



## Reality Television: A Case Study on Viewing Motives of “Housemates Salone Season Two”

Bilal Conteh<sup>1</sup>

**Abstract:** The study was inspired by the uses and gratification research on reality television and it examines the viewing motives of viewers that watched the famous Sierra Leonean reality TV show ‘Housemates Salone season two’. The study adopted a quantitative research method in the form of a survey questionnaire instrument completed by participants. The results revealed that young people between the ages of 18–24 and 25–34 (students and singles) dominated the show’s viewer demographics, accounting for almost 80% of ‘Housemates Salone season two’ viewership. Findings indicated that 43.6% of viewers watched the show for 3–4 hours daily, while eviction shows, Saturday parties and diary room sessions accounted for viewers’ most liked aspect of the show. Despite the fact that four motives (entertainment, voyeurism, social interaction, and relaxation) were discovered to be the main motives for watching ‘Housemates Salone season two’, the entertainment motive was found to be the most important motive that piqued viewers’ interest in watching the show. This study serves as a stepping stone for reality television research in Sierra Leone as it motivates academics and administrators to conduct more studies and invest more in reality entertainment.

**Keywords:** Uses and Gratifications Theory; Viewers; Sierra Leone; Entertainment

### 1. Introduction

One of the consistent propositions in relation to the functions of the media forwarded by scholars is that the media should inform, educate and entertain society (Folayan et al., 2019). However, with the growth in communication technologies, the Uses

<sup>1</sup> Akdeniz Üniversitesi, Turkey, Address: Pınarbaşı, Akdeniz University, 07070 Konyaaltı / Antalya, Turkey, Corresponding author: theofficialconteh@gmail.com.

and Gratification Approach has disclosed that audiences prefer entertainment shows to informational TV shows since entertaining oneself is less complicated than obtaining information (Kuyucu, 2014). Television, commonly called 'TV', is one of the dominant media because of its audio visual abilities, which are powerful elements of impact on the audience (Olarinmoye & Odunaike, 2016). Television is an arena where economic, social and cultural production, consumption, reproduction and socialisation occur (Kuyucu, 2014). The emergence of reality-based television is a drive that has converted the television landscape (Barton, 2009). No wonder, it possesses a very high influence on the entertainment gratifications especially on the youths and escapists.

The popularity of reality TV came about because television stations and networks appear to be struggling to keep up with audience demands, which are increasingly directed to more reality programmes on air (Wilfred et al., 2019). The continuous rise of reality television around the world has transformed it into a feasible universal sensation with appreciable intensity (Skeggs & Wood, 2012). Reality formats provide an endless fresh supply of new existing formats for non-professional actors (Hill, 2005). The basis of reality TV is that contestants present themselves for public display, while giving up all rights to their privacy for stardom and financial remuneration (Papacharissi & Medelson, 2007).

In Sierra Leone, foreign reality-based television shows, like "Big Brother Naija", have dominated the reality television landscape for far too long. However, in recent times, one show which has captivated the minds and hearts of viewers all over the country is the recently concluded locally produced reality TV show 'Housemates Salone season two'. The show acquired its sponsorship from Africell Sierra Leone, a telecommunication company, and Africa Young Voices Television (AYV TV), a media company. The 'Housemates Salone season two' show is one of the most fascinating forms of entertainment in Sierra Leone as the drama and debate surrounding the show is unparalleled. Unsurprisingly, the show succeeded in building an avenue for fierce responses in the various news segments from audiences, commentators, journalists and bloggers (Skeggs & Wood, 2012).

This study examines the viewing motives of the Sierra Leonean audience for watching the famous Sierra Leonean reality TV show 'Housemates Salone season two', which was inspired by the "Big Brother Naija" reality TV show. The study investigates the viewing motives of the audience in view of the uses and gratification theory of communication.

### **1.1. “Housemates Salone”**

‘Housemates Salone’ is a reality television show that brings together different Sierra Leonean youths in the same house to mingle and show off their personalities and magnanimity. The programme is like a game in which viewers select the person they mostly favour through a voting system. Since its inception by Africa Young Voices (AYV) and Africell Sierra Leone on February 14<sup>th</sup> 2019, with the theme ‘The Last Standing Couple’, the viewership of ‘Housemates Salone’ has flourished tremendously in Sierra Leone and the diaspora. The first season enrolled 22 housemates, including 11 males and 11 females, of which Kenchine Palmer emerged as the winner of the top prize of 100 million Leones and a round trip to the United Kingdom. The organisers of the show offered viewers the opportunity to vote for the housemates they desired to stay in the house as evictions were performed on a weekly basis (Folayan et al., 2019). The show is full of enjoyment, pleasurable, competitive advantage, games as well as huge winning events (Sierra Leone, 2020). The show is utterly ‘Sierra Leonean’ and it depicts the way of life of participants (Lamin, 2020).

