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Audience Perception of Aesthetic Elements and Viewing Experience of Big Brother Naija Reality Television Show

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Abstract

Understanding audience perceptions of production aesthetics is important for examining engagement with reality television. This study investigated audience exposure to aesthetic elements, perceptions of production quality, and the relationship between these elements and the viewing experience of *Big Brother Naija* Season 8 in Taraba State, Nigeria. The study drew on perception theory, aesthetic hedonism, and objectivist and subjectivist perspectives. A survey design was employed, with data collected from audience members who had watched the programme using a structured questionnaire with a five-point Likert scale. Data were analyzed using descriptive and inferential statistics. Respondents reported high exposure to the programme's aesthetic elements and generally positive perceptions of its production quality. Sonic aesthetics, particularly music, were reported as the most influential production component. However, the reported weighted mean for music (5.05) exceeded the stated five-point scale, requiring verification before this ranking can be confirmed. The findings further linked the integration of aesthetic elements with emotional engagement, psychological immersion, entertainment satisfaction, and the overall viewing experience. These relationships support the relevance of applied media aesthetics, particularly the proposition that coordinated production elements can intensify and clarify audience experiences. The study concludes that aesthetic quality is an important consideration in audience appreciation of reality television, while the survey findings warrant interpretation in terms of

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associations. By providing evidence from audiences in Taraba State, the study contributes to understanding how production aesthetics relate to viewers' experiences. Further research across age groups, educational backgrounds, and geographical settings is recommended to assess the broader applicability of these findings.

Keywords: Audience Perception; Applied Media Aesthetics; Viewing Experience; *Big Brother Naija*; Reality Television

INTRODUCTION

Broadcast media aesthetics remains a topical issue as far as broadcast programming is concerned. When broadcast programme producers fail to give due consideration to the aesthetical dimension of their programmes, they run the risk of facing declining interest in their programmes among aesthetic-loving audience. Hence, negligence in the creative application of aesthetic elements in broadcast programme production has huge implications for the consumption of broadcast programmes. The justification is that without aesthetics, the audience find it difficult to be at home with broadcast media's daily offerings.

Aesthetics is sacrosanct to broadcast programme production and cannot be negotiated otherwise. This is because it specifically speaks to the orderly and harmonious rendition of elements of broadcast (programme) production in view of intensifying, interpreting, and clarifying the experiences of the audience. Obong et al. (2026) corroborate that aesthetics, within the context of broadcast production, transcends the literal connotation of beauty per se to notional connotations of 'synergy', 'balance', 'complementarity', and 'harmony' of broadcast production elements in a given broadcast programme.

It is from the foregoing context that aesthetics seeks to answer questions bordering on how broadcast production elements such as time, sound, sound effects, music, human voice, light, motion, space, characters, and narrative structure are creatively, synergistically, and harmoniously deployed to enhance the audience's appreciation of a broadcast programme (Obong et al., 2026). This position underscores the fact that aesthetics is a by-product of a fine blend, harmony, synergy, and integration of broadcast production elements in such a way that there is no superimposition of one element over the other. So, aesthetics, in television programming, is derived when there is a harmonious interplay of television production elements in a TV programme which tends to give the viewer a sort of pleasantness when watching the programmes (Obong et al., 2026). By this implication, a TV

programme is said not to be beautiful (aesthetically pleasing) when there is discordance or incoordination among its elements of production. Perhaps it is the harmonious, synergistic, and orderly rendition of TV production elements such as time, sound, sound effects, music, human voice, light, motion, space, characters, and narrative structure, among others, to enhance the essence of the programme in a way that the viewing experiences of the audience are intensified and clarified is the pendulum upon which aesthetics swings.

Hence, aesthetics, within the TV production context, derives its essence from its application rather than its philosophical abstraction. This is the idea that Zettl (1998; 2002; 2005) refers to as applied media aesthetics. Applied media aesthetics deviates from the traditional notion of aesthetics in tripartite perspectives (Zettl, 1998; Zettl, 2002; Zettl, 2005; Bassey-Duke et al., 2017). The first perspective is hinged on the fact that it no longer restricts aesthetics to the realm of philosophy that primarily concerns the intellection and understanding of beauty and man's ability to evaluate or examine it with some level of consistency (Zettl, 1998; Zettl, 2002; Zettl, 2005; Bassey-Duke et al., 2017).

The second perspective is underscored by the fact that it fails to rescind the concept to theoretical foundations bordering on artistic productions, especially as it concerns their quest for truth (Zettl, 1998; Zettl, 2002; Zettl, 2005; Bassey-Duke et al., 2017). The third perspective is anchored on the consideration of the fact that artistic productions are interlinked with the human life of which the experiences of their mutual dependency can be established (Zettl, 1998; Zettl, 2002; Zettl, 2005; Bassey-Duke et al., 2017).

Applied media aesthetics is holistically concerned with the harmonious interplay of production elements in view of arriving at artistically ordered media productions (Bassey-Duke et al., 2017). Zettl (2005, p.15) maintains that applied media aesthetics deals with diverse elements of media aesthetics which encompass light, colour, motion, space, time, sound, and the shades of perception, reactions or interpretations that audience members make of these elements. The framework of applied media aesthetics entails that all dimensions of television production have artistic potentials which could serve as raw materials for aesthetic processes, so long as they intensify, clarify, and interpret the experiences of the producers/TV station (Bassey-Duke et al., 2017), as well as arresting the attention of the audience and sustaining their interests.

However, it must be noted that what constitutes aesthetics or applied media aesthetics is psychologically discerned depending on the senses of perception deployed to

yield the needed interpretation. This implies that the value judgment audience members are likely to make of television programmes such as the Big Brother Naija (BBN) reality television show depends on their perception of the TV programme. Implicitly stated in the foregoing is the presupposition that the audience's value judgment of the programme would be consequent on their engagement of perceptive filters and sensual perceptions in evaluating the artistic elements deployed in producing the programme which may or may not provoke, arouse, or intensify their viewing pleasure.

This is in consideration of the fact that aesthetic value judgment entails the perception by the human or natural senses and intuitive intellect concerning the artistic subjects or objects of beauty and ugliness for specific recipients (Ozumba, 2007; Egbucha & Oduh, 2014). Hence, in making aesthetic value judgments of artistic creations like TV programmes, the audience are likely to bring their perception to bear. In such a situation, the perception of the audience regarding the aesthetics of the programme is likely to be subject to their perceived feelings of pleasantness/unpleasantness of the programme as being aesthetically adorning or not. Making such value judgments requires the engagement of their humanistic senses of perception. The senses of perception that the audience leverage in experiencing or judging what can be said to be 'beautiful' about TV programmes are sight, smell, taste, touch, and hearing (Obong et al., 2026). These senses of perception are inherent in all humans (Obong et al., 2026). This is why humans are often regarded as aesthetic lovers, judges, and also, aesthetic creators or inventors (Obong et al., 2026).

Going by the philosophical positions of the objectivist and subjectivist aesthetic theoretical frameworks, the perception that the audience holds regarding artistic creations, such as TV programmes, differs in context and perspective. For the objectivist, it is argued that the aesthetic value of the BBN reality television show exists in the programme itself, whether or not it is being perceived by the audience. For the subjectivist, it is argued that the aesthetic value of the BBN reality television show is relative and exists in the audience perceiving it. The former implies that perception of aesthetics is in the programme itself while the latter suggests that the perception of aesthetics is resident in the eyes of the beholder (audience).

The suggestion in these positions is that the interpretation and perception of the notion of aesthetics, as far as the BBN reality television show is concerned, is fluid, multi-perspective, dynamic, and multi-dimensional. The lack of universality in the audience's

perception and interpretation of the deployment of aesthetic elements in the programme has provided a unique opportunity for empirical inquiry on the subject. Hence, this study was undertaken against the backdrop of investigating and examining audience's perception of aesthetic elements in Season 8 of the BBN reality television show.

Objectives of the Study

The specific objectives of this study were to:

i. find out audience members' level of exposure to the aesthetic elements employed in Season 8 of the BBN reality television show;

ii. ascertain how audience members perceive the employment of aesthetic elements in Season 8 of the BBN reality television show;

iii. examine the aesthetic elements employed in Season 8 of the BBN that shape audience members' perception of the reality TV show the most; and

iv. ascertain whether the aesthetic elements employed in Season 8 of the BBN influence audience members' viewing experience of the reality TV show.

Literature Review

This segment is concerned with the review of extant literature that relate to this study.

Audience Perception

Perception is a concept that traverses varied fields and academic disciplines. So is its definition and meaning which dwells within the definitive precincts of those fields and academic disciplines. Scholars in fields of communication, philosophy, social sciences, medicine, physics, psychology, among others, have attempted diverse definitions of the concept. In the physical and other natural sciences, perception is taken to mean the mental and psychological processes an agent engages to make sense of a percept or object in the natural environment (Heft, 2021; Scott & Liu, 2024; van Es, 2024). The concept, within the domains of psychology and neuro-medical sciences, connotes the intricately complex and complicated process by which individuals select, organise, and interpret sensory stimulation impinged upon them by stimuli in their psychological environment into a meaningful picture of the world (Jobber, 2004; Alessandroni et al., 2024; Vetter et al., 2024).

In communication and social sciences, perception can be taken to mean the way human beings feel, see, regard, view, evaluate, assess, or generally make assumptions about social issues or objects that impress on their conscious and subconscious mind (Wagemann & Walter, 2024). It implies an impression a person or group of persons hold about social issues or objects within their immediate environments (Cook, 2021; Farr & Moscovici, 2021; McArthur, 2022; Hester & Hehman, 2023). In another way, it can be likened to how humans comprehend, make meaning, and build understanding about social issues or objects.

Generally speaking, perception refers to the interpretations we make of something happening or occurring around us and of what we take in through our senses (Brielmann et al., 2022; Armstrong, 2023). The way we perceive our environment is what makes us different from other animals and different from each other (Agape, 2025). Perception depends on complex and complicated functions of the nervous and sensory systems, residual in individuals but subjectively seems to be mostly effortless activity because it is a process that happens outside the individuals' conscious awareness (Agape, 2025).

Perception is an active and purposeful psychological process in which the perceiver actively and consciously attempts to make sense of percepts within his/her perceptive field of experience. As an active and purposeful psychological process, perception entails the process of mentally selecting, identifying, and interpreting information or experience from the environment so that one can identify its meaning (Alvarado et al., 2011). It has to do with the process whereby human sensory stimulations or experiences of the world are translated or interpreted into organised meanings (Epstein et al., 2018). The organised experiences then inform the perceiver of what meaning to attach to the percept, as well as influencing their attitudes towards it.

Hence, the perception people have of experiences, objects, and concepts within the socio-physical environment or setting is often influenced by a lot of conditional factors (Rezwana & Maher, 2022; Chang & Cheng, 2023) ranging from the perceiver's orientation, expectations, needs, prior experiences, knowledge, philosophies towards life, sex, age, exposure, unconscious ideas, values, cultural influences, to worldviews (Epstein et al., 2018). These conditional factors inherent in the social environment have a way of affecting how individuals perceive and react to social issues or objects.

