



# An Analysis of Competition-based Television Reality Shows in Nigeria

**Samuel Olaniran**

*University of the Witwatersrand  
Johannesburg, South Africa*

Correspondence: [psalmuel35@gmail.com](mailto:psalmuel35@gmail.com)

## Abstract

Television reality shows have amassed incredible popularity with high-profile viewership and become a topic of wide-ranging criticisms in Nigeria. This study analyzes the country's entertainment scene changes through reality show programming. In the cards are factors influencing gratification, viewing habits, and attraction to reality shows, using an online survey of 464 respondents. The work anchors on the sensitivity theory of motivation and offers a unique analysis of the primary motivations of respondents for their preferred reality shows and their attraction to them. Findings show that the audience perceived the 'real' in reality genre as partially scripted and content less informative. The respondents also showed higher attraction to singing competition reality shows. Producers should use social media platforms for feedback to enhance reality show programming. They can engage more non-actors and actresses to escalate the 'reality' concept and improve the integrity of the shows.

**Keywords:** Reality television, voyeurism, second-screen, sensitivity theory, competition-based shows, gratification.

## Introduction

Reality television shows have grown to become one of the most

popular programs in recent times. Thousands or millions of viewers stay glued to reality shows on

television and social media platforms like YouTube, Twitter, Instagram, and Facebook across Nigeria. Reality TV shows have flooded and dominated today's television programming (Rowan, 2000; Subramaniam & Himanshu, 2010). They have become an addiction for many viewers - an essential television programming (Hall, 2009). Access to mobile devices has escalated reality television viewing (Yartey et al., 2021, Folayan et al., 2018). Reiss and Wiltz (2004) say one element of reality programs' appeal is that they help viewers feel gratified. Seeing ordinary people on shows allows them to fantasize about gaining celebrity status by being on television (Hall, 2009).

Since the maiden edition of Big Brother Africa in 2001 featuring a Nigerian for the first time, reality TV shows have become the 'new big thing.' Reality shows now abound in the country. Examples are the Gulder Ultimate Search, Maltina Dance All, Glo Naija Sings, Nigeria's Got Talent, Three Crowns Family Game Show, Project Fame West Africa, Idols, Nigeria's Top Model, Peak Talent Hunt, The Apprentice Africa, and

The Voice Nigeria (Omowale & Sanusi, 2015).

The current popularity of reality television has drawn interest from many social commentators and some scholars (Johnson-Woods, 2002). However, few scientific studies have been reported (Nabi, Biely, Morgan & Stitt, 2003). In this work, the defining characteristic of reality television is that ordinary people (not professional actors) serve as the main characters. Typical of this definition are such shows as Survivor (Burnett, 2001), Big Brother (Eligdoloff, 2001), and Temptation Island (Couan, 2001). Some have complained about the low level of morals on these shows and the exploitation of the participants (Peysner, 2001). Others see these programs as appealing to the primary human quest for truth and the need for genuineness (Calvert, 2000).

The explosion and global success of the reality television genre have made many people continue to abandon their activities for voyeuristic others. In Nigeria, it inundates television networks. It has not only amassed incredible popularity but has also become an

object of severe, wide-ranging criticism. Many have argued that these reality TV shows have become a source of moral decadence in society, adding that they do not represent people's culture.

### **Objectives of the Study**

The objectives of the study are the following:

1. To determine the motivations and attraction to reality TV shows in Nigeria.
2. To explore the influence of content in competition-based reality shows on viewer gratifications.
3. To determine the audience's viewing habits of reality TV shows in Nigeria.

### **Research Questions**

1. What are the motivations and attractions of reality TV shows in Nigeria?
2. How does content influence viewer gratifications in competition-based reality shows?

3. What are the audience's viewing habits of reality TV shows in Nigeria?

### **Significance of the Study**

This study is vital to theorists, pointing the way to new models or perspectives in the applicability of Sensitivity Theory in media use. It also provides an empirical basis to scholars and social commentators on the audience's motivations, influence, and viewing habits of competition-based reality TV shows in Nigeria. The study is significant to producers and other stakeholders in discovering better ways to package reality TV programs. This study is also crucial to the Nigerian public, especially media content consumers of reality TV shows who need to know the intricacies.