The second season of the show, which is the focal point of this study, was aired from the 18<sup>th</sup>, October through the 13<sup>th</sup> December, 2020 and it created more buzz and fun for viewers. The most recent season has helped the show enhance the status of not only becoming one of the most discussed and admired entertainment shows in Sierra Leone, but also an appropriate channel through which youth empowerment can be amplified (Sesay, 2020). Season 2 served viewers with enthusiasm and thrill as the ‘quarantine Drama’, themed show excellently fits into the pandemic state of affairs (Ranger, 2020).

The winner of the show was awarded a cheque of Two Hundred and Fifty Million Leones (Le250M) and provided with the chance of a round trip to Dubai (Sesay, 2020). According to John Konteh from his opening remarks on the show’s grand finale, the producers were only able to make their best contribution in live television, as the season lasted eight weeks, which is translated into 55 days or 1,344 hours of live broadcast (AYV Housemates Salone season two, 2020). If we are to put those big stats into perspective, it is only but clear that the producers handled their responsibility diligently and left it with the viewers to suit their gratification for watching the show.

## **1.2. Statement of the Problem**

‘Housemates Salone season two’ provided viewers with more entertainment, if not better than the first season. The statement of the problem of this study is related to the viewers’ viewing motives for watching the show. Viewers were glued to their TV screens, mobile phones, computers and tablets to watch the reality life of their favourite contestants broadcast live on a 24-hour basis on AYV TV channel 34. However, with the exposure and popularity of the show, there has been no scholarly contribution that seeks to analyse audiences’ viewing motives for watching the show. The uses and gratification paradigm has been helpful in identifying various motives that inform media use and viewing patterns that speculate about the usage, selection and intention of audience action (Levy & Windahl, 1985). By applying the uses and gratifications theory, the study seeks to investigate the motives of ‘Housemates Salone season two’ reality television show viewers.

## **1.3. Objectives of the Study**

The uses and gratification approach is used in this study to investigate the motivation derived from watching the reality television show ‘Housemates Salone season two’. The objectives of the study are as follows:

1. To know the demographic information (age, gender, social class, marital status etc.) of viewers of ‘Housemates Salone season two’ reality television show.
2. To know the viewers’ awareness level of ‘Housemates Salone season two’ reality television show.
3. To know the viewing motives that prompt viewers to watch ‘Housemates Salone season two’ reality television show.

## **1.4. Research Questions**

1. What is the demographic information of viewers watching ‘Housemates Salone season two’ reality television show?
2. To what extent are viewers aware of ‘Housemates Salone season two’ reality television show?
3. What are the viewing motives that prompt ‘Housemates Salone season two’ reality television viewers to watch the show?

### **1.5. Hypotheses of the Study**

H01: There is no significant difference between men and women in relation to their viewing motives.

H02: There is no significant difference between the age groups of viewers and viewing motives.

H03: There is no significant difference between the social class of viewers and viewing motives.

H04: There is no significant difference between the marital status of viewers and viewing motives.

H05: There is no significant difference between men and women in relation to daily viewing hours.

H06: Viewers of 'Housemates Salone season two' reality television show between the ages of 18–24 have higher daily viewing hours than viewers of other age groups.

H07: There is no significant difference between men and women in relation to their most liked aspect of the show.

## **2. Literature Review**

### **2.1. Reality Television**

In most academic studies, an endeavour to nail down a proper definition of what is reality television and what is not is virtually unfeasible to devise (Deller, 2020). Couldry (2003) stated that limiting the definition of reality television does not particularly benefit the concept but obfuscates its real meaning. Reality shows have evolved into a distinct genre of television programming that differs from cinema and other forms of content due to the emanation of realism and unpredictability they provide (Calvert, 2004).

Reality TV takes place in a real environment with real people and is shot in front of a studio audience participating in the program, or it is shot using hidden surveillance while relying on the camera, capturing everything as it happens (Arulchelvan, 2019). The identifying attribute of reality television is that ordinary people (nonprofessional actors) perform as the leading personalities of the television

program (Reiss & Wiltz, 2004). Reality television provided an optional route for mundane people, who would not have had the chance to earn money through entertainment (Skeggs et al., 2008).

Reiss and Wiltz (2004) conducted a study on the appeal of reality-based programs based on consumer motivation, employing 16 basic desires that comprised the sensitivity theory to investigate 239 adults. According to the sensitivity theory, people care for sensory input to satisfy their most fundamental intentions and tend to overlook stimuli which are unimportant to their fundamental intentions. The study found that viewers of reality television were more motivated to feel self-important, friendly, immoral, secure, romantic, and less vindicated (Reiss & Wiltz, 2004).

According to Yoon & Garma (2006), the participatory component is crucial in enticing the audience while programming reality television. They further stated that it is advantageous to use an audience voting system in which viewers are empowered with the opportunity to vote in favour of their most favourable contestant.

