

CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

The media is an extremely powerful tool that can be used to influence public opinion and create general attitudes. It can be used to raise societal standards and desires. The media has a great influence on the way people think and feel. As a powerful tools for shaping public opinion and advancing certain agendas, if the media is used deliberately to manipulate people in the interests of certain groups orclasses, it can become agents of corruption and even regression.

Lawal (2008, p.1), opines that the mass media fulfills five major functions which are “to inform, educate, instruct, merchandise and to entertain”.

The attributes that make each mass media distinct from the others are their unique ways of presenting information. The electronic media uses sound and visuals to communicate its message, while the print media focuses on crafting new stories and headlines that give readers detailed information about an event or incident. Television on the other hand, combines sound, visuals and words to create its content. It is sometimes considered as the triple threat.

Television is an important means of communication, providing people with access to a wide range of information. It is considered one of the most significant ways that people can stay informed and up-to-date. It is

considered to be one of the most effective communication channels ever designed and operated by man, second only to the internet. Television influences our perception of politics, religion, movies, governance, fashion and culture.

Rodman (2006, p258), states that “TV remains the most time consuming activity, and it remains the main source of news and information. It is the medium through which politics is conducted and it is humanity’s main form of entertainment, it is also the world’s most powerful sales tool.”

TV can have a huge impact on society, for better or worse. Its ability to influence people's behavior means that it can be used to promote positive messages and goals, or negative ones. Advertisers and other groups have long understood the power of TV and used it to their advantage. In other words TV is a very powerful tool because it can negatively or positively influence any society due to the fact that its medium has the ability to make the viewers replicate actions they get exposed to; either in part or whole.

The history of educational broadcasting in Nigeria can be traced back to 1932, when the first radio receiving station began transmission in Lagos.

The advent of educational broadcasting had a great impact on education in Nigeria, particularly due to the English language broadcasts that were made available to teachers and pupils. The first education radio programmes were in English language and were broadcast once a week in the early forties by the Radio Distribution Service (RDS) under the post and Telegraphs Department (P & T) (Ogunranti, 1988).

The success story of broadcasting in Nigeria began in 1951 with the establishment of the Nigeria Broadcasting Service. A few educational

programmes were available at that time, but by 1957 when the Nigeria Broadcasting Corporation was established, there was a significant increase in the number and quality of programmes available. In 1959, broadcasting in Nigeria reached a new level of success with visible achievements in service delivery. Thus in 1959 according to Babalola (2012), Nigeria commissioned the first television station in the whole of Africa. Educational broadcasting has various modes of contributing to educate its audience, including formal, informal, non-formal and mobilization.

The goals of formal educational broadcasting match those of formal education itself: to provide accurate and reliable information that adheres to a set curriculum. This type of broadcasting follows the same rules and regulations as formal education, ensuring that viewers receive reliable, consistent information that meets their needs for educational performance. Put in another way, the goals of formal educational broadcasting align with those of formal education, including teaching students per a set curriculum and awarding them grades and certificates based on their performance.

The informal educational broadcasting centers strictly on unofficial and non conventional mode of educating radio listeners and television audiences through their daily or constant contact with radio and television news and programmes.

The Non-formal educational broadcasting is designed in a way that it can reach adults who are at their homes or workplaces, and provide them with the skills they need to improve their performance. This type of broadcasting doesn't require recipients to leave their current location, allowing them to study at their own convenience. With the mobilization educational

broadcasting, the general public is tailored to behave in an acceptable or desired manner via persuasion, talk shows, and live programmes. It aims at persuading listeners to accept the presenter's point of view.

As part of sponsorship communication, Reality TV programmes have generated conversations, discussions, arguments, and criticisms for ill or good in the public domain in Nigeria (Usua and Azubike, 2008; Okhale, 2012; Bada, 2019; Wilfred et al., 2019; Arah, 2020; Iyorza, 2021).

Regardless of this, Reality TV programmes are increasingly popular among Nigerians (Usua and Azubike, 2008; Okhale, 2012; Omego, Ihejirika, and Ihekwoaba, 2014; Yahaya and Jonah, 2019). It is, therefore, imperative to understand the Reality TV viewing patterns of audiences in Nigeria.