### **Literature Review**

Although many people know what reality television stands for, there is no clear industry standard or definition (Nabi, 2007). Despite Nabi's observation, several scholars and encyclopedias have developed various definitions. For instance, Hill (2005) asserts reality television

programming genre that presents purportedly unscripted dramatic or humorous situations documents actual events. Usually, it features ordinary people instead of professional actors, sometimes in a contest or other situation where a prize is awarded.

According to Hill (2005), participants are often placed in exotic locations or abnormal situations. They are sometimes coached to act in specific scripted ways by off-screen "story editors" or segment television producers. The portrayal of events and speech is manipulated and contrived to create an illusion of reality through other post-production editing techniques.

For Barton (2007, p. 462) a reality show is a "featuring non-actors under constant surveillance, reacting in spontaneous and unscripted ways to their environment, and ultimately seeking to outperform or outlast their opponents in some sort of competition." Nabi, Biely, Morgan, and Stitt, cited in Nabi (2007), define reality TV as programs that film real people as they live out events in their lives, contrived or otherwise, as they occur. They

further identify several key elements that characterize such programs:

- People portraying themselves,
- Shot at least in part in their living or working environment rather than on a set
- Without a script
- With scenes placed in a narrative context, and
- For the primary purpose of viewer entertainment.

They conclude that, in essence, reality programs are marked by ordinary people engaged in unscripted action or interaction. Hall (2009), on the other hand, states that the term "reality program" has been applied by scholars to a range of material that varies widely in format, theme, and subject matter. Hall adds that many early definitions of reality programs were broad, including news programs and traditional documentaries (2009). Rowan (2000) traced the antecedent of reality TV programs to the 1940s when Allen Funt's *Candid Camera* show broadcasted unsuspecting ordinary people reacting to pranks. Reality TV has, since then, seen tremendous growth.

Gardyn (2001) notes that reality television dominated mainstream television programming for several years, providing relatively inexpensive entertainment. This author adds that the premise of reality TV requires that individuals place themselves on public display. Thus, they forfeit all claims to personal privacy for the sake of transient fame and the possibility of monetary consideration (Papacharissi & Mendelson, 2007).

Barton (2009, p. 460) submits that "within the realm of the contemporary television landscape, reality-based television is a force that has changed the television industry as well as the culture that surrounds it." Furthermore, Hall (2009, p. 515) identifies some of the advantages of reality programs for broadcasters. They are inexpensive to produce, offer considerable scheduling flexibility and are less dependent on actors than scripted programming. Stefanone, Lackaff & Rosen (2010, p. 510) posits that "reality television makes the personal thoughts, behaviors, and interactions of its characters the main focus of audience attention." Bent & Feist (2000) refer to this genre as affect TV. It presents viewers with "the most private

stories of non-prominent people to a mass audience, crossing traditional borders of privacy and intimacy" (Stefanone *et al.*, 2010, p. 510).

Papacharissi and Mendelson (2007) say that reality TV places the audience member on the opposite side of the entertainment arena, providing all viewers with the possibility of becoming potential entertainers. Hall (2009) assert that what unites understandings of these shows within a single conceptual category is not their setting, format, or subject matter. Nor is it the perception that the shows are presented real life. Instead, audiences define these shoes by focusing on real people playing themselves (Omowale & Sanusi, 2015).

Reality contest show is a subgenre that depicts participants engaged in competition for a grand prize. Here, participants are filmed living in a confined environment, competing to win a prize, while living together. In many cases, contestants are removed until only one person, or team remains, who/which is then declared the winner (Leone, Peek & Bissell, 2006; Nabi, Stitt Halford & Finnerty, 2006; Hill, Weibull &

Nilsson, 2007; Murray & Ouellette, 2009).

## **Empirical Review**

According to Nabi et al. (2003), the multidimensional space analysis of television shows indicates that reality television is a genre distinct from all of the other pre-existing genres. They said, however, that not all reality shows should be considered one cohesive genre. Their analysis found two dimensions—the first one presented a continuum as to how suited the programs are for primetime programming. The second is fiction real. It is a continuum based on whether the programs were portrayed as fictional or realistic-based shows.

Nabi (2007) used multidimensional scaling to understand the subgroups of reality TV programming. There were two dimensions that viewers thought about reality TV - romance and competitiveness. Dating programs were found to be a unique type of programming that did not relate to other types. Subgroups of reality programming were fluid and complex for viewers to separate because of the overlap among the categories. Nabi encourages reality

TV researchers to focus on the qualities of the programs and not the categories.

