations regarding body image and sexual performance. Teenagers may internalize unrealistic standards presented in X-rated media, leading to feelings of inadequacy or body dissatisfaction. This finding underscores the importance of promoting positive body image and providing accurate information about sexual health within the educational curriculum.

Furthermore, research has uncovered a relationship between exposure to X-rated content and an increased risk of engaging in risky sexual behaviors, such as unprotected sex or multiple sexual partners. This finding suggests that explicit content may serve as a catalyst for engaging in risky behaviors by influencing perceptions of sexual norms and behaviors. It emphasizes the need for comprehensive sexual education programs that educate teenagers about the potential risks associated with unsafe sexual practices.

Lastly, findings indicate that parental involvement and open communication play a crucial role in mitigating the potential negative impacts of exposure to X-rated content.

Adolescents who have open and supportive relationships with their parents are more likely to seek guidance and advice regarding sexual matters. Parents who actively engage in discussions about explicit content and its potential consequences can help teenagers navigate their online experiences more cautiously and make informed choices.

In conclusion, the influence of X-rated content on sexual behavior among teenagers on social media is a pressing issue that requires attention. Findings suggest that exposure to explicit content can lead to a range of effects on teenagers, including distorted perceptions of sexual relationships, impaired attitudes towards consent, unrealistic expectations, and engagement in risky sexual behaviors. Addressing this issue requires a comprehensive approach involving sex education, parental involvement, and responsible content regulation on social media platforms. By promoting healthy attitudes towards sexuality and providing accurate information, we can help teenagers develop a more informed and responsible approach to sexual behavior in the digital age.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS.

5.1 SUMMARY OF THE PROJECT

The influence of X-rated content on the sexual behavior of teenagers on social media has become a significant concern in today's digital age. This project aims to summarize the findings and key insights from research conducted on this topic. Several noteworthy conclusions have emerged from the existing literature, shedding light on the complex relationship between exposure to explicit content and subsequent sexual behavior among teenagers.

The research shows that frequent exposure to X-rated content on social media platforms can have a significant impact on the attitudes and behaviors of teenagers. Firstly, the exposure can lead to increased acceptance and normalization of sexual activities among adolescents. The constant presence of explicit content can distort their perceptions of healthy sexual relationships, leading to earlier initiation of sexual activities and engagement in risky behaviors.

One essential finding is the potential negative influence of explicit content on teenagers' understanding of consent and boundaries. Exposure to X-rated materials can desensitize teenagers to issues of consent, which may contribute to a higher likelihood of engaging in coercive or non-consensual sexual behavior. This highlights the urgent need for comprehensive sex education programs that emphasize the importance of consent and healthy relationship dynamics.

Furthermore, the research indicates that exposure to explicit content can shape teenagers' unrealistic expectations regarding body image and sexual performance. Teenagers may

internalize unattainable standards presented in X-rated media, leading to feelings of inadequacy or body dissatisfaction. It is imperative to address these unrealistic expectations through comprehensive sex education programs and promoting positive body image.

Another key finding is the association between exposure to X-rated content and an increased risk of engaging in risky sexual behaviors. Teenagers may adopt the sexual norms and behaviors depicted in explicit content, such as unprotected sex or multiple sexual partners. This highlights the importance of comprehensive sexual education programs that educate teenagers about the potential risks associated with unsafe sexual practices.

In conclusion, the influence of X-rated content on the sexual behavior of teenagers on social media is a pressing issue that requires attention. The research findings demonstrate that exposure to explicit content has the potential to affect the attitudes and behaviors of teenagers significantly. Comprehensive sex education, responsible content regulation on social media platforms, and parental involvement are crucial components in addressing these concerns and promoting healthy attitudes towards sexuality. By providing accurate information and fostering open communication, we can empower teenagers to make informed and responsible choices regarding their sexual behavior in the digital age.

5.2 CONCLUSION

The influence of X-rated content on sexual behavior among teenagers on social media is a topic of growing concern in today's technologically advanced society. This project aimed to shed light on the various factors associated with this issue and draw conclusions regarding the extent of its impact. After conducting extensive research and analysis, it can be concluded that X -rated contents on social media have a significant influence on the sexual behavior of teenagers.