One of the criticisms faced by reality television today is related to its originality aspect. Today, reality shows are occasionally scripted and edited for entertainment, but presented to the viewers as if they are real. Young people seem to think, react and withstand their apparent characters, which enables them to lose their minds of vitality and deep personal feelings in real situations (Olarinmoye & Odunaike, 2016).

## **2.2. Theoretical Framework**

This study is influenced by the uses and gratification theory of communication. The uses and gratifications theory was proposed by Katz, Blumler, and Gurevitch in 1974, and since then, the direction of communication research has shifted from traditional approaches focusing on “What media does to individuals?” to newer approaches assessing “What individuals do to the media?” (Katz et al., 1974). According to McQuail (2010), the theory of uses and gratification research started early in the 1940s when researchers started investigating the reasons people listen to popular radio programmes and read newspapers daily. During that period, the theory was considered as up to date as it refuted previous perspectives or approaches that presumed that the audience of mass communication was passive (Kania & Agatha, 2011). Uses and Gratification Theory is one of the various communication theories focused on social communications (Mehrad & Tajer, 2016).

The fundamental premise of the U & G theory is that people are active in media usage and they can interact highly with communication media by developing profile

groupings of connected uses and theoretically affiliated gratifications (Luo, 2002). In the same vein, a higher number of active participants do not only obtain extra reward for using the media, but they are also more influenced by this influential and gratifying exposure. (Levy & Windahl, 1984).

According to Katz et al., (1974), the main goals of uses and gratifications are to investigate how the media satisfies their needs, understand media conduct motives and identify functions and effects resulting from needs, motives and conduct. Dunne et al. (2010) posited that the uses and gratification theory refers to the study of the gratifications or interests that fascinate and grasp media users to divergent media and numerous content that gratify the user's psychological and social needs.

### **2.3. Uses and Gratifications Theory and Reality Television**

In the initial phases of every different frontier of communications: newspaper, radio, TV and now the internet, the uses and gratifications theory has been very important (Ruggerio, 2000). Because the theory has a peculiar connection to reality television shows, the uses and gratifications theory, which has its origins in communications, can be an inherent piece of advancing better study in reality television. In the publications of uses and gratifications theory, the most compelling studies were conducted on television audiences (Kuyucu, 2014). The uses and gratification theory underscores the concept that people have their personal choices concerning media usage and people would decide to watch a television program rather than listening to the radio (Kania & Agatha, 2011).

The Uses and gratifications theory was used in studies that explored the viewers' motives for watching television for the first time in the 1960s (Kuyucu, 2014). Since then, many studies have stipulated that entertainment, relaxing, habitual pass time, social interaction, and surveillance (information seeking) are usual gratifications for television viewers. (Rubin, 1983; Papacharissi & Mendelson, 2007; Demirtaş & Başkaya, 2015; Zhao, 2014; Nabi, 2007 and Ebersole & Woods, 2007).

In 1978, Rubin picked out nine motivations for watching television. These motivations are to pass time; to enjoy companionship; to become excited; to satisfy interest in the content; to relax; to receive information; to escape; to be entertained; and, to engage in social interaction. Rubin further limited these nine motives into two user types: (1) users of the "television medium for time consumption and

entertainment that include the motivations of passing time; and (2) users of the television content for non-escapist, information seeking” (Rubin, 1983).

Demirtaş & Başkaya, (2015) employed seven factors that explain viewers’ preferences for watching “O Ses Türkiye,” one of the most famous reality television shows in Turkey. Their study investigated personal identification, entertainment, mood change, pass time, companionship, voyeurism and social interaction to know if demographic attributes such as age and gender play a part in the motives of the audience to watch the show. The results of their study show that the most influential motive for viewing reality shows is entertainment, while other motives are seen to be subservient.

According to Papacharissi and Mendelson (2007), those who view reality television content as more realistic have a stronger affinity for the show and are more likely to watch it to meet their entertainment and relaxation needs. Zhao, (2014) identified 9 motives that examined Chinese audience motivation for watching the “the voice of China”, a singing competition. The finding shows that the principal motives for watching “The Voice of China” among Chinese audiences are social interaction, entertainment and relaxation. However, vicarious participation or perceived reality proved to be a less effective motive.

Nabi (2007) orchestrated a study to investigate whether people watch reality programmes for voyeuristic reasons. According to the findings, people watch reality television for real characters rather than actors. Equally so, personal identification with real characters was established as the principal factor for successful reality TV shows in Woods & Ebersole (2007) study that recognised five components that elucidated the motives of viewing reality television.