With the Who Wants To Be A Millionaire TV Show being one of the most viewed Reality TV programmes in Nigeria and its revitalization in 2022 after temporary stopping since 2017, it is essential to deliberate and analyze its contribution to the acquisition of knowledge by viewers.

Therefore, this study aims to contribute to knowledge with some findings in gauging influence and providing data that can help us better understand the Who Wants To Be A Millionaire Reality TV show phenomenon in Nigeria, with specific focus on assessing the undergraduate students of Babcock university.

1.2 Statement of the Problem

Huge funds are employed both for the production of content and media placement. It appears that Who Wants to be a Millionaire is jaundiced and skewed towards the elites based on its viewing standard and viewers

segment. Thus, it is a show for those who can read, understand and comprehend various knowledge independently. Consequently, with the huge financial budget and investment, how does the programme affect viewers? Are there benefits such as knowledge acquisition, enlightenment and educational insights derived from viewing the Reality TV programme? It is in this context that this study seeks to investigate the aforementioned issues by assessing the opinions of undergraduate students in Babcock university.

1.3 Objective of the Study

The specific objectives of this study is to;

1. Compare the level of viewership of Who Wants to be a Millionaire Reality TV show among undergraduate students in Babcock University.
2. Analyze the perception of Who Wants to be a Millionaire Reality TV programme by the undergraduate students in Babcock University.
3. Examine the influence of Who Wants to be a Millionaire Reality TV programme on the knowledge acquisition of undergraduate students in Babcock University.

1.4 Research Questions

To achieve the above objectives, the following research questions were raised:

1. Comparatively, what is the level of viewership of Who Wants to be a Millionaire Reality TV show among undergraduate students in Babcock University?

2. What is the perception of Who Wants to be a Millionaire Reality TV show by undergraduate students in Babcock University?
3. How does Who Wants to be a Millionaire Reality TV programme influence knowledge acquisition among undergraduate students in Babcock University?

1.5 Scope of the Study

This study will focus on comparing the level of viewership of Who Wants to be a Millionaire Reality TV show by undergraduate students of Babcock University; streamline their perception of the Reality TV Show; and examine the influence of the programme on the acquisition of knowledge by the undergraduate students of Babcock university.

1.6 Significance of the Study

This study is relevant to undergraduate students of Babcock university as it will engage them with the understanding of the validity of the Who Wants To Be A Millionaire Reality TV Show on their knowledge acquisition. Beyond serving as an addition to already existing literature, it will serve as a practical guide to the producers, organizers and sponsors of the programme to understanding the influence of the TV Show to the acquisition of knowledge by Nigerians.

1.7 Operational Definition of Terms

- **Reality TV Programme:** Reality TV is a genre of television programming that documents purportedly unscripted real-life situations,

often starring unfamiliar people rather than professional actors (Danesi, 2009, p.250).

- **Viewer:** A viewer is a person who watches television, often a devotee of television or of a particular kind of television programme.
- **TV:** TV is a shortened term for television. It is a telecommunication medium for transmitting moving images (videos) and sound. TV is used to refer to a television set, or the medium of television transmission. It is a mass medium for advertising, entertainment, news, and sports.

CHAPTER TWO

REVIEW OF LITERATURE

The literature review can be defined as the section of the dissertation that contains substantial reference to related research and theory in the area under study (Ridley, 2013). Therefore, in order to undertake this section, the working title of this dissertation is broken down into meaningful component keywords that represent the ideas that make up the study.

2.1 Conceptual Review

2.1.1 The Concept of Who Wants to Be A Millionaire Reality TV Show

Who Wants to Be a Millionaire Reality TV Show is a Nigerian game show based on the original British format of Who Wants to Be a Millionaire.

According to Wikipedia (2011), the show was first aired on the 8th of October 2004 and was temporarily halted on 25 June 2017 but had revived series on 20 March 2022 and still active till the writing of this study.

The show was created by David Briggs, Mike Whitehill, and Steve Knight. It is presented by Frank Edoho, and were originally released on networks such as NTA, Africa Magic and Silverbird TV.

The Nigerian variation of Who Wants To Be A Millionaire has special editions which are recorded and broadcast at certain times of the year. The Valentine Special, which comes up around February, features couples being placed on the hot seat to answer questions for the money prize together. The Children Special edition is used to commemorate the Children's Day celebrations. It has featured children between the ages of 8–14 years of age from different backgrounds who came to play for 10 Million Naira in scholarships.

