Social Change and the Big Brother Nigeria Fandom: Implication on National Values

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Abstract
There is a wide variety of reality shows in Africa. In this era of globalization, modern media had brought about social change and Africa's indigenous moral values and socio-cultural norms were in deep crisis. Reality shows in Africa have deepened this crisis. The moral values of decency, chastity, celibacy, and communion were sacrificed on the altar of promiscuity, romance, prostitution, and individualism. It follows from this that young Africans who form the media base of reality shows have been exposed to non-African values. Building on this publication, this study seeks to investigate the influence of Big Brother Nigeria on Nigerian national values. The study is an attempt to show how modern media has brought about social change among Nigerian youth. The study is a qualitative research that relies mainly on secondary sources for data collection and analysis. The article adopted cultivation theory to describe how BB Naija's immoral scenes negatively affected the fan community. The document concluded that the modernization of African media has not only eroded fundamental African values, but has also negatively affected national development.

Keywords: fandom, BBN, values, protest, media, communication

Introduction

Recently, the reality show has generated quite a bit of controversy. The reason may not be far from the fact that reality TV is a non-fiction work that has not been edited in most cases, and belongs to a kind of call-in show that aims to show the unrecorded actions of the ordinary people instead of the dialogues prepared by the actors. (Allen, 2017). In his opinion, Allen (2017) further argued that the controversial part of reality television is the fact that it is unscripted and that the participants appear to improvise each act. In most cases, this results in situations where participants often misjudge themselves or engage in unwanted behaviors that are detrimental to moral hearing (Iyorza, 2021).

Reality shows are considered undeniably interesting to fans, as they often inspire

entertainment formats, from musicals to bizarre and controversial shows. Sometimes, they tend to open up to a wide range of current issues related to adultery, courtship, divorce, homosexuality, incest, infidelity, child abuse, racism, prostitution, etc. (Sarpong, 2018).

Big Brother Nigeria TV reality show originated from Big Brother Africa (BBA). Big Brother Nigeria, since its first broadcast on DSTV channel 37 from March 5 to June 4, 2006, seems to have taken over a reality TV show in Nigeria. It has gained great popularity among the youth of Nigeria and Africa. In the opinion of (Ogunnubi, 2021), young people from African countries, including South Africa, Kenya, Zimbabwe, Ghana, Liberia and Sierra Leone, have caught up with the program and, in most cases, usually participate in the weekly vote in their favour. favorite companions of horses.

In the early 1990s, reality shows sparked a number of scholarly reconsiderations (Roscoe, 2004). In Roscoe's vision, this occurred as a result of the various changes to the genre and the effects it had on the fandom. However, one line of thought that he points out is that these shows are not positioned at the forefront of a new form of participatory citizenship or a display of emotional democracy. Stafford (2006: 476) stated that the TV show Big Brother Nigeria has a hybrid format, loosely combined with a game show and a chore show. Its format appears to be geared toward one goal: sectarian talks.

Broadcasting of the various seasons of Big Brother Nigeria (BBN) has generated controversy among Nigerian fans of the show. Many fans of the show were split on whether to support the show's survival or to ban it. Supporters of its ban claimed that the show entrenched immoral and immoral values such as sexual promiscuity, nudity, obscenity, and homosexuality and lesbianism. In this way, many Nigerians view the show as a potential threat to the moral rectitude of viewers and capable of destroying the fan base.

The purpose of this article is to investigate whether the Big Brother Nigeria (BBN) reality show is a potential threat to Nigeria's national value. This effort is essential, especially now that media and communication in Nigeria have been hit hard by the prevailing modernization waves. Meanwhile, the moral values of our national identity have been threatened as the forces of modernization through reality TV have apparently brought about a social change in the fandom.

Does the reality show The Big Brother Nigeria (BBN) promote sexual immorality within the fan community? Is Big Brother Nigeria (BBN) a threat to our national values? Is Big Brother Nigeria (BBN) a potential threat to the fanbase? These and many more questions will be explored in this article as we move forward to look at whether Big Brother Nigeria (BBN) has been a destructive factor for Fandom.