Reiss & Wiltz (2004) sought to discover why people watch reality television and asked individuals to rate themselves on Reiss's 16 basic life motives. They also report how much they viewed reality programs and enjoyed these shows. The study's results indicated that the appeal to reality television programs depended on the amount of reality television watched. Reality television shows people prefer to watch those stimulating the motives people intrinsically value the most. Therefore, when determining why people watch reality television, it concluded that they select shows based on their values, motives, and desires.

Examining the psychology of the appeal of reality television programming, Nabi *et al.*'s (2003) hypothesized that individuals who enjoy reality television programming for voyeuristic reasons were not fully supported. Respondents indicated that they enjoyed watching other people but were aware that the individuals knew they were being watched. This development to them, by

definition, was not voyeuristic. Therefore, the study concluded that people watch reality shows because they enjoy watching real people instead of actors. The researchers found that regular viewers watched because they found it entertaining, enjoying watching another's life and the self-awareness they receive from these programs.

Similarly, Hall (2006) conducted focus groups to understand why participants enjoy watching reality TV programming. The study showed that participants enjoyed reality shows most because of their humor and suspense. Reality programs were also found to fulfill social functions for the viewers. Respondents reported watching with friends and talking with friends about the reality shows they watched.

Papacharissi & Mendelson (2007) examined the gratifications sought from reality TV. The findings indicated that respondents reported watching reality TV mainly to pass the time or entertainment. The respondents who reported watching for entertainment were most likely to perceive the shows as realistic. Barton (2006) examined reality TV programming and gratifications

obtained. Results indicated that the content of the reality show influenced the gratifications obtained. In this study, a new gratification profile is identified in addition to the personal utility of TV programming. This research supports viewers' genre-specific programming selection related to the gratifications obtained.

Perceived reality is a construct that has been important to media researchers, even before the development of reality television. Potter's (1988) conceptual definition of perceived reality is a construct composed of three dimensions. The first dimension is the magic window, defined as the "belief in the literal reality of television messages" (p. 31). This component deals with how much the viewer believes that the mediated message reflects the outside world. Second, utility is defined as the practicality of the viewer applying what is viewed on television in their everyday life. It refers to the relevance and degree to which one can relate the information with their life.

Third, identity refers to identifying with a character on television, defined as the degree to which the

viewer thinks a character plays a part in the viewers' actual life (Potter, 1988). Magic window, utility, and identity are central to understanding a viewer's perception of reality. These components will affect a viewer's perceived reality of a television program (Potter, 1988). Certain shows may create different levels of perceived reality. Each of the three components of perceived reality differs by genre and even show.

Based on the choice of story selection, cinematographic techniques, and the claims they make, these programs were found to depict a sense of danger to the audience. The crime drama was high in the identity component (Cavender & Bond Maupin, 1993). The images in these shows allow the viewer to identify with the characters presented as victims. The victims were said to possess characteristics that included more people than they excluded. Participating in reality programs means the audience is part of that reality, making the reality almost indistinguishable from any other aspect of life (Cavender & Bond Maupin, 1993). The study suggested that reality programming has a unique form because of the

presentation of realistic characters, settings, and plots.

Another study by Meng & Lugalambi (2003) examined the perceived reality of reality TV programs. They found that respondents did not view reality programs as realistic—perceived plausibility of the program mediated the relationship between the type of program viewed and the perceived utility. Lundy, Ruth & Park (2008) conducted a research study to explore college students' consumption patterns regarding reality television, their rationale for watching reality shows, their perceptions of the situations portrayed on these shows, and social affiliation in the students' consumption of reality television. The results indicate that while participants perceived a social stigma associated with watching reality television, they continued to watch because of the perceived escapism and social affiliation provided.

### **Theoretical Framework**

Sensitivity theory represents a variant of the Uses and Gratification approach to media psychology. Sensitivity theory

expresses the following assumptions of this approach (Perry, 2002): (a) media use is motivated; (b) people select media based on their needs; and (c) media compete with other activities for selection, attention, and use. However, compared with previous uses and gratification systems, sensitivity theory connects media experiences to Reiss's 16 basic (end) desires. It does not predict that gratification leads to increased global satisfaction. Instead, sensitivity theory envisages that gratification leads to the experience of joy specific to the basic motive gratified (Reiss & Wiltz, 2004).