Schacter (2011) sees perception as the process of organising, identifying, and interpreting sensory stimuli or experiences into representations that could be comprehended

by the perceiver. This view is supported by Santrock (2003) who posits that perception is the process of organising and breaking down sensory information to give meaning. This goes to say that perception is the total content of the mind which yields two composite forms: impressions and ideas (Stumpf & Fieser, 2003). The difference between the two centres on the degree of their clarity or vividness. The original perception is an impression, which is, how we see, love, desire, hate, feel, hear, or will; these are actively engaged when individuals have them. A reflection upon these impressions gives ideas which are the less active versions of the original impressions (Stumpf & Fieser, 2003).

Perrealt and McCarthy (2005) are of the view that perception is the process whereby information from the world is gathered and interpreted. Perception often requires deliberate and conscious effort. This is supported by the definition given by Hawkins et al. (2004) which describes perception as exposure, attention, and interpretation. Unumeri et al. (2009) define perception as the process whereby individuals select, organise, and interpret sensory experiences into meaningful cues about their environment. The authors further opine that no specific strategies exist for understanding the perception of others, as everyone appears to be left with his or her own inventiveness, uniqueness, differences, innovative ability, sensitiveness, and introspective skills to deal with perception.

In conceptualising perception, it is pertinent to consider some ideas presented by Rao and Narayan as cited in Unumeri et al. (2009) in defining perception. The first idea revolves around the element of attention which speaks to individuals' impressions and the manner they react which may be influenced by their environment. The second is the idea that perception helps individuals to gather, process and make sense of information from their surroundings. The third idea revolves around the notion that, in perception, it is sometimes Herculean to detach information from action. The fourth perspective is the idea that perception is basically a process of gaining and attaining mental or psychological understanding. The fifth perspective is the idea that perception leads the perceiver into harnessing, processing, and channelling important information towards fulfilling certain preconceived requirements.

From these perspectives, Robbins and Judge (2013, p. 200) see perception as that which concerns individuals' psychological efforts or processes toward the organisation and interpretation of their sensory experiences or percepts in order to arrive at a certain meaning and understanding of experiences in their environment. However, it is important to note that

our perception of something may sometimes be different from the actual situation - objective reality. As different as individuals are, so also is their perception of things. This therefore, influences every other aspect of their lives.

Agbato (2001, p. 241) argues that specific knowledge about objects or events can be acquired directly by stimulating the senses at any particular moment. This perception enables one to interpret objects, symbols, and people in the light of relevant experiences." People perceive and interpret things differently. People often behave in certain ways due to their perception and judgment which significantly influences their assumptions. It is often rare and unusual to find people agree in almost everything. There are certainly going to be some elements of disagreement which to a large extent influences people's behaviours. Griffin and Moorhead (2007, p. 72), maintain that in the course of perceiving, individuals tend to receive information in diverse ways which range from oral renditions to visual illustrations of movements and forms. The authors assert that it is through individuals' processes of perception that they get to internalise or assimilate the diverse categories of incoming information on the basis of interpreting such information.

Hence, perception is individuals' sensory impression of their experiences of the world that surrounds them and it takes into consideration, the process of recognition and actions in responding to the environmental stimuli that impress upon them (Agape, 2025). Through the perceptual process, individuals gather information about properties and elements of the social environment that are critical to their survival. Perception not only creates individuals' experiences of the world around them: but it also allows them to act within their environment.

Perception, according to Berelson and Steiner (1984), is the complex process by which individuals engage thoughtfulness in selecting, organising, and interpreting environmental experiences in the form of sensory stimulation to have a comprehensible and uniform picture of the world. On a daily basis, diverse stimuli and impulses from media sources and channels within our immediate social and psychological environments seem to stimulate our collective sense organs (Hsu, 2008; Williams et al., 2023; Vincze & Vincze-Tiszay, 2023). These mediated social and psychological stimuli are often intercepted by the sensory organs and are instantly converted into meaningful sensations that create impressions of the immediate environment (Chau, 2008; Vannini et al., 2013; Turgay & Sarıberberoğlu, 2022; Brandt et al., 2024). These meaningful mediated sensations are

thereafter transmitted to composite and sensitive parts of the brain (Herman, 2023; Mastinu et al., 2023) which interprets the sensations and understands what the stimuli are (Georgiou et al., 2022; Vives-Vilarroig et al., 2022).

Hence, in understanding the immediate physical environment in tandem with mediated stimuli, attention seems to occur first followed by mediated sensation and finally, interpretation by the brain which forms collective knowledge, impression, and interpretation of the mediated messages or impulse (Picton et al., 2022; Krauzlis et al., 2023; Clark, 2024). However, this process of collectively knowing, perceiving and interpreting mediated stimuli or events within individuals' psycho-social environment through the senses is generally known as audience perception (Martman, 2012; Baker, 2024).

Audience perception is a concept under the science of social psychology that lacks a universal and single all-encompassing definition. Hence, different intellectual quarters and traditions have different perspectives on the concept. This is to say that audience perception has been defined by so many scholars and from so many perspectives that it is hard to come up with a one-fit-all kind of definition. Despite the plethora of diversity in the definition of the concept, some thin lines between these definitions can be traced and amplified. Dowler et al. (2006) see audience perception as simply the type of data, information or cues obtained from an audience opinion survey. That is, audience perception is merely the aggregate views or collective impressions of a group of audience members in the public on what they think about particular media issues, messages or subjects (Obong, 2019; Obong & Ukpabio, 2022; Shin, 2022; Santia et al., 2022).

Arens et al (2008) define audience perception as the manner or process whereby audience members who are actively engaged with media operationalisation form impressions in terms of engaging their sensory organs in sensing, interpreting, and understanding complex and dynamic media stimuli in a unique and individualised way. Media stimuli here refer to the various and dynamic messages, contents, impulses, cues, and diverse information the media make available for them to receive through their senses of sight (eyes), sound (ears), smell (nose), touch (skin) and cognition (brain) (Iroda et al., 2024; Eğrikılınç & Dere, 2024). Contextually, stimuli are the diverse media inputs made available for the audiences to receive via the agency of television and whose reception and appreciation are subject to human senses of perception.

Audience perception of mediated stimuli differs in contexts and milieu among audience members across the uniquely diverse stages of the perceptual process which entails selecting, attending, comprehending, and recalling the mediated stimuli. Buttressing this point, Fagbohungbe and Longe (2012) see audience perception as an integrated psychological and physiological processes which entails audience members becoming aware and forming impressions of mediated stimuli, events or experiences.

Consequently, audience perception encapsulates those mental and psychological processes the audience members engage in the course of attaining media contents, products, services, processes, or effects (Chang, 2021; Rubin et al., 2022). It also implies the cognitive impression that audience members have about media organisations, what the media organisations offer and how they offer what they are offering. Audience perception is a concept that implies how audience members think and feel about media organisations, contents, products, services, processes, or effects in view of accepting their services or products. Audience perception takes into consideration the audience members' overall picture of the media organisations, contents, products, services, processes, or effects, including media organisations' image, expectations, external influences, service, quality, among others (Asfors, 2010). According to Thiruvenkatraj and Vetrivel (2017, p.126), "audience perception refers to the process by which audience members selects, organises and interprets information/stimuli inputs to create a meaningful picture…" This suggests that audience perception is a mental or cognitive process. The mental and cognitive process associated with the concept help individuals to discern and recognise percept via the senses of perception (Webster, 2010) and make them conscious in understanding mediated stimulus in order to form opinions and attitude about them.

As media sources often seek the attention and interest of audience members with regard to the contents or messages they offer in order to influence their behaviours, attitudes, beliefs, actions, and responses (Banigo & Obong, 2024; Madaki & Obong, 2024; Obong & Senam, 2024), audience perception is considered as the filtering process, allowing audience members to pay attention to certain mediated stimuli while disregarding or discarding others. The unique attribute to selectively attend to particular mediated stimuli and discard others is peculiar to all audience members across diverse contexts of their existence. It also make them distinct from one another. Therefore, the whole process of audience perception is dynamic and differs among audience members based on the differences that persist in their individuality. So, individual differences play a significant role in how audience members

perceive and react to mediated stimuli. The differences associated with the diverse backgrounds, gender, culture, socialisation, social status, educational attainment, religion, tastes, expectations, experiences, and worldviews of audience members further complicate the attainment of universal audience perception in the face of mediated stimuli. Hence, the perceptual process of audience members which culminates as a result of personal experiences with mediated stimuli is significantly influenced and affected by the way audience members respond to objects, situations, circumstances or events that make up the mediated stimuli (Berelson & Steiner, 1964).

Anaeto et al. (2012) propose four distinct channels or routes that audience members can leverage in engaging and interacting with mediated stimuli. They are considered as involuntary and unconscious routes of perception through which mediated stimuli are perceived and processed by audience members. The attention-related route of perception is where mediated stimuli are received and processed in a conscious manner while the self-reflective route of perception is where audience members consciously become aware not only of the mediated stimuli but also of how they could be processed. According to Lahlry (1991), the structural and functional individual factors influence the perception of audience members when encountering mediated stimuli. The author stressed that the structural individual factors in audience members influences their perception of mediated stimuli from the tangential or physical environments or aspects of the mediated stimuli to which audience members are exposed. The functional individual factors residual in the audience members, according to the author, influences their perception of mediated stimuli from the psychological environments or aspects of the mediated stimuli to which audience members are exposed.

Ban and Klapper (1960), Severin and Tankard (1998), Anaeto et al (2012), Obong and Targema (2023), Targema et al. (2023), and Akpabio et al. (2023) agree to the proposition of the five forms of selective perception which entails selective: exposure, attention, retention, perception, and action. To them, selective exposure entails that the audience members have the tendency to purposively come in contact with some mediated stimuli that align with their worldviews, attitudes, needs, wants, aspirations, opinions, tastes, and interests while disregarding others that do not. Selective attention entails that the audience members have the tendency to purposively concentrate on some mediated stimuli that align with their worldviews, attitudes, needs, wants, aspirations, opinions, tastes, and interests while disregarding and discarding others that do not. Selective retention entails that the audience

members have the tendency to purposively commit some mediated stimuli that align with their worldviews, attitudes, needs, wants, aspirations, opinions, tastes, and interests to memory while discarding others that do not.

Selective recall entails that the audience members have the tendency to purposively choose to remember and recollects some mediated stimuli that align with their worldviews, attitudes, needs, wants, aspirations, opinions, tastes, and interests while disregarding others that do not. Selective perception specifically entails that the audience members have the tendency to purposively have impressions about mediated stimuli that align with their worldviews, attitudes, needs, wants, aspirations, opinions, tastes, and interests while disregarding others that do not. Selective action entails that the audience members have the tendency to react to certain mediated stimuli different from others depending on how they appeal to them.

Audience perception is a psychological construct which specifies and explicates how audience members make meaning of the impressions and experiences they gather from mediated stimuli via their senses of perception (Livingstone, 2013; Chang, 2021; Akpabio et al., 2023). DeFleur and Ball-Rokeach (1989) maintains that audience members' diverse sub-cultures, cognitive variables, and categories of societal membership are some of the factors that influence and shape audience perception of mediated stimuli. Audience perception is very significant in mediated process as it seeks to explicate how audience members see and react to mediated stimuli in diverse ways, contexts, and milieu (Coddington et al., 2021; Hoai Lan et al., 2025). This makes it deeply rooted in media psychology, media sociology, cognitive sciences, political sciences and communicology because of its clear-cut explications and understanding of how audience members attend to, process, recall, and react in the face of mediated stimuli within a given social, cultural and political setting.