Statement of the problem

The globalization of media and communication has fueled the proliferation of reality shows in Nigeria and Africa in general. There are those that focus on sports, music, culinary skills, politics, and more. The uniqueness is that they all try to imitate European or American points of view in terms of content and style. This shows that modernization had a significant impact on African media and communications. Reality television has become a potential agent for social change in Africa.

In Nigeria, Big Brother Nigeria has generated a lot of controversy. However, the show has a

national appeal by bringing together people of different ethnic backgrounds. Across the country, the Big Brother Nigeria (BBN) TV show has sparked many reactions, from sheer delight from some fans to disgust and scorn from others. Opposition to this within the fan community seems quite overwhelming in light of the overtly sexual nature of the show (Sarpong, 2018). And fans who saw the show as a threat to their fan base often raised concerns about something they believed should not be tolerated in African society. In his opinion, the values that Big Brother Nigeria promotes deviate from the well-established cultural norms and ethics of African social life. Wole Soyinka once described Big Brother Nigeria as an ordinary show, with nothing to offer the African continent (Daily Independent, 2003).

Many fans (Sarpong, 2018) have argued that the reality show Big Brother Nigeria should portray and preserve African culture and heritage. However, this is not the case, as the show is now used to perpetuate sexual immorality, unnecessary imitation of Western cultural values, indecent clothing, and other degrading sensual practices that have become a threat to the fandom.

As seen since Nwafor and Ezike (2015), the Nigerian reality show Big Brother featured riotous sex games in open cameras, cheeky kissing by hormone-charged roommates, and chilling swear words became the core values that dominated the show. This spectacle was portrayed as a new imperialist way of undermining the essence of Africanism. After attractive financial rewards for the winners, the contestants of Big Brother Nigeria deviated from the core values of discipline, morality, self-respect and decency in dress, using all manner of ploys including sexual promiscuity, envy and immodesty in dress. And violence and jealousy. In this context, this article seeks to investigate whether Big Brother Nigeria (BBN) is a threat to the fandom.

Objectives of the study
The following are the objectives of this study:
1. Evaluate the reality TV show Big Brother Nigeria.
2. Investigate whether Big Brother Nigeria is a potential threat to Nigerian national values.
3. To find out if Big Brother Nigeria is a fandom destroyer.

Research questions
The following are the research questions for this study:
1. What is the modus operandi of Big Brother Nigeria?
2. Is Big Brother a threat to Nigeria's national values?
3. Is Big Brother Nigeria a fandom destroyer in Nigeria?

Methodology
This article is mainly based on qualitative data. Data was collected from secondary sources, such as textbooks, magazines, reputable articles, and newspapers, as well as from participant observations. Descriptive content analysis was used to analyze the data and show the relationship between the research variables. This made the results and conclusions valid and reliable.

Theoretical framework
This study embraces agriculture theory in its analysis of the Big Brother Nigeria television

show as a threat to fandom. Cultivation theory is a communication and sociology framework that posits that long-term media exposure shapes the way media consumers view the world and behave (Nappy & Riddell, 2008).

Agricultural theory or analysis of agriculture was introduced in the 1990s by George Garbner. Garbner (1969) described in his findings the effect of television on viewers. The theory was later expanded and developed by the American screenwriter Larry Gross.

The basic assumption of this theory is that those who are exposed to the media interpret social realities according to how those realities are portrayed in the media. This approach positions television as a unique and differentiated medium that is at the same time audiovisual, whose access is almost universal, and the narrative style used in television programs can easily capture the attention of the audience.

Garbner and Gross argue that the consciousness cultivated by television includes criteria of judgment as well as the facts of life (Garbner and Gross, 1972). In this way, Garbner and Gross hypothesize that television influenced the way society thought about connection and reasoning.