Sensitivity theory has similarities and dissimilarities with mood management (Zillman, de Wired, King-Jablonski & Jenzowsky, 1996) theoretical approaches in media psychology. On the one hand, mood management theory and sensitivity theory hold that people are motivated to balance motivational experiences. Sensitivity theory is not an example of a "selective exposure" theory. Sensitivity theory holds that people pay attention to stimuli relevant to the satisfaction of their basic desires. In social psychology, selective exposure implies a

motivation to confirm one's beliefs and avoid disconfirmation (Zillmann & Bryant, 1985; Oliver 2002). Under sensitivity theory, such motivation falls under the desire for acceptance, which is only one of the 16 basic desires connected to media experiences.

## **Methodology**

An online survey was adopted to understand the motivations for differing media use patterns and the reasons behind such selections. This design was adopted because of the high speed at which information can be directly collected, digitally, and processed. The online survey method was considered suitable given the widespread and increasing access to smartphones and low-cost Internet access. It is also flexible as respondents could fill out the questionnaire at their convenience (Dell'Olio *et al.*, 2018; Tanner, 2018). Using Google Forms, a link to the survey was shared via email and social media platforms (Facebook, Twitter, and WhatsApp).

In line with the snowball sampling technique, an initial group of purposively selected participants was contacted and recruited from

their networks (see Parker, Scott & Geddes, 2019). The respondents were notified of the freedom not to provide names of peers/friends. This notification was given to minimize the risk of sampling error. They were not under any obligation to persuade or convince acquaintances to complete the survey. Data from respondents that indicated not watching reality TV shows and did not select from preferred subgenres of reality shows were excluded. Some 464 valid responses were analyzed.

**An Overview of Research Data**

Descriptive data was considered enough for the achievement of the set objectives. Thirteen questions probed the motivation and attraction to reality TV shows. Respondents were also asked how content influenced gratifications obtained from their exposure and time spent. The population had more females (242) than male respondents (222), indicating that reality shows resonated more with the female audience than their male counterparts. More than 70 percent of the studied population were between 15 and 35 years, revealing a high appeal of reality TV content to young Nigerians. With a wide

range of media content competing for the attention of young people, the data showed that such high patronage might not be unconnected to the diversity of content choices. This development explained why more than 61 percent only watched in the absence of nothing else of interest. Table 1 provides details.

***Table 1 - Hours spent watching reality TV***

<b>Variable</b>	<b><i>f</i></b>	<b>%</b>
Rarely watch	7	1.5
6 hours or less	91	19.6
12 hours or less	79	17
Only in free time	287	61.9
<b>Total</b>	<b>464</b>	<b>100</b>

The multimedia content and second-screen viewing options mean producers will be required to rescale aspects of production like show format, participation, and multiplatform availability to get more audiences glued to reality TV shows.

Reality TV shows are rated high on entertainment value. The literature, as highlighted earlier, says it provides an escape from pressing social problems. A good percentage were attracted by the connection it brought to popular culture. This outcome supports the finding that reality shows like talent hunt and game shows that translate more voyeurism and exploration were preferred the most. Details are in Table 2 below.

**Table 2: Attraction and motivation to the favorite reality TV show**

Variable	<i>f</i>	%
It helps me stay informed about popular culture	95	20.5
To escape societal pressures	110	23.7
They provide humor and suspense	120	25.8
Entertainment value	139	30
<b>Total</b>	<b>464</b>	<b>100</b>

Reality shows allow contestants to be more expressive, allowing viewers to develop an interest in one contestant. Though scripted, fans can share some "real" feelings with 'fictional' personas. Only a tiny proportion of the respondents believed that reality TV programs are factual. More than 75 percent said it is more fictional content. Studies have shown that many shows are at least partly scripted. The most preferred shows, *Big Brother Naija* and *Project Fame West Africa*, have grown into prominence, almost dominating the industry in recent times.

**Table 3: Favourite reality TV show**

Variable	<i>f</i>	%
Big Brother Naija	104	22.4
The Voice Nigeria	114	24.6
Project Fame West Africa	149	32.1
Nigerian Idol	97	20.9
<b>Total</b>	<b>464</b>	<b>100</b>

Table 3 data proves a growing market for reality TV shows in Nigeria that content producers can harness. Respondents expressed a strong desire to socialize TV time with friends and family. Their responses indicated that over 75 percent of the studied population use Facebook and Twitter in keeping up with their favorite shows, sharing on-the-go fun moments (see table 4). It is noteworthy that the introduction of social media has allowed strangers to share their views through a second screen, to seek and communicate with distant others with similar interests.