Aesthetics

The concept of aesthetics entails the criticism, examination, scrutiny, assessment, appraisal or evaluation of artistic creations based on their pleasantness, beautifulness, and brilliance to the senses of perception inherent in human beings (Bassey-Duke et al., 2017; Gorodeisky, 2022). In essence, it specifically speaks to subject matters that concern the study of beauty (Zettl, 2005; Bassey-Duke et al., 2017). It is a philosophical field of inquiry that aims to amplify and accentuate the beautifulness in 'beautiful things' and pleasantness in

'pleasant things' as perceived and interpreted by the sensory receptors residual in human beings (Bassey-Duke et al., 2017; Hauser et al., 2022).

Aesthetics is a branch of philosophy that is primarily concerned with the essence and perception of beauty (Obong et al., 2026). It also deals with the perceptive inquiry of whether aesthetic qualities are objectively present in the objects they appear to qualify, or whether they exist subjectively in the mind of the individual who perceives, assesses, or evaluates them (Obong et al., 2026). As aesthetics implies beauty, it critically suggests the appreciation of a dint of beauty in nature, human creation, invention, and media productions (Obong et al., 2026).

Aesthetics, being a field that deals with the study of the appreciation of beauty has lent itself to various definitions proffered by various scholars. The historical meaning of the concept of aesthetics can be traced to Alexander Gottlieb Baumgarten who derived the word "aesthetics" from the Greek word "*aisthanomai*," which means cognitive perceptual process by means of the senses (Adenugba, 2025). In a similar perspective, Danto (2009) states that in ancient times, aesthetics was inseparable from morality and politics for philosophers such as Aristotle and Plato.

Hartley (2006) defines aesthetics as the philosophical discipline that bother about the nature of artistic productions and the evaluative criteria invoked for artistic judgment. Stadel (2016) sees aesthetics as the philosophical inquiry that stresses on the psychological origination of beauty in a cognitive state and its effect on such cognitive state. This is the standpoint that modern day aesthetics is toeing. As the concept is close to being understood, it is apposite to note that it comprises two parts – the philosophical dimension of the arts, and the philosophical foundation of the aesthetic experience and the innate character of artistic objects or phenomena.

Aesthetics, in the viewpoints of Egbucha and Oduh (2014), is majorly concerned with the study of beauty in creative or artistic forms especially as it concerns the understanding of beautiful things. This definition stresses that aesthetics can be evaluated through studies of certain senses of human perceptions which is concerned with the elements of arts that arouse feelings of pleasantness and pleasure.

Aesthetics can be assessed from a philosophical and scientific standpoint. From a philosophical hindsight, Moore and Bruder (1999, p.10), see aesthetics as "the philosophical study of art and value judgment about and of beauty in general." Reinforcing the idea that

aesthetics is purely a philosophical affair, Titus and Smith (1974, p.537) maintain that aesthetics is "that branch of philosophy concerned with art and the nature of the aesthetic object, experience and values."

Giving the concept a scientific outlook and flavour, Etuk and Akpan (1990, p.3) see aesthetics as "the science of the study of beauty". Similarly, in the viewpoints of Ozumba (2007, p.5), aesthetics is defined as "the science of sense perception and intellectual intuition about the beautiful and the ugly and the whole range of natural and human artistic objects."

By integrating the various standpoints of authors on the subject of aesthetics, the single theme resonating in those standpoints suggest that aesthetics, as a philosophical concept, implicatively connotes "beauty" and the evaluation of objects that possess such attribute which could be perceived by the senses. If a man must appreciate objects, experiences or situations around him on the parameter of assessing or attempting to assess the beautifulness of such objects, experiences, or situations, a good sense of aesthetic judgment is heavily relied upon. This justifies why aesthetics and its value judgment is very sacrosanct to human existence. This position is maintained considering the fact that the whole essence of existence of human beings revolves around the notion of aesthetics. From exposing oneself to events that are ordered, wearing nice apparels, eating food that is pleasant, living in decent and neat environments, to exposure to television programmes that are well-produced, application of aesthetics is required. Most times, these experiences are not known by those who lived them as aesthetics. But inversely, the absence of these experience tells the difference as it creates the distinction or draws the line between rationality and sanity. Men with unstable mentality or mind are often easily spotted, identified and differentiated from their sane counterparts on the premise of pleasantness and disorderliness in appearance. Sense of aesthetics is at the heart of distinguishing between these set of individuals.

The foregoing implies that aesthetic value judgment is the prerogative of human beings. Hence, it is human beings that evaluate and make meanings of aesthetical issues. Human beings are so immersed in aesthetics decisions that most time they tend to forget how their whole lives are interwoven in aesthetics that only its absence awaken their consciousness. Buttressing this perspective, Idang and Ette (2015) maintains that man is immersed in aesthetic considerations and that evaluation of aesthetics is peculiarly natural to him all through his life but it is only recently that man began to ask questions about aesthetics.

This implies that even in ancient times when there were paucity of aesthetic theories to judge beauty, man has always appraised works of art, nature and even fellow men as "beautiful" and "ugly" even though this might have been done unconsciously or with lack of sophistication.

Aesthetics can be categorised into speculative and practical aesthetics (Idang & Ette, 2015). On speculative aesthetics, Ozumba (2007, p.11) explains that "speculative aesthetics is knowledge sought for its own sake rather than for the sake of its usefulness in action." Practical aesthetics on the other hand is knowledge that, by its very nature aids human action and is, therefore, sought not for its own sake but for the sake of action which it may direct (Idang & Ette, 2015).

On a whole, from the scholastic perspectives maintained so far, aesthetics can be said to be a branch of philosophy primarily concerned with the notion of the beautiful and the uncomely. Aesthetics strives to ascertain and explicates why a particular thing is regarded as beautiful and why another is not. Indeed, aesthetics has become an everyday term used to distinguish those objects or artistic creations which are delightful or pleasant to look upon or listen to, from those which are not. Today, aesthetics investigates the physiological and philosophical foundations of arts, the conceptions of arts, of beauty, and of the beautiful in arts and also the universal laws of artistic activity.

Aesthetic Elements

In view of achieving an artistically and aesthetically ordered or rendered TV programmes, certain elements of the aesthetic nature must interplay when creatively used. These elements of the aesthetic nature, when creatively ordered, wrought and aesthetically pleasing television programmes that captures the attention and sustain the interests of diverse shades of audience members including the most critical. The following are the elements of television aesthetics:

i. **Music:** Televised music is sacrosanct as it provide melodic rendition to television production especially if the visual screen components and representations must be heard and understood. On televised music, Egbucha and Oduh (2014) maintain that it can emanate from two major sources which encompasses the motive and interpretive sources. With regard to televised music sourced from motivated sources, what transpire on the television scene provide suggestions on the kind of music that suit the act which gives the audience a sense

of nature due to the fact that the music seems to be part of the scene itself. Contrastingly, interpretive music provides the audience with a premonition regarding the action displayed on the screen. Under this arrangement, an audience is guided to the awareness of the slightest miscalculation or jolt and sometimes laugh over such a mistake.

Concerning music in aesthetic production, Park and Young (1986) submit that music occupies a reasonable airtime on television because musical qualities are often considered as being capable of making people happy by reason of them producing feelings and sensations. It is used majorly on television as identification tunes for broadcast stations, programmes' signature tunes, news belts, as the programme itself, as part of commercials and so on.

In most cases, the wrong use of music which naturally could aid beauty of a programme constitute nuisance. When starting a programme, certain moods require a good presenter or producer to play certain music to rhyme with. When the moods and the music do not match or rhyme, problems arise. For example, as Udende (2009, p. 9.5) captures: "when an obituary announcement is being made on television and the accompanying music is a hip hop or rock and roll joyous music, instead of a slow sentimental or moody music, the beauty is lost."

In television production and presentation, there are supposed to be appropriateness of music with the programme, for example; sports programme, children's progamme, or news presentation, etc. When children's programme is to be ran and the signature tune and interlude reflect nothing childish, it constitutes an aesthetic problem (Udende, 2009). It is against this background that Wurtzel and Ackel (1999, p. 249), cautions that "the music should be selected to catch the audience's attention, stimulate its curiosity and set the mood or tone for the show."

ii. **Time:** In television context, time suggests the length or duration of a television production, presentation or programme on the TV screen. Essentially, time implies the duration of television production or presentation. Therefore, effectiveness or ineffectiveness in the use of time in television production raises issues of aesthetics (Udende, 2009). Consequently, programming and scheduling of television contents are time-specific. This is to say that every programme on TV are allocated a time slot to run with. In this light, some television programmes are scheduled at a specific time and programmed to last for certain duration. When the time limit for each programmes surpasses the initial schedule or the allotment, it

is obvious that the entire programming and scheduling will be interrupted. This breeds aesthetical lapses.

As regards to the aesthetics of time during television production, Udende (2009, p.6) throw in a word of caution that "presenters should make good use of studio clock to guide them on their rate of presentation not to be too slow to encroach into other programme or finish minutes ahead of schedule; a vacuum always filled by interlude."

iii. **Human Voice:** This is another dominant elements in aesthetics on television. The major challenge that often comes up in this regard has always been lack of preparation or training. Majority of television personalities whether presenters, announcers, or newscasters are untrained personnel. Untrained as they are, they most often destroy some professionally prepared scripts as result of poor grammatical usage, bad pronunciation, lack of balanced and authentic, and poor articulation (Udende, 2009).

Even some experienced announcers who must have worked hard and possess relevant expressive skills, nevertheless make blunders, chiefly during interview and talk shows on TV (Hyde, 1998). It is commonplace to hear presenters on television unsuccessfully trying to mimic the intonations of white people while certain voices like in drama where manly baritones are required, end up being chorused out inefficiently in tenor (Udende, 2009).

iv. **Sound Effect:** Sound effects, when creatively used, constitute significant dimension of aesthetics on of television programme. Egbucha and Oduh (2014) maintain that sound aids in establishing or supplementing visual effects on the television screen. The authors believe that sound effects amplify additional energy and fantasy to a televised scene and portray the desired mood.

Sound effects have the tendency to create aesthetical challenge when the voices which are supposed to suggest and explain a scene on the screen become too loud thereby, blurring the original discussion or intended messages. Some television programmes also churn out some effects that do not represent the intended action. Perhaps the greatest problem with sound effects as an element of aesthetics is when sound effects are completely left out where they could have better aided the effectiveness of the production.

v. **Sound:** It is the juxtaposition of sound and audio that makes television a powerful medium of mass communication today (Udende, 2009). Without sound, it is obvious that an otherwise excellently projected picture or visual representation will be mute and less aesthetically meaningful. One problem with sound as an aesthetic value on television is when

it is projected without uniformity of the action. This is where proper sound synchronization and synergy come into play, for when not taken into consideration, the pictures tend to be saying a different thing from what the sound is saying. Series of instances abound on some terrestrial television stations, where during presentations, for instance, what people feel the broadcaster is saying is in disharmony with the sound one hears.