Based on the basic assumptions of this theory, it is clear that TV shows like Big Brother Nigeria have had a huge impact on fans. Fans' perception of reality and worldviews have been shaped by Big Brother Nigeria. Inappropriate clothing and sexual promiscuity displayed by housemates is a potential threat to the fanbase. Most fans who come from Christian homes and those with a high moral background are affected by the immoral nature of the show. That is why this article is a protest against Big Brother Nigeria for becoming a threat to the fandom. This is further because reality TV shows like the one under review have been shown to be dysfunctional in encouraging escapism and addiction among their audience, demeaning sexuality, presenting a false image of reality, creating stereotypes towards programs and strengthen ethnocentrism. (Raboi 2010; Anini & Odi 2016).

From the discussion above, it is clear that the agriculture theory is adequate for our analysis of Big Brother Nigeria as a potential threat to the fandom.

Literature Review

Fandom is an increasingly widespread social and cultural phenomenon that instills many aspects of today's society and its consumer culture (Gray, et al., 2007; Hills, 2002; Jenkins & Christova, 2012). In Jenkins' opinion, the last three decades have seen the transition of fandom from a fringe phenomenon to a significant phenomenon affecting the broader community (Jenkins, 2006).

Fan culture, or fandom, is a concept that describes communities built around the shared enjoyment of an aspect of popular culture, such as books, movies, television shows, etc. Fan cultures are an example of participatory culture (Jenkins, 1992). In Jenkins' opinion, fandom is a concept opposed to consumer culture. It represents a culture in which individuals act not only as consumers, but also as contributors or producers. And in today's world, many have witnessed a time when participatory culture has gained more popularity due to the development of new communication methods and the advancement of technology through the Internet (Castels, 2004). From a similar point of view, Kane and Borgatti (2014) align with the previous point of view by postulating the emergence of technology and culture to support online communication.

At the same time, Jenkins (2006) has argued that the successful emergence of participatory culture online depends on audiences or users fully participating in and responding positively to the explosion of new media technology that makes it possible for ordinary consumers to archive, comment on, appropriate and recirculate media content. It follows that in order for people or fans to fully engage and interact in a positive way, they need to endorse or be interested in the content being offered online. In short, participation in an initiative to support such participation would not be encouraged (Lard, 2009).

Beyond that, Paul Booth (2015) in Playing Fans argues that the more entertainment companies care about fans, the more mainstream fans get involved. But such a generalization ignores the important creativity of fans and attempts to steer fans into profitable activities for the company offers a new focus to the longstanding debate about the balance between manipulation and subversion in popular culture Both (2015) They affirm that it is possible to better understand the present moment through notions of imitation and parody.

From Booth's point of view, this complex alternative of perceiving fans as fools in the media industry or rebelling against it moves the discussion of transformative and positive fans in a productive direction.

A great deal of research in the past has explored the psychological gratification that people derive from the media. In particular, entertainment scholars have examined various factors that explain our attraction to the media, such as identification with characters (Cohen, 2001, 2006), participation in narratives (Green & Brock, 2000; Green, Brocks & Kaufma, 2004) and enjoyment. (Zillmann, 2000; Zillmann & Bryant, 10994) and an appreciation (Oliver, 2018) of media presentations. Although a spate of entertainment studies has honed our understanding of what fan experiences with entertainment drive program liking, investment, and loyalty, investigations of audience social and social experiences of entertainment require further investigation. attention, and more from a psychological perspective.

Fan media is a phenomenon that encourages people to unite collectively and socially within a subculture based on shared interests in or appreciation of a scientist or media producer (Baym, 2000, Hills/2000; O'Rally & Doherty, 2006) With Over time, members of fan communities develop a sense of social identity, and this has been supported in many contexts, such as sports (Branscombe & Wann, 1992), music (Baym, 2007), television (Jenkins, 2000) and video games (Lowood, 2000). One of the most notable fan communities that has garnered much attention among media scholars is Star Trek (Jenkins, 1988; Jindra, 1994; Kozinets, 2001).
Fandom clearly occupies an important place in entertainment scholarship because entertainment is often a source of fan cultural and ritual practices, and the formation of such subcultures has implications for social identities, sense of community, social status and the psyche. estimated (Zillmann, Brayant and Sapolsky, 1989).