During the game, three lifelines are presented at the beginning of the game in order to aid contestants who are to answer 15 questions to win the amounts in the money tree.

There are:

- 50:50: The computer eliminates two random wrong options, leaving the right option and the other remaining wrong option.
- Phone a Friend: The contestant calls one of their five prearranged friends, who provided their phone numbers in advance. The contestant has 30

seconds to read the question and four possible options to the friend, who then has the remaining time to offer input.

- Ask the Host: The contestant can directly ask the host on his opinions on the question (Wikipedia, 2011). In the first season there were only 12 episodes with 29 winners, in the second season - 37 episodes with 83 winners, in the third - 52 episodes with 98 winners. In three seasons, 212 people took part in the game, with a total winnings of ₦73,236,000.

2.1.2 Overview of Knowledge Acquisition

Knowledge acquisition is the process of extracting, structuring, and organizing knowledge from one or more sources, and its transfer to the knowledge base and sometimes to the inference engine. This process has been identified by many researchers and practitioners as a major bottleneck. Acquisition is actually done throughout the entire development process. Formally, knowledge is a collection of specialized facts, procedures, and judgment rules. (Jay E. Aronson, 2003)

2.2 Theoretical Framework

This study was premised on the motivational theory and the entertainment-education concept. The choice of these was borne out of the fact that people engage in certain activities because of the gains that will accrue to them from such ventures. Many participants in Who Wants to be a Millionaire Reality TV game show do so because of the monetary benefits that will result from their participation (Yang, 2014). Research has shown that people watch television programmes, especially dramas and other entertainment programmes because of the entertainment values evinced not necessarily because of the lessons that may be learned, but inadvertently certain educational values in the

course of watching the programmes that may be imbibed (Singhal and Rogers, 1999; Servaes, 2002; Razak-Olajide and Yahaya, 2003; Aston, 2014; Oregon State University, 2010). According to psychologists, motivation is the drive that starts, guides, and maintains goal-oriented behaviour. They emphasize that forces—which may be biological, social, emotional, or cognitive—are what motivates people to behave the way they do (Nabi et al., 2003). The forces of 'needs' and 'wants' make people do certain things in an attempt to satisfy the basic requirements and necessities of life. The reward is another source of motivation, which from an employer's point of view, is given for certain actions (behavior) taken by the employee. This may come in the form of raises, and bonuses, among other incentives, which satisfy the needs and wants of the employee. Therefore, it is only natural that many people participate in promotions, competitions, and games such as Who Wants to be a Millionaire Reality TV show for the monetary rewards that meet their needs.

Because of the economic downturn of many developing countries like Nigeria, many citizens had to engage in various means of livelihood to make ends meet. The promotional programmes of many corporate organizations appear to have provided the populace with escape routes from economic hardship in the form of gifts, monetary rewards, holiday trips, houses, and career support, among others (Wilfred et al., 2019). Scholars say there are marked differences in people's tendency to think or worry about money and that different people value money for different reasons. Some people value money as a means to power, freedom, security, or love.

Research shows that different values are differently linked to engagements. Some of such values are income goals based on pursuing power, narcissism, or

overcoming self-doubt (ChamorroPremuzic, 2013). Television with its audio-visual appeal, is a veritable instructional tool for providing education through entertainment. It is, therefore, an indispensable instrument in the hands of educators. Entertainment-Education (EE) seeks an interdependence of each other to bring about positive changes in the knowledge and skills acquisition of the target audience of a programme (Singhal and Rogers, 1999).

Entertainment-Education, variously referred to as enter-educate, infotainment, and edutainment (Servaes, 2002), is "the process of purposely designing and implementing a media message both to entertain and educate to increase audience members' knowledge, about an educational issue, create a favourable attitude and change overt behavior (Razak-Olajide and Yahaya, 2003). The Reality TV show, Who Wants to be a Millionaire, is arguably built around entertainment and educational values that are hinged on a reward. The entertainment value is moored on the humour and suspense provided by the programme, while the educational value is derived from the different subject matters covered in each episode of the show that helps to broaden the viewers' horizons. This explains that while people enjoy the entertainment provided by the show, they inadvertently learn certain lessons even as they are motivated by monetary rewards.

