

# Perception Analysis of Indian Tv Reality Shows: Perspective of Viewers

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## ABSTRACT

Newspapers, popular magazines, radio, and television are examples of mass media that influence and reach enormous audiences. Television is a significant and powerful medium for mass communication. People are facilitated by television's moving pictures, which also demand attention and ultimately impact people's attitudes and actions. Audiences today prefer watching live reality shows to watching dramatic, emotionally charged television. Research of the perception analysis of Indian TV Reality programmes - The Perspective of the Viewers is offered in order to comprehend the common opinions of the audiences regarding the impact of Reality TV shows on Society and their viewership. Non-fiction and fiction are the two primary categories of television material, each of which has multiple subcategories. Reality programmes are presented as entertainment content in the non-fiction genre, as opposed to enacted fictional events. The road to fame and fortune may be made easier by taking part in TV shows. Via Television Rating Points (TRP) and support across multiple social media platforms, controversies can reach a big audience. Channels can use viewer's emotions in both beneficial and harmful ways. Many viewers do not understand the producers of the show's intent. The authenticity of reality TV shows has been a topic of discussion. Hence, in the current study, an effort has been made to understand how viewers view the programming elements employed in TV shows. A study was conducted in India among people between the ages of 16 and 50. As viewers frequently engage in them, get more enjoyment from the content, and enjoy them, it proves that reality television shows have a substantial impact on society.

## OBJECTIVES

1. To examine how viewers watch reality TV programmes.
2. To understand how viewers' behaviour is influenced and how satisfied they are with the content that is provided by the Reality TV shows.
3. To examine how well viewers comprehend the strategies used by Reality TV Shows in making the programming seem engaging and real.
4. To study the TRPs and popular channels among the viewers.

## CHAPTER 1

### INTRODUCTION

#### 1.1 DEFINITION OF INDIAN TV REALITY SHOWS

Indian TV reality shows are a popular kind of television programming in the nation. These are unscripted shows where real individuals—often famous people or everyday people—compete or do challenges in

an effort to acquire respect, notoriety, or prizes. At these shows, people can showcase their skills and abilities in a range of professions, including music, dance, food, fashion, and sports.

Reality television in India became popular in the early 2000s because of programmes like "Indian Idol" and "Kaun Banega Crorepati." The advent of numerous other reality shows in various formats was made possible by the enormous popularity of these programmes. "Bigg Boss," "Khatron Ke Khiladi," "Dance India Dance," "The Voice," and "MasterChef India" are some of the most-watched reality shows in India.

Famous people frequently serve as hosts or judges on these programmes, which boosts their popularity and offers viewers a distinctive viewing experience. In addition to serving as a source of entertainment, Indian reality programmes have spawned new stars, influenced fashion trends, and sparked discussions about social and political issues. Indian reality programmes continue to play a large role in the country's television programming and are loved by millions of viewers despite criticism that they are overly dramatic and staged.

Indian TV reality shows are a well-liked category of television content in that country. These are unscripted shows where actual people, frequently famous people, or regular people, compete or take on tasks to gain recognition, fame, or awards. People can display their talent and talents in a variety of professions, including music, dance, food, fashion, and sports, on these shows.

The staple of Indian television programming, Indian TV reality shows offer a special fusion of entertainment, drama, and realism. On these shows, regular people or celebrities compete, take on challenges, or display their talents to gain rewards, notoriety, or recognition. With programmes like "Kaun Banega Crorepati" and "Indian Idol," the reality show phenomenon in India began in the early 2000s. Since then, it has grown to include a variety of forms, including singing competitions, dance competitions, food competitions, adventure competitions, and many more.

Indian reality shows have developed into a cultural phenomenon that shapes fashion, produces new celebrities, and ignites discussions about social and political issues. They provide a stage on which regular people can display their talent and abilities and on which celebrities can establish more personal connections with their followers. Famous people frequently serve as hosts or judges on these programmes, which boosts their popularity and offers viewers a distinctive viewing experience.

One of the many innovative developments in Indian television fare over the past ten years is the introduction of reality shows. In the era of strong rivalry, producers are under tremendous pressure to constantly develop something innovative and marketable. This contest has taken on the appearance of a struggle for survival to some extent. According to ratings, people are no longer interested in watching cliched imaginary family dramas; instead, they prefer watching hard-hitting reality. The competition between neighbours fighting for fame and wealth is entertaining to viewers. We all lead real lives; thus, it may seem surprising that we still enjoy watching everything on television.

Perhaps that reality is more engaging because there are two main requirements for making the content relatable to viewers: first, it must be true to viewers' realities; second, it must also have a certain amount of fantasy to draw viewers and arouse their imaginations. While employing live telecasts to show and narrate the news, more and more channels are minimising their part even if the news is fully a reality format.

Indian reality programmes have come under fire for being too dramatic and staged, and for supporting gender stereotypes despite their widespread appeal. Yet, they are still a substantial component of Indian television programming and are seen by many millions of people there. Scholars, researchers, and media professionals are still researching and debating the effects of Indian reality programmes on society and culture as well as their part in influencing the entertainment business.

Before going any further, the most fundamental question is—what does reality mean? —should be answered. The challenges and pleasures of a person's life are a reality since they occur in his or her everyday life in their authentic form. But the question is why, if someone is exactly like us, should we care so much about their life? So, the "mediated realities" depicted in television programmes are very dissimilar from the reality of everyday life. Reality is made more glamorous, dramatic, captivating, exciting, and watchable thanks to television.

One of the characteristics of Indian reality television that stands out the most is the emphasis on fun above education. Rather than to gain knowledge or learn about new topics, many Indian viewers tune in to these events to watch their favourite celebs battle. As a result, there are now a lot more reality shows that focus on people and their personal lives. Growing regional reality TV programmes that target certain linguistic and cultural communities in India is one such trend that has surfaced in recent years.

Traditional art forms like folk music and dance have had a renaissance as a result, and local talent now has a platform to display their talents. The popularity of television programmes that address social topics including environmental sustainability, gender equality, and human rights is another trend. These programmes seek to inform viewers about significant societal issues and motivate them to act. Nonetheless, because of their depressing topics, they frequently struggle to attract widespread notice. All things considered, Indian reality TV shows have dominated popular culture, drawing millions of viewers each year. They all aim to entertain and enthrall their audiences, although their themes and formats may vary.

## 1.2 HISTORY OF INDIAN TV REALITY SHOWS

During the early 2000s, there have only been a few Indian TV reality series. With the adaptation of well-known worldwide concepts like "Survivor" and "Who Wants to Be a Millionaire?" reality programmes became popular in India. These programmes were well-liked by the Indian audience, and they helped to pave the way for the creation of original reality shows in a variety of categories.

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Idol," "Indian Idol," debuted in 2004 gained rapid attention and became one of the mostwatched shows in the country.

The amount of reality shows on Indian television has dramatically expanded over time, and new genres have also appeared. Audiences have grown accustomed to watching dance-focused reality series like "Jhalak Dikhhla Jaa" and "Dance India Dance," adventure-focused shows like "Khatron Ke Khiladi," and gourmet shows like "MasterChef India."

Over time, the structure of Indian reality programmes has changed, placing a greater emphasis on drama and entertainment. Celebrities frequently serve as hosts or judges on the programmes, which increases their attractiveness. The production of reality shows has also evolved as a result of the usage of social media, with viewers participating more actively in the selection of their favourite competitors.

The idea behind reality television is that it shows unscripted, everyday events. On reality television, regular people rather than actors are welcomed. Since it leaves viewers in suspense, reality television is growing more compelling. There is also a brief interview piece where the actors and participants talk about their experiences making the show and in real life.

In the early 1990s, competition-based reality shows became a popular subgenre of reality television in the US. In these programmes, competitors are eliminated based on their popularity with the judges or the audience. Today's contest-based performances are more captivating due to the Live Polling process, which elicits excitement from the audience.

### **1.3 REALITY TELEVISION: CONCEPT**

India and other countries throughout the world have quite diverse ideas about reality television. Today, stations in the US and the UK show the complete daily lives of two regular men, including numerous personal acts. With the sole objective of garnering ratings, producers show everything and everything that is "value" in the media market. These broadcasts may include material on personal sex shows, a live broadcast of a famous mother giving birth, betraying couples (Temptation Islands), and other subjects.

The actual reality show formula involves assembling a small group of individuals regularly, forcing them to compete for a prize, preferably a large sum of money, and filming everything to be shown to the viewers. These kinds of conflicts for name, fame, and money are also enjoyed by the audience. Reality television, however, developed differently in India. Indian reality shows typically feature talent hunts and game shows that compile contestants, set up competitions amongst them, and broadcast "uncensored" footage of every aspect of those competitions to the audience. The primary themes of these reality and game shows are talent hunting and gaming, which are meant to grab viewers' interest and encourage participation and the joy of taking chances in the pursuit of fame and fortune for fun.

Many reality shows' main genre is talent search. There are several ways that producers use this technique. They travel to significant cities across the country in search of talent. They select a certain number of people, train them, project them into the media, and then use covert cameras to broadcast the entire process to the public.

The response to merely hosting a talent hunt programme was beyond and beyond expectations, especially in a country like India where many intelligent people go unnoticed. Every programme that

displays people's talents is just a talent hunt show; when realism is added, however, it becomes a reality show. What should be shown in the framework of reality, then? Indian reality shows must adhere to the following standards:

- Portrays participants' daily lives, including their preparation and education.
- They display both the contestant's darker and happier moments. More precisely, they display the competitors' anxiety, emotions toward the competition, and views and opinions of the other competitors.
- encounters between contestants and famous persons, as well as various backstage activities.
- These presentations are glitzier when celebrities serve as judges. More intriguingly, judges can simply offer their judgements; viewers alone have the final say about each contestant.
- Another factor that helps these shows make millions and receive high ratings is viewer participation through phone voting.

As singing and dancing are the two main ways that people identify talent in television, there are mainly two main categories in the format of talent shows. These two areas of art are the main emphasis of talent competitions since they may sell well on television. Once viewers began to get weary of these shows' repetition, the producers began experimenting with the formula. They started by approaching young people and women for talent before turning to famous people. Little Champs, a group of young singers, were the subject of the popular show.

Married women who were referred to as "mammias" by *Woogie Boogie* danced brilliantly. Celebrities occasionally engage in single fights, occasionally engage in pair fights, and occasionally engage in group fights for the same reward. *Jodi Kamaal Ki Heart Beats* and *Nach Baliye* are some of the best instances of this style. The channel 9x just launched a programme titled *Mission Ustad*. Couples of real, wellknown singers are invited to perform, and the audience votes for them while judges offer commentary on the songs' themes. Because judges like Javed Akhtar and A. R. Rahman comment on the song's concept and because vocalists are expected to perform songs on a specific theme, like education.

Game Shows are the most popular genre on Indian TV. Indian television was altered by the concept of a game show. In 2000, Star Plus aired *Kaun Banega Crorepati*, often known as KBC, and this may be seen as the turning point when the television industry seemed to be emerging from a sad scene. Amitabh Bachchan, a superstar, led KBC, which set all records for popularity. Star Plus became India's peak earning channel thanks to this one programme. Many channels joined the fray with numerous game shows soon following KBC's success, but they all failed. For instance, Zee TV created the movie star Govinda-hosted programme *Chhappar Phad Ke. Deal Ya No Deal (Sony)*, led by Kam Ya Zayaada by Manoj Bajpai.

Following that, a variety of game shows with various themes were shown, such as *HeartBeat*, whose premise was that each contestant's time would be determined by the rate of their heartbeat. By being composed and cool while also answering the questions, s/he must regulate the rate at which his or her

heart beats. Earning super sale points allows viewers of the game programme Super Sale to make purchases without paying anything.

#### **1.4 ORIGIN OF REALITY TELEVISION**

It is thought that The Real World, which MTV originally aired in 1992, marked the start of reality television. It was an experimental programme where seven individuals from various backgrounds were housed together for several months while having their interactions documented on camera. It was more commonly referred to as a documentary back then rather than reality television. So-called "reality" shows are incredibly profitable, and it appears that media in America and throughout the world have "found" this since there has been a huge number of such series in recent years.

Even if not, everyone succeeds, several people do achieve notable fame and cultural significance. Yet, it does not indicate that they are good for society or that they should be publicised.

The first thing to keep in mind is that "Reality TV" is nothing new; in fact, "Candid Camera" is one of the earliest and best-known examples of this genre of entertainment. It was first created by Allen Funt and featured clandestine footage of people in a range of peculiar and exceptional situations. Even enduring television favourites like game programmes fall under the category of "Reality TV."