Fandom describes a subcultural group based on collective identification among individuals based on their shared interests in media objects (Jenkins, 1992, 2006). Contrary to the idea of a passive audience, fans are clearly active in collecting, producing, and consuming media. They are not mere spectators, but primary and informed producers of cultural capital (Fiske, 1992; Jenkins, 2000). One of the main characteristics of fandom, according to Jenkins (2000), is the ability to transform personal reaction into social interaction and the culture of the

spectator into participatory culture.

Chavis (1986) in his "sense of community" theory of the elements involved in fan engagement. Conclude that fans must (a) perceive themselves as members of the group (sense of belonging, identity and personal investment) (b) feel that they have influence in their group and vice versa to establish group cohesion (c) feel rewarded for their involvement in the community, and (d) they share an emotional connection, history, and involvement.
In the view of McMillan and Chavis (1986) discussed above, for individuals to engage as fans of a participatory culture or society, identification is an important component. There is a large number of academic papers on the concept of identification. Identification can occur both with the characters in the narrative and with other members of the audience experiencing the narrative. When viewers consume media, identification almost always occurs when they share a character's perspective and indirectly participate in their experiences (Cohen, 2001; Eyal & Rubin, 2003).

From the perspective of Big Brother Nigeria, fans may feel similar to, attracted to, or like certain characters in the narrative, making it easier to understand the characters' perspectives and their motivations and goals. While fan identification can occur when viewers consume informational texts, identification can also be associated with fan ritual practices (Soukup, 2002), such as participating in a social network of other like-minded people. Such practices within the fan community can create viable reciprocal ties within the group and increase fan participation in the rituals of social identification practices. However, the degree to which any form of identification occurs varies with individual fanciers.

The concept of social change.
When a change occurs in the social structure, social system, social values, certain customs, traditions, social and cultural norms, rules of behavior, way of behaving in society and related factors, it is said that there is a social change. When there is a social change, the socialization process also changes accordingly. An individual who is an active member of society becomes an agent and object of social change. It brings social changes and is also affected by these changes.

In a certain period or after a lapse of several years, each member of the universe undergoes a social change. A particular social order does not last several decades; Let's say a hundred years or more, surely there will be some change. Social change can be evolutionary or revolutionary. Evolutionary theory focuses on the analytical construction of developmental stages, while the revolutionary concept gains social change that seeks to explain how individuals and groups as citizens bring about fundamental transformations of social institutions through nonviolent or violent upheaval and the social movements aimed at achieving good governance. , democratic systems, etc.

In Anele's (1999) opinion, the concept of social change refers to changes in the pattern of social organization of certain groups within a society or even of society itself. Deducing from the previous definition, Ekpenyong (1993) postulates that changes in the social organization of a group or society refer to the development of new norms, modifications of role expectations, change to new types of punishments, development of different behavior norms. arrangement and the introduction and use of new production technologies. Anele (1999) further states that change in any part of society or social organization affects other parts and society in general.

Similarly, Moore (1968) defines social change as a significant change in structure (i.e., patterns of social interaction and action) that includes the consequences and manifestations of that structure embodied in norms (rules of behavior), values, cultural products and symbols. It is clear from Moore's definition that social change and cultural change are emphasized. Although changes in the material and immaterial contents of culture cannot be seen as social changes either, it is important to note that it is very difficult to separate them, as they are often interrelated. In this regard, social change can often lead to cultural change and vice versa.

The TV show Big Brother Nigeria

Big Brother Nigeria TV reality show originated from Big Brother Africa (BBA). (Oluwakayode, 2013). The Big Brother Naija, formerly known as Big Brother Nigeria, is a reality competition television series in which 26 contestants live together in a secluded house and compete for a handsome cash prize of N60, 000,000 (Sixty million Naira). , the money varies every year. , along with a new SUV at the end of the show avoiding evicting viewers from the house by voting (Nwafor & Ezike, 2015).

Reality television as a television genre has grown over the years due to the prevailing influence of modernization. A lot of people have watched reality shows for various desperate reasons. From this it can be deduced that the reality television show has recently proven to be one of the favorites of young people, especially between the ages of 18 and 30 (Chikafe & Matereke, 2012).

In Nigeria, among these programs is Big Brother Naija, which is the focus of this study.