2.3 Empirical Review

2.3.1 Reality TV Show and Its Framework

Reality TV Show is considered a major source of information, education, entertainment, and knowledge acquisition for both urban and rural dwellers in contemporary society (Steinberg, 1972; Campbell et al., 2007; Omoera, 2010a;

2010b; 2010c; Moinuddin, 2017). It has become part and parcel of people's everyday lives. Television is a foremost source of information and education, but a greater number of the populace arguably consumes television content for entertainment purposes. Television has, therefore, established its status as an affordable and knowledgeable platform of entertainment for the populace, especially those belonging to low-income brackets and even those who may be illiterate or semi-literate. Audiences are a vital component in the economics of television viewership.

Over time the viewership of television, cable, and satellite channels has grown tremendously while the amount of time that people spend viewing television has not risen proportionately due to the demand for more content not equating with the slow supply of programming (Picard, 2002). The people who choose to watch a certain channel or program are the audience. They use these channels or programs to get information and ideas that they want or need. Each person in the audience satisfies their own wants and needs in different ways.

Reality TV has become increasingly popular in recent years, thanks in part to the economic model of lowest cost for highest profit. This model depends on the audience reception of Reality TV. If no one is watching the shows, they will not be profitable. So, it has become clear that these programmes are dominating because people are watching and patronizing them regularly. This development allows television networks to create longevity with Reality TV programmes and gain viewers' loyalty when the shows stay on the air for multiple seasons.

2.3.2 The Revolution of Reality TV Shows: Why Reality TV Shows are Becoming Popular and Widely Adopted

Today, reality television (Reality TV) has shown tremendous popularity and acceptance by Nigeria's viewing public leading to frequent exposure to one genre or the other on television networks such as the Nigerian Television Authority (NTA), the African Independent Television (AIT), and the Silver Bird Television (SBT), among others. Some decades ago, there were none. It can be interesting to explore how this type of media content, which is characterized by low production values and a focus on dramatic scenes intended to evoke strong emotions, has become so popular.

At its inception, reality television show was meant to educate rather than entertain, but as time went on, the genre began to evolve into a force to be reckoned with; there was a fundamental shift from programming rooted in investigative journalism to documentaries of diversion and display (Nabi et al., 2003; Shamsi, Bassi, 2016), 2006; Baltruschat, 2009).

In the 1980s, two game-changing technologies burst onto the scene and changed TV forever: home VCR players and cable TV. For the first time, viewers could choose what they wanted to watch, rather than being stuck with the same 10 channels everyone else was watching. The rise of digital and mobile media has led to a decline in network ratings, as viewers have become more fragmented and less loyal to any one particular channel. Advertisers have responded by allocating their budgets more evenly across all networks, leading to an even more competitive landscape for television programming.

Producers wanted to spend less and get more (Chester et al., 1971; Bittner, 1989). When MTV's *Real World* had its debut in 1992, television viewers and producers alike were given their first glimpse into the reality television genre, and they liked it. In essence, reality television was a perfect fit for a sector of the United States of America (USA) industry that was attempting to discover methods to decrease costs at the time. Reality TV does an excellent job of hiding its talent so it can pay its team less (Palmer, 2021). Palmer (2021) makes the argument that not only are reality shows produced more affordably, but they also allow for better product placements, which unintentionally bring in money for the television networks.

Although reenactments required some expenses for on-location shooting, going on the scene was often less costly than renting studio space (Palmer, 2021).

Furthermore, alongside the on-air competition, the rise of the VCR and VHS tape (for recording) began to alter the monopoly television networks once had. Audiences were suddenly introduced to a variety of niche channels and syndication, which fragmented the networks' viewers. This resulted in advertisers being less interested in dominating network TV. Suddenly, advertisers were less interested in television networks that had a large, diverse audience. Instead, they were more interested in advertising on channels that catered to specific interests. This fragmentation of the television market led to a decline in network TV viewership. A significant loss of cash flow can also be attributed to network buyouts: less cited causes for production budget cuts included the high levels of corporate debt incurred by the big three networks after each was sold in the mid-1980s (Campbell et al., 2007; Raphael, 2009).