**Table 4: Second screen channels**

Variable	<i>f</i>	%
Facebook	247	53.3
Twitter	103	22.2
Instagram	80	17.2
YouTube	34	7.3
<b>Total</b>	<b>464</b>	<b>100</b>

This finding is also supported by the fact that participation via voting has largely transited to online spaces

(Table 5). Maximizing platform affordances, the audience can follow up on their participatory activities (via voting) in reality programs by commenting on, sharing, and discussing every aspect of a show.

**Table 5: Participatory channels**

Variable	<i>f</i>	%
SMS voting	144	31.1
Online voting	135	29.1
Facebook posts	105	22.6
Tweets	80	17.2
<b>Total</b>	<b>464</b>	<b>100</b>

## Discussion

This study shows that the audiences of reality TV think that they are a fictional presentation of entertainment rather than factual. Competition-based reality shows like *Project Fame West Africa*, *The Voice Nigeria*, *Big Brother Naija*, and *Nigerian Idol* are attractive to Nigerians. However, the singing competition reality shows are more popular and dominate the market.

The Nigerian audiences do not see themselves reflected in the characters they watch on reality TV shows.

This outcome contradicts the Para-Social Interaction (PSI) concept introduced by Horton and Wohl (1956) to describe the relationship between viewers and characters depicted in the media. Horton & Wohl (1956) found PSI to be more likely to generate relationships between audiences and certain characters, such as reality show competitors, news hosts, interviewers, and many other media figures (Jones 2013). PSI occurs due to direct media exposure (Schramm & Hartmann, 2008; Igbino et al., 2020) and can create a dependency on television. In contrast, Papacharissi and Mendelson's (2007) study on the gratifications sought from reality TV reported that people watch reality TV mainly to pass the time or for entertainment purposes. Furthermore, those who watched for entertainment were most likely to perceive the shows as realistic.

Results also reveal a high viewership rate (more than 90%) among the study population. The viewers are motivated to watch

reality programming because it keeps them informed about popular culture and provides high entertainment through humorous and suspense-packed content. Similarly, Hall's (2006) study showed that people enjoyed reality shows most because of their humor and suspense. Viewing the frequency of TV programs is a traditional outcome when studying Uses and Gratifications. In addition to an audience's viewing frequency of competition-based reality shows, there is also a need to include viewing and post-viewing activities as another critical dependent variable. This variable measures whether audiences are likely to discuss reality shows with others or even share suggestions about what others should watch, mainly through social media. Giglietto & Selva (2014) defined comments and discussions concerning programs on social media channels like Facebook and Twitter as second-screen activities, an activity prevalent in this study.

Viewing and post-viewing activities can also significantly improve the relationships between viewers and programs with the assistance of new media platforms (Xu & Guo, 2018). The audiences

can discuss competitors' performances with friends, vote through websites, download clips/episodes they have heard on programs, and even follow contestants on social media platforms. These are similar to the findings in this study. Essentially, new media platforms make it possible for audiences to immediately share and discuss personal impressions with others both during and after watching a TV program.

The flow of information concerning a particular reality show can become a trending topic on multimedia platforms through online and offline interactions. Previous research (Doughty, Rowland & Lawson, 2012; Ferruci, Tandoc & Duffy, 2014; Stefanone, Lackaff & Rosen, 2010) have suggested that the activities that audiences engaged in both during and after viewing can significantly influence the popularity of a show, as positive discussions can serve as promotional word of mouth, generated from audiences' personal experiences, that encourages others to watch a particular show (Xu & Guo, 2018).

Findings further pointed out that reality TV shows are considered attractive because they escape societal pressures and boredom. It explained why most respondents expressed interest in competing in reality shows given the opportunity. These support the study of Reiss & Wiltz (2004), who discovered that the appeal to reality television programs depended on the amount of reality television watched. Concerning the gratification sought by reality television audiences, Nabi, Stitt, Halford & Finnerty (2003) found that regular viewers watched because they found it entertaining to enjoy watching another's life and the self-awareness they receive from these programs. Casual viewers watched because they were bored or enjoyed watching another's life.