America first encountered the quiz programme Who Wants to Be a Millionaire on August 16, 1999. On the ABC television network, this shows debuted. In Britain, the show was already a success. It became a smash hit on the American side of the Atlantic after Regis Philbin, a new American host, took over.

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The fundamental principle of the game show was simple: contestants, who were selected by telephone screening, had to properly answer a series of trivia questions with an increasing monetary award attached. Participants were given several "lifelines" to help them, like the opportunity to phone a friend for support or ask the live audience for recommendations on an answer.

Strong word-of-mouth helped Who Wants to Be a Millionaire? become increasingly well-known, and soon it was drawing sizable crowds. It was broadcasting six evenings a week at one time in the summer of 1999. Even after the initial excitement subsided, the programme continued to deliver strong rating gains for ABC over the following few years. Because of its success, prime-time game shows have come back. (The United Kingdom's Encyclopaedia of Television, 2001)

Reality television successes like The Deadliest Catch and Monster Garage are produced by even educational channels like Discovery. The fact that reality TV is now considerably more graphic is another way that it has altered. The Real World's first season included actual people cohabitating. Seven people are now doing how they believe they ought to base on the previous sixteen seasons. During the

Las Vegas season, there has been an increase in sexual activity, and roommate hookups—which were unheard of in the first few seasons—have become normal. You may watch participants eating foods they probably would not consider eating if a television camera were not pointed at them on the reality TV show Fear Factor.

It was in 2002 that reality television received its first official term thanks to CBS's huge success Survivor. A group of average individuals were banished to a desert island where they had to eke out an existence while undermining one another to earn the \$1 million grand prize. The inaugural episode of Pop Idol aired on ITV1 in the United Kingdom. It is interesting to note that music mogul Simon Fuller, not a television producer, invented this model. A competition was held to choose the greatest young vocalists in the country. Pop Idol gained popularity not only in the UK, but also in many other nations, including the United States, Canada, Australia, New Zealand, Latin America, the Philippines, France, Nouvelle Star, and Germany. These successful programmes include American Idol, Canadian Idol, Indian Idol, Canadian Idol, Australian Idol, Indonesian Idol, Malaysian Idol, and Singapore Idol.

The concept of a Reality TV show has become increasingly perverse in the West. Channels now broadcast any sensational content they can find. Reality television is featuring more and more sex, violence, and dangers.

### **1.5 REALITY TELEVISION: THE INDIAN FACE OF REALITY TV**

The 1990s saw the debut of the first Indian reality programme on television. The first ones were contests for singing abilities. One may argue that Sa Re Ga Ma and Antakshari marked a turning point in the evolution of reality television in India. The popularity of these shows extended outside of India to include Indians who live abroad. These shows can be thought of as the true representation of reality television in India. Yet as time went on, more and more Western performances were imported and replicated.

"Made-in-India formats have their charm. It is all about people's participation, journey to fame and a lot of passion and emotion," Tarun Mehra, vice president of marketing at Zee Network, makes this statement. Tarun Mehra, highlighting the reality programmes on the Zee Network, argues that even the most basic of formats, Antakshari, has demonstrated India's capacity to create and maintain such formats. With over 600 episodes, Antakshari, which debuted on September 3, 1993, is the longest-running format show in the nation. It has received audition applications from more than a million people worldwide. Sa Re Ga Ma has also been a success, and it helped to launch the careers of young vocalists like Shreya Ghosal. Young talent is introduced to the glitzy world of Bollywood in the current film Cinestar Ki Khoj. Yet, some reality shows were adapted from Western television and are not unique. Similar to how Kaun Banega Crorepati was adapted from Who Wants to Be Millionaire and Indian Idol from Pop Idol?

Fremantle Media never anticipated that Indian Idol would be so successful when they first came to India with the notion of starting the competition. A remake of the well-known popular show, Pop Idol, which had many record breaks everywhere, also garnered historical ratings in India. Simple ingredients make for the ultimate reality show, "Everyone must find it appealing. When the drama plays out in front of

you, it is a craft" says Gavin Wood, India Fremantle Media's director of production. "The idea should be original and entertaining. The best part of a reality show is that it guarantees success and there are valuable lessons to be learnt about viewers' tastes and preferences. The reality shows to make sure that the dreams come true and the risk of shattering the dreams of many others," says Wood, who has tried and tested the format in other Asian countries as well ([indiantelevision.com](http://indiantelevision.com)). "The best thing about a reality show is that it is real, it is interactive: the viewers could decide who would be the Indian Idol. Reality shows see the dreams of millions of Indians come true. They relate to the characters that appear on the shows, and this makes the shows more meaningful than any tearjerker." Sanjiv Sharma of Indian Idol maker Optimystix Productions explains

The most popular recent programme is Swayamvar on NDTV Imagine, which translates to "choosing the bride/groom himself/herself." This programme is based on the long-standing marriage customs in India, where the boy or girl can pick out his bride or groom. In the well-known epic Ramayana, Swayamvar of Sita is mentioned. Rahul Mahajan played the starring role in Swayamvar Part 2 whereas Rakhi Sawant chose her husband in the first show. Another well-known reality programme is Dancing India Dance, hosted by legendary actor Mithun Chakraborty.

In addition to a fresh concept and good content, financial sustainability is crucial for any show to succeed. Since most reality shows and game shows borrow their concepts from Western nations rather than India, the show's producers must first buy the original creators' rights to those concepts. To produce that idea in their nation, they must purchase the rights. When there are more than two bidders, the original producers frequently hold auctions or occasionally seek a cut of the proceeds from the show as payment.

The concept-formation process begins after the copyrights to a certain show are obtained. Here, the creators of the show can choose whether they want to stick with the original idea or tweak it. If they want to stick with the original idea, they must state in the credit title that the show's idea was borrowed; however, if they want to change it, they must form a team to work on it. Everything is created in idea, including the overall scheduling, meetings with sponsors, and set design. As soon as the audience started watching these shows, promotional efforts began. With television advertisements, cut-outs on the streets, and press conferences in major towns, they informed the audience about the spectacle before it even began.

Finding sponsors, cosponsors, and advertisers for a show is something the show's producers do even before any of this. Because they can only settle the show's name after discussing it with them. They make decisions regarding the concept in this instance as well as the winner's award. Like in Honda's Hero Hero Honda is the primary producer of Sa Re Ga Ma Pa, with other items serving as co-producers, which is why they include the brand name with the programme. However, because the show's name was already so well-known, not every show has the principal producer's name listed. For instance, Airtel sponsored Kaun Banega Crorepati-2, although that is not always the case, and the firm name was not fixed with the programme.



The sponsor frequently made decisions regarding the show's structure. If a reality show's viewers will select the winner by SMS, the show's producer will sell the rights to any mobile service provider, who will then market the programme in their unique way. The ticket to a game show is frequently sold to any mobile service provider, and as a result, the other service provider cannot even watch the show since they do not have access to that service on their phone. All of these aspects fall under the umbrella of business, and the producer focuses more on the sponsors than on finding talent.

In addition to using their products live on TV and making positive statements about them, advertisers now sell airtime in between episodes to promote their products. For instance, Sony Entertainment's reality show Clinic All Clear Fame Gurukul was sponsored by Clinic All Clear. Yet, LG used its mobile device as a promotional tool since it was a co-producer of the show.

When the show was being recorded, these kinds of promotions might be conducted. Later, they earn money when the programme is broadcast through commercials; they advertise the programme and promote it in various media. The media partners in this case had to make a decision before they also signed a contract with them for the promotion of the show. The 10 earned more business and more money as the show went on and the TRP of that show and of that channel increased. Even after the reality show has finished airing, the producers still make money. The winners' music albums and winners-only concerts may be sold by their creators. They carry on as normal till the following show.

## 1.6 TYPES OF INDIAN TV REALITY SHOWS

India has a wide range of TV reality shows that cater to diverse audience interests. Here are some of the most popular types of Indian TV reality shows:

1. **Singing Reality Shows:** These types of shows feature talented singers competing to become the next singing sensation. Examples include Indian Idol, The Voice India and Sa Re Ga Ma Pa.
2. **Dance Reality Shows:** These shows focus on various dance forms and provide a platform for dancers to showcase their skills. Examples include Dance India Dance, Jhalak Dikhhla Jaa, and Nach Baliye.
3. **Cooking Reality Shows:** These shows feature talented home cooks and chefs competing to prepare the best dishes while being judged by professional chefs. Examples include MasterChef India and Kitchen Champions.
4. **Talent Hunt Reality Shows:** These shows search for talented individuals from different fields like modelling, acting, comedy, and more. Examples include India's Next Top Model, Comedy Circus, and India's Got Talent.
5. **Adventure and Travel Reality Shows:** These shows take viewers on an adventurous ride, showcasing unusual destinations, and pushing contestants outside their comfort zones. Examples include Khatron Ke Khiladi and Roadies.
6. **Reality Shows on Social Issues:** These shows try to create awareness and empathy for social issues such as poverty, gender inequality, and more. Examples include Satyamev Jayate and Crime Patrol.

7. Reality Shows on Sports: These shows focus on sports and feature athletes and fitness enthusiasts competing against each other. Examples include Box Cricket League and Super Fight League.

### 1.7 REALITY TV SHOWS: AN OVERVIEW

The social norms we are familiar to have an impact on what we believe to be reality. Strong reactions are triggered when a Reality TV participant is subjected to body shaming or racial abuse. Sometimes, a viewer's cognitive processes include the show's right and wrong. TV entertainment shows influence our social and cultural manners. Today's TV and internet programming barely affects our sensibilities, relationships, affiliations, or face-to-face interactions.

The first episode of Candid Camera aired in the 1940s, since then, reality television programmes have been on the rise internationally. These kinds of programmes have become very popular in recent years. The first real programming in the modern television environment is credited to the reality-based adventure programme Survivor in 2000. In India, Up Close In the early 1990s, Antakshari played a key role in the debut of an entertainment-focused, unscripted TV programme. SaReGaMa, a singing competition programme on the same Zee TV station, then came on. As we can now view this content on mobile apps, opportunities for content creators emerged, and reality television has taken over our lives and television screens in the present.

The shows are designed to attract viewers' attention. The fact that the show has been scripted is usually clear. Endemol B.V., a Dutch-based entertainment production company well known for its numerous multiplatform Reality TV shows, is unable to adhere to a single set of formats everywhere. For instance, the Indian version of American Idol, known as Indian Idol, takes a radically different strategy. The original version of Indian Idol in America did not include stand-up comedy or even dance performances by celebrity judges in a singing competition. These dilutions are harshly criticised by those who have worked in the entertainment business for many years.

If one network boasts that Dance Deewane is on Colors TV, Star Plus would counter with Nach Baliye or Dance India Dance on Zee Tv in order to preserve its viewership value. Kaun Banega Crorepati has established itself as one of the most-watched reality television shows since its premiere in 2000. Formats, presentations, and transmission networks, however, have evolved over time. The management of auditions in numerous places was significantly influenced by the Channel V Popstars singing competition reality show. It was also used as a stage for a lot of reality television shows. These new events were seen by the general public as a chance to use skill to become well-known and famous in Bombay. Youth have become enthralled with Roadies and Splitsvilla, two of MTV's favourite reality shows centred on today's young.

In 2003, Cine Stars Ki Khoj on Zee TV and Indian Idol pioneered the audience votebased elimination process. Many reality television shows and celebrity-based shows have now embraced it. To minimise audience votes being cast twice, new voting techniques have since been implemented. Now, every station has its system applications, and viewers typically cast their ballots using the app on their cell phones. The popularity of reality television has been rising. The Kapil Sharma Show on Sony TV

combines chat shows with celebrities and their audience interaction with dramatic stand-up comedy. It has recently seen tremendous popularity. The Fear Factor's spinoff, Khatron Ke Khiladi, has likewise enjoyed tremendous popularity.

The most watched Reality TV programme right now across all categories is Big Boss on Colors TV, which is Big Brother in India. All shows frequently discuss the conflicts between celebrities who are imprisoned in a house set up and how they react to those situations by expressing how outraged they are. Salman Khan's hosting is a key element in its appeal throughout several seasons of the show.

According to Vijaykumar and Arulchelvan (2015), Reality Television can be analysed with the following characteristics.

1. Use of non-professionally trained actors,
2. Programmes being filmed in unscripted situations,
3. Given more prominence in capturing contestants' spontaneity over improvisation.
4. With a minimal level of producer/director's creative involvement in the programme.
5. The recording of the contestants' experience is not limited to a particular moment.

According to the audience's tastes, reality TV shows offer a variety of genres and concepts. Several concepts in the categorisation of reality programmes overlap. Occasionally a celebrity-based programme like Jhalak Dikhlaja, Nach Baliye is a competition-based programme that showcases the talent of celebrities and choreographers. A programme like The Kapil Sharma Show combines stand-up comedy and a celebrity conversation show and is exaggerated.