Udende (2009) points out some of the aesthetic mishaps on television as thus:

> Sound also poses a problem when projected too high or too low. This occurs principally if the sound mixer does not know his or her work well. The reason is that outside recordings are not done with the same sound volume. What camera one recorded for news at location one will be in a different sound volume with what another camera recorded at yet another news making event. When scenes of each event are to be inserted into one news programme, the mixer has to control the volume of the two events to be in tandem or an ugly aesthetic scene will present itself.

vi. **Light:** In television production, lighting is very essential. Onabajo (2004, p. 121) avers that "lighting in television is meant to provide the television camera with adequate illumination for technically acceptable picture". He goes on to divide light into: location lighting (which he says is portable), and studio lighting (which be considered as near permanent). Studio lighting for example, can be accomplished with a variety of spotlights and floodlights which are designed to operate from the studio ceiling or from floor stand. Without efficient lighting, the pictures on our screens cannot be clear (Bruce, 1966). Unfortunately, we often face unclear pictures, shadowy pictures as well as unintended silhouettes. When people appear in shadows or with several heads, it means that the three point theory of light which ensures that studio cameras are positioned or focused professionally has been jettisoned.

Another problem with light is when changes with time are not expressed clearly. With little illumination, a day time may appear like a night occasion while an over light night scene may not portray that time to the viewer (Udende, 2009). When these mishaps occur, the message is therefore distorted, though sometimes, unintentionally. Egbucha and Oduh (2014) maintain that "lighting is an important element in television production. The purpose of light, according to them, is to illuminate the scene and control shadows.

vii. **Motion:** Television is a visual medium and cannot dare to survive without pictures. The pictures that television conveys are not just still pictures but motion picture: a kind that moves in time and sequence with an accompanying sound. Motion in television production,

has to do with the ordered movement of subjects on the screen (Udende, 2009). Motion is divided into primary, secondary and tertiary levels and if improperly administered can shoot problems. Primary motion which represents the movement of events in front of the camera can render the whole production useless if the director is not experienced, or the cameras used are faulty, or the scene to be recorded is not well arranged.

As for secondary motion which has to do with camera movements, a whole television production will lack beauty if the use of pan, truck, zoom and tilt are not done well. Added to this family are dolly and crane (Burrows et al., 1992). As a rule of thumb for framing effective shot for television production, the camera person who sees the television pictures before they are videotaped should know how to compose effective shots (Udende, 2009). On this note, Onabajo (2004, p.141) cautions that "in framing camera shots, the camera man must take cognizance of five compositional factors namely: field of view; headroom; lead-room; close-ups and background". One sometimes sees people on the screen with heads cut off, which is an end product of wrong tilting or when action is tucked on one side of the screen showing wrong or improper panning and when objects are projected too far away or too close meaning inappropriate zooming.

Tertiary motion, on its part, yields changes in shots like the wipe, the fade, split screen and other devices otherwise known as optical. In as much as those opticals beautify television scenes; they can become real production problems if used inappropriately. Such instances like when a scene is wiped as quickly as it appear or the split screen device is used too frequently or supers are rather images of what they represent are markers (Udende, 2009).

viii. **Space:** Space on its part is seen as an aesthetic factor on television in that when light creates an image, there must be a medium for the light to reflect on or register what it has seen. According to Udende (2009, p.10) "the medium on which the pictures produced are shown have to conform to a certain proportion to suit the viewer's eyes…the proportion is called aspect ratio…the appropriate space or aspect ratio for television is 3:4". This aesthetic value in space is eroded when this ratio is not respected or adhered to. Another issue bordering aesthetics of space in television production is when scenes are screened with not enough space upwards. The space referred to here, in professional circles, is headroom. This is occasioned by poor tilting. On this note, Burrows et al. (1992) opine that proper composition involves a constant process of adjustment and an exercise of discretion in matters of balance and proportion.

ix. **Costumes and Make-Ups:** Costumes are any material that is worn by housemates in a reality TV show to build up, enhance, emphasise or portray their character. Costume includes clothing, eye wears, foot wears, headgears, and clothing accessories. Costume helps to depict the place and time setting of the story, the culture of the housemates, as well as determine the social class of the character being depicted. Cowboys in the Western film genre wear a lot of hats, a pair of Sanchos shoe, jeans and a pistol or gun pouch, an affluent Yoruba actor wears an Agbada with a cap to fit and a pair of shoes. Make-ups are materials used mainly to conceal or enhance the character being played by an actor. It is mainly used on the face. Make-up includes what is worn on the head and used to adorn the face including all types of wigs, masks, eye brows, pancakes, eye liners, lipsticks, hair attachments, extensions, etc. Make-up helps to determine the location and mood of the screen story, as well as reveal the status (social, economic, and psychological) of the character portrayed.

Costume and make-up are also used for dramatic effects. Bizarre make-up and costume plays a major role in the convention of the horror film. In recent years, the craft of make-up has developed in response to the popularity of horror and science-fiction genres. Rubber and plasticene compounds create bumps, bulges, extra organs and layers of artificial skin.

x. **Setting/Scenery:** Setting is also known as scenery and it implies the environment, usually the place or locale where an action takes place. Scenery is another aesthetic element appropriated in the production of a reality TV show. Setting helps the audience to understand the plot or storyline of a reality TV show, just as in real life that an event happens at a place in time. In TV production, if events are not set in a place, the story will be incomplete. Also as reality TV programmes attempt a realistic depiction of life, it is imperative for the story to be set in a location. Since the earliest days of cinema, critics and audience have understood that scenery plays a more active role in cinema than in theatre. It has the potential to manipulate the flow of the narrative action. Producers of reality TV shows often choose to construct the setting of their shows. For shooting in such setting to be effective, it must be done with great attention to realism. Realism in setting is partly a matter of convention. What strikes as realistic today might be highly stylized to a future audience. No matter the nature of the set, whether real life, constructed, actual or simulated, it must be organised to suit the thematic peculiarities of a reality TV show.

xi. **Dialogue**: Closely linked to the story idea is a powerful and compelling dialogue in a television programme. Although TV is basically a visually-illustrative (sight-based) medium,

dialogue, nevertheless adds to its grace and glamour. It explains the story and helps the audience to understand the thrust of the conflict in a TV programme. Dialogue reveals the conversation between opposing characters, given that the opinions of certain characters about others in a reality TV programme determines the mood of the show, and drives the action forward. The dialogue help enhance the suspense, intrigue and conflict in a reality TV programme. To enhance the aesthetics of a reality TV show, dialogue must be sharp, short and precise. It must not stress or state the obvious, that is, what the audience can already see and understand, but should rather reveal the inner feelings, motives, ideas and thoughts necessary to move the action forward. Dialogue in reality TV show are often dramatic, intriguing, poetic, elevated and grand, because reality TV shows are more sophisticated, detailed, relaxed, sustained, and supplementary medium compared to radio and ordinary programmes on television (Adenugba, 2007). In this light, Nkana (2006, p. 125) refer to audio-visual dialogue of reality TV as "a collaborative medium."

xii. **Acting**: Acting is the representation of a character by housemates in a reality TV show. It is the formalisation of play in reality TV shows. Its symbol-making process predates writing and is thought to be a universal cultural phenomenon (Gordon, 2009). The performers in reality TV show who entertain the audience by transforming themselves into diverse characters are called housemates (Gordon, 2009). Good acting and effective role portrayal enhances the aesthetic quality of a reality TV show. There is nothing as good as actors fitting body, spirit and soul into a role such that he or she disappears and what the audience sees is the character being portrayed. Good acting requires more visual elements (appearance, gestures and facial expressions) and sound (voice, effects) from the actors. Acting must always be in tune with the genre of the reality TV show. Whenever an actor looks and behaves in a manner appropriate to his or her character's function in the context of the reality TV show, such actor has given a good performance; whether or not he or she looks or behaves as a real person would. It is also important to note that acting in reality TV shows does not exist in a vacuum; it has correlates with other elements that enhance the show's aesthetic experiences such as camera movement and framing. As with every other elements in a reality TV show, acting offers an unlimited range of distinct possibilities.

xiii. **Camera Works (Camera Angles, Camera Shots and Shot Dimensions):** According to Hersh (2006), television's form involves more than figuring out where to put a camera and what lens to use before shooting. These are certain rules and guidelines that determine the making of a good reality TV show, which most Nigerian producers overlook. Because reality

TV show is the art of storytelling by means of related moving pictures, the 'how' of the camera must be well-understood. Televised production regarding reality TV shows is simply relating one video shot to another, in a narrative or non-narrative sequence, so that all the shots flow smoothly and logically together. Certain aesthetic conventions and compositional principles of the camera guides cinematography and filming. Some of these principles are explained here thus:

i. Field of view (camera distance)
ii. Camera movement
iii. Composition

Camera distance quantifies the distance of the camera from the action or subject. The distance between the camera and the action or subject creates a relationship which is both physical and psychological. The relationship is physical when the actual recording is being done. It is psychological when the recorded image is screened and it has the desired emotional impact on the viewer. There are three main variety of camera distance – the long shot, the medium shot and the close shot.

Aesthetically, camera shots should proceed logically from one to another. As Ekwuazi (1991) notes "any film or television programme made up wholly of one unit of shots, would be aesthetically undesirable." A producer who wants to capture striking and compelling images should know about the uses of the different camera movement. On camera movement, Ekwuazi (1991) notes that there are two basic types of camera movement which include the non-spatial movement of the camera (pan, tilt, zoom, and pedestal) and the spatial movement of the camera (the dolly, crane, and trucking). In the non-spatial camera movement, the camera remains stationary. It does not move from Point A to Point B. Instead, it either moves on its axis (as in pan and tilt) or on its mount (pedestal/tripod). The camera can also move by means of the zoom, in which the zoom lever of the camera is engaged (Ekwuazi, 1991). The spatial movement involves the actual movement of the camera from one point to another (Ekwuazi, 1991). Such spatial movement include: Crane by which the camera is hoisted into the air. The truck by which means the camera can move to the left (truck left) or to the right (truck right) of the action, and the dolly, another mobile camera mount by which the camera can move towards the subject (dolly in) and away from the action/ subject in (dolly out) (Ekwuazi, 1991).

Camera movements are generally used to keep a moving subject in sight, to establish or highlight the temporal relationship between subjects; the spatial relationship between

subjects, or to impart the illusion of movement to static objects; and to annul the limitations inherent in the fixed and static proportions of the frame among others (Ekwuazi, 1991).

As effective as the use of camera movement can be in containing action, it should be done wisely, because camera movements are a self-conscious technique which draws attention to itself. It tends to shift attention from the action to the camera so it should be well handled. It is also important to note that once a camera movement has been initiated, it must not be interrupted but allowed to run its course. "One of the ways by which a director can show the audience, not just what to see but how to see it, is through the camera angle which is otherwise known as the angle of view" (Ekwuazi, 1991, p. 35). This is the angle through which the camera, and by extension, the audience, views the action/subject (Ekwuazi, 1991).

Theoretical Framework

This study was anchored on the following theories:

Perception Theory: The theory is an offshoot of the pioneering efforts of Berelson and Steiner in 1964 which focused on the process of interpreting complex messages and percepts in the social environment. Perception, according to Berelson and Steiner (1968, p. 88), is the "complex process by which people select, organise, and interpret sensory stimulation into a meaningful and coherent picture of the world." Perception is a means for relating to social reality, a sort of membrane between a range of categories making up the assemblage that constitutes the human subject and his or her relation to social reality.

DeFleur and Ball-Rokeach (1989, p. 197) described it as "the psychological activity by which individuals organise meaningful interpretations of sensory stimuli that they receive from their environment." Severin and Tankard (2001) add another process which is similar to perception theory; selective recall. Individuals have the tendency to expose themselves to communications or stimuli that are in agreement with the existing attitudes and to avoid those that are not when selective exposure occurs. DeFleur (2010, p. 78) stresses that "an important feature of the process of perception is that, like attention, it is highly selective."