Based upon Rubin’s 1983 television viewing motives scale, the measurement items incorporated from preceding uses and gratifications studies for reality television (Rubin, 1983; Papacharissi & Mendelson, 2007; Demirtaş & Başkaya, 2015; Zhao, 2014; Nabi, 2007 and Ebersole & Woods, 2007). Therefore, this study seeks to investigate the audience of ‘Housemates Salone season two’ viewing motives for watching the reality television show with a focus on six television viewing motives derived from the aforementioned studies on uses and gratifications theory and television viewing motives. Personal identification, entertainment, relaxation, pass time, social interaction, and voyeurism are the motivations.



### **3. Research Methodology**

To find answers to the research objectives, a quantitative research method was applied. Quantitative methodology deals with the quantification and analysis of variables to generate data (Apuke, 2017). Participants of the study were asked to complete an online questionnaire encompassing questions related to ‘Housemates Salone season two’ and audience demographic information and awareness level about the show in the context of the uses and gratification theory of communication. An online questionnaire is a series of survey questions which are sent to a targeted population and participants can respond to questions on the World Wide Web (QuestionPro, n.d). All participants involved in the study do so voluntarily and they are not only aware that their data will be used for research but also agreed for it to be used.

#### **3.1. Population and Sample**

Population is the whole group from which conclusions are drawn (Bhandari, 2020). The target population of the study was the ‘Housemates Salone season two’ audiences. Participants were asked to confirm whether they watched the show or not before they could continue with the survey and it showed that 100% of participants had watched the show. The sample refers to the individuals (or objects) chosen for inclusion in a research (University of Missouri–St. Louis, n.d). The sample of the study comprises 220 participants of which 50.5% are male and 49.5% are female.

#### **3.2. Sampling Method and Data Collection Procedure**

The study used a non-probability sampling technique to collect data from a participant through a convenience sampling technique. Sampling is the selection process for a representative group of the studied population (McLeod, 2019) while a convenience sample is made up of people who are most easily available to the researcher (McCombes, 2019). Participants’ responses were gathered from 30th October to 30th December, 2021. The survey was developed using Google forms and shared with participants via social networking services (WhatsApp, Facebook Messenger and Instagram). The collected data was then transferred to data Statistical Programme for Social Science (SPSS) Version 21 to determine the research questions and hypothesis of the study. Before participants started responding to the questionnaire, the purpose of the study was made clear. Participants were assured

that their data would be used only for research purposes and completing the survey would not take much of their time.

### 3.3. Research Instrument

The study comprises three parts, participants' demographic information, participants' awareness of the show, and participants' viewing motives. The demographic part that focuses on deriving socioeconomic data from participants, asked closed questions about the participants' gender, age, level of education, social (employment) status, average monthly income and marital status.

The participants' awareness section seeks to answer the following questions: whether participants have heard of 'Housemates Salone season two', where they heard about it, if they watch the show, how many hours they spend daily watching the show, what their favourite aspect of the show is, and on which media platform they watch the show. The reasons that participants watch the show are addressed in participant viewing motives. Motives are expectations for pleasure manifested in a specific circumstance (McLeod & Becker, 1981).

The viewing motives scale is influenced by Rubin's 1983 television viewing motives scale as the measurement is compiled from previous studies on the topic (Rubin, 1983; Papacharissi & Mendelson, 2007; Demirtaş & Başkaya, 2015; Zhao, 2014; Nabi, 2007 and Ebersole & Woods, 2007). Twenty statements from six constructs on a five-point Likert scale where 1 = strongly disagree, 2 = disagree, 3 = neutral, 4 = agree, and 5 = strongly agree were presented to participants as the final questionnaire after a pilot study that used 71 participants' deleted six items including two items from companionship, one from relaxation, one from pass time, one from social interaction and one from voyeurism.

The first motive of the study, entertainment ( $\alpha = .843$ ), measured five statements that focused on entertainment and excitement the show brings to viewers. The second motive, Relaxation ( $\alpha = .853$ ), measured two items related to the relaxation gratification of the show to viewers. The third motive, personal identification ( $\alpha = .710$ ) measured four statements that centered on viewers comparing themselves with contestants. The fourth motive, social interaction ( $\alpha = .756$ ) presented statements focusing on viewers' interaction with family and friends about the show. Past time ( $\alpha = .874$ ), the fifth motive measured three items related to statements on viewers' habits. The final motive Voyeurism ( $\alpha = .839$ ), measured two items on the attractiveness of the contestants to the viewers and sex appeal of the show.