Despite this, they can be generically categorised as talent-based shows, which include celebrity reality shows like Jhalak Dikhlaja and Bigg Boss as well as dance and singing contests like India's Got Talent and Saregamapa. a game-based reality show like Kaun Banega Crorepati or a factual television programme based on documentaries like Satyameva Jayate. Then there are the Big Boss-style surveillance camera shows and talk shows with comedy-based or general issues like social life.

There have been dating/marriage shows like Splitsvilla and Bachelorette. Then there are Original Life Incidents Shows, where Real Life Incidents are either captured on camera or presented to the audience in dramatic form. Such as Gumrah, Savdhaan India, and Crime Patrol. Adventure shows like Khatron Ke Khiladi, Roadies, and Survivor have been very well-liked. The most recent addition to the reality TV show category has been makeover programmes that focus on designing the appearance of homes or weddings. There have also been paranormal shows in which people are put in terrifying circumstances.

### **1.8 TELEVISION SHOWS ON SOCIETY: POSITIVE INFLUENCE**

- Television is a learning tool for children, youth, and adults.
- It helps people to learn about other cultures.
- It gives the privilege of family members to spend time together while watching it.
- Parents and children can talk about knowledgeable television programmes.

- Documentary movies can create a picture of the world in youths' minds.
- Cultural programs showcase good inventions.

According to Nielsen (2003) ratings, programmes like Survivor, American Idol, Fear Factors, and Big Brother average over 18 million viewers every episode. A researcher at the University of Missouri Columbia came to the conclusion that these programmes had a positive impact on the audience.

Reality television, in the opinion of Frisby C. (2003), "meets entertainment demands by allowing people to compare themselves to media image comparisons that eventually help them feel better about themselves and their particular situations."

Youth are easily influenced by such behaviours, which are detrimental to the advancement of society. These characteristics are viewed as unhealthy and uncivilised in society. In conclusion, watching television with family members allows for quality time spent together while learning about various cultures. Together with watching television together, parents might encourage their kids to read books about the same topics.

### **1.9 TELEVISION SHOWS ON SOCIETY: NEGATIVE INFLUENCE**

Many people believe that television has devolved into an "idiot box" because of the shows' detrimental effects on young viewing habits, which include obesity and other harmful behaviours. Most young people who watch television for extended periods do not exercise enough. Television itself encourages youth to engage in dangerous behaviours. Adolescents are frequently depicted using drugs, smoking, drinking, and engaging in premarital sex in television shows.

When reality television is perceived as being genuine to life, viewers tend to behave badly against others because they begin to believe that the events, they see on the shows will occur. Reality television unquestionably influences viewers. Because the girls on the shows do it, many of them start dressing more provocatively, even going so far as to seek cosmetic surgery. Because they provide the sense that being angry, using foul language, jealous, and dressing provocatively are normal behaviours, reality TV shows are bad for young people's minds. It may lead to issues and stress in the lives of young people.

The Disadvantages/Negative influence of television shows on society can further be categorised into Physical risks

- Children run the risk of getting hurt physically when they imitate unsafe behaviour.
- Some kids who see violent scenes on television regularly could want to use violence to settle disputes and fights.

Emotional risks

- Those who are prone to receiving harmful messages or who may lack the maturity to make wise decisions will not be able to identify that these shows are scripted.

- Few kids will be emotionally developed enough to see it as just another programme. Nonetheless, some people with low self-esteem may copy undesirable behaviour and take dramatic measures to attract attention.
- They will believe that using violence, being aggressive and manipulative, and disrespecting others are all acceptable.
- They could become so absorbed in a programme that they lose sight of the outside world.
- They might reject the idea of fair play and think that achieving success is more essential than everything else.

### **1.10 POPULAR INDIAN TELEVISION REALITY SHOWS**

**Kaun Banega Crorepati:** Amitabh Bachchan is the host of the quiz-based game show Kaun Banega Crorepati, which puts contestants' knowledge to the test. The show has multiple-choice questions, and by answering them all right, contestants can win up to Rs. 7 crores.

**Bigg Boss:** In the reality show Bigg Boss, a group of celebrities are imprisoned in a home for several weeks. The programme is renowned for its controversy, drama, and fights. Every week, one contender is removed, and the winner of the prize money is the last one standing.

**Indian Idol:** Indian Idol is a singing contest where contestants from all around India display their vocal prowess. The participants are judged by a group of judges who look at their overall performance, stage presence, and vocal prowess. The public votes to choose the show's winner.

**Khatron Ke Khiladi:** The reality competition shows Khatron Ke Khiladi pits participants against one another in physically taxing exercises and challenges. The candidates are eliminated each week until only one is left, and the winner receives the prize money. The show is hosted by a celebrity.

**Dancing India Dance:** Participants from all around India display their dancing prowess in the dance competition event known as India Dance. The candidates are judged by a group of judges who look at their performance as well as their technique and creativity. The public votes to choose the show's winner.

**MasterChef India:** A cooking competition show where contestants from all around India demonstrate their culinary skills. The judges of the competition evaluate the candidates based on their culinary prowess, food presentation, and flavour. The judges decide who will win the competition.

**Roadies:** In the adventure reality series Roadies, competitors battle against one another in strenuous feats and challenges. The programme is renowned for its controversies, drama, and fights. Every week, one contender is removed, and the winner of the prize money is the last one standing.

**Super Dancer:** Super Dancer is a children's dancing competition programme. The candidates are judged by a group of judges who look at their performance as well as their technique and creativity. The public votes to choose the show's winner.

In general, Indian TV reality shows offer a variety of entertainment options, appealing to various populations and interests.

### **1.11 UNDERSTANDING TRP RATINGS FOR INDIAN TV REALITY SHOWS**

TRP stands for Television Rating Points. The popularity and viewership of television programmes are gauged using this statistic in the Indian television business. The number of households watching a specific show at a specific time window is used to determine TRP. TRP ratings are a key factor in deciding the success of Indian TV reality programmes because they are so well-liked and fiercely competitive. The popularity of a show is deemed to increase with its TRP rating. Advertisers choose which shows to advertise on based on TRP ratings.

It is crucial to realise that the TRP ratings for Indian TV reality shows are determined using a sample of households from all around the nation. The sample size is selected at random and it represents the larger population of TV viewers in the country.

Data about viewership is gathered using sophisticated equipment installed in the homes of the chosen households. These gadgets keep track of household members' viewing patterns, which are later used to determine TRP ratings. The BARC (Broadcast Audience Research Council), a joint industry group in charge of determining television audience ratings in India, releases TRP figures every week.

TRP ratings are a gauge of the acceptance and interest in Indian TV reality shows. Every week, the BARC publishes these ratings, which are based on a sample of households from throughout the nation.

TRP is a number used in India to measure television programme popularity and viewership (Television Rating Point). To calculate TRPs, the Broadcast Audience Research Council (BARC) monitors a sample audience's viewing behaviour across several demographic segments.

TRP ratings are a common way to gauge how popular Indian TV reality shows are with their audience. In India, reality shows are a common type of television programming, and they frequently include drama, celebrity guests, and competitions.

TRPs are crucial for Indian TV reality shows since they can have a big impact on the show's duration and ad revenue. Higher TRP ratings often indicate that the programme is more well-liked by viewers, which in turn brings in more money from advertising. This money can be invested in the programme, used to boost the calibre of the production, and utilised to entice notable guests and sponsors.

Reality programmes in India frequently employ a variety of strategies, including content that is controversial, touching moments, and unexpected turns, to increase their TRP ratings. Via voting or social media participation, several performances also encourage audience participation. TRP ratings are a crucial performance indicator for Indian TV reality shows and have a big impact on the nation's television landscape.

**How are TRPs calculated?**

The Broadcast Audience Research Council (BARC) in India calculates TRPs. BARC employs a variety of techniques to determine TRPs, including a People's Meter that records the viewing patterns of a representative sample of the audience. To keep tabs on their watching patterns, a chosen number of homes have The People's Meter installed. To provide a more complete picture of television viewership, BARC also gathers information from additional sources like cable and satellite providers.

**Why are TRPs important?**

TRPs are significant to TV networks and marketers because they indicate how popular a show is. High TRP ratings can generate revenue for the network because advertisers are ready to pay more for ad slots during popular shows. On the other hand, a show may be cancelled owing to low viewing if its TRP is low.

**What factors affect TRPs?**

TRPs can vary depending on several things, such as the show's substance, its time slot, and the competition from other programmes. Since more people watch TV during prime time, which is often between 7 pm and 11 pm, programmes that air during this period tend to have higher TRPs. Similarly, to this, successful television series can make it difficult for shows to get viewers. Finally, TRPs may be impacted by the show's actual substance. Controversial or emotive reality shows frequently draw more viewers and receive higher TRP ratings.

**Are TRPs accurate?**

The reliability of TRP ratings in India has generated some debate. Several detractors contend that the sample size utilised by BARC is insufficient to accurately represent the population. There have also been accusations of systemic manipulation and bribery, with some networks and production businesses being suspected of paying homeowners to keep their TVs tuned to stations. To allay these worries, BARC has taken several steps, including expanding the sample size and utilising more sophisticated tracking technologies.

**1.12 CRITICISM OF INDIAN TV REALITY SHOWS**

Indian TV reality shows has been criticized for several reasons, including;

- **Lack of authenticity:** Not being authentic Indian TV reality shows frequently arrange and script their episodes, which calls into question their claim to reflect real-life situations and occurrences, according to several critics. The participants are frequently coached and told to act in a certain way, and the show's ending could be predetermined.
- **Promoting negative values:** Certain Indian TV reality shows has been criticized for their advocacy of harmful values including racism, violence, and violence. Because of their competitive nature, these shows may encourage viewers, especially younger ones, to watch players act unethically and immorally.
- **Participant exploitation:** Certain Indian TV reality shows have been criticized for allegedly putting their contestants through challenging and uncomfortable conditions for the sake of entertainment. Participants may be forced to execute embarrassing acts or risky stunts, frequently without enough recompense or consideration for their safety.

- Dramatic overuse: Many Indian TV reality shows are criticised for using drama and sensationalism excessively, rather than presenting real talent or expertise. Realities may be distorted as a result, and significant problems may become insignificant.
- Women being objectified: Certain Indian TV reality shows have come under fire for emphasising women's outward attractiveness and employing them as little more than props for male amusement. The self-esteem and dignity of women may be harmed by this, which promotes gender stereotypes.

Despite the huge popularity and viewership that Indian TV reality shows have attracted, they have also come under fire for several issues, including a lack of authenticity, the promotion of harmful values, the exploitation of participants, excessive reliance on drama, and the objectification of women. These problems underscore the necessity for stricter oversight and control of these programmes to make sure they do not offend viewers or spread harmful ideologies.

### 1.13 HOSTS OF VARIOUS INDIAN TV REALITY SHOWS

The success of reality shows in India has been greatly influenced by the hosts of Indian television shows. They engage the audience and establish a connection with the contestants by bringing their personalities, charm, and enthusiasm to the show.