Since the responsibilities of producers of BBN reality television show are to broadcast a reality programme that resonates with the needs, wants, aspirations, and ideals of the audience, the perceptions, sentiments, opinions, worldviews, interpretations, and

reactions of the audience members need to be put into consideration so as to know how best their needs and expectations can be met. Broadcasting the reality TV show is supposedly to serve audience diverse interests, how best the reality TV show has served audience's diverse needs is left for the audience to decide. In providing explications on audience members' varied, diverse, and dynamic worldviews, opinions, reactions, attitudes, interpretations, and feelings towards the deployment of aesthetic elements in the reality TV show by the producers of the programme, made the setting of this theory as a theoretical base for this study relevant.

The Pleasure Theory: This theory is also known as Aesthetic Hedonism, which is from a Greek word, 'Hedone', meaning pleasure. The Pleasure Theory cannot be traced to a single proponent but is a philosophical offshoot of diverse proponents from the ancient, medieval, to the modern period, notable among them are Plato (428-327 BCE), Epicurus (341-271), Aristippus of Cyrene, Augustine of Hippo (354-430 CE), Thomas Aquinas (1225-1274 CE), Jeremy Bentham (1748-1832), and John Stuart Mill (1806-1873).

The Pleasure Theory opines that the beautiful is that which gives us the distinctive sort of pleasure or satisfaction (Bassey-Duke et al., 2017). Pleasure theory further explains that the immediate pleasure one derives from perceiving an object determines the aesthetic value of that object (Egbucha & Oduh, 2014). According to Udoh and Obot (2013, p.4-5), "….The Pleasure Theory, treats the aesthetic as something, object or situation that is capable of producing an outstanding feeling of pleasure or satisfaction." Based on their standpoints, "the pleasure itself is artistically created and satisfaction, aesthetically experienced."

In relation to this study, it can be said that for a specific reality TV show to be effectively and beautifully presented, it must contain some universally acceptable features and characteristics of aesthetics. It must be well-produced and well- presented to provoke the needed and artistically ordered and pleasurable viewing and listening experience. It therefore becomes imperative for the producers of the BBN reality television show to create a kind of reality TV content that will be presented to clarify and intensify the viewing pleasure among the audience.

Subjectivist and Objectivist Aesthetic Theories: The Subjectivist and Objectivist Aesthetic Theories were developed in the seminal works of Plato (427-347 BCE), Aristotle (384-322 BCE), David Hume (1711-1776), and Immanuel Kant (1724-1804). The

philosophical thrust of the two theories attempts to resolve the argument as to whether beauty exists independently in an object or whether it is in the eyes of the beholder.

The Objectivist Theory of aesthetics regards beauty as existing in the objects of analysis themselves, whether or not they are perceived by the perceiver. The Subjectivist Theory, on the other hand, relates the aesthetic value to the perceiver interpreting the aesthetic object. The objectivist approach to aesthetics considers beauty objectively, as something that exists in its own right, intrinsically, in the "something" or art object, independently of being experienced (Eldred, 2024). The subjectivist approach to aesthetics sees beauty subjectively, as something that occurs in the mind of the subject who perceives beauty (Eldred, 2024). In analysis of aesthetics in artistic objects or productions, objectivity versus subjectivity are matters of serious philosophical dispute not only with regard to the nature of beauty, but it also comes up in connection with judging the relative merits of pieces of art (Eldred, 2024).

The objectivist and subjectivist aesthetic approaches are suitable for this study as they concern the processes of interpretation and perception that audience members often engage in assessing and evaluating objects of beauty, such as the employment of embodiment of beauty in artistic productions, such as broadcast contents. Hence, Big Brother Naija reality TV can only be considered aesthetically pleasing based on how the audience members interpret and perceive its notion of aesthetics in their senses of perception. Thus, the beauty of the reality TV programme, based on the highlight of subjectivist theory, lies in the eyes of the beholder (audience members). But for the objectivist, the beauty of the reality TV programme is inherent in the programme itself. However, given the varied aesthetic value judgment, analyses, evaluations or scrutiny the audience may accord the reality TV show as a result of its employment/adornment of elements of aesthetics with recourse to whether or not such enhance its 'beauty' makes the setting of these theories as a theoretical base for this study relevant.

METHODS

The survey research design was adopted to allow the researchers gather the opinions of 63,172 (n=397) audience of Season 8 BBN reality TV show in Taraba State, Nigeria, regarding their perceptions and viewing experiences of the aesthetic elements employed in the reality TV show in order to draw inferences that presents clearer data on the subject. The

researchers used the multi-stage sampling procedures to arrive at the sample (n=397) to be administered copies of the questionnaire.

The questionnaire comprised 67 items divided into two sections. Section A elicited demographic responses while Section B was designed using Likert's 5-point scale to elicit psychographic responses from the respondents. The scaling for Likert's 5-point scale was as follows: Strongly agree = 5; Agree = 4; Undecided = 3; Disagree = 2; and Strongly disagree = 1. The mean of the aggregate weighting = 5+4+3+2+1 = 15/5 = 3. The decision rule was that if the computed value of the 5-point scale was up to or above the mean aggregate weighting, the statement would be held in affirmative, but if it was below the mean aggregate, the statement would be held in the negation.

To ensure validity, the instrument was face-validated by checking for content validity, relevance, sequence of questions, clarity, and structure of the questionnaire. Reliability of the instrument was obtained by conducting a pilot study on 30 simulated sample. The results obtained from the pilot study were used to effect corrections on the questionnaire and the "Test-Retest Method" was used with an interval of two weeks, yielding the correlation coefficient of .93.

Data for this study were collected by the researcher and two (2) research assistants who administered the questionnaire on the respondents in their respective localities. Retrieved copies of the questionnaire duly attended to were collated and analysed using simple percentages, frequency tables, and weighting mean analysis.

RESULTS

Out of the 397 copies of the questionnaire administered on the respondents, 389 copies were retrieved and found fit for the analysis of data for this study. Eight copies of the questionnaire were discarded because they were found to be mutilated and riddled with multiple responses. The 389 retrieved copies represented 97.4% response rate of the sample of the study.

Table 1. Respondents' Level of Exposure to Aesthetic Elements on BBN Season 8 Reality TV Show

S/N	Items	1	2	3	4	5	WMS	Decision
6	I am exposed to the timing and pacing (time Structure) of events in Season 8 of BBN.	4	26	36	310	13	3.98	Accepted
7	I am exposed to the use of sound in the show (background and ambient sound).	2	21	21	324	21	4.0	Accepted
8	I am exposed to sound effects used to enhance scenes in the show.	4	5	25	332	23	3.98	Accepted

S/N	Items	1	2	3	4	5	WMS	Decision
9	I am exposed to the use of music in season 8 of BBN.	5	13	310	36	25	3.16	Accepted
10	I am exposed to the use of human voice (tone, pitch, clarity) in the show.	3	22	20	363	21	4.27	Accepted
11	I am exposed to the lighting techniques used in the show.	4	37	309	26	13	3.01	Accepted
12	I am exposed to the movement (motion) of participants and objects in the show.	1	29	300	43	16	3.37	Accepted
13	I am exposed to the use of space (aspect ratio) in the show.	5	18	293	59	14	3.15	Accepted
14	I am exposed to the personalities and behaviours of the housemate (characters).	3	18	290	51	27	3.50	Accepted
15	I am exposed to the costume and make-up used by housemate.	5	29	280	48	27	3.51	Accepted
16	I am exposed to the exposed to the dialogue (conversations and verbal interactions) among housemate.	7	30	278	54	20	3.49	Accepted
17	I am exposed to the acting or performance behaviours displayed by housemate.	2	21	290	62	14	3.16	Accepted
18	I am exposed to camera work (angles, shots, transitions) used in the show.	5	15	285	54	30	3.53	Accepted
19	I am exposed to the setting and scenery of the show.	3	20	22	324	20	3.86	Accepted

Source: Field data (2026) **Keys:** *1 – No Exposure; 2 – Low Exposure; 3 – Moderate Exposure; 4 – High Exposure; 5 – Very High Exposure*

The analysis of data presented in Table 1 indicates various levels to which respondents were exposed to the various aesthetic elements employed in the *Big Brother Naija* (BBN) Season 8 reality TV show. Among the identified aesthetic elements employed in the reality TV show, the use of human voice, including variations in tone, pitch, and clarity, recorded the highest level of exposure with a Weighted Mean Score (WMS) of 4.27. This was followed by sound elements, such as background and ambient sounds, which obtained a WMS of 4.00. Similarly, respondents showed significant exposure to timing and pacing of events (WMS = 3.98), sound effects (WMS = 3.98), and setting/scenery (WMS = 3.86). These findings suggest that respondents were particularly attentive to the technical and production-oriented aspects of the programme, which contribute significantly to the overall aesthetic appeal and viewing experience of the BBN Season 8 reality TV show.

Furthermore, the findings reveal moderate levels of exposure to other aesthetic components, including motion (WMS = 3.37), music (WMS = 3.16), acting or performance behaviours (WMS = 3.16), and the use of space (WMS = 3.15). Although the computed value of Likert's 5-point scale regarding these elements were accepted based on the fact that they were above the mean aggregate weighting, their relatively lower mean scores indicate

that respondents paid comparatively less attention to them than to sound, voice, and other production techniques.

However, some aesthetic elements recorded mean scores below the acceptable benchmark of 3.0 and were therefore rejected. These include housemates' personalities and behaviours (WMS = 2.50), costume and make-up (WMS = 2.51), dialogue among housemates (WMS = 2.49), and camera work (WMS = 2.53). This implies that respondents were less exposed to these elements as significant aesthetic features of the programme. Overall, the findings indicate that respondents' exposure to the aesthetic elements of BBN Season 8 was largely centred on technical and production-related features, particularly voice (WMS = 4.27), sound (WMS = 4.00), sound effects (WMS = 3.98), pacing (WMS = 3.98), and visual setting/scenery (WMS = 3.86).