## 4. Findings of the Study

The general findings of the research objectives and research questions are as follow:

### 4.1. Demographic Information of Viewers

*1. What is the demographic information of viewers watching 'Housemates Salone season two' reality television show?*

To answer the above research question, findings from a descriptive analysis show that 50.5% and 49.5% of participants that watched 'Housemates Salone season two' reality TV show were male and female, respectively. In terms of participants' ages, 43.6% were 18–24 years old, 39.1% were 25–34 years old, 5.5% were 35–44 years old while only 2.7% and 9.1% were 45–54 years old and 55–64 old and above, respectively. The result shows that 43.6% and 28.6% of participants hold or are pursuing an undergraduate degree or an undergraduate diploma. In relation to participants' employment status, most of them stated to be students with 43%.25% are employed, 19.1 are unemployed and only 12.7% are self-employed. About average monthly income of participants, the result shows that more than half of participants 53.2% earn less than 1,000,000 SLE monthly, while 16.4% and 11.8% earn 1,000,000-1,999,000 SLE and 2,000,000-2,999,000 SLE, respectively. The result for marital status of participants shows that 81.8% of participants are singles, 11.6% are married while a tiny proportion of 2.7% are divorced.

**Table 1. Demographic Information of Viewers.**

Characteristics	Frequency	%
Gender		
Male	111	50.5%
Female	109	49.5%
<b>Total</b>	<b>220</b>	<b>100%</b>
Age (years)		
18–24	96	43.6%
25–34	86	39.1%
35–44	12	5.5%
45–54	6	2.7%
55–64	20	9.1%
<b>Total</b>	<b>220</b>	<b>100</b>
Level of Educational		
Senior Secondary	26	11.8%

Vocational	17	7.7%
Associate Degree (diploma)	63	28.6%
Undergraduate (Bachelor)	96	43.6%
Graduate (Master, PhD)	18	8.2%
<b>Total</b>	<b>220</b>	<b>100%</b>
Employment Status		
Self-employed	28	12.7%
Employed	55	25.0%
Unemployed	42	19.1%
Student	95	43.2%
<b>Total</b>	<b>220</b>	<b>100%</b>
Monthly Average Income		
Less than 1,000,000 SLE	117	53.2%
1,000,000 SLE - 1,999,000 SLE	36	16.4%
2,000,000 SLE - 2,999,000 SLE	26	11.8%
3,000,000 SLE - 3,999,000 SLE	19	8.6%
4,000,000 SLE - 4,999,000 SLE	5	2.3%
5,000,000 SLE and above	17	7.7%
<b>Total</b>	<b>220</b>	<b>100%</b>
Marital Status		
Married	34	15.5%
Single	180	81.8%
Divorced	6	2.7%
<b>Total</b>	<b>220</b>	<b>100%</b>

#### 4.2. 'Housemates Salone Season Two' Viewers Awareness of the Show

2. *To what extent are viewers aware of 'Housemates Salone season two' reality television show?*

To answer the above research question, the result affirmed that 100% (n=220) participants had heard about 'Housemates Salone'. However, the result shows that all participants are aware of the show from different channels. Participants who heard about the show through advertisements (TV, newspaper, radio etc) made up 43.2%, Promos on social media accounted for 35%, while word of mouth, publicity and others accounted for 15%, 6.5%, and 0.5%, respectively. Also, the result shows that 100% (n=220) of participants watched the show. In terms of the daily hours spent on watching the show, 43.6% (n=96) of participants spent 3–4 hours daily watching the show while 38.6% (n=85) spent more than 4 hours daily watching the show.

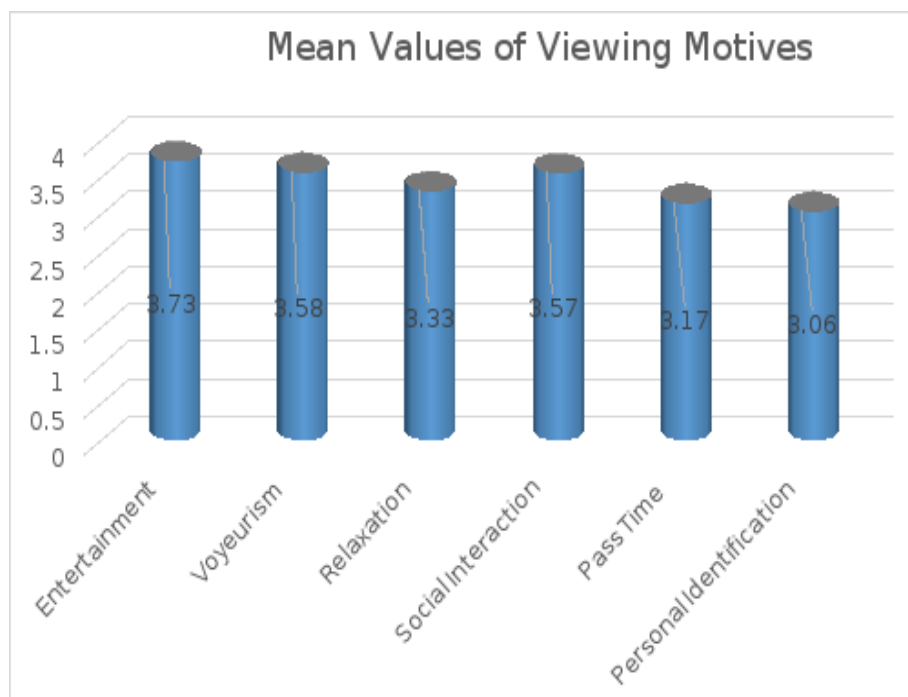
**Table 2. Viewers Awareness of the Show.**