A wide variety of hosts, including actors, singers, comedians, and television personalities, have hosted Indian TV reality shows. Several of the well-liked hosts of reality TV programmes in India are:

1. Amitabh Bachchan - Kaun Banega Crorepati
2. Salman Khan - Bigg Boss
3. Karan Johar - India's Got Talent, Bigg Boss OTT
4. Shah Rukh Khan - Kya Aap Paanchvi Pass Se Tez Hain?
5. Akshay Kumar - Fear Factor: Khatron Ke Khiladi
6. Farah Khan - Indian Idol
7. Rohit Shetty - Khatron Ke Khiladi
8. Maniesh Paul - Indian Idol, Dance India Dance, Jhalak Dikhla Jaa, and others
9. Kapil Sharma - The Great Indian Laughter Challenge, Comedy Circus, Comedy Nights with Kapil, The Kapil Sharma Show
10. Malaika Arora - India's Got Talent, Nach Baliye, India's Best Dancer
11. Rannvijay Singh - Roadies, Splitsvilla, Shark Tank India
12. Rahul Dua - Shark Tank India
13. Nikhil Chinapa - Splitsvilla, Roadies
14. Jay Bhanushali - Dance India Dance, Jhalak Dikhla Jaa, and others
15. Aditya Narayan - Indian Idol, Sa Re Ga Ma Pa, and others
16. Divyanka Tripathi - The Voice India, Nach Baliye
17. Hina Khan - Bigg Boss, Khatron Ke Khiladi
18. Geeta Kapoor - DID, Super Dancer, DID Supermoms, India's Best Dancer



19. Sonali Bendre - India's Best Dramebaaz, DID, India's Best Dancer
20. Terence Lewis - DID, India's Best Dancer, DID Lilchamps
21. Madhuri Dixit - Jhalak Dikhla Jaa
22. Karan Wahi - Dance India Dance, Indian Idol, and others
23. Anu Malik - Indian Idol, Sa Re Ga Ma Pa, and others
24. Urmila Matondkar - Dance Plus
25. Remo DSouza - Danceplus, DID
26. Shakti Mohan - Danceplus
27. Dharmesh Sir - Danceplus
28. Punit Pathak - Danceplus
29. Suresh - Danceplus
30. Raghav Juyal: Danceplus, Jhalak Dikhla Jaa, DID and others
31. Harsh Limbachiya - Khatra Khatra Khatra, India's Best Dancer
32. Bharti - Khatra Khatra Khatra, Comedy Nights, Comedy Circus, India's Best Dancer
33. Shilpa Shetty Kundra - Bigg Boss, Super Dancer
34. Javed Jaffrey - Boggie Woggie
35. Himesh Reshammaiya - Sa Re Ga Ma Pa
36. Sunny Leone - Splitsvilla
37. Mouni Roy - DID
38. Vikas Gupta - MTV Ace Of Space
39. Masaba Gupta - India's Next Top Model
40. Anusha Dandekar - India's Next Top Model, MTV Love School
41. Milind Soman - India's Next Top Model
42. Benafsha Soonawalla - Myntra Fashion Superstar
43. Nucleya - MTV Hustle
44. Raftaar - MTV Hustle
45. Raja Kumari - MTV Hustle
46. VJ Gaelyn - Roadies, MTV Hustle
47. Bani J - Roadies
48. Karan Kundra - MTV Love School
49. EPR - MTV Hustle
50. KING - MTV Hustle

These are only a few examples of Indian TV reality show hosts. There have been numerous other well-known hosts who have delighted viewers and improved the shows they anchored.

The presenters frequently have a significant impact on the show's tone, the participants' comfort level, and how the audience is led through the proceedings. Also, they give the participants insightful advice, support, and encouragement that can inspire them to work harder.

Several Indian TV reality show hosts have become household names and cultural icons as a result of their success. Numerous hosts have gone on to have successful careers in the entertainment business, using their popularity and charisma to win over a devoted following.

### **AIM OF THE STUDY**

Real-life video is the focus of reality shows, which are essentially unscripted programmes. Reality television programmes are managed by producers and editors rather than writers and actors. It is believed that participants and artists are open and free to respond, allowing for the capturing of their changing moods in a variety of tones. Even if everything is true, the channel only shows certain things. Many individuals also claim that since everything programmes are scripted, there is no such thing as reality. That is complete fiction that is just supposed to be humorous. Reality programmes attempt to capitalise on low-cost exposure in India because viewers there are curious about other people's personal lives. In the fraternity of reality television, clever editing takes the role of clever acting. It is vital to look into how society feels about reality television because of these divergent views.

### **OPERATIONAL DEFINITION**

**Perception:** The viewers' subjective understanding or interpretation of Indian TV reality shows, including their sentiments, ideas, and impressions about the shows' plot, structure, and overall qualities.

**Indian TV reality shows:** television shows broadcast in India that incorporate unscripted or partially scripted content, frequently involving actual individuals in different scenarios or competitions, and frequently containing components like challenges, eliminations, and prizes.

**Viewers:** People who actively participate in the material by paying attention, processing information, and forming opinions when watching Indian TV reality shows on television or online.

**Analysis:** A thorough assessment or inquiry, using qualitative or quantitative research methodologies, of the essential elements of Indian TV reality shows, such as their themes, narratives, characters, production quality, and viewer involvement. **Perspective:** It is the individual viewpoint or opinion that viewers have regarding Indian TV reality shows, which is influenced by their own backgrounds, experiences, values, and attitudes.

**Perception Analysis:** Using research techniques like surveys, interviews, content analysis, and statistical analysis, perception analysis is the process of methodically examining and interpreting viewers' subjective understanding or interpretation of Indian TV reality shows, including their cognitive, emotional, and evaluative responses to the shows.

**Variables:** Measurable elements or traits that affect how viewers perceive Indian TV reality shows, including their level of satisfaction overall, their level of involvement, their emotional reactions, their preferences for shows or genres, and their views on the social, cultural, or ethical facets of the programmes.

The study is targeting the age group of below 18 to 45 years and above as they are seen as active viewers and the reality shows are watched by almost many of the population in the country and a large number who are influenced and impacted by these reality television shows and regulations compared to other age groups.

The reason behind this study is, most of the population is young adults (youth) who tend to involve themselves, in actively participating while watching reality TV shows on various TV networks, getting new information in various ways as possible and engaging themselves in voting and SMS-related activities

### **SIGNIFICANCE OF THE STUDY**

First and foremost, TV reality programmes have grown to be a big component of Indian television programming as a result of their enormous popularity in recent years. These shows have cultural and social value in addition to being enjoyable. These shows' social effects can be better understood by considering how viewers interpret them.

Moreover, viewers' behaviour and preference influence TV reality shows can be found with the aid of perception analysis. Television networks and producers who wish to make more interesting and effective reality shows might use this knowledge. Also, it can aid marketers in better understanding their intended market and producing more persuasive commercials.

Thirdly, research into how TV reality shows are perceived might provide insight into the social and cultural norms of Indian culture. A society's ideals and views are frequently reflected in television. Researchers can determine the societal trends and attitudes reflected in these shows by looking at how viewers perceive the content.

Finally, the study of perception analysis of Indian TV reality shows might aid in determining any possible adverse social consequences. For instance, certain reality Television shows could encourage unhealthy rivalry, stereotypical thinking, or inappropriate conduct. Researchers can pinpoint these detrimental consequences and offer solutions by examining how viewers perceive the content.

Unscripted programmes or non-fictional broadcasts that focus on real-life material are referred to as reality shows. Also, audiences are given these as entertainment. Where the screenplay writer is not hired, reality shows have always argued that they are non-fictional. In the setup of a reality TV show, even the director's and editor's job are regarded as little. Participants or celebrities act and appear according to their preferences and circumstances.

They are not led by the creation of a channel and must perform or perish at their own risk. The validity of the story is also a topic of debate among viewers, who perceive it as fiction created for entertainment purposes. Given the conflicting opinions expressed by TV viewers, it is necessary to investigate how people see reality shows to a more general conclusion.

In conclusion, the study of the perception of Indian TV shows from the viewpoint of the audiences is significant because it can offer insightful information about how these shows affect society as well as discover variables that affect viewer preferences and actions.

## **THEORETICAL FRAMEWORK**

The theoretical framework refers to the set of concepts, ideas, and assumptions that guide the research study. It provides a lens through which researchers can analyse the data and interpret the findings. The theoretical framework is important because it helps to establish the relevance, significance, and contribution of the study to the existing literature.

In the case of empirical analysis of Indian TV reality shows, the theoretical framework will be based on theories from different fields such as communication, media studies, sociology, psychology, and anthropology. The theories should be selected based on their relevance to the research questions, the data collected, and the objectives of the study.

The theoretical framework can be based on gender role theory, social learning theory, and cultivation theory, for instance, if the research issue is about how TV reality programmes affect viewers' attitudes on gender roles. According to gender role theory, gender roles are social constructs that can be impacted by media portrayals. According to the social learning theory, people pick up on gender norms by watching and copying others. According to the cultivation idea, repeated exposure to media might alter how people perceive social reality.

By using these theories as a framework, the researcher can analyse the data collected from viewers' perceptions of Indian TV reality shows in terms of gender roles and identify how the shows might be influencing viewers' attitudes and beliefs about gender roles.

In summary, the theoretical framework for empirical analysis of Indian TV reality shows should be based on relevant theories from different fields, chosen based on their relevance to the research questions, the data collected, and the objectives of the study. The theories provide a lens through which the researcher can analyse the data and interpret the findings.

The theoretical framework for the empirical analysis of Indian TV reality shows can be based on several theories from different fields. The theories taken into consideration for this research study are:

- **Uses and Gratifications Theory:** This theory suggests that people use media for various gratifications or needs such as information, entertainment, social interaction, personal identity, etc. The theory can be used to analyse the reasons why people watch TV reality shows and what kind of gratification they seek from them.
- **Cultivation Theory:** According to this hypothesis, continual exposure to media can alter how people view the world and how they interact with it. The effect of TV reality shows on viewers' views, values, and behaviour can be investigated using this method.

- **Social Learning Theory:** This theory suggests that people learn new behaviours and attitudes by observing and imitating others. It can be used to investigate whether TV reality shows reinforce or challenge social norms and values.
- **Agenda-Setting Theory:** The hypothesis postulates that the media can affect the relevance and salience of issues on the public agenda. It can be used to investigate the degree to which TV reality shows the influence and mirror societal and cultural trends in India.
- **Cognitive Dissonance Theory:** This theory explains the discomfort people feel when their beliefs and actions are inconsistent. It can be used to examine whether viewers of TV reality show experience cognitive dissonance when they witness behaviour that conflicts with their values and attitudes.

These are a few examples of theoretical frameworks that can be used to analyse the empirical data on Indian TV reality shows. The choice of theory will depend on the research questions, the data collected, and the objectives of the study.

## **CHAPTER 2**

### **THEORIES AND REVIEW OF LITERATURE**

#### **2.1 Influence of Indian TV Reality Show on Society**

By: Prof. Anjali Pahad, Dr Nidita Karkare, Dr Mimansha Bhatt

The younger generation now prefers watching live reality shows to dramatic, written dramas. To examine the general viewpoints of the chosen Young regarding the impact of reality TV on society, the study "Opinions of the Youth regarding the Influence of Reality Shows on Society" was undertaken. Students were aged 17-24 of age from the stream of Science / Technology, Commerce and Social Science from The Maharaja Sayajirao University of Baroda, Vadodara 2013-14. It proves that Reality TV Shows are one of the most influencing formats of television medium of communication and have a great influence on society.

#### **2.2 Impact of Reality Shows on the common man and their Sustainability**

By: Dr Nora Abdul Kader

The public is impacted by reality shows, and most of the audience watches reality shows on colour TV, according to the research scholars of the study Impact of reality shows on the common man and its sustainability. The authors have also stated that for reality shows to remain popular with viewers, they need to concentrate on all age groups and refrain from using filthy language.

#### **2.3 An Exploratory Study of Reality Appeal: Uses and Gratifications of Reality TV Shows**

According to a survey of reality TV watchers, habitual pastimes and reality entertainment were the main reasons people watched reality shows. Additional research revealed that viewers of reality TV who most valued the show's entertaining and calming qualities also tended to view its rigorously produced and frequently preplanned content as authentic. In addition, people who were externally controlled had limited mobility and engaged in little social interaction were more inclined to watch reality TV to satisfy their voyeurism and companionship demands. Realistic programming's attractiveness and useful alternate uses for reality TV were both documented.

## **2.4 Understanding Reality Television: A Study of Tamil Television Reality Shows the Impact on Audiences**

The goal is to identify the audience for reality television, understand their preferences, and examine the context, structuring, and presentational techniques of the show to determine how they affect the viewership. Materials and techniques Survey and content analysis were used in the study. The Tamil TV reality programmes Enga Veetu Mappillai, Villa to Village, Colors Super Kids, Super Singer, and Dance Jodi Dance were examined for the content study. People's speech patterns, interactions with co-hosts and competitors, costumes wore, commercial components, and the use of dramatic elements, were examined.

## **2.5 A Study on the Impact of Reality TV Programmes on Home Science College**

Girls

According to A Study on the Impact of Reality TV Programs on Home Science College Girls, reality TV shows harm audience behaviour, and viewers who blindly follow the characters have negative effects on their family lives as well.

## **2.6 A study on influencing reality TV shows**

By: Ahuja Bhandari (2016)

The study looked at the elements influencing reality show popularity among Indian viewers in one of their studies. According to the study, the show's entertainment value, the hosts' or judges' personalities, and the relatability of the competitors were the most crucial elements. The survey also discovered that viewers were drawn to programmes that gave them a chance to unwind and discover something novel and intriguing.

## **2.7 Reality TV: A study based on attitudes and actions of Indian viewers**

By: Vyas and Rana (2018)

The researchers looked at how reality television affects the attitudes and actions of Indian viewers. The study discovered that viewers' perspectives towards a range of topics, including gender roles, social standards, and cultural customs, were significantly influenced by reality television. The research also revealed that viewers of reality television were more inclined to imitate the attitudes and behaviours exhibited in the shows when they watched them frequently.