With the introduction of serious debt to the network agenda, producers began to scramble. How could they bring back their audiences for cheap?

Financial loopholes that had once allowed television producers to cut costs were no longer an option. Reality TV's popularity can be partially attributed to the economy. With fewer people able to afford luxuries, they are more likely to watch free entertainment such as reality TV. In addition, reality TV is appealing to networks because it is cheaper to produce than traditional shows and allows the networks to have more control over the stars of the show.

Cheap production and the advent of an easy vessel for ridicule played equally important roles in the genre's appeal. "Confronted with rapidly rising above-the-line production costs, producers took it out on below-the-line labour and sought cheaper forms of programming" (Raphael, 2009, p. 127). This explains why reality television is so popular. The idea of Reality TV does not seem to necessitate many of the most paid above-the-line staff on ordinary television shows. The talent, while they are paid, are not well-known acting superstars. Lead writers are replaced with 'story editors' who do less and are paid less.

Directors are generally removed from the show entirely. While this may have been the general nature of the business during the late 1980s and early 1990s, the reasons the industry was losing money are a little more specific. The catalyst in television's turn towards reality programming was an increase in the cost of creating shows. The primary reason these shows began to cost more was the inflation of big-name positions on the show. Furthermore, prices were driven up primarily by "above-the-line" costs such as talent, direction, scriptwriting,

music composition, computer animation, and location costs (Campbell et al., 2007; Raphael, 2009). "People wanted tried and true talent on their favourite television programmes, greater demand for stars created an artificial labour shortage and inflated salaries for the lucky few" (Raphael, 2009).

What followed was a revolution in the way networks sought new programming, but Reality TV itself merits attention, not only in terms of how global enterprises relate to national companies but also how new relations influence production practices as well as output. Reality television has assumed "primetime programming status" (Danesi, 2009).

At a time, depending on its need, a company has four broad sponsorship categories to choose from – team sponsorship, event sponsorship, and social sponsorship or broadcast sponsorship (Jobber, 2004; Cornwell and Roy, 2004; Simmons and Becker-Olsen, 2006). Historically, the development of reality shows and their symbiotic relationship with sponsorship and advertising started first on radio in 1947 when Alan Funt produced *Candid Microphone*. This was later developed into a television programme in 1948 and called *Candid Camera* (Danesi, 2009).

Both pioneering serials created artificial realities to see how ordinary people would respond or react without pretence in their natural environment (Hirschorn, 2007). Later, Reality TV shows started exploring other genres. First were game shows. Shows like the *Who Wants To Be A Millionaire*.

2.3.3 Influence of Reality TV Shows to Viewers

"The beneficial elements of reality television are the presence of information, entertainment, novelty, and instant gratification. Reality TV shows in most

countries have achieved previously unmatched levels of viewers' interest and fame. In effect, such shows have created 'brands' around themselves and many brands use such influence for marketing purposes" (Mukherjee and Roy, 2003). The Nigerian experience as earlier noted has been very revolutionary as Reality TV programmes are now a dominant genre in television programming in Nigeria. Wilfred et al. (2019) affirm that the popularity of the shows is such that television stations and networks find themselves scrambling to place more reality programmes on air to keep up with audience demands. The driving force of reality programming lies in the fact that it places the audience member on the entertainment arena's opposite side, providing all viewers with the possibility of becoming potential entertainers, as in the case of Big Brother Africa and Gulder Ultimate Search. Where the audience members are allowed to vote out contestants and vote in an evicted contestant whom they would like to see back in the show. This way, the audience participates effectively in determining who should entertain them. The growing popularity of the reality genre invites questions regarding its utility and consequences for audiences.

CHAPTER THREE

RESEARCH METHODOLOGY

This chapter details the various methods, techniques and the procedures adopted by the researcher in the process of carrying out the study. It entails the research design, population of the study, sampling technique, description of research instrument, validity and reliability of research instrument, method of data analysis.

3.1 Research Design

The descriptive research survey design was adopted, because of the in-depth nature of the study. The survey provides the best means of collecting the views of the undergraduate students of Babcock university concerning how the Who Wants To Be A Millionaire show influenced their knowledge acquisition.