Seen by Chikafa and Matereke (2012), the concept of big brother was borrowed from George Orwell's 1984 novel Dustopia of Oceania, in which he described a world of endless surveillance. In the novel, the dictator who watched over the citizens of Oceania was called Big Brother and his scary catchphrase was Big Brother was watching you. The reality television show first aired in Africa in 2003 and has since continued to gain a wide audience with the growth of satellite television in Africa. It has remained an annual event in Africa to date (Chikafa & Matereke, 2012). Despite growing up and being accepted by young Nigerians, over the years BB Naija has come under heavy criticism for showing an obscene and vulgar scene that is not considered equal to Nigerian culture and the culture of Africa in general. .

Big Brother Nigeria (BBN) TV Show Reality Rating

The Big Brother Nigeria is a reality television show that is currently in its seventh (7th) edition and its viewers are mostly young adults. The reason is that those involved in the show are often within the age group of the audiences. Every year, young Nigerians fight to become house entrants due to the fame and huge prizes that are awarded to the winners. During the show, fans have been tirelessly glued to their television for weeks to watch and analyze what goes on inside the BBN house. In the Big Brother Nigeria house, housemates engage in events such as games, completion of assigned tasks, endless conflicts between housemates, all-night parties, debates with the invisible host, illegal sex and romance, eviction, etc

Reality shows have become very popular in Nigeria and Africa recently. They got widespread patronage from the public. The high patronage of these shows may be due to the prevalence

of audiences willing to listen to these stories (Taylor, 2011). In most cases, the viewers themselves become participants, adding to the powerful community of opinion (Bloomer, 1997). These fans share their doubts, disappointments, anger and fears, and nurture strengths and ideas that have long been ignored and belittled in the media.

Big Brother Nigeria deals with the kind of problem that some people loathe and yet are drawn to for whatever reason. Sometimes it's the desire to see the weird, sometimes it's the joy of seeing people you might feel sorry for, and sometimes it's the sheer absurdity that makes people watch the show. Whatever the reasons, this Today Show has an audience with something to hold on to: a forum where they can present differences; A place where they could be heard and a way in which they could bring out the abstract themes that were "devouring" them.

Modern media, in Bowman's (2003) view, have transformed access to a world that may not have been visible, accessible, or even thought of before. Some of those who watch this show benefit because they can relate to it through the topics covered. One way to understand some of these topics discussed during the show is to understand the underlying motivational plots of what seems to be the endless vortex of chatter that now exists throughout the chat show. So the proliferation of sexual stories is always associated with an outpouring of sexual consumption. Stories are not just told, they are consumed: they are read, heard, watched and even bought (Geraghty, 1991).

In this era of globalization, the desire of the media to obtain higher profits has led to prioritizing what is generally considered entertainment material instead of relevant information and social debate (Grisprud, 2002). The first of these trends means prioritizing material that is dramatic or surprising in its own right or perhaps sweet, comforting, or just plain weird. Some of these informational reality shows simultaneously define the familiar and the strange (Glynn, 2002). In the same vein, Bowman (2003) argues that in modern reality television shows, notoriety has been replaced by notoriety, and the flashy moment of being in the spotlight has replaced the constant glitz of respectability. This phenomenon on reality television has given rise to what is called "tabloid television."

Glenn (207) scored modestly on tabloid television. In his opinion, it lacks taste, decency and seriousness, and also avoids the general enlightenment and enlightenment message, and also mixes reality with imagination.

Reality chat shows have been described by scientists as popular TV shows. For example, Brantson and Stafford (2006) posited that the reality television show Big Brother Nigeria has a fluid, hybrid format with a game show, talk show, and even elements of The Jerry Springer Show. The two versions of both seem to be geared towards one goal: sectarian talks. Critics claim that sectarian talk has taken over world television. In this regard, Zygmunt (2003) stated that we now live in a sectarian society. We installed microphones in the sect and connected them to a public address network, and airing the image in public became an indispensable duty of every public figure and a compulsive obsession for everyone (Bowman, 2003).