## **2.8 Indian TV Reality Shows: A Study on Moral Ramifications of Indian Reality TV.**

By: Natarajan and Jagannathan (2015)

The researchers here examined how women were portrayed in Indian reality programmes, they discovered that females were frequently portrayed as weak, submissive, and dependent on men. According to the study, these representations perpetuate and harm women's self-esteem and perpetuate harmful gender stereotypes.

## **2.9 Indian TV Reality Shows: An Empirical Study on Perceptions**

By: S Kumar and S Chaudhary

The most popular form of entertainment in the Indian M&E sector remains television. Reality TV watcher's dependent on these regular shows frequently become emotionally invested in every incident.

Oftentimes, the subjects of such reality TV shows are devoid of any logic or notions. Nonetheless, some reality TV programmes highlight beneficial aspects of life that viewers can take away and use in their own lives. Only the Amritsar District is included in the analysis. 100 respondents from various Amritsar locations were surveyed for the study. The study used a convenient non-probability sampling technique. The study demonstrates that while reality shows are more popular than regular soap operas, people still prefer movies. The popularity of reality shows is growing for a variety of reasons, including cost-effectiveness, emotional appeal, relatedness, family appeal, and timeliness of results.

### **2.10 Reality TV and Participatory Culture in India**

By: Aswin Punathambekar

This study discusses how television, everyday life, and public political debate have changed in contemporary India by focusing on the events surrounding the third season of Indian Idol. Media coverage of Indian Idol in the summer of 2007 concentrated on how supporters of the two regional finalists from Northeast India, Amit Paul, and Prashant Tamang, overcame long-standing separatist identities. It further examines how reality television, when combined with mobile media technologies and practices, has made it possible for new forms of cultural and political expression by situating this media phenomenon about the evolving Indian television landscape and the sociohistorical context of ethnonational politics in Northeast India. Invoking the concept of "mobile publics," The researcher argues that participatory television cultures open opportunities for the revival of commonplace kinds of contact in public spaces that may have been forgotten, suppressed, or rendered impossible under specific political conditions.

### **2.11 Reality TV Shows, Private Television Networks and Social Change in India**

By Lauhona Ganguly

This study reviews how private television networks are becoming a social force in India and how that has affected societal transformation. To comprehend the narratives of truth, representation, and change that are presented night after night on prime-time television, it is especially important to look at the entertainment genre of "reality programmes." In practically all television networks' schedules, reality shows are immensely popular with viewers and are at the heart of India's thriving private television sector. The main draw of reality television is the dramatic potential of "ordinary" people who demonstrate entrepreneurship, passion, drive, seize opportunities, and compete for "exceptional" prize money. Such a story is consistent with India's socioeconomic reinvention as a market nation. India has moved towards privatisation, liberalisation, and deregulation since the 1990s as the essential logic for participating in a global economy. State-controlled economic development models have been supplanted by private enterprise and (worldwide) competitive market relationships.

### **2.12 The Indian Family on UK Reality Television: Convivial Culture in Salient Contexts**

By Sarita Malik, Department of Sociology/Communications, Brunel University, UK

This paper discusses how the UK reality series *The Family* (2009), which follows a British Indian family in real-time, meets both the demands of current public service broadcasting and is appealing to a wide audience. The author analyses the media and spectator reactions to the series, where honesty, universality, and humour emerge as key themes, from the perspective of critical cultural studies. The series can be located within the contexts of contested multiculturalism, genre innovations television,

and public service broadcasting by using textual analysis of racialized screen representations. The idea of convivial culture by Paul Gilroy serves as a framework for comprehending how the series' meanings are created within a South Asian popular representational space. The social comedy taxonomy, according to the researcher, is a requirement for creating this specific observational documentary. Additionally, the series' emphasis on a common (comedic) method of social interaction is both practical and essential in the many socio-political circumstances described.

### **2.13 Impact of Television Reality Shows on the Youth of Ambikapur**

By: Naveen Tiwari

The newest trend in television is Indian reality television. That is the most recent catchphrase of television producers and executives of channels. It is a method to boost TRP ratings. Most television programmes that are broadcast these days are reality shows that focus on acting, singing, and dancing. The research was carried out in 2016 to evaluate the impact of reality television shows among the youth and any gender influences in the impact of reality shows among the youth. It looked at the opinions of the youth regarding the influence of reality shows in the Ambikapur District. The young people in the study area enjoyed TV shows a lot and responded favourably to the statements that TV reality shows help contestants showcase their talents, help people earn quick money, provide awareness of current & social issues, and TV shows hardly help talented people develop their qualities.

### **2.14 Reality Television and the Making of mobile publics: The Case of Indian Idol**

By: Aswin Punathambekar

Amit Paul, a finalist from the Northeast Indian state of Meghalaya, garnered support from the community by letting go of decades-old separatist identities during the summer of 2007 due to media coverage of Indian Idol-3. Others established a fan club and assisted efforts by a variety of groups and organisations to sponsor and manage PCOs (public call offices) in various parts of Meghalaya, distribute pre-paid mobile phone cards, and set up landline voting booths. Some fans created websites and blogs to raise awareness and support from the rest of the nation and from abroad.

State lawmakers and other politicians soon joined the campaign to elect Amit Paul after realising how these activities were beginning to cross long-standing ethnic, religious, linguistic, and geographic boundaries. The chief minister, D. D. Lapang, proclaimed Amit Paul to be Meghalaya's "brand Ambassador for peace, communal harmony, and excellence." <sup>1</sup> This three-month campaign centred around a reality television show appeared to have the potential to pave the way for a striking reconfiguration of Meghalaya's sociocultural and political landscape.

### **2.15 Influence of Indian Tv Reality Shows on The Individual Behaviour of Audience (Students and Faculty Members of Chandigarh University): A Case Study of Bigg Boss (Hindi)**

By: Dr Kamaljeet Kaur

Indian viewers enjoy reality television shows a lot these days. A reality show is a television programme in which participants or everyday people are continuously videotaped. These shows are solely for enjoyment. Well-known Indian TV reality shows include Super Dancer, Splitsvilla, Indian Idol, Bigg Boss, and KBC. Yet Bigg Boss will be the sole subject of our study report. The main goal of the research is to determine how Indian TV reality shows affect viewers' behaviour. The participants are interviewed over the phone as the research tool. The audience is restricted to Chandigarh University.



### **2.16 The Television Cult: Prevalence of Brand Placements in an Indian Reality Show**

By: Thamaraiselvan Natarajan, Jegan Jayapal and Nakul Gangadharan

Brand placements (BP), a common tactic to ensure brand exposure, have not been well investigated concerning their function shows (RS). Concerning "Bigg Boss," the highest-rated Indian RS in terms of Television Rating Points (TRP), this study on content analysis explores the presence and pervasiveness of BP in RS. The findings demonstrate that BP is integrated into the plots of RS and that the brands have appeared at least once every minute on average for five seconds. According to the data, BP in RS likely produce greater results than other media platforms.

### **2.17 Adventures in love, risk, and romance: Navigating post-traditional social relations on Indian dating shows**

Reality shows on love and dating have proliferated on Indian TV screens in recent years. This paper looked at several dating forms and makes the case that these programmes provide insightful information about how modern Indian media culture is pushing and negotiating models of gendered individualism and "enterprising" modes of selfhood.

The analysis, which is based on data from a study on lifestyle and reality TV in South East Asia that was funded by the Australian Research Council, focuses on the complex relationship between the ideals of aspirational modernity and choice-based selfhood promoted by these shows and the realities of ongoing gendered social and economic inequities as well as the continued cultural influence of religious and familial notions of duty.

### **2.18 Indian Media and its transformed public**

By: Maitrayee Chaudhuri

Over the past two decades, Indian media has experienced an unheard-of expansion. The fundamental notion of the "public" has changed, as seen by the ideological content of the media, the public sphere's international membership, and the interactive nature of publicness.

As a result, this expansion may not necessarily result in increased democratic involvement. The article makes the case that the media plays a significant ideological role in reshaping Indian public discourse, a function that is made more successful by a strong synergy between its content and presentation.

In today's media, a middle class ideologically allied with the idea of liberalisation is most clearly seen appropriating the nation and the Indian "public" in a militant manner. This is accomplished in two ways: first, through an overt ideological defence of an unchecked market and an attack on the very concept of an interventionist and welfare state; second, through the regular quotidian features and news that imprint corporate speech and develop a new imaginary of a global Indian and a global Indian middle class. Even if the period is a random month (24 May–23 June) of a random year, this position may be proven correct through an examination of the media (2007)

### **2.19 Reality Television and Cultural Shift: The Indian Story**

By: Ruchi Kher Jaggi Symbiosis International University

In Indian television, Dallas and Baywatch heralded the dawn of a new era. On television, never-before-seen visuals were shown to the viewers. Although this tendency was decried as an infringement on Indian cultural identity, it still succeeded in establishing its own cultural space and blending into the

overall national cultural environment. That was a difficult but steady journey. The media landscape continued to grow as a result of more deregulation and increased foreign investment.

There were countless options to experiment with content and serve flexibility, from one TV channel to hundreds of them competing for consumers' attention. Reality television, which has carved out a place for itself in the Indian viewer's mindscape, is one of the by-products of these experiments.

The discovery of talent and the encouragement of common people to dream large are both made possible by reality television. With as many as 93% of respondents, this brief poll on reality television shows supports that. 87% of those surveyed believe that reality television elevates common people to celebrity status.

Reality television programmes entertained 33% of the respondents well, 17% were drawn in by the fierce rivalry, and 10% thought they offered a glimpse into manwoman relationships. Because they met all the requirements, reality shows were watched by 33% of respondents.

## 2.20 Reality TV: Game for Fame

By: Motihar and Jhilmil

The research study provides details on many reality TV programmes that air in India. The Indian version of the reality television programme "I'm a Celebrity, Get Me Out of Here" was produced by Sony TV and would be filmed in Malaysia. Owing to the popularity of "Fear Factor on Colors," which has an average goal rating point of 4.2, Endemol will work on translating two foreign reality shows into Hindi: "Wipe Out," which was to be filmed in Argentina, and "Estate of Panic," which will place players in a house that is collapsing.

## 2.21 The Cultural Expressions and Representation of National Identity-A Study of the Indian Singing Reality Television Show "Sa Re Ga Ma Pa"

By Chawla, Taranjeet Kaur Sharma, Shiv Shankar and Rayaz Hassan

To identify the portrayal of national identity, this study seeks to comprehend the narrative structure of an Indian singing reality television programme. This paper has followed Vladimir Propp's work to examine the cultural expressions with the sequential development of the story plot by concentrating on the "Sa Re Ga Ma Pa" show format. Data collection for both quantitative and qualitative purposes has been finished utilizing the convergent parallel mixed approach.

The Likert scale was used to determine and report Cronbach's alpha coefficient for the internal consistency and reliability of the questionnaire. A total of 205 respondents provided quantitative data, while 99 episodes that aired between 2017 and 2019 were examined for qualitative data. IBM SPSS Statistics was then used to analyse the data.

This paper finds that cultural expressions communicate the idea of national identity through the representation of "ordinary" people and emphasis on performances by focusing on the organised format of Indian reality television. This idea is supported by both quantitative and qualitative data analysis. The study outlines how society's viewers might engage with cultural manifestations by watching reality television.

The 2007 study by Papacharissi and Mendelson centred on the satisfaction obtained from Reality TV. One of the surprises was the fact that most people watch reality TV for fun or leisure. Nonetheless, some parts have discussed how Reality TV frequently gives viewers the option to become themselves as a

crucial component of the entertainment programme. The ability for the public to participate and exert influence thanks to reality TV has made it an empowering medium.

Meng and Lugalambi (2003), in their investigation into how people perceive reality, discovered that viewers did not think reality television was realistic. The relationships between the shows seen and the perceived utility were mediated by the program's perceived plausibility.

Lundy et al. (2008) in their investigated college students' consumption, their preferences for reality television and the reasons they watch these shows. Other factors included the students' impressions of the scenarios shown in these shows and the significance of social attachment in their viewing of reality television.

Subsequently, Hall A. (2009) looked at whether involvement, enjoyment, and perceived learning were ever connected to or associated with viewer views of reality show authenticity. Cast quiriness, representativeness, candidness, and producer manipulation were recognised as the four elements of perceived authenticity.

## **RESEARCH GAP**

The perception of Indian TV reality shows from the viewers' perspective has received limited research. While some studies have looked at how reality shows affect society and young people, there has not been much in-depth research on how viewers see these shows.

Much of the research that has been done so far on Indian TV reality shows have been on how these programmes affect society, youth, and participants. Few studies have looked at the perspective of the viewers and how they comprehend the content, format, and presentation of these shows.