Although Nabi *et al.* (2003) found that the hypothesis that individuals enjoy reality programming for voyeuristic reasons is not fully supported, their study indicated that viewers watch reality shows because they enjoy watching real people instead of actors. The study found that most viewers discuss their favorite reality shows with friends to keep social contact going. More than half of the population do

so through Facebook. In contrast, others hold their discussions and get updates on Twitter, Instagram, and YouTube programs. Reality programs were also found to fulfill social functions for the viewers (Hall, 2006). Hall's research reported that respondents indicated watching with friends and talking with friends about the reality shows they watched. Similarly, the study found a high participation rate among Nigerian viewers of reality programming as expressed through voting patterns (SMS, online voting, and tweets). Only a tiny fraction watches their favorite reality shows without any form of participation.

Charney & Greenberg (2002) support the argument that no single or fixed list of the gratifications sought through media use exists. Instead, lists, categories, and classification systems abound. For example, entertainment, relaxation, acquisition, arousal, pastimes, and sociality are usually considered in Uses and Gratification research that focuses on TV programs (McQuail, 1987; Rubin, 1983, 1994). In recent years, Cha (2016) has argued that the development of new technologies has led to differences in the motivations for choosing the

platform used to view television. Thus, contemporary gratifications for watching programs include relaxation, desire for high levels of production quality, convenience, co-viewing, and familiarity.

Further scholarly debates have included categorizing gratifications sought in viewing specific genres of television programs. For instance, Papacharissi & Mendelson (2007) indicated that entertainment, relaxation, habit, companionship, social interaction, and voyeurism were the salient reasons audiences watch reality shows (Baruh, 2010). Subsequent studies like Barton (2009) have attempted to identify gratifications sought in viewing various subgenres of reality shows. He explored the influence of different content in competition-based reality shows on viewer gratification. He found a personal utility to be a new type of gratification.

## **Conclusion and Recommendation**

By design, reality TV draws on cultural "toolkits" accessible to their audiences. Accordingly, the meanings and implications of

televisual representations should not be evaluated based on the mere presence of stereotypical conceptualizations. Instead, it should be on the specific ways these are employed and interpreted. They have gradually become dominant in the creative content industry, forming a significant part of the globalized entertainment culture. Although reality TV promises its audience revelatory insight into the lives of others, it withholds and subverts full access to it. These results show a desire of viewers to test out their notions of the real, the ordinary, and the intimate against the representations exposed to them.

Far from being the mind-numbing, deceitful, and simplistic genre that some critics claim to be, this study has shown that reality TV provides multi-layered viewing experiences that hinge on culturally and socially complex notions of what is real what is not. Also, because it enlists people in activities and practices (voting, sharing experiences, applying for auditions) that challenge the primacy of the television program and further complicate text-based notions of meaning and truth, this content genre places new demands cultural

participation on the part of the viewers. Consumption of reality TV is an activity, a practice individuals take hold of and work over the symbolic materials they encounter. While the implications of such interactivity are debatable, there is no doubt that the genre has pushed television culture in new directions.

The study recommends that producers of reality programs use social media platforms for feedback and package the programs to inform audiences about people's culture (Oyero et al., 2020) and other beneficial areas including health (Adesina et al., 2019). They should also provide high entertainment using real people and not actors. This study might have been limited in population size and therefore inadequate for generalizations, hoping it catalyzes more non-generic study of reality programming.

## **References**

- Adesina, E., Oyero, O., Okorie, N., Amodu, L., Omojola, O. & Adeyeye, B. (2019). Information Use and Knowledge of HIV/Hepatitis B Co-Infection in Lagos,

- Nigeria. *Health* 11 (6), 671-682.
- Barton, K. M. (2009). Reality television programming and diverging gratifications: The influence of content on gratifications obtained. *Journal of Broadcasting & Electronic Media*, 53(3), 460-476.
- Baruh, L. (2009). Publicized intimacies on reality television: An analysis of voyeuristic content and its contribution to the appeal of reality programming. *Journal of Broadcasting and Electronic Media*, 53, 190-210.
- Burnett, M. (Producer). (2001). *Survivor* [Television series]. New York: CBS.
- Calvert, C. (2000). *Voyeur nation*. Boulder, Co: Westview Press.
- Cavender, G. & Bond Maupin, L. (1993). Fear and loathing on reality television: An analysis of "America's Most Wanted" and "Unsolved Mysteries". *Sociological Inquiry*, 63, 305-317.
- Cha, J. (2016). Television use in the 21st century: An exploration of television and social television use in a multiplatform environment. *First Monday*, 21(2), <https://doi.org/10.5210/fm.v21i2.6112>
- Charney, T., & Greenberg, B. S. (2002). Uses and gratifications of the Internet. In C. A. Lin & D. J. Atkin (Ed.), *Communication technology and society: Audience adoption and uses* (379-407). Cresskill, NJ: Hampton Press.
- Couan, C. (Producer). (2001). *Temptation island* [Television series]. New York: Fox Entertainment Network.
- Creswell, J. W. (2009). *Research design: Qualitative, quantitative, and mixed methods approaches*. London: SAGE Publications Ltd.
- Dell'Olivo, L., Ibeas, A., de Ona, J., & de Ona, R. (2017). *Public transportation quality of service: Factors, models, and applications*. Elsevier.
- Doughty, M., Rowland, D., & Lawson, S. (2012). Who is on your sofa? TV audience communities and second screening social networks. *Proceedings of the 10th European conference on Interactive TV and Video*,