<b>Hours</b>	<b>Frequency</b>	<b>%</b>
Daily Hours Spend on Watching the Show.	17	7.7%
Less than 1 hour		
1–2 hours	22	10.0%
3–4 hours	96	43.6%
More than 4 hours	85	38.6%
<b>Total</b>	<b>220</b>	<b>100%</b>
Aspect of the show		
Eviction Show	75	34.1%
Special Task	24	10.9%
Diary Room	35	15.9%
Session	18	8.2%
Games	60	27.3%
Saturday Party	8	3.6%
Others	<b>220</b>	<b>100%</b>
<b>Total</b>		
Platform for Watching the Show.	84	38.2%
TV	91	41.4%
Facebook Live	38	17.3%
TV	7	3.2%
YouTube	<b>220</b>	<b>100%</b>
Other (AYV app, etc)		
<b>Total</b>		

As shown in Table. 2 above, the eviction show came up as the most liked aspect of the show as 34.1% (n=75) of participants registered it as their answer. Up next is Saturday parties with 27.3% (n=60), followed by diary room sessions with 15.9% (n=35) and special tasks with 10.9% (n=24). Concerning the platform through which participants watch the show, Facebook live TV emerged as the top most with 41.4% (n=91) of participants ascribed to it. Next to Facebook Live TV is television (Africa Young Voices Television) with 38.2% (n=84), followed by YouTube with 17.3% (n=38) and others (AYV Website or Mobile application) with 3.2% (n=7).

#### **4.3. 'Housemates Salone Season Two' Viewing Motives**

*3. What are the viewing motives that prompted 'Housemates Salone season two' reality television viewers to watch the show?*



**Figure 1. Viewing Motives of the Show.**

To answer the above research question, the descriptive analysis found the viewing motives to be as follow: entertainment ( $M=3.73$ ,  $SD=0.98$ ), relaxation ( $M=3.33$ ,  $SD=1.22$ ), personal identification ( $M=3.06$ ,  $SD=0.96$ ), social interaction ( $M=3.57$ ,  $SD=1.60$ ), pass time ( $M=3.17$ ,  $SD=1.26$ ), voyeurism ( $M=3.58$ ,  $SD=1.13$ ). It is clear from the findings that entertainment motive emerged as the most effective motive among the five other motives when it comes to viewers' gratification toward 'Housemates Salone season two'. Voyeurism is the second most effective, followed by social interaction, relaxation, pass time and finally personal identification.

#### 4.4. Findings of Hypothesis

Findings of the research hypothesis are as follow:

*H01: There is no significant difference between men and women in relation to their viewing motives.*

**Table 3. Mean Value of Viewing Motive and Gender.**

Motives	Gender	Mean
Entertainment	Male	3.76
	Female	3.70
Relaxation	Male	3.30
	Female	3.35
Personal Identification	Male	3.65
	Female	3.53
Social Interaction	Male	3.67
	Female	3.47
Pass Time	Male	3.24
	Female	3.10
Voyeurism	Male	3.66
	Female	2.00

To know whether there is a significant difference between viewing motives and gender exists within the result of the study, a t-test with a significant level determined at  $\alpha = 0.05$  was performed. Based on t-test results, the following values were derived: Entertainment ( $t= 0.47$ ,  $p=0.66$ ), relaxation ( $t=0.30$ ,  $p =0.76$ ), personal identification ( $t=0.91$ ,  $p=0.41$ ), social interaction ( $t=0.85$ ,  $p =0.36$ ), pass time ( $t=0.83$ ,  $p =0.47$ ), voyeurism ( $t=1.09$ ,  $p =0.29$ ). Therefore, hypothesis 1 is not statistically significant, since there is no difference between male and female in relation to 'Housemates Salone season two' Viewing motives because the p-values of all motives are greater than 0.05. In other words, hypothesis H01 is accepted.

*H02: There is no significant difference between the age groups of viewers and viewing motives.*

To investigate the significant difference between age groups of viewers and viewing motives, an analysis of variance test (ANOVA) was conducted. The ANOVA test found no difference between viewer age groups and viewing because all values derived were statistically insignificant because the p values were greater than 0.05. The values are as follow: entertainment ( $F=2.08$ ,  $p=0.79$ ), relaxation ( $f=1.01$ ,  $p=0.72$ ), personal identification ( $F=1.91$ ,  $p=0.74$ ), social interaction ( $F=2.05$ ,

$p=0.71$ ), pass time ( $F=3.54$ ,  $p=0.37$ ), voyeurism ( $F=1.03$ ,  $p=0.72$ ). Consequently, the hypothesis (H02) is accepted.