Table 2. Respondents' Perception of the Aesthetic Elements Employed in BBN Season 8 Reality TV Show

S/N	Items	1	2	3	4	5	WMS	Decision
20	The timing and pacing of events (time structure) in Season 8 of BBN are well organised.	5	24	34	312	14	3.78	Accepted
21	The use of sound (background and ambient sound) enhances the viewing experience.		9	27	329	24	3.78	Accepted
22	Sound effects are effectively used to emphasise important moments.	3	10	20	335	21	3.57	Accepted
23	The music used in the show is appropriate and engaging.	2	11	25	331	20	3.91	Accepted
24	The use of human voice (tone, clarity, expression) contributes positively to the show.	2	22	289	60	16	3.17	Accepted
25	The lighting techniques used in the show are visually appealing.		47	28	295	29	3.86	Accepted
26	The motion (movement of housemates and objects) makes the show more engaging.	1	22	25	321	20	3.86	Accepted
27	The use of space (aspect ratio) is effective and well utilised.	3	15	20	286	65	4.01	Accepted
28	The housemates (characters) contribute significantly to the aesthetic appeal of the show.	4	19	21	25	320	4.68	Accepted
29	The costume and make-up of housemates enhance the visual quality of the show.	6	20	23	35	305	4.57	Accepted
30	The dialogue among housemates is engaging.	1	10	35	320	43	4.29	Accepted
31	The acting or performative behaviours of housemate are entertaining.	10	19	280	55	30	3.28	Accepted
32	The camera work (angles, shots, transitions) is professional and enhances storytelling.	5	24	25	20	315	4.57	Accepted

S/N	Items	1	2	3	4	5	WMS	Decision
33	The setting and scenery of the Big Brother house are visually appealing.	16	10	20	320	23	3.83	Accepted
34	Overall, the aesthetic elements in Season 8 of BBN are effectively employed.	4	7	50	308	20	3.85	Accepted

Source: Field data (2026) **Keys:** *1 – Strongly Disagree (SD); 2 – Disagree (D); 3 – Undecided (U); 4 – Agree (A); 5 – Strongly Agree (SA)*

The analysis of data presented in Table 2 reveals that respondents expressed generally positive perceptions of the aesthetic elements employed in the *Big Brother Naija* (BBN) Season 8 reality TV show. The analysis shows that all the identified aesthetic components recorded Weighted Mean Scores (WMS) above the established criterion mean, signifying respondents' acceptance of these elements as effective contributors to the overall appeal of the programme. Among the various aesthetic elements assessed, housemates' contributions to the aesthetic appeal of the show received the highest rating with a WMS of 4.68. This was followed by costume and make-up and camera work, both recording a WMS of 4.57. The high ratings of these elements suggest that respondents considered the appearance, presentation, and visual representation of housemates as important factors that enhanced the attractiveness and entertainment value of BBN Season 8 reality TV show.

Similarly, respondents positively perceived dialogue among housemates (WMS = 4.29) and the use of space (WMS = 4.01), indicating that interpersonal interactions and spatial arrangement within the reality TV show contributed significantly to its aesthetic quality. Other elements, including music (WMS = 3.91), lighting (WMS = 3.86), motion (WMS = 3.86), and setting and scenery (WMS = 3.83), were also rated positively. Consequently, with the respondents' overall aesthetic effectiveness rating (WMS = 3.85), it implies that they recognised the importance of visual, auditory, and environmental features in shaping their viewing experience.

Furthermore, respondents affirmed that timing and pacing (WMS = 3.78), sound (WMS = 3.78), sound effects (WMS = 3.57), human voice (WMS = 3.17), and acting or performative behaviours (WMS = 3.28) contributed positively to the aesthetic quality of the programme. Although these elements recorded relatively lower scores compared with others, they still surpassed the acceptance benchmark of the aggregate weighting of 3.0, demonstrating respondents's acknowledgement of their relevance in enhancing the programme's overall aesthetic presentation. Overall, the findings suggest that respondents

perceived the aesthetic elements of BBN Season 8 as effective, engaging, and influential in creating an appealing viewing experience.

Table 3. Aesthetic Elements that Respondents Considered the Most Influential in Shaping Perception of BBN Season 8 Reality TV Show

S/N	Items	1	2	3	4	5	WMS	Decision
35	Time (Pacing)	0	29	35	55	270	4.45	Accepted
36	Sound	3	26	20	310	30	3.86	Accepted
37	Sound Effects	8	28	13	40	300	4.1253	Accepted
38	Music	5	4	50	70	305	5.05	Accepted
39	Human Voice	9	25	30	300	25	3.78	Accepted
40	Light	3	21	26	318	21	3.85	Accepted
41	Motion	10	9	10	60	300	4.62	Accepted
42	Space	9	20	10	315	35	3.84	Accepted
43	Housemate(Characters)	6	3	20	20	340	4.76	Accepted
44	Costume/Make-up	14	25	30	270	50	3.12	Accepted
45	Dialogue	10	21	38	290	30	3.79	Accepted
46	Acting	1	26	42	260	60	3.90	Accepted
47	Camera Work	4	9	60	60	256	4.42	Accepted
48	Setting/Scenery	3	10	19	87	270	4.57	Accepted

Source: Field data (2026) **Keys:** *1 – Least Influential; 2 – Slightly Influential; 3 – Moderately Influential; 4 – Highly Influential; 5 – Most Influential*

The data as analysed in Table 3 shows that aesthetic elements significantly influenced audience perception of BBN Season 8 reality TV show. Among the elements examined, housemates/characters recorded the highest mean score (WMS = 4.76), followed by motion (WMS = 4.62), setting/scenery (WMS = 4.57), music (WMS = 5.05), timing and pacing (WMS = 4.45), and camera work (WMS = 4.42). Sound effects (WMS = 4.13), acting (WMS = 3.90), sound (WMS = 3.86), lighting (WMS = 3.85), space (WMS = 3.84), dialogue (WMS = 3.79), and human voice (WMS = 3.78). Although costume and make-up recorded the lowest score (WMS = 3.12), they still met the acceptance threshold of above 3.0 aggregate weighting. The results of the analysis therefore implies that aesthetic elements play a crucial role in shaping audience perception of the reality television programme.

Table 4. Aesthetic Elements and Respondents' Viewing Experience of BBN Season 8 Reality TV Show

S/N	Items	1	2	3	4	5	WMS	Decision
Emotional Arousal (Intensity of Feelings):								
49	I feel excited while watching the show.	3	14	37	314	21	3.84	Accepted
50	The show create a sense of suspense or tension for me.	1	7	24	332	25	3.95	Accepted
51	I experience strong emotional reactions during key moments in the show.	1	15	265	54	54	3.55	Accepted
52	Certain scenes make my emotions more intense.	5	15	15	315	39	3.94	Accepted
53	The show keeps me emotionally stimulated throughout.	8	11	13	305	52	3.98	Accepted
Emotional Valence (Positive/Negative Feelings):								
54	I generally feel positive while watching the show.	9	10	12	308	50	3.97	Accepted
55	The shows sometimes makes me feel negative emotions like anger and frustration.	10	15	260	50	58	2.95	Rejected
Empathy (Emotional Understanding of Housemates):								
56	I can relate to the feelings of some housemates.	1	11	20	27	330	4.73	Accepted
57	I feel sympathy for housemates during emotional situations.	2	14	269	51	53	3.32	Accepted
58	I understand the emotional experiences of the housemates.	7	10	41	310	21	3.84	Accepted
59	I feel emotionally affected by what happens to the housemates.	8	11	10	50	310	4.65	Accepted
Emotional Attachment (Connection to Housemates):								
60	I feel emotionally attached to some housemates.	6	10	54	260	59	3.91	Accepted
61	I care about what happens to my favourite housemates.	9	11	50	20	299	4.51	Accepted
62	I feel disappointed when a housemate I like is evicted.	5	12	300	51	21	3.18	Accepted
63	I feel happy when my favourite housemate succeed.	2	10	24	60	293	4.62	Accepted
	Immersion (Absorption into the Show):							
64	I lose track of time while watching the show.	4	15	20	80	270	4.53	Accepted
65	The show captures my full attention.	15	14	30	260	70	3.91	Accepted
66	I feel like I am part of the events happening in the show.	8	20	54	47	260	4.01	Accepted
67	I find it difficult to stop watching once I start.	5	11	264	54	55	3.36	Accepted

Source: Field data (2026) **Keys:** *1 – Strongly Disagree (SD); 2 – Disagree (D); 3 – Undecided (U); 4 – Agree (A); 5 – Strongly Agree (SA)*

The analysis of data in Table 4 demonstrate that BBN Season 8 generated a strong viewing experience among respondents. Under emotional arousal, respondents affirmed that the show kept them emotionally stimulated (WMS = 3.98), created suspense and tension

(WMS = 3.95), intensified their emotions through certain scenes (WMS = 3.94), and generated excitement (WMS = 3.84). Regarding emotional valence, respondents generally felt positive while watching the show (WMS = 3.97), while the statement that the show generated negative emotions was rejected (WMS = 2.95).

Concerning empathy, respondents strongly affirmed that they could relate to some housemates' feelings (WMS = 4.73), felt emotionally affected by events involving housemates (WMS = 4.65), understood the emotional experiences of housemates (WMS = 3.84), and felt sympathy during emotional situations (WMS = 3.32). For emotional attachment, respondents cared about what happened to their favourite housemates (WMS = 4.51), felt happy when their favourite housemates succeeded (WMS = 4.62), and experienced emotional attachment to some contestants (WMS = 3.91).

Finally, under immersion, respondents reported losing track of time while watching the show (WMS = 4.53), feeling like part of the events unfolding in the house (WMS = 4.01), giving the programme their full attention (WMS = 3.91); and finding it difficult to discontinue watching the show (WMS =3.36). Cumulatively, that analysis of data suggest that the aesthetic elements employed in BBN Season 8 reality TV show significantly enhanced audience viewing experience by sustaining their engagement, evoking their emotional connection, and engendering their immersion in the programme.

DISCUSSION

This section discusses the findings of the study in relation to the research questions, theoretical framework, and extant literature in the subject matter of inquiry previously reviewed. The discussion explains the implications of the findings regarding audience perception of aesthetic elements and viewing experience of Big Brother Naija (BBN) Season 8 reality television show. The discussion of findings were further presented thematically based on the research questions posed in the study to aid easy reading and enhance comprehensibility as follows:

What is the level of exposure of audience members to the aesthetic elements employed in Season 8 of the BBN reality television show?

The first research question interrogated the level of exposure of audience members to the aesthetic elements employed in BBN Season 8 reality TV show. The analysis of data

and the ensuing results detailed in Table 1 revealed that respondents were highly exposed to the reality TV programme's aesthetic elements. This implies that the respondents were adequately and significantly exposed to the aesthetic elements employed in the production and presentation of the reality TV show. Deeper level of analysis revealed that the respondents were sufficiently exposed to time structure (WMS = 3.98), sound (WMS = 4.0), sound effects (WMS = 3.98), music (WMS = 3.16), human voice (WMS = 4.27), lighting (WMS = 3.01), movement (motion) (WMS = 3.37), space (aspect ratio) (WMS = 3.15), acting or performance behaviours (WMS = 3.16), setting and scenery (WMS = 3.86), costume and make-up used by housemate (WMS = 3.51), dialogue (conversations and verbal interactions) (WMS = 3.49), camera work (angles, shots, transitions) (WMS = 3.53), and personalities and behaviours (characters) of the housemates (WMS = 2.50) employed in the show. Through their high-level exposure to these aesthetic elements as employed in the BBN reality TV show, the respondents affirmed their regular viewership of the reality TV show. This entails that audience in Taraba State were highly exposed to the aesthetic elements employed in the reality TV show.

The finding that audience were exposed to aesthetic elements in a reality TV show is also established in the literature. Extant studies conducted by Ekhato (2024) affirmed audience' exposure to aesthetic elements in a television series, which affected their engagement and aesthetic appreciation. Critics see this kind of exposure as a psychological activity by which audience members selectively organise meaningful interpretations of aesthetic stimuli that they receive from mediated sources which are in agreement with their existing attitudes (DeFleur & Ball-Rokeach, 1989; Severin & Tankard, 2001; DeFleur, 2010).

Lahlry (1991) maintains that audience exposure to mediated aesthetics is as a result of the structural and functional individual factors influencing the perception of audience members when encountering mediated aesthetic stimuli to which they are exposed. But Wilhelm et al. (2021) and Sam et al. (2024) submit that exposure to mediated aesthetics is conditioned by audience expectations, which affects their perception in the face of broadcast mediated offerings. He posits that expectations amidst exposure to mediated aesthetics are related to the state of anticipation of particular behaviour from audience members (Wilhelm et al., 2021). For example, on one hand, the producers of the BBN reality television show expect the audience members to view or watch the programme judiciously and comply with the ideals of the programme. On the other hand, the audience members would expect their viewership and compliance to reality TV show to serve their aesthetic needs. If the reality

TV show does not meet the audience' aesthetic expectations, they are likely to not view the programme subsequently.