Comparative studies that look at how various Indian TV reality shows, like singing, dance, cooking, and adventure shows, are viewed are rare. Such studies can offer insightful information on how viewers react to various formats and material. Many contents analysis-based research only studied Bigg Boss and Khatron Ke Khiladi. There is a need to examine other Indian Reality TV shows as well.

There has not been much research on how perceptions of Indian TV reality shows vary based on factors including age, gender, education level, socioeconomic background and TRPs. Such research can be used to pinpoint the elements that affect how viewers watch these shows and how their social and cultural backgrounds interact with them.

Further qualitative as well as quantitative study is required to investigate the individualised viewpoints and experiences of Indian TV reality show viewers. Such studies can illuminate the fundamental causes that influence viewers' views and capture the complexity and diversity of those impressions.

There is a need for more study that focuses on shows and how the audience perceives them, even though some research has been done on the influence of reality shows in general.

Most studies on Indian TV reality shows have focused on young viewers. Further studies are required to look at how viewers of different ages view and interact with reality television. This research study is conducted in a wide range and has covered a huge age group that is from Under 18 to Above 45 years of age.

Ultimately, there is a need for a greater study that examines how audiences view and react to Indian TV reality shows from their perspective.

## **CHAPTER 3**

### **FINDINGS AND RESULTS**

#### **3.1 METHODOLOGY**

The research paper collected data through a qualitative survey method as well as a quantitative survey method to analyse the findings and to gather the responses of individual users who actively watch reality television shows. The survey conducted also seeks to understand the viewer's perception of how they feel reality television shows are 'real' in terms of content, characters etc. The research survey also sought to find out why viewers watch a particular reality show and its realism towards the show's perspective. To understand which television network has the best reality show featured were also asked our respondents to find out as tons of reality television shows are featured in India.

The convenience Sampling method is used, as this type of sampling is the most convenient one for the researcher to gather the data. A convenience sample is a type of non-probability method that is used in sampling which includes individuals who happen to be most accessible to the researcher. It is an easy and inexpensive method to gather initial information.

A non-probability sampling technique called convenience sampling involves choosing the sample depending on its availability and convenience to the researcher. To put it another way, the sample is chosen depending on who can be reached the quickest or who is the most willing to take part in the study.

This sampling technique is frequently employed when there are constraints on time, resources, or accessibility. For instance, a researcher may decide to employ a convenience sample of college or university students as they have access to that community and can easily find participants there. A researcher might choose to conduct a study of people in a mall or on a street corner because those are convenient places to reach them.

Convenience sampling provides some benefits, like being quick, affordable, and simple to use. It does, however, have some restrictions. The sample may not be representative of the population because it was not chosen at random, which could restrict how broadly the results can be applied. Also, because participants choose themselves, there can be a bias in favour of those who are more willing or able to engage, which could skew the results. Ultimately, convenience sampling has its uses when time and resources are scarce, but it is crucial to be aware of its flaws and inherent biases.

A non-probability sampling method called convenience sampling involves choosing participants based on their accessibility and vicinity to the research site or the researcher. Although it is a quick and simple method of gathering data, it could not offer a representative sample of the relevant population.

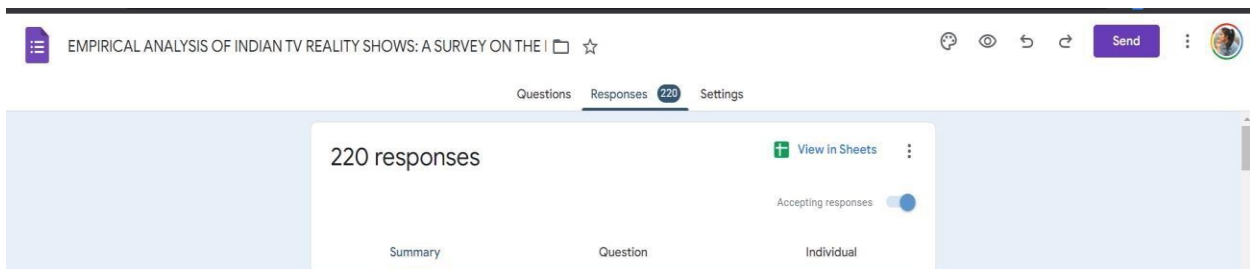
By conducting a convenience sample, the researcher selects subjects who are readily available and willing to take part in the investigation. For instance, a researcher might decide to interview students at a specific institution or university because they are simple to reach. Similarly, to this, a researcher might decide to interview people who frequent public events or shopping malls.

Pilot studies, exploratory research, or studies with constrained time or resources sometimes use convenience sampling. When the target audience is hard to reach or the research is exploratory with a small sample size, it is a beneficial strategy. Nonetheless, convenience sampling could result in biased results if the sample is not representative of the target group. As a result, the range of applications for convenience sampling findings is constrained.

Researchers that employ convenience sampling should be cautious when interpreting the findings and should make it apparent what the technique's limitations are. In conclusion, while convenience sampling has its uses, researchers should be aware of its drawbacks and consider alternate sampling strategies for more representative samples.

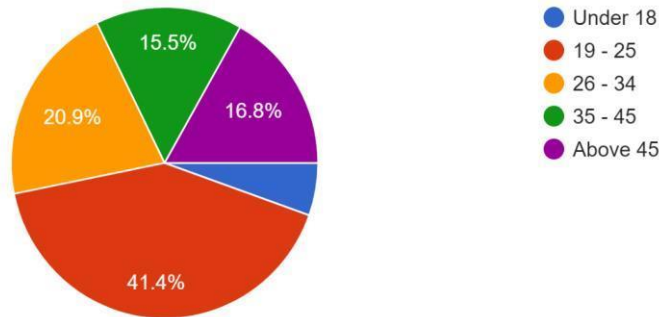
### 3.2 SURVEY

There was a total of 220 responses to the poll, which was conducted among those between the ages of 18 to 45. With 91 respondents, many respondents (41.4%) were between the ages of 19 and 25. With more than 46 respondents who regularly watch reality television shows every day, the second majority closely matched those in the 26–34 age range (20.9%). The age category of respondents over 45 came in third with 16.8%, with 37 respondents, and the age category of respondents between 35 and 45 placed fourth with 15.5%, with 34 respondents. The age group under 18 received the fewest responses, 5.5%, with over 12 respondents. (Refer to figures 1.1 and 1.2 respectively). Presented below are tables and graphs for better understanding.



**Figure 1.1**

Age  
220 responses



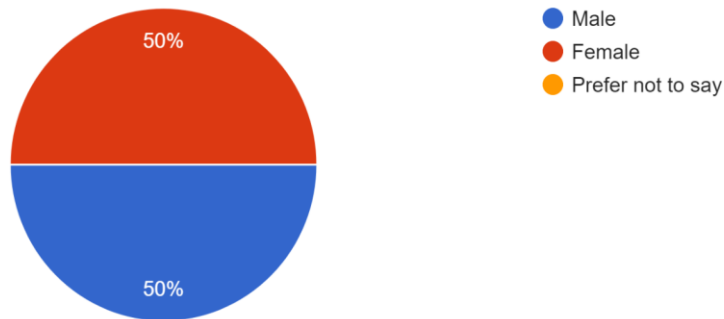
**Figure 1.2**  
**Table 1 - Age**

Age	Responses	Percentage (%)
Under 18	12	5.5%
19-25	91	41.4%
26-34	46	20.9%
35-45	34	15.5%
Above 45	37	16.8%

**Figure 1.2**

The survey that is conducted on the ‘Perception Analysis of Indian Television Reality Shows: Perspective of Viewers’ has an equal number of respondents in terms of gender. That is, 50% female respondents and 50% male respondents making it a total of 110 each in both. The questionnaire was sent equally among the respondents and was not biased or chosen by any preferences. (Refer to Figure 1.3)

Gender  
220 responses



**Figure 1.3 Table  
2 - Gender**

Option	Responses	Percentage (%)
Male	110	50%
Female	110	50%
Prefer not to say	0	0
<b>Total</b>	<b>220</b>	<b>100%</b>

**Figure 1.3**

Before starting the survey on the Google form, a brief introduction was given about myself and the need and purpose for the survey and ensured the respondents that the personal information that was collected will be kept confidential and will not be disclosed to any third party. (Refer to Figure 1.4)

# EMPIRICAL ANALYSIS OF INDIAN TV REALITY SHOWS: A SURVEY ON THE PERCEPTION OF THE VIEWERS.

Greetings Everyone!

I'm Shukrta Vaigankar, and I'm currently enrolled at CMS Jain University in Bengaluru, Karnataka, to pursue a master's degree in journalism and mass communication.

I'm conducting a survey for a study as a part of my MAJOR RESEARCH paper titled;

## EMPIRICAL ANALYSIS OF INDIAN TV REALITY SHOWS: A SURVEY ON THE PERCEPTION OF THE VIEWERS.

Under the Guidance of - Dr Bhargavi D Hemmige

Kindly Note: That all data will be kept strictly confidential. I'm requesting everyone for an open and honest response.

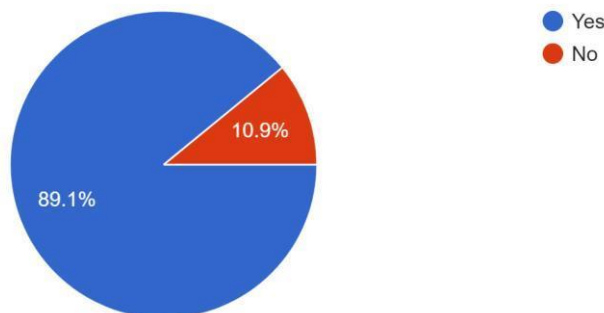
Thank you!

**Figure 1.4**

As it is very important to understand Reality Television shows are amongst the most watched shows in India and people rely on them to watch the content on a daily/weekly basis. To begin with the questionnaire, the first question that was asked to the respondents was 'Do you watch Reality Television shows?' to which, out of the 220 responses, 89.1% of the respondents said 'Yes' i.e., 196 respondents to the given question. Whereas, about 10.9% of the respondents (24 respondents) said 'No' to the asked question. This survey question proves that people in India watch reality shows more, unlike other content. (Refer to Figure 1.5)

Do you watch Reality TV shows?

220 responses



**Figure 1.5**



**Table 3 - Do you watch Reality TV Shows?**

Option	Responses	Percentage (%)
Yes	196	89.1%
No	24	10.9%

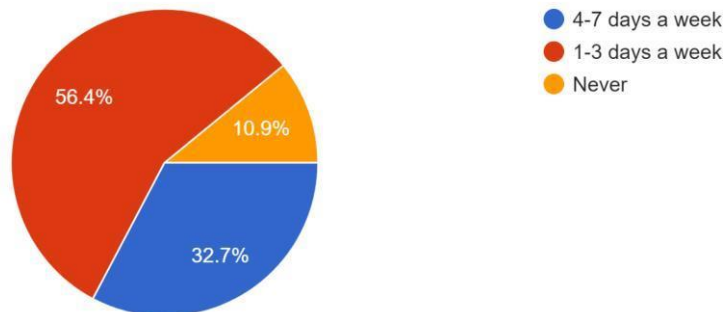
**Figure 1.5**

The next question that was asked in the survey was ‘How often do you watch Reality TV Shows?’ and the options are given.

With a total number of 124 respondents and most of the respondents chose the second option ‘1-3 days a week’ 56.4%. A little less than that, the respondents with the second group of majority respondents opted for the first option which is, ‘4-7 days a week’ of about 72 respondents i.e., 32.7% and, hardly a few of the respondents chose the third option ‘Never’ bringing the total number of respondents to 24 (10.9%) of the respondents. (Refer the Figure 1.6)

How often do you watch Reality TV shows?

220 responses



**Figure 1.6**

**Table 4 - How often do you watch Reality TV shows?**

Option	Responses	Percentage (%)
4-7 days a week	72	32.7%
1-3 days a week	124	56.4%
Never	24	10.9%

### Figure 1.6

The next question asked in the questionnaire is, “Which Reality TV shows do/did you prefer to watch? (You can choose more than one option)” Here, the respondents were given the freedom to choose multiple options from the given choices. They were even given the option to add their own preferred reality tv show if it was not mentioned in the given options in the questionnaire.

In total 15 options were provided (including the ‘others’ option) The choices that were already given in the questionnaire were Bigg Boss, Super Dancer, Dance India Dance, Splitsvilla, Roadies, Khatron Ke Khiladi, MasterChef India, Shark Tank India, Kaun Banega Crorepati, Indian Idol, India’s Best Dancer, India’s Got Talent, Jhalak Dhikla Jaa and Dance Plus.