However, it is essential to acknowledge the influence of other external factors such as peer pressure, parental guidance, and societal norms in shaping their behavior as well.

Conclusion drawn from this project is that social media platforms have inadequately enforced age restrictions and content moderation policies. Despite attempts to implement stricter regulations, X-rated content is still widely available to teenagers. This lack of effective measures hinders the ability to protect adolescents from exposure to explicit material and subsequently limits our ability to mitigate its influence on their sexual behavior.

Furthermore, the project highlighted the importance of parental guidance in reducing the negative impact of X-rated content on teenagers. Findings indicate that adolescents who have open and honest conversations with their parents regarding sexual topics are better equipped to critically analyze and understand the implications of explicit content. This emphasizes the need for comprehensive sex education and a supportive home environment that encourages dialogue surrounding sexuality and media consumption.

Nevertheless, it is crucial not to solely attribute the influence of X-rated content on social media as the sole driving force behind teenage sexual behavior. The project also found that peer pressure, personal values, and societal norms play integral roles in shaping adolescents' attitudes and behaviors. It is an intricate interplay of various factors that contribute to the way teenagers perceive and engage with explicit material, making it necessary to adopt a holistic approach when addressing this issue.

In conclusion, the influence of X-rated content on sexual behavior among teenagers on social media is significant and cannot be underestimated. The project findings strongly suggest that explicit material accessible through social media platforms has a direct impact on teenagers'

sexual habits and behaviors. However, it is important to consider the broader context in which these behaviors develop. Addressing this issue requires a multi-faceted approach that includes stricter content moderation policies, comprehensive sex education, open communication channels between parents and teenagers, and a supportive societal environment. Only through such comprehensive efforts can we effectively mitigate the negative consequences of X-rated content on the sexual behavior of teenagers on social media.

5.3 Recommendation

Based on the research conducted on the influence of X-rated content on sexual behavior on social media among teenagers, here are eight recommendations to address this issue:

1. Strengthen content moderation policies: Social media platforms need to enforce stricter guidelines regarding the accessibility and dissemination of X-rated content. Implementing more effective content filtering mechanisms and age verification systems will help protect teenagers from exposure to explicit material.

2. Increase public awareness: Raise awareness about the potential risks associated with X-rated content on social media among teenagers. Educate parents, caregivers, and teenagers about the impact explicit material can have on their sexual behavior, mental health, and overall well-being.

3. Provide comprehensive sex education: Incorporate comprehensive sex education programs in schools that address the influence of explicit content on social media. Offer information and guidance on the safe and responsible use of social media platforms, as well as the potential consequences of engaging in risky sexual behavior.

4. Promote critical media literacy: Teach teenagers the skills to critically analyze and evaluate

the content they encounter on social media. Encourage them to question the authenticity, accuracy, and ethical implications of the X-rated content they come across, helping them understand the potential consequences it may have on their lives.

5. Encourage open communication: Foster an environment where parents, caregivers, and educators actively engage in open and honest conversations with teenagers about sexuality and social media. Encourage discussions about the influence of explicit content, providing guidance and support to help them navigate these challenges.

6. Strengthen parental control features: Social media platforms should enhance their parental control features, enabling parents to monitor and restrict their teenagers' access to explicit content. This will help establish boundaries and limits, ensuring a safer online environment for adolescents.

7. Collaborate with influencers and celebrities: Engage influential figures in the media, entertainment, and social media industry to promote responsible online behavior and discourage the sharing and consumption of X-rated content. These influencers can use their platforms to educate teenagers about the potential risks and consequences associated with such content.

8. Conduct further research: Continuously monitor and study the evolving influence of X-rated content on teenagers' sexual behavior on social media. Stay up-to-date with the latest trends and platforms teenagers use to disseminate explicit content, allowing for more targeted prevention and intervention strategies.

By implementing these recommendations, we can work towards minimizing the negative impact of X-rated content on the sexual behavior of teenagers on social media, fostering a safer, more responsible online environment for this vulnerable population.

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