In Nigeria and Africa in general, there is a historical basis for sensationalist discussion in the media and communication. After political liberalization in the 1990s, many leaders declared their commitment to freedom of expression and media independence. From this arose various media outlets that later found ways to deal with and discuss very serious issues. There are

those who are deeply disturbed by what they call the almost complete disrespect for authority and the total amoral elevation of love, sex and family life in the media. But with the increasing migration from rural to urban areas, the most important consequences of urban drift were depersonalization and the elimination of culture. This has given rise to discord between the conservative elements and those who fight for an innovative lifestyle (Sarpong, 2018).

Is Big Brother Nigeria a threat to African values?
From this it follows that the integration of Africa into the global capitalist network has transformed the traditional means of mass media and communication. This was notable in the era of decolonization in which the African media played a crucial role in displacing colonialism and exploitation. Thus, the history of most of Africa provides examples of an attempt to shape media politics with the aim of ensuring collective stability, political order and national identity (Sarpong, 2018). As a result, the media have consistently served as a viable tool for shaping and defining the African character in terms of beliefs, expressions, and overall cultural development.

Traditional African culture is based on the belief that Africans belong to the same community, have ethics that regulate human behavior within the family and also regulate general behavior towards its members (Abraham, 1992). Although it is recognized that individuals have their own interests that they can or would like to pursue. Often the efforts of individuals to pursue their interests threaten or conflict with varying degrees of social obligations. The importance of community in traditional African life cannot be overstated (Letseka, 2000). In Africa, community and mutual belonging form the fabric of social life. Mbiti (1975) points out that, in contrast to the Western liberal conception of the individual who is not attached to any community, the collective concept of the individual is paramount in Africa.

However, recent reality shows like Big Brother Nigeria have eroded social values in Africa. The show ingrained individualism and other moral values that are at odds with the African value system. Commenting on African ideas of community and individualism, Gbadegesin (1991) asserts that there should be no tension between individuality and society, as the individual is free to forego his perceived interest in favor of the community. From this point of view it follows that it becomes very difficult for people to appear on "shaming" programs and subject them to ridicule, as many of these chat programs do. Although the participant may not care about their position in the community, their family cannot agree to any condition that would dishonor their reputation.

It may be relatively easier for people in Western countries to "open up" and talk freely about their feelings, desires, and fantasies (Sarpong, 2018), and it may not be the same for Africans given the situation they may be in, first as individual and as a representative of society. So it seems that Africans have a lot to assess regarding the consequences of their actions, especially when these actions or inactions tend to affect them individually, their families and society as a whole. Mbiti (1975) expressed that African ethics places great emphasis on communal behavior because its basic view is that the individual exists only because others exist.

In contrast to the perpetuation of African moral values of decency, truth, justice, sense of community, and chastity, Nwafor and Ezike (2015) acknowledge that Big Brother Nigeria

has displayed rampant sex play in open chambers, accusations, and shamelessness. hugs through hormones. Stuffy roommates and shrill swear words are the prevailing values displayed publicly. In his opinion, Big Brother Nigeria is a neo-imperialist vehicle to erode the core of Africanism.

Perhaps this was a reason to ask the Nigerian public to stop the show. In 2007, the Nigerian House of Representatives ordered the Nigerian Broadcasting Commission (NBC) to stop airing the reality show Big Brother because it was unhealthy for public consumption (Ralvy, 2007). Regardless of the campaign against it, the reality show has not improved in its moral tone, nor has its visibility diminished. The number of viewers increased from over forty (4) million in 2012 to seventy (70) million in 2014, and the estimated number of viewers for 2017 is twenty-six (26) million. This is indicative of a large following among young Nigerians, as reality TV seems to have a lasting impact on the social lives of young people (Nwafor & Ezike, 2015).

After the moral repercussions of the shows in this period when most African societies are facing a deep moral crisis, such a development is dangerous not only for the preservation of the African character, but also for the fandom.

Is Nigeria's Big Brother hostile to height?
After the widespread negative impact of modernization on media and communication in Nigeria, particularly through reality shows, suffice it to say that the fandom is in jeopardy.