*H03: There is no significant difference between the social class of viewers and viewing motives.*

Based on the findings from the analysis of variance (ANOVA), the values are as follow: entertainment ( $F=5.47$ ,  $p=0.39$ ), relaxation ( $F=2.94$ ,  $p=0.66$ ), personal identification ( $F=2.94$ ,  $p=0.55$ ), social interaction ( $F=2.78$ ,  $p=0.56$ ), pass time ( $F=1.28$ ,  $p=0.73$ ), voyeurism ( $F=1.37$ ,  $p=0.56$ ). The result shows that hypothesis H03 is accepted.

*H04: There is no significant difference between the marital status of viewers and viewing motives.*

To know if there is a significant difference between the marital status of viewers and viewing motives, an analysis of variance (ANOVA) was conducted. The results showed that there is no difference between viewing motives and the marital status of viewers. The values are as follow: entertainment ( $F=1.84$ ,  $p=0.62$ ), relaxation ( $F=0.54$ ,  $p=0.76$ ), personal identification ( $F=0.72$ ,  $p=0.83$ ), social interaction ( $F=19.67$ ,  $p=0.42$ ), pass time ( $F=0.74$ ,  $p=0.78$ ), voyeurism ( $F=2.06$ ,  $P=0.35$ ). Therefore, the hypothesis (H04), which predicted that there is no significant difference between the marital status of viewers and viewing motives, is accepted.

*H05: There is no significant difference between men and women in relation to daily viewing hours.*

**Table 4. Mean Value of Hours Spend Daily Watching the Show.**

Item	Gender	Frequenc y	Mean	Standard Deviation	Standard Error Mean
Hours spend daily watching 'Housemates Salone season two'	Male	111	3.1712	.86207	.08182
	Female	109	3.0917	.90821	.08699

Results from an independent t-test conducted to know whether there is a significant difference between hours spent daily watching the show and gender found ( $t=.66$ ,  $p=.50$ ). The t-test and p value values indicate that there is no significant difference, which automatically implies that hypothesis H06 is accepted.



*H06: Viewers of 'Housemates Salone season two' reality television show between the ages of 18–24 have higher daily viewing hours than viewers of other age groups.*

**Table 2. Daily Hours Spend on Watching the Show by Age Group.**

Age group	Frequency	Daily Hours spent watching the Show (Mean)	Standard Deviation
18–24	96	3.18	.88630
25–34	86	3.16	.86583
35–44	12	3.00	.85280
45–54	6	3.33	.51640
55–64	20	2.75	1.01955
<b>Total</b>	<b>220</b>	<b>3.13</b>	<b>.88410</b>

To test this hypothesis, a mean test was performed. Based on the results, the age group between ages 45–54 (M=3.33) had the highest mean hour, which indicates that the group spent more daily viewing hours in watching the show compared to other age groups. Therefore, the hypothesis, which states that viewers of 'Housemates Salone season two' reality television show between the ages of 18–24 have higher daily viewing hours than viewers of other age groups is rejected.

*H07: There is no significant difference between men and women in relation to their most liked aspect about the show.*

**Table 6. Mean Value of Viewers Most Liked Aspect of the Show and Gender.**

Item	Gender	Frequency	Mean	Standard Deviation	Standard Error Mean
Viewers most liked aspects of the show.	Male	111	2.8468	1.70666	.16199
	Female	109	3.0459	1.75005	.16762

The independent sample t-test for this hypothesis indicated ( $t=-.85$ ,  $p=.39$ ), which means that there is no significant difference between viewers' most liked aspect of the show and gender as the p value is greater than 0.05. Hypothesis H08 is accepted.

## 5. Discussion of Findings

Findings from the study reinforce the dominant tenant of the uses and gratification theory, which focuses on audiences' activeness and uses of divergent media for diverse gratifications. Findings from the study indicate that 88.2% of 'Housemates Salone season two' viewers are made up of young people within the ages of 18 to 44, which is a clear indication that the show comprises a viewership of young and devoted viewers. Also, the study revealed that 50.5% male and 49.5% female watch the show. The submission is contrary to other findings from similar studies, which revealed that 51.95% of women watch the reality TV show "The Voice of China" (Zhao, 2014). According to the study, most of the viewers that watched the show were students and unmarried youths trying to keep themselves entertained by people they can relate with. Folayan et al. (2019) found that "Big Brother Naija" viewers are youths and students residing in cities. Youths are the strongest fans of reality television programs, as they are always energised to support their contestants (Yoon & Garma, 2006).