The survey research method is a veritable way of eliciting the views of a group, people or population of study about an event, activity or phenomenon. The survey technique is the most commonly used research method in the behavioural sciences and it involves drawing up a set of questions on various subjects or aspects of a subject and a selected number of a population are requested to answer (Sobowale, 1983)

3.2 Population of the Study

Population, according to Wimmer and Dominick (2011) is a group or class of subjects, variables, concepts, or phenomena found in a specified geographical location. The population of this study is 10,000, an estimate of the number of undergraduate students in Babcock University.

3.3 Sample Size

The sample size for this study was determined by applying the Cochran (1997) formula. This is the standard method of randomisation and it identified the limits of the errors considered as the most essential items in this survey.

Cochran sample size was used because it allows the researcher to calculate an ideal sample size given a desired level of precision, desired confidence level, and the estimated proportion of the attribute present in the population. This

helped the researcher to obtain the sample and the results used to make sampling decisions based on the data.

The formula is:

$$NZ^2pq$$

$$n = \dots\dots\dots 3.1$$

$$d^2(N-1) + Z^2pq$$

Where:

n = sample size

N = Total number of undergraduate students of Babcock University

Z = 95% Confidence Interval ($Z = 1.96$)

$p = 0.5$

$q = 1 - p$

d = degree of accuracy or estimation ($d = 0.04$)

Therefore;

$$n = 10,000(1.96)^2(0.5) (0.5) / (0.03)^2(889, 981- 1) + (1.96)^2 (0.5) (0.5)$$

$$==10,000 \times 3.8416 \times 0.25 / 0.0009 \times 10,000 + 0.9604$$

$$n = 9604 / 9.9604$$

$$n = 964.218$$

$$n = 964 \text{ approx}$$

$$n = 964 \dots\dots\dots 3.2$$

Therefore the expected number of sample taken for this study was 964 respondents.

However, to compensate for non- response probability, 30% of the sample was added to it to increase the sample base as suggested by (Israel, 2009).

Therefore $30\% \text{ of } 964 = 289.2$

Approximately; 289.

Then the appropriate sample size is given as

$$n = 964 + 289 = 1,366$$

$$n = 1,253 \text{ respondents.}$$

From the calculation above, the total sample size of this study is given as 1,253 respondents.

3.4 Sampling Technique

The research technique used was a cross-sectional survey. The cross-sectional survey involves generating questions, and collecting responses from a single point in time, the data is analyzed, and a conclusion is drawn.

It also helped to establish variables and relationships because it attempts to describe or document current conditions or attitudes that explain what exists at the moment (Wimmer and Dominick, 2011).

3.5 Research Instrument

The research instruments for data collection mean the tools which will be used to collect data for the purpose of testing hypotheses or answering research questions (Ojo, 2003). The instrument used for collecting data in this study is questionnaire for field survey. Structured questionnaire was used as an instrument for the research.

3.6 Validity of Research Instrument

The questionnaire for this study was validated by the project supervisor who went through it and made some corrections before it was administered.

3.7 Reliability of Research Instrument

For any measuring instrument to be reliable, it must be dependable, stable, and consistent over time. These elements may not be evident until the instrument goes through pre-testing to determine its stability, internal consistency, and equivalency. Reliability refers to the consistency of the result or of a measure at different points in time (Wimmer and Dominick, 2011). The test-retest method was used to test the reliability of the instrument. The same people were used at different points in time, and the coefficient between the two scores was computed. The correlation coefficient statistical tool was applied for analysis. If, therefore, the r_{xx} approaches +1 it indicates that a person's score at time A was similar to his/her score at time B, showing consistency over time

3.8 Data Gathering Procedure

The primary data source was used in this study. The primary data was collected through the administering of questionnaires. It is a research instrument consisting of a set of specific questions and items that are designed and was

used by the researcher for the purpose of gathering information from the subjects or respondents (Saunders, Lewis & Thornhill, 2016). The study adopted closedended questions with the quantitative section of the instrument utilizing an ordinal scale format.

3.9 Method of Data Analysis

Data gathered was analyzed using tables to show the distribution of results and understanding of analysis. As a descriptive study, a simple frequency and descriptive statistics will be used. Using this method, all response will be scored according to frequency, the level of percentage achieved in particular set of questions, after this descriptive presentation was made

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