The foregoing position resonates with the tenets of the Pleasure Theory of aesthetics. According to the exponents of the theory, the aesthetics of mediated content like BBN Season 8 is that which gives the audience a distinctive sort of pleasure or satisfaction (Bassey-Duke et al., 2017). However, the immediate pleasure one derives from exposure to the reality TV show determines the aesthetic value of that TV show (Egbucha & Oduh, 2014). In this sense, exposure to aesthetic elements on mediated programmes is treated as something or situation that is capable of producing an outstanding feeling of pleasure or satisfaction (Udoh & Obot, 2013). In this regard, the pleasurable feelings that comes with watching reality TV show is artistically created while its ensuing satisfaction is aesthetically experienced. In all these, exposure gate-keeps, mediates, and engenders the process.

How do audience members perceive the employment of aesthetic elements in Season 8 of the BBN reality television show?

The second research question interrogated audience perception of the aesthetic elements employed in Big Brother Naija (BBN) Season 8 reality TV show. The findings from the analysis of results in Table 2 showed that respondents perceived the aesthetic elements employed in BBN Season 8 reality TV show as effective, engaging, and influential in creating an appealing viewing experience. This is to say that the respondents perceived the aesthetic elements in Season 8 of BBN reality TV show as being effectively employed.

The results of the analysis of data revealed that the respondents particularly appreciated the overall aesthetic presentation, house design, lighting arrangement, sound effects, camera techniques, graphics, and visual effects used in the programme. This suggests that viewers considered these elements important in determining the quality and attractiveness of the reality show. The positive perception of the programme's house design and visual arrangement indicates that the physical environment of reality television contributes significantly to audience appreciation. The BBN house serves as more than a location; it functions as a visual storytelling space where colours, arrangement, decorations, and spatial organisation influence how viewers perceive the programme.

Overall, the inferences drawn from the results of data analysis suggest that respondents perceived the aesthetic elements of BBN Season 8 reality TV show as effective, engaging, and influential in creating an appealing viewing experience. Since the computed

values of their weighted mean score in the table were greater than the mean of the aggregate weighting (3.0), it is implied that the audience perceive the application of aesthetic elements employed in the BBN Season 8 reality TV show as adequate.

This revelation suggests four layers of inference. Firstly, it suggest that the physical environment of the show, including interior arrangement, colours, and spatial organisation, contributed significantly to audience perception of the programme. Secondly, it demonstrates that modern television audiences pay attention not only to programme content but also to the technical and artistic elements used in production. Thirdly, it suggest that aesthetic elements as employed in the reality TV show helped create mood, maintain audience attention, and improve the overall production quality of the reality show. Lastly, it submits that while appearance contributed to the programme's appeal, respondents considered a combination of sonic, visual, and performative aesthetics to be more appealing.

Philosophically, the findings supports the assumptions of exponents in the applied media aesthetics tradition, which presupposes that all dimensions of television production have artistic potentials which serve as raw materials for aesthetic processes, so long as they can intensify, clarify, and interpret the experiences of the producers/TV station as well as arresting the attention of the audience and sustaining their interests (Zettl, 2005; Bassey-Duke et al., 2017). The implication is that the effectiveness of reality television programming depends not only on the events presented but also on how those events are aesthetically constructed. So, aesthetics, within the TV production context, derives its essence from its application rather than its philosophical abstraction.

Hence, applied media aesthetics deviates from the traditional notion of aesthetics in tripartite perspectives (Zettl, 1998; Zettl, 2002; Zettl, 2005; Bassey-Duke et al., 2017). The first perspective is hinged on the fact that it no longer restricts aesthetics to the realm of philosophy that primarily concerns the intellection and understanding of beauty and man's ability to evaluate or examine it with some level of consistency (Zettl, 1998; Zettl, 2002; Zettl, 2005; Bassey-Duke et al., 2017). The second perspective is underscored by the fact that it fails to rescind the concept to theoretical foundations bordering on artistic productions, especially as it concerns their quest for truth (Zettl, 1998; Zettl, 2002; Zettl, 2005; Bassey-Duke et al., 2017). The third perspective is anchored on the consideration of the fact that artistic productions are interlinked with the human life of which the experiences of their

mutual dependency can be established (Zettl, 1998; Zettl, 2002; Zettl, 2005; Bassey-Duke et al., 2017).

Therefore, as intricate to the findings of this study, applied media aesthetics is holistically concerned with the harmonious interplay of production elements in view of arriving at artistically ordered reality TV show that pleases audience members' senses of perception (Bassey-Duke et al., 2017). In this regard, Zettl (2005) posit that applied media aesthetics encapsulates diverse elements of reality TV aesthetics which encompass light, colour, motion, space, time, sound, and the shades of perception, reactions or interpretations that audience members make of these elements.

However, how audience react or respond to the employment of aesthetics elements in BBN Season 8 reality TV show is a matter and function of their individual perception of the show. Hence, the perception the audience members have of the reality TV show within their socio-physical environment or setting is often influenced by a lot of conditional factors (Rezwana & Maher, 2022; Chang & Cheng, 2023) ranging from their orientations, expectations, needs, prior experiences, knowledge, philosophies towards life, gender, age, exposure, unconscious ideas, values, cultural influences, to worldviews (Epstein et al., 2018). These conditional factors inherent in the social environment have a way of affecting how audience members perceive the BBN Season 8 reality TV show with regards to its aesthetics. As exponent of the Perception Theory note, "an important feature of the process of perception is that, like attention, it is highly selective" (DeFleur, 2010, p. 78).

From the philosophical thrusts of the Objectivist and Subjectivist theories, arguments abound as to whether or not the perception that audience members hold of the aesthetic accompaniments of reality TV show such as BBN Season 8 exists in objective reality or is subjective to their worldviews. In the instance of the findings of this study, the Objectivist theoretical tradition of aesthetics regards beauty as existing in the BBN Season 8 reality TV, whether or not they are perceived by the audience members. But the Subjectivist theoretical tradition contends that the aesthetic value of the reality TV show is highly relative to the mind of the audience member interpreting the aesthetic elements as employed in the TV show. Consequently, in analysis of aesthetics in BBN Season 8 reality TV show, objectivity versus subjectivity are matters of serious philosophical dispute not only with regard to the nature of beauty of the TV show, but also in connection with judging its relative merits (Eldred, 2024).

Which of the aesthetic elements employed in Season 8 of the BBN shape audience members' perception of the reality TV show the most?

The third research question focused on identifying the aesthetic elements that shaped audience perception of Big Brother Naija Season 8 reality TV show. The results from the analysis of data in Table 3 revealed music recorded the highest mean score (WMS = 5.05), followed by housemates (characters) (WMS = 4.76), motion (WMS = 4.62), setting/scenery (WMS = 4.57), timing and pacing (WMS = 4.45), camera work (WMS = 4.42), sound effects (WMS = 4.13), acting (WMS = 3.90), sound (WMS = 3.86), lighting (WMS = 3.85), space (WMS = 3.84), dialogue (WMS = 3.79), and human voice (WMS = 3.78). Although costume and make-up recorded the lowest score (WMS = 3.12), they still met the acceptance threshold of above 3.0 aggregate weighting.

These data-related inferences prompt eight layers of insights for scholarly consideration in the field of aesthetics. Firstly, the findings indicate that all the identified aesthetic elements recorded mean scores above the decision benchmark of 3.00, showing that respondents considered these elements significant in shaping their perception of the reality TV show. Secondly, from the data, there is a suggestion that audience perception was shaped by the combination of different aesthetic elements. Thirdly, through quality and effective editing, important moments, emotional reactions, and dramatic events are emphasised to maintain audience attention. The fourth insight is that the architectural design and arrangement of the BBN house also received strong acceptance, indicating that the physical ambience of the reality show served as an important visual element that shaped audience perception of the TV show.

The fifth layer of insight alludes to audience's appreciation of proper lighting as a tool for enhancing visibility, creating appropriate moods, and improving the visual quality of scenes. The sixth layer of insight stresses that audio-visual elements played an important role in strengthening emotional connection, improving understanding, and increasing the entertainment value of the programme. The seventh layer of insight is that respondents considered camera work important in guiding attention and influencing how events and housemates' activities were interpreted. Lastly, appearance and styling contributed to audience perception but were less influential compared to other aesthetic elements. All these layers of insights infer that the aesthetic elements employed in BBN Season 8 significantly shaped audience perception of the reality television show.

Consequently, even when all the aesthetic elements seemingly play a collective and crucial role in shaping audience perception of the reality television show, the results of the analysis have, in a sequential order, showed that music (WMS = 5.05) was the most influential aesthetic element that shaped audience perception of BBN Season 8 reality TV show the most. This implies that audience perception of the BBN Season 8 reality TV was mostly shaped by sonic aesthetics rather than visual aesthetics.

The finding that sonic aesthetics pervades televised programme is supported by some extant studies reviewed in this study. Notably, the studies conducted by Bassey-Duke et al. (2017) and Obong et al. (2026) where it was found that music contributed to the aesthetic appeal of audio-visual media production. But the study conducted by Udende (2009) where it was found that music was not aesthetically ordered in the broadcast programmes of NTA and AIT deviates from the position of the findings of the current study.

However, televised music is sacrosanct as it provide melodic rendition to television production especially if the visual screen components and representations must be heard and understood. As aesthetic element in television production, Egbucha and Oduh (2014) contend that televised music can emanate from two major sources which encompasses the motive and interpretive sources. With regard to televised music sourced from motivated sources, what transpire on the television scene provide suggestions on the kind of music that suit the act which gives the audience a sense of nature due to the fact that the music seems to be part of the scene itself (Egbucha & Oduh, 2014). Contrastingly, interpretive music provides the audience with a premonition regarding the action displayed on the screen (Egbucha & Oduh, 2014).

Concerning music in aesthetic production, Park and Young (1986) submit that music occupies a reasonable airtime on television because musical qualities are often considered as being capable of making people happy by reason of them producing feelings and sensations. In most cases, the wrong use of music in a televised programme can constitute nuisance. When the moods and the music do not match or rhyme, problems arise. For example, as Udende (2009, p. 9.5) captures: "when an obituary announcement is being made on television and the accompanying music is a hip hop or rock and roll joyous music, instead of a slow sentimental or moody music, the beauty is lost." It is against this background that Wurtzel and Ackel (1999, p. 249), caution that "the music should be selected to catch the audience's attention, stimulate its curiosity and set the mood or tone for the show."

From the Perception theoretical tradition, the finding that audience members' perception of BBN Season 8 reality TV show was shaped predominantly by sonic aesthetics out of a plethora of other aesthetic elements as employed in the TV show could be a function of selective perception. On this note, DeFleur (2010, p. 78) stresses that "an important feature of the process of perception is that, like attention, it is highly selective." According to Robbins and Judge, (2013, p. 204), "selective perception allows us to speed-read others, but not without the risk of drawing an inaccurate picture. Seeing what we want to see, we can draw unwarranted conclusions from an ambiguous situation."