- 79–86. New York, NY: ACM.
- Eligdoloff, G. (Producer) (2001). *Big brother* [Television series]. New York: CBS.
- Ferrucci, P., Tandoc, E. C. J., & Duffy, M. E. (2014). Modeling reality: The connection between behavior on reality TV and Facebook. *Bulletin of Science Technology & Society*, 34(3-4), 99–107.
- Folayan, B.J., Omojola, O., Egharevba, M., Oyesomi, K., Yartey, D. and Adeyeye (2018). The use of ICT-rooted communication codes and slangs among Nigerian students. *Journal of Social Sciences Research*, 4(12), 633-641. DOI: <https://doi.org/10.32861/jssr.412.633.641>.
- Giglietto, F., & Selva, D. (2014). Second screen and participation: A content analysis on a full season dataset of tweets. *Journal of Communication*, 64(2), 260–277.
- Hall, A. (2009). Perceptions of the authenticity of reality programs and their relationships to audience involvement, enjoyment and perceived learning. *Journal of Broadcasting & Electronic Media*, 53(4), 515-531.
- Hill, A. (2005). *Reality TV: Audiences and popular factual television*. Abingdon, Oxford: Routledge.
- Hill, A. (2005). *Reality TV: Factual entertainment and television audiences*. New York: Psychology Press.
- Hill, A., Weibull, L. & Nilsson, A. (2007). Public and popular: British and Swedish audience trends in factual and reality television. *Cultural Trends*, 16(1), 17-41.
- Holz, C., Bentley, F., Church, K., & Patel, M. (2015, June). "I'm just on my phone, and they're watching TV" Quantifying mobile device use while watching television. In *Proceedings of the ACM International Conference on Interactive Experiences for TV and Online Video* (pp. 93-102).
- Horton, D., & Wohl, R. R. (1956). Mass communication and para-social interaction: Observations on intimacy at a distance. *Psychiatry*, 19(3), 215–229.
- Igbinoba, A.O., Soola, E.O., Omojola, O., Odukoya, J.,

- Adekeye, O. & Salau, O.P. (2020). Women's mass media exposure and maternal health awareness in Ota, Nigeria. *Cogent Social Sciences* 6 (1), 1766260. doi/full/10.1080/23311886.2020.1766260.
- Johnson-Woods, T. (2002). *Big bother: Why did that reality-tv show become such a phenomenon?* St. Lucia, Queensland, Australia: University of Queensland Press.
- Jones, K. A. (2013). *Assessing parasocial interactions and relationships in real-time* (Unpublished master's thesis). School of Communication, The Ohio State University, Columbus, Ohio.
- Lundy, L. K., Ruth, A. M., & Park, T. D. (2008). Simply irresistible: Reality tv consumption patterns. *Communication Quarterly*, 56(2), 208–225.
- Magade, M. E. (2018). Making meaning of reality television celebrities: The reception of South African Idol by young adults in Joza, Grahamstown. *Global Media Journal*, 16(31).
- McQuail, D. (1987). *Mass communication theory: An introduction*. Thousand Oaks, CA: SAGE.
- Meng, B. & Lugalambi, G. W. (2003). The perceived reality of reality-based TV programs. Paper presented at the International Communication Association Annual Meeting in San Diego, CA.
- Murray, S. & Ouellette, L. (2009). *Reality TV: Remaking television culture*. New York: New York University Press.
- Nabi, R. (2007). Determining dimensions of reality: A concept mapping of the reality tv landscape. *Journal of Broadcasting and Electronic Media*, 51(2), 371-390.
- Nabi, R. L., Biely, E. N., Morgan, S. J., & Stitt, C. R. (2003). Reality-based television programming and the psychology of its appeal. *Media Psychology*, 5, 303–330.
- Nabi, R. L., Stitt, C. R., Halford, J., & Finnerty, K. L. (2006). Emotional and cognitive predictors of the enjoyment of reality-based and fictional television programming: An