The maximum number of responses is for Kaun Banega Crorepati with over 116 respondents (52.7%). Second, is Bigg Boss with 111 responses (50.5%). Third is Shark Tank India with 91 responses (41.4%). Fourth is MasterChef India with 89 responses (40.5%). Fifth is Indian Idol with 84 (38.2%).

Sixth is Splitsvilla with 72 respondents (32.7%). Seventh is Dance India Dance with 70 responses (31.8%). Eighth is India’s Got Talent with 67 responses (30.5%). 2 shows have the same number of responses i.e., 65 responses (29.5% each) which makes these two shows in the ninth spot. On the tenth spot is Dance Plus with 60 responses in total (27.3%). The Eleventh spot is India’s Best Dancer with 55 responses (25%). Twelfth is Super Dancer with 52 responses (23.6%). Thirteenth is Jhalak Dikhla Jaa with the least number of responses i.e., 36 responses (16.4%).

As mentioned above regarding the ‘Others’ option that was provided, few of the respondents did add their preferred Reality Television show that they prefer to watch daily as a part of their daily routine. The shows that were named are The Kapil Sharma Show, Sa Re Ga Ma Pa, MTV Hustle and Cooku with Comali.

A few respondents even went on to mention shows like MasterChef Australia, Comedy Central, Sports, Next in Fashion etc. These shows do not apply to the research study as they are not based in India and are British Television reality shows. For instance, Comedy Central is a TV channel network and not a show or reality TV show and hence it is considered as not applicable in this research study as we seek to find out only about Indian TV Reality Shows. (Refer to Figure 1.7)

Which Reality TV shows do/did you prefer to watch? (you can choose more than one option)

220 responses

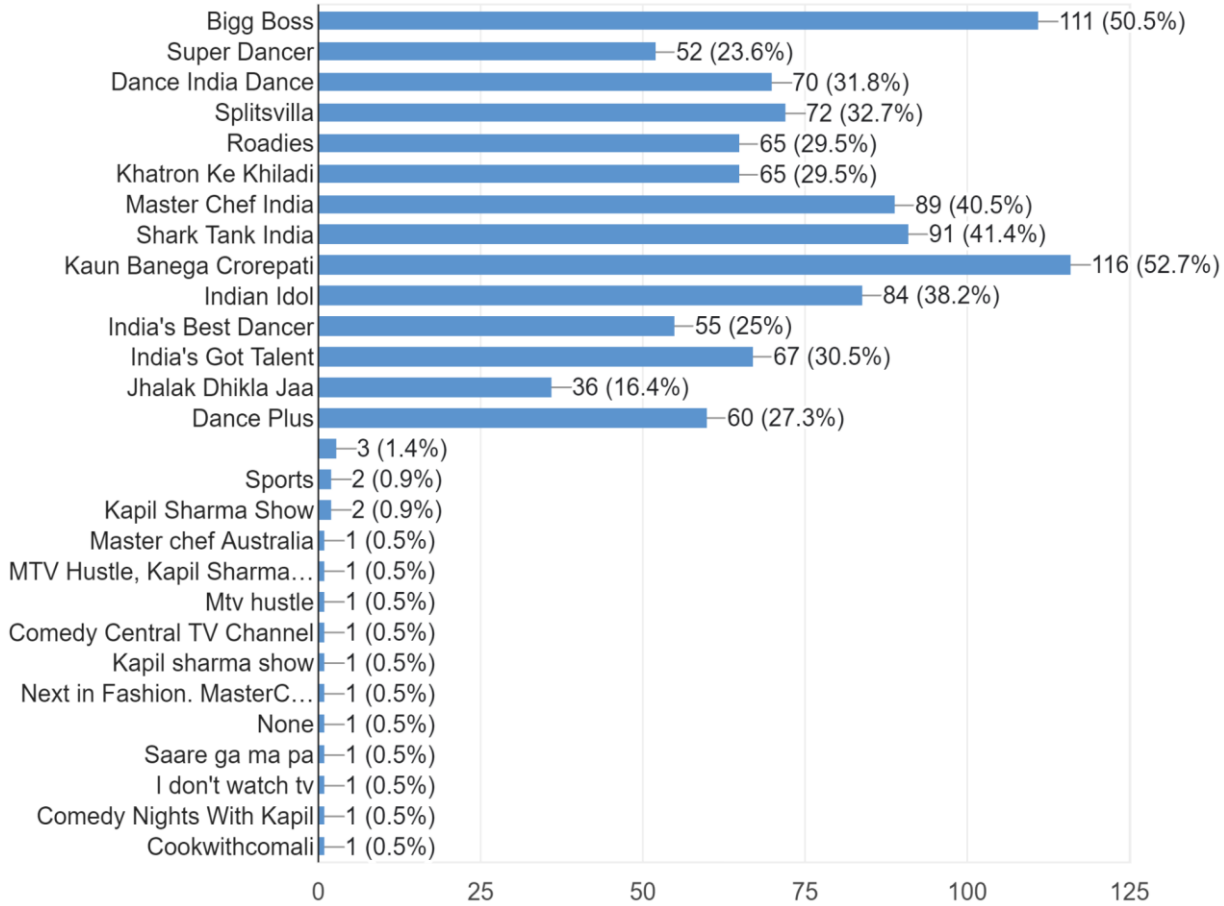


Figure 1.7

Table 5 - Which Reality TV show do/did you prefer to watch? (Can choose more than one option)

Option	Responses	Percentage (%)
Bigg Boss	111	50.5%
Super Dancer	52	23.6%
Dance India Dance	70	31.8%
Splitsvilla	72	32.7%
Roadies	65	29.5%

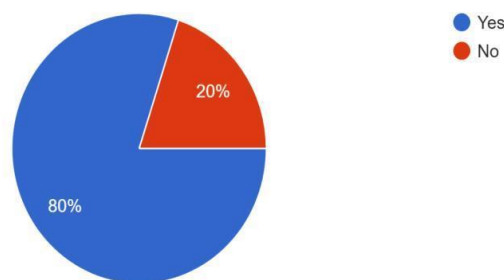
Khatron Ke Khiladi	65	29.5%
MasterChef India	89	40.5%
Shark Tank India	91	41.4%
Kaun Banega Crorepati	116	52.7%
Indian Idol	84	32.8%
India’s Best Dancer	55	25%
India’s Got Talent	67	30.5%
Jhalak Dikhla Jaa	36	16.4%
DancePlus	60	27.3%
Other	18	6.5%

**Figure 1.7**

The next question asked, “Do you remember any theme songs/jingles of the Indian TV Reality Shows?” to which out of the 220 respondents maximum said, ‘yes’ to the given question ie. 176 respondents (80%) whereas, 44 respondents (20%) said ‘no’ to this question. The reason to add this question was to see how many respondents remember the opening theme song/jingle of the show.

This shows that the idea behind such jingles work as the show is engaging and people do remember and have an image of that reality TV show in their minds. This also states that, the audience does remember the jingle and that the makers of the show are doing their best to make an impact in the audiences’ minds. (Refer to Figure 1.8).

Do you remember any theme songs/jingles of the Indian TV Reality Shows?  
220 responses



**Figure 1.8**

**Table 6 - Do you remember any theme songs/jingles of the Indian TV Reality Shows?**

Option	Responses	Percentage (%)
Yes	176	80%
No	44	20%

**Figure 1.8**

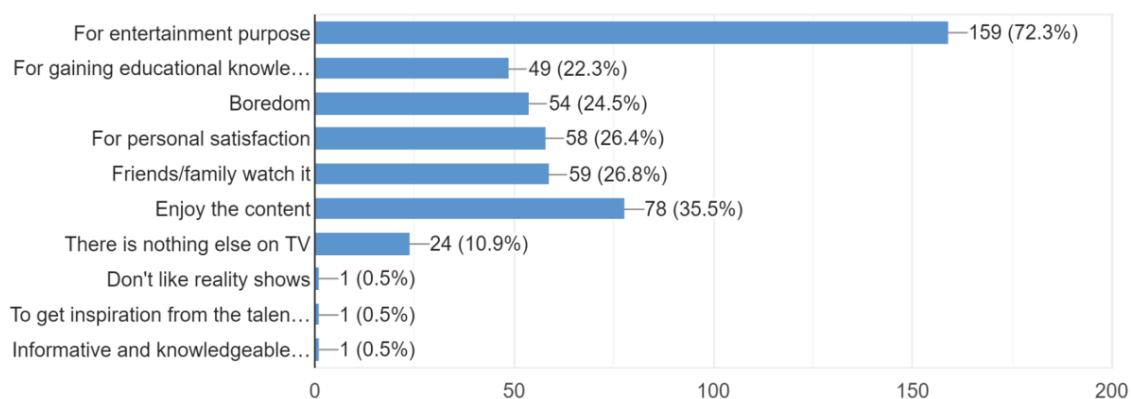
The next question asked, “Why do you watch Reality TV Shows?” to which the respondents were given the choice to choose multiple options from the given choices. In total 8 options were provided they are, for entertainment purposes, for gaining educational knowledge, for Boredom, for personal satisfaction, for Friends/family watching it, and to Enjoy the content, there is nothing else on TV. 159 respondents (72.3%) said it is for entertainment purposes only. 78 respondents (35.5%) said that they enjoy the content that is presented. 59 respondents (26.8%) said it because their Friends/Family watch it. 58 respondents (26.4%) chose it for personal satisfaction. 54 respondents (24.5%) said they watch it for boredom and during their leisure time. 49 respondents (22.3%) chose for educational knowledge purposes these are mainly those respondents who chose to watch the ‘SHARK TANK’ reality tv show.

24 respondents (10.9%) chose the option of there is nothing else on television. 0.5% of the respondents added in the ‘others’ column to get inspired from the talents and another 0.5% of the respondents also said, that they get informative and knowledgeable information through these shows and that is why they watch them.

(Refer to Figure 1.9).

Why do you watch Reality TV Show? (you can choose more than one option)

220 responses



**Figure 1.9**

**Table 7 - Why do you watch Reality TV Shows? (Can choose more than one option)**

Option	Responses	Percentage (%)
Entertainment purposes	159	72.3%
Gaining educational knowledge	49	22.3%
Boredom	54	24.5%
Personal satisfaction	58	26.4%
Family/Friends watch it	59	26.8%
Enjoy the content	78	35.5%
There is nothing else on TV	24	10.9%
Other	3	1.5%

**Figure 1.9**

The next question asked in the survey is, “Which TV channel network gives the best content when it comes to 'Reality TV shows’” Here as well the options were kept open for the respondents and they could choose as many options as they wish to and add any TV channel network if they want to.

The reason behind allowing the respondents to choose multiple choices is that there are tons of Indian TV reality shows on many TV channel networks in India. The audience watches different types of TV shows and has various preferences.

Therefore, it was necessary to keep the options open for the respondents.

The maximum of the respondents chose Sony TV as their first preference with a total no. of respondents of 139 respondents (63.2%). The second highest is Colors TV with 128 respondents (58.2%). Third, StarPlus with 107 respondents (48.6%). Fourth, 100 respondents (45.5%) for MTV, and fifth, 92 respondents (41.8%) chose Zee TV.

About 5.8% of the respondents said ‘others’ while some respondents in this section did mention some of the TV channels like Star Pravah, and Star Vijay. (Refer to Figure 1.10)

On the other hand, some mentioned OTT Hotstar, Sports, Netflix, and Fashion TV (These are just mentioned for reading purposes only. They are considered as irrelevant as the study is based on INDIAN TV REALITY SHOWS).