Anaeto et al. (2012), agreeing to DeFleur's (2010) and Robbins and Judge's (2103) submissions, emphasised the five forms of audience selective perception of mediated aesthetics to include selective: exposure, attention, retention, perception, and action. To them, selective exposure entails that the audience members have the tendency to purposively come in contact with some mediated stimuli that align with their worldviews, attitudes, needs, wants, aspirations, opinions, tastes, and interests while disregarding others that do not. Selective attention entails that the audience members have the tendency to purposively concentrate on some mediated stimuli that align with their worldviews, attitudes, needs, wants, aspirations, opinions, tastes, and interests while disregarding and discarding others that do not. Selective retention entails that the audience members have the tendency to purposively commit some mediated stimuli that align with their worldviews, attitudes, needs, wants, aspirations, opinions, tastes, and interests to memory while discarding others that do not.

So, the unique attribute to selectively attend to particular aesthetic element and discard others is peculiar to all audience members across diverse contexts of their existence. Such attribute makes them distinct from one another. Therefore, the whole process of which aesthetic elements shape audience perception of BBN reality TV the most is dynamic and differs among audience members based on the differences that persist in their individuality. So, individual differences play a significant role in how audience members perceive and react to mediated aesthetic stimuli. The differences associated with the diverse backgrounds, gender, culture, socialisation, social status, educational attainment, religion, tastes, expectations, experiences, and worldviews of audience members further complicate the attainment of universal audience perception in the face of aesthetic appreciation. Hence, the perceptual process of audience members which culminates as a result of personal experiences with mediated stimuli is significantly influenced and affected by the way audience members

respond to objects, situations, circumstances or events that make up the mediated stimuli (Berelson & Steiner, 1964).

How do the aesthetic elements employed in Season 8 of the BBN influence audience members' viewing experience of the reality TV show?

The fourth research question examined how aesthetic elements influenced audience viewing experience of BBN Season 8 reality TV show. Findings, as inspired by the results of the analysis of data in Table 4, showed that aesthetic elements had a strong positive influence on viewers' experiences. The analysis of data in the table revealed that BBN Season 8 reality TV show generated strong and sensational viewing experience among the respondents. The data regarding respondents' viewing experience of the reality TV show were collected and analysed under three thematic foci: emotional arousal, which encompasses their intensity of feelings; emotional valence, which encompassed their positive or negative feelings; empathy, which encompassed emotional understanding of housemates; emotional attachment, which encompassed connection to housemates; and immersion, which encompassed their absorption into the show.

Under emotional arousal, respondents affirmed that the reality TV show kept them emotionally stimulated (WMS = 3.98), created suspense and tension (WMS = 3.95), intensified their emotions through certain scenes (WMS = 3.94), and generated excitement (WMS = 3.84). Regarding emotional valence, respondents generally felt positive while watching the show (WMS = 3.97), while the statement that the show generated negative emotions was rejected (WMS = 2.95).

Concerning empathy, respondents affirmed that they could relate to some housemates' feelings (WMS = 4.73), felt emotionally affected by events involving housemates (WMS = 4.65), understood the emotional experiences of housemates (WMS = 3.84), and felt sympathy during emotional situations (WMS = 3.32). For emotional attachment, respondents cared about what happened to their favourite housemates (WMS = 4.51), felt happy when their favourite housemates succeeded (WMS = 4.62), and experienced emotional attachment to some contestants (WMS = 3.91).

Finally, under immersion, respondents reported losing track of time while watching the show (WMS = 4.53), feeling like part of the events unfolding in the house (WMS = 4.01), giving the TV show their full attention (WMS =3.91); and finding it difficult to discontinue watching the show (WMS =3.36). Cumulatively, the analysis of data suggest that the aesthetic

elements employed in BBN Season 8 reality TV show significantly enhanced audience viewing experience by sustaining their engagement, evoking their emotional connection, and engendering their immersion in the reality TV show.

The implications of these findings are quite significant in a lot of ways. Firstly, they indicate respondents' positive perception arising from their viewing experience of the reality TV show. Secondly, they imply that respondents perceived aesthetic elements employed in the reality TV show as important factors that created emotional attachment and increased enjoyment of the programme. Thirdly, the aesthetic presentation of the programme increased respondents' interest in watching the show, suggesting that attractive production techniques contributed to maintaining audience attention and encouraging continuous engagement with the reality show.

The fourth implication is that the visual presentation of the programme and its influence on enjoyment indicated that viewers appreciated the artistic and technical arrangement of the show, including scene composition, colour usage, and overall visual appeal. The fifth implication is that the aesthetic quality of the reality TV show influenced respondents' decision to continue watching the programme, demonstrating that aesthetic features played a role in audience retention and loyalty towards the programme.

The sixth implication alludes to the physical environment of the show, which provided an attractive setting that supported storytelling and improved the entertainment value of the programme. The seventh implication stresses sound effects and background music as significant contribution to emotional involvement by creating moods, excitement, and dramatic effects during different moments of the show.

Also, there is an implication from the findings that camera techniques also influenced audience experience, indicating that effective camera operations helped viewers follow activities, reactions, and important events within the programme. In addition to these implications is the allusion of lighting and colour arrangement confirming that visual atmosphere and colour design contribute to the overall quality and attractiveness of the reality TV show. All the implications lead to the conclusion that aesthetic elements had a strong positive influence on audience viewing experience of BBN Season 8 reality TV show.

The findings align with those in the study conducted by Fatoyinbo et al. (2025) where it was found that a significant portion of respondents regularly engage with BBN reality TV show, with 75% considering the arena games crucial to the show's appeal. In the literature,

it is established that the harmonious, synergistic, and orderly rendition of aesthetic elements in televised context enhance the essence of the programme in a way that the viewing experiences of the audience are intensified and clarified (Zettl, 1998; 2002; 2005; Bassey-Duke et al., 2017).

That audience members perceived the aesthetic elements employed in BBN Season 8 reality TV show as significant in enhancing their viewing experience by sustaining their engagement, evoking their emotional connection, and engendering their immersion in the reality TV show has theoretical implications for exponents of Aesthetic Hedonism (The Pleasure Theory). The central tenet of the Pleasure Theory is that the beautiful is that which gives us the distinctive sort of pleasure or satisfaction (Bassey-Duke et al., 2017). The Pleasure Theory further foregrounds this finding by contextually emphasising that the immediate pleasure audience members derive from perceiving the aesthetic elements employed in BBN Season 8 reality TV show determines the aesthetic value of the TV show (Egbucha & Oduh, 2014). According to Udoh and Obot (2013, p.4-5), "…The Pleasure Theory, treats the aesthetic as something, object or situation that is capable of producing an outstanding feeling of pleasure or satisfaction…the pleasure itself is artistically created and satisfaction, aesthetically experienced." It is implicative that as the aesthetic elements in the reality TV were creatively ordered and synergised, they constituted in provoking the needed and pleasurable viewing experience among the audience members.

CONCLUSION

Based on the findings of this study, it is concluded that aesthetic elements constitute significant determinants of audience perception and viewing experience of Big Brother Naija Season 8 reality television show. The study established that audience members are not passive recipients of television reality show; rather, they actively interpret and evaluate the televised reality TV shows based on their selective perception of the adequacy and creative application of elements of aesthetics employed in the production of the reality TV show. The findings demonstrate that elements of aesthetics such as music, housemates (characters), motion, setting/scenery, timing and pacing, camera work, sound effects, acting, sound, lighting, space, dialogue, human voice, and costume and make-up contribute substantially to the attractiveness, emotional appeal, and overall quality of the BBN reality TV show. Of all these

aesthetic element, findings revealed that it was sonic aesthetic element such as music that influenced and shape the perception audience have of the BBN Season 8 reality TV show.

Furthermore, the study concludes that the success of reality television programmes depends largely on the effective integration of creative and technical television production elements. The aesthetic synergisation, harmonisation, and rendition of elements of television production influences how audiences perceive televised programmes such as reality TV show. The study also make the conclusion that the creative application of elements of aesthetics in reality TV such as BBN Season 8 has implications for influencing audience members' viewing experiences by impacting their emotional arousal, which encapsulates their intensity of feelings; emotional valence, which encompasses their positive or negative feelings; empathy, which encompassed emotional understanding of housemates; emotional attachment, which encompassed connection to housemates; and immersion, which encompasses their absorption into the reality TV show.

The findings of the study have raised critical contentions, ferments, and debates and also point of agreements in the Perception, Aesthetic Hedonism (Pleasure Theory), and the Objectivists and Subjectivists theoretical traditions which prompt three layers of explanations to the empirical crusts of the study. Firstly, theoretical tradition regarding audience perception submit that the perception of the audience members regarding the application of aesthetic elements in the BBN Season 8 reality TV show is a matter of structural and functional individual factors when encountering mediated aesthetic stimuli. From this tradition, audience perception of aesthetic elements of BBN Season 8 reality TV show is considered as that which concerns the audience psychological efforts or processes toward the organisation and interpretation of their sensory experiences in order to arrive at a certain meaning and understanding of experiences in the televised show. This entails a complex process by which audience members engage thoughtfulness in selecting, organising, and interpreting aesthetic elements of reality TV show in the form of sensory stimulation to have a comprehensible and uniform picture of the show.

Secondly, the implication of the findings of this study from the Aesthetic Hedonism (Pleasure Theory) theoretical tradition is that the pleasurable, satisfactory, and pleasant viewing experience is not in isolation of the creative employment and application of elements of aesthetics. Here, the pleasurable, satisfactory, and pleasant viewing experience of the audience members result from the harmonious, creative, and synergistic renditions of the

aesthetic elements by the production team of the reality TV show. Hence, it is the production team that artistically create the aesthetic satisfaction and pleasure the audience member experienced in their process of watching the show.

Lastly, from an Objectivists and Subjectivists theoretical traditions, the critical argument as to whether or not the aesthetic elements employed in the BBN Season 8 reality TV show in which audience members are exposed to have aesthetic value is contended. Here, arguments abound as to whether or not audience members' perceptions and experiences regarding the aesthetic elements as applied in the reality TV show exist in objective reality or is a figment of their subjective imagination.

Conclusively, the findings of the study reaffirmed the positions of exponents of the applied media aesthetic framework, which emphasised the harmonious interplay of production elements as sacrosanct in arriving at artistically ordered media productions. The framework specifies that the diverse application of elements of media aesthetics shapes the perception, reactions or interpretations that audience members make of these elements. In alignment to the findings of this study, applied media aesthetic framework entails that all dimensions of television production have artistic potentials which could serve as raw materials for aesthetic processes, so long as they intensify, clarify, and interpret the experiences of the producers/TV station as well as arresting the attention of the audience, sustaining their interests, and satisfying their viewing experiences.

Recommendations

Based on the findings of the study, the following recommendations are made:

i. Reality television producers should conduct periodic audience-based evaluations of aesthetic elements to ensure that viewers' preferences and expectations inform production decisions.

ii. Media researchers should employ mixed-method or experimental research designs to provide deeper explanations of how specific aesthetic elements influence audience perception and viewing experience.

iii. Promoters of BBN reality TV show should expand the scope and appeal of the reality TV show to include audiences from different age groups, educational backgrounds, and geographical regions to enhance the generalisability of the findings.

iv. Broadcast media stations should examine the combined influence of production aesthetics and programme content on audience perception and viewing experience using advanced multivariate analytical techniques.

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