- elaboration of the uses and gratifications perspective. *Media Psychology*, 8(4), 421–447.
- Oliver, M. B. (2002). Individual differences in media effects. In J. Bryant & D. Zillmann (Eds.), *Media effects: Advances in theory and research* (507–522). Mahwah, NJ: Lawrence Erlbaum Associates, Inc.
- Omwale, A. & Sanusi, B. (2015). The youth, reality tv show sponsorship and brand patronage: Any nexus? *New Media and Mass Communication*, 18, 33-42.
- Oyero, O., Afolabi, O.O., Amodu, L., Omojola, O. (2020). Media and Cultural Contents for Early Childhood Education in Nigeria. In O. Oyero (ed.) *Media and Cultural Contents for Early Childhood Education in Nigeria*. Hershey: IGI Global, pp. 39-56.
- Papacharissi, Z., & Mendelson, A. L. (2007). An exploratory study of reality appeal: Uses and gratifications of reality shows. *Journal of Broadcasting and Electronic Media*, 51, 355–370.
- Parker, C., Scott, S., & Geddes, A. (2019). Snowball sampling. In P. Atkinson, S. Delamont, A. Cernat, J.W. Sakshaug, & R.A. Williams (Eds.), *SAGE Research methods foundations*. <https://www.doi.org/10.4135/9781526421036831710>.
- Perry, D. K. (2002). *Theory and research in mass communications: Contexts and consequences*. Mahwah, NJ: Lawrence Erlbaum Associates, Inc.
- Peysers, M. (2001). *When 'chains of love' become a chain of fools*. Newsweek. Available at <https://www.newsweek.com/when-chains-love-become-chain-fools-150021>.
- Potter, W. J., (1988). Perceived reality in television effects research. *Journal of Broadcasting and Electronic Media* 32:23-41.
- Reiss, S. & Wiltz, J. (2004). Why people watch reality tv. *Media Psychology*, 6, 363–378.
- Rowan, B. (2000). *Reality TV takes hold*. Infoplease. Available at <https://www.infoplease.com/culture-entertainment/tv-radio/history-reality-tv>.
- Rubin, A. M. (1983). Television uses and gratifications: The interactions of viewing patterns and motivations.

- Journal of Broadcasting*, 27, 37–51.
- Rubin, A. M. (1994). Media uses and effects: A uses-and-gratifications perspective. In J. Bryant & B. Oliver (Eds.), *Media effects: Advances in theory and research* (417–436). Hillsdale, NJ: Erlbaum.
- Schramm, H., & Hartmann, T. (2008). The PSI-process scales. A new measure to assess the intensity and breadth of parasocial processes. *Communications*, 33(4), 385–401.
- Stefanone, M., Lackaff, D., & Rosen, D. (2010). The relationship between traditional mass media and "social media": Reality television as a model for social network site behavior. *Journal of Broadcasting and Electronic Media*, 54(3), 508-525.
- Subramaniam, S. and Himanshu, T. 2010. Impact of reality shows on common man and its sustainability. *Asian Journal of Management Research* 5(1):66-78.
- Tanner, K. (2018). *Survey designs. Research methods*, 159–192. doi:10.1016/b978-0-08-102220-7.00006-6.
- Xu, D., & Lei Guo (2018). Use and gratifications of singing competition reality shows: Linking narcissism and gratifications sought with the multimedia viewing of Chinese audiences. *Mass Communication and Society*, 21(2), 198-224.
- Yartey, D., Omojola, O., Amodu, L., Ndubueze, N., Adeyeye, B. & Adesina, E. (2021). Personal Data Collection and Usage for Mobile Marketing: Customer Awareness and Perception. WSEAS Transactions on Business and Economics 18, DOI: [10.37394/23207.2021.18.5](https://doi.org/10.37394/23207.2021.18.5).
- Zillmann, D. & Bryant, J. (1985). *Selective exposure to communication*. Hillsdale, NJ: Lawrence Erlbaum Associates, Inc.
- Zillmann, D., de Wired, M., King-Jablonski, C., & Jenzowsky, S. (1996). Drama-induced affect and pain sensitivity. *Psychosomatic Medicine*, 58, 333–341.