Big Brother Nigeria has been criticized for its negative influence on local culture. African social and cultural values of communalism, chastity, decency, hatred of nudity, and sexual promiscuity. Young people from African countries, including South Africa, Kenya, Zimbabwe, Ghana, Liberia, Nigeria and Sierra Leone, are immersing themselves in Big Brother Nigeria. Antagonists have claimed that the show is dangerous to fans because it promotes a facade of promiscuous sex and entrenched immorality, is a vicious distraction, a waste of money and time, and is not educational and does not promote a culture of hard work. Despite the criticism, Big Brother Nigeria has been successful both inside and outside of Nigeria. It has generated a large number of views and a fan base. While some fans are focused on entertainment, others are undoubtedly looking for ways to gain insight into personal relationships, driving vectors, and a host of other areas of life. However, the show's relevance to fans depends on the viewing community's perception of intent, as it offers a wide range of content.

However, the position of this newspaper is that Big Brother Nigeria is a threat to the moral values of Africa. It's a danger to the fandom. It destroys the basis of the African character through talk shows and raunchy scenes. The show will continue to be seen as a danger to fans due to its vulgar Nigerian and therefore non-African culture.

Parallel to the above situation, Ojukwu (2013) argued that the Big Brother reality show has undoubtedly generated a lot of controversy in recent times and stands out due to the fact that the sponsors/organizers are almost anonymous and how low-ranking the programs are. Moral values are below what is expected in these days of clamor for good times when cultural and moral values were at their peak. According to Laito (2015), the alarming level of sexual immorality celebrated by the reality show Big Brother falls short of programming designed to

educate viewers. Be that as it may, many African fans, especially young ones, have continued to emulate the noxious style of the show (Oluwakayode, 2013).

Therefore, calls to ban the show hinge on the fact that it is dangerous to the fandom. Recently, most of the African countries are going through a moral crisis. Youth disorder and juvenile delinquency are on the rise. Ethicists and educators call for the reinvention of the old way of life and moral values. It follows that shows like Big Brother Nigeria will further exacerbate moral decline and entrench sensory cultures and moral practices alien to Africans. Western immoral values such as lesbianism, masturbation, homosexuality, nudity, promiscuity, vulgar language, and obscenity have found a home in Africa through reality shows like Big Brother Nigeria. This contradicts the mass base as a participatory culture.

Conclusion

Today, the global media stands on the threshold of providing an opportunity that encourages people whose lives are in crisis to tell their stories and encourages others to see how these people lived their different and strange lives. Some shows and chat shows featured people trying to live like a fish or a penguin, contestants engaging in lesbianism, masturbation, illicit romance, and sex; Contestants who 'muddy the waters' and fight their way to victory can also be mentioned due to the cute and cool packages attached to their winners. Kasuma (1996) warned the African media against taking such an approach. He accused the African media of pursuing the noble goal of serving the people. His argument is based on the fact that African media cannot afford to take such an approach to boost ratings when urgent development issues such as famine and famine have plagued the continent.

African countries are increasingly integrated into the global media market. The paradox of this integration is that globalization has changed traditional institutions and moral values in Africa. This led to the orchestration of a crisis that engaged African nations in nation-building and establishing indigenous national values and priorities. Much of Africa today provides an example of attempting to formulate media policy with the aim of ensuring collective stability, political order and national identity through the use of public communication systems. The role of the media in the construction of cultural identity remains crucial. Linking the fate of the nation-state to the cultural identity of the national population is often a case of aligning the local versus the global (Sarpong, 2018).

Current chat like Big Brother Nigeria with its juicy themes seems less attractive to the African community due to significant concerns over ethical issues. It still seems much harder to find roommates who are willing to sacrifice their moral standing and reveal their private circumstances, sexual orientation, and fantasies to the public.

The situation seems to place more responsibility on the media. The focus on African media today reveals that it is surrounded by many characteristics, including, among others, democratic sustainability, anchoring development, and educating the people. Perhaps this explains the priority given to him by African fans. Any idea of using TV chat shows to establish what could be considered a "fake show" might apparently not live up to fandom expectations.

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