In relation to viewers' most liked aspect of the show, it was revealed that eviction shows, Saturday parties, special tasks and diary room sessions are the most liked aspects of 'Housemates Salone season two'. These findings are consistent with the findings of Folayan et al., (2019) study titled "National Interest, Identity and Press Freedom: A study of the Big Brother Nigeria TV Programme", which mentioned eviction tasks/games and diary sessions to be viewers' most favoured aspect of the show. Facebook live TV and television (African Young Voices Television in particular) account for almost 80% of the channels on which the show was viewed. This is because of the show being available for live streaming and live on TV on a 24/7 basis for viewers to participate in the show. However, most of the Facebook live stream viewers must have been watching the show from the diaspora. Kemp, (2021) submitted that Sierra Leone's social media users are equivalent to 10.5% of the total population as at January 2021.

The results revealed entertainment ( $M=3.73$ ,  $SD=0.98$ ), voyeurism ( $M=3.58$ ,  $SD=1.13$ ), social interaction ( $M=3.57$ ,  $SD=1.60$ ) and relaxation ( $M=3.33$ ,  $SD=1.22$ ) to be the top four viewing motives for viewing 'Housemates Salone season two'. However, entertainment motive is the most effective and the finding is consistent with Demirtaş & Başkaya, (2015), who found entertainment to be the most important motive for watching reality TV. This result solidifies the confirmation that viewers

are most of the time influenced by the entertainment aspect of the real personality traits of characters in reality TV.

As a result, voyeurism was discovered to be an important motivator that enticed viewers to watch 'Housemates Salone season two'. This finding is to some extent surprising as previous studies like that of Nabi et al. (2003) found voyeurism to be a less effective motive for watching reality TV. The definite twist in result could have occurred because of 'Housemates Salone season two' viewers' appreciation of sexual appeal content in reality TV shows rather than inquisitiveness as it was determined in Nabi et al. (2003) study. Participants of 'Housemates Salone season two' were bold rather than shy to report their voyeuristic feelings toward the show and that enabled the motive to be the second most effective motive of the study. Results for social interaction and relaxation were also found to be influential motives for 'Housemates Salone season two' viewers' gratification. The findings are consistent with the findings of Zhao, (2014) study, which found social interaction, entertainment and relaxation to be the topmost satisfaction sought by viewers watching the reality TV show "The Voice of China".

Papacharissi and Mendelson (2007) found that the most effective motives to be habitual pass time and entertainment. However, this study found pass time to be less effective with a mean and standard deviation value of ( $M=3.17$ ,  $SD=1.26$ ). Personal identification motive ( $M=3.06$ ,  $SD=0.96$ ) for 'Housemates Salone season two' viewers is found to be the least effective motive for watching the show. This finding is contrary to the finding from Woods & Ebersole (2007), which found personal identification with real characters to be an influential motive for viewers toward reality TV.

All seven hypotheses of the study were accepted except for H06, which rejects the assumption that viewers of 'Housemates Salone season two' reality television show between the ages of 18–24 have higher daily viewing hours than viewers of other age groups. The result for H06 found that ages between 45 and 54 ( $M=3.33$ ) recorded the highest mean hour, which put the group a little bit higher over other age groups in terms of daily viewing hours spent watching the show. The findings slightly contravene Demirtaş & Başkaya, (2015) finding which revealed that viewers over age 60 did register higher average viewing hours on a weekly basis. The result showed that viewers above youthful age are not only active viewers but are also active participants.

## 6. Conclusion and Recommendations

While the study concludes that entertainment is the most effective motivator for viewers to watch the reality television show ‘Housemates Salone Season Two’, it is clear that the study has some limitations that should be considered in future studies on reality television in Sierra Leone. One such limitation of the study could be seen from the study’s sampling method, which employed a convenience sampling technique. A convenience sampling is a non-random sampling, which allows for bias in relation to the research sample and participants. However, not only students watch the show. The researcher is a student and conveniently selected students and acquaintances from personal networks to participate in the study. It is recommended that future studies on ‘Housemates Salone’ should embrace random sampling techniques that pave the way for a more representative sample that will enable the generalizability of the study.

Even though the study focused on investigating ‘Housemates Salone season two’ reality TV show, there was another reality TV show named “Big Sister Salone 2” going on at the same time as the “Housemates Salone 2” show. The two reality television shows displayed a common vision of empowering the youths, but slightly different in programme style and in gender of participants. ‘Housemates Salone Season 2’ hosted 11 male and 11 female participants, whereas “Big Sister” had all female participants. Future studies on reality TV in Sierra Leone should focus on a comparative study of the two rival shows. Equally so, research could also be extended to the lives of participants after the show and whether reality television in Sierra Leone is real.

Since the launch of ‘Housemates Salone’ and “Big Sister Salone” reality TV shows, reality TV shows have become popular, especially among youths. Reality TV displays the good, the bad and the ugly attitudes of people, which can have a greater impact on viewers. Studies related to the impact of reality shows on Sierra Leone’s tradition and ethical values could make sense.

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