Which TV channel network gives the best content when it comes to 'Reality TV shows' (you can choose more than one option)

220 responses

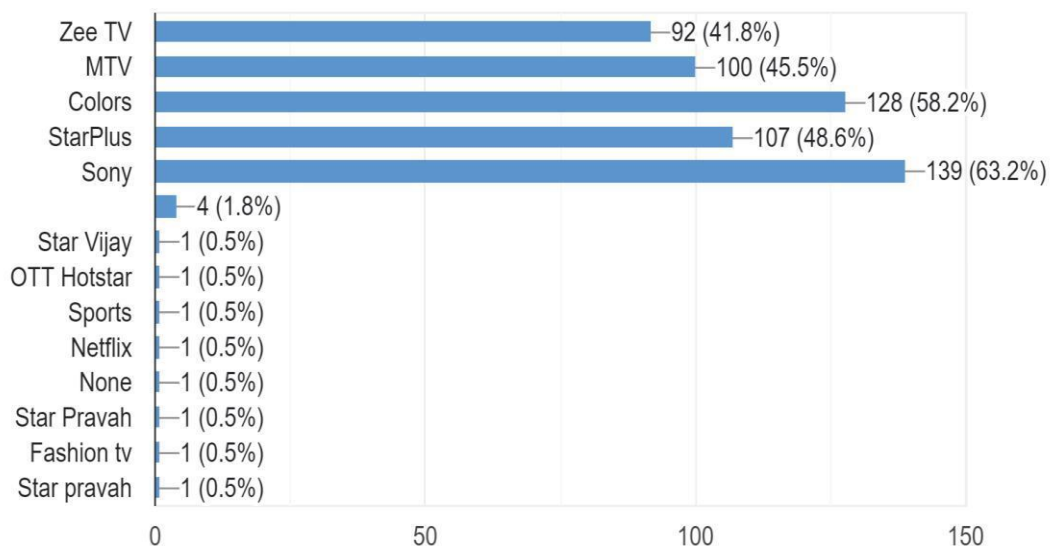


Figure 1.10

Table 8 - Which TV channel network gives the best content when it comes to reality TV shows? (Can choose more than one option)

Option	Responses	Percentage (%)
ZEE TV	92	41.8%
MTV	100	45.5%
COLORS TV	128	58.2%

STARPLUS	107	48.6%
SONY	139	63.2%
OTHERS	12	5.8%

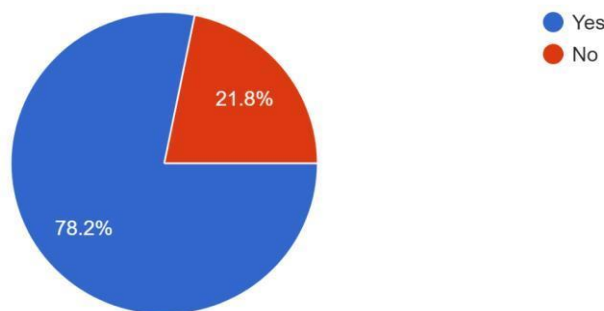
**Figure 1.10**

The next question asked, is “Is a Reality TV show far from reality?” This question simply means how far is reality Tv from being scripted and termed as faby the audience’s perspective. In India, people do feel that TV reality shows especially in India are scripted and very far from reality.

To the asked question 172 respondents (78.2%) believe that reality TV shows are far away from reality and said yes to the given question. Whereas, very few respondents said ‘no’ to this question and they believe that reality Tv shows are not far from reality. The total number of respondents who chose the ‘no’ option was 48 respondents (21.8%). (Refer to Figure 1.11).

Is Reality TV show far from reality?

220 responses



**Figure 1.11**

**Table 9 - Is Reality TV Show Far from Reality?**

Option	Responses	Percentage (%)
Yes	172	78.2%
No	48	21.8%



**Figure 1.11**

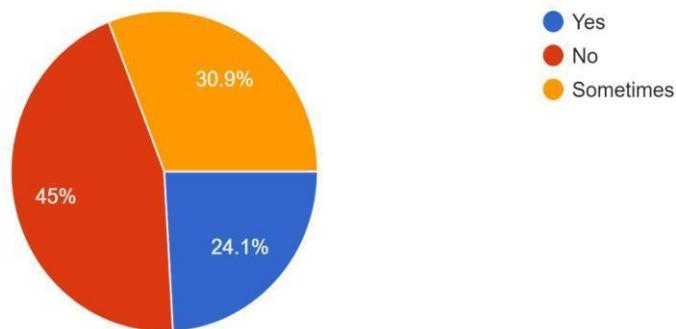
As the study is based on perception analysis, it is important to bring the analysis and changes that the viewers go through. Their behaviour, perspective, and how they deal or overcome with certain situations are very important in this study.

The next question asked was to understand these factors and the respondents were asked if Reality TV Shows are one of the reasons that affect their educational/work performance.

To which 99 respondents said ‘no’ (45%). 68 respondents said ‘sometimes’ (30.9%). And, 53 respondents (24.1%) said ‘yes’ that it does affect their overall educational/work performance. (Refer to Figure 1.12)

Do Reality TV shows affect your educational/work performance?

220 responses



**Figure 1.12**

**Table 10 - Do Reality TV shows affect your educational/work performance?**

Option	Responses	Percentage (%)
Yes	53	24.1%
No	99	45%
Sometimes	68	30.9%

**Figure 1.12**

Do reality TV shows influence or have a change in your attitude or behaviour? Was the next question asked in the questionnaire? Which, 80 respondents (36.4%) believe that their change in attitude or behaviour does not get influenced by reality TV shows and chose the option ‘no’ to the given question.

Whereas, 79 respondents (35.9%) said that ‘sometimes’ does affect their attitude or behaviour change and it somewhat influences their perceptions when it comes to reality TV shows. And, 61 respondents (27.7%) said ‘yes’ to the given question. (Refer to Figure 1.13)

Do reality TV shows influence or have a change in your attitude or behaviour?  
220 responses

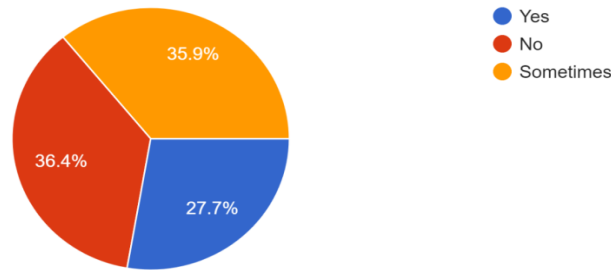


Figure 1.13

Table 11 - Do Reality TV shows influence or change your attitude or behaviour?

Option	Responses	Percentage (%)
Yes	61	27.7%
No	80	36.4%
Sometimes	79	35.9%

Figure 1.13

The next question asked in the survey is whether Reality TV shows stand out as the best programs over all the other television programs. Here the respondents were given the options to choose from, strongly agree, Agree, Disagree and Strongly Disagree.

The maximum number of respondents choose ‘Agree’ 88 respondents (40%) this suggests that reality television shows stand out as the best programs that are featured on tv in India, among all the other television programs. 78 respondents (35.5%) respondents denied and ‘disagreed’ with this question.

Whereas, 42 respondents (19.1%) ‘Strongly Agreed’ to the question that it stands out the most unlike other television programmes and soap operas. And, quite a few that is 12 respondents (5.5%) strongly disagreed with this above-mentioned statement. (Refer to Figure 1.14).

Reality TV shows stands out as the best programs than all the other television programs  
220 responses

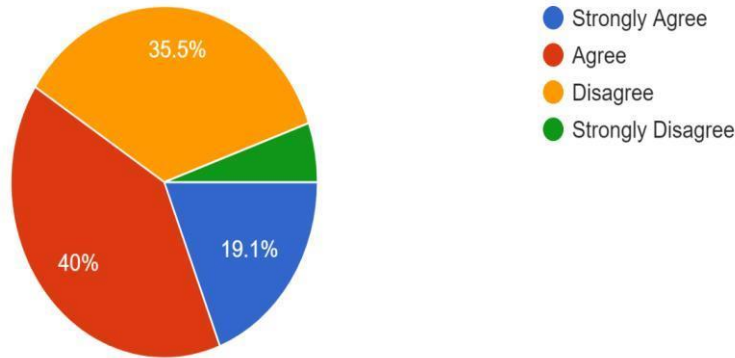


Figure 1.14

Table 12 – Do Reality TV shows stand out as the best programs of all other television programs?

Option	Responses	Percentage (%)
Strongly Agree	42	19.1%
Agree	88	40%
Disagree	78	35.5%
Strongly Disagree	12	5.5%

Figure 1.14

To prove this research study with audience participation when it comes to reality television shows. The next question asked in the questionnaire was ‘Do the users prefer voting for their favourite contestants on the reality TV show.’

To which 127 respondents (57.7%) said ‘Yes’, they do prefer voting for their favourite contestants or prefer voting in general on reality TV shows. Whereas, 93 respondents (42.3%) said ‘No’ and they do not wish to vote or cast a vote for their favourite contestants. This shows that the audience loves to be engaged and feel connected towards their preferred contestant. And, it also shows that people believe that voting for their favourite contestant will help them win and encourage support towards them. (Refer to Figure 1.15).

Do you prefer voting for Reality TV shows?

220 responses

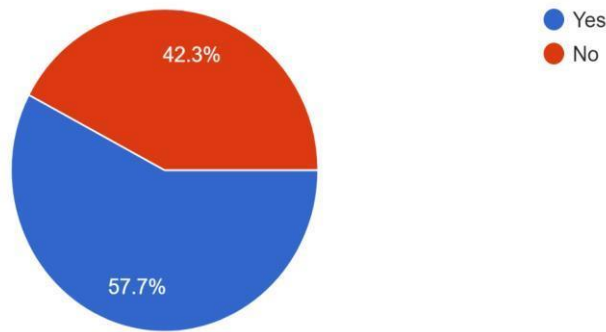


Figure 1.15

Table 13 - Do you prefer voting for Reality TV Shows?

Option	Responses	Percentage (%)
Yes	127	57.7%
No	93	42.3%

Figure 1.15

The survey then asked, "Do you believe that people who act in reality TV shows probably behave the same in real life?" to learn more about the audience's opinion.

According to the study's findings, 108 respondents overall (49.1%) said that they disagreed with the statement. Yet, 48 respondents (21.8%) agreed with the assertion. About 28 people (12.7%) strongly agreed with the question, whereas 36 respondents (16.4%) strongly disagreed with it.

As a result, viewers assume that performers, contestants, and TV personalities are performing to please their producers rather than being who they are. They rarely have the chance to be themselves because they are given scripts and coached to act in a certain way by the producers. (Refer to Figure 1.16)

Do you believe that people who act in the reality TV shows probably behave the same in real life?  
220 responses

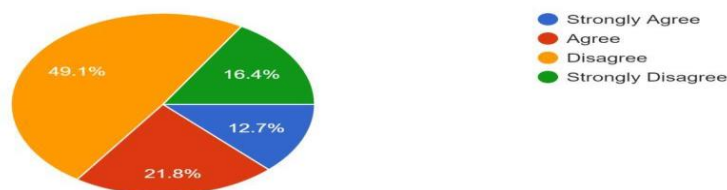


Figure 1.16

**Table 14 - Do you believe that people who act in TV shows probably behave the same in real life?**

Option	Responses	Percentage (%)
Strongly Agree	28	12.7%
Agree	48	21.8%
Disagree	108	49.1%
Strongly Disagree	36	16.4%

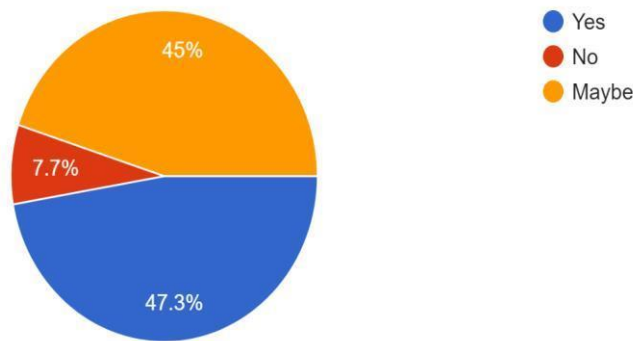
**Figure 1.16**

Do reality TV shows serve as a platform for new talents? is the following inquiry in the survey. This question was included in the survey since the producers' primary goal in producing these shows is to introduce viewers to new, emerging talent. But do the viewers share the same emotions as the creators? That was the fundamental drive behind the investigation.

The findings seem interesting here. About 104 (47.3%) of the respondents believed that it does act as a platform for new and upcoming talents to showcase their performance in front of the whole world. Around 99 respondents (45%) chose the option 'Maybe' and the rest, ie. 17 respondents (7.7%) respondents said 'No' to the given question. (Refer to Figure 1.17).

Do Reality TV shows act as a platform for new talents?

220 responses



**Figure 1.17**

**Table 15 - Do Reality TV shows act as a platform for new talents?**

Option	Responses	Percentage (%)
Yes	104	47.3%
No	17	7.7%

Maybe	99	45%
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**Figure 1.17**

The research survey's next question posed the following query. Which option do you feel best describes how reality TV shows are filmed? This research aims to determine whether or not viewers believe reality TV broadcasts to be entirely fake. The primary goal of this question was to better comprehend the research study and determine how exactly participants felt about the reality tv show.

The options given to choose from is, 'The shows are real, their real life is portrayed' 'The reactions are real, but the conflicts are set up' and, 'These shows are completely fake.' and 'others' if they wished to add any other comment to the following question.

To which 125 respondents (56.8%) i.e., more than half of the respondents chose the option to be 'The reactions are real, but the conflicts are set up.' The viewers believe that the show's concept and reactions are true and up to the mark but, the conflicts that occur in a particular show are a set-up and only done for TRP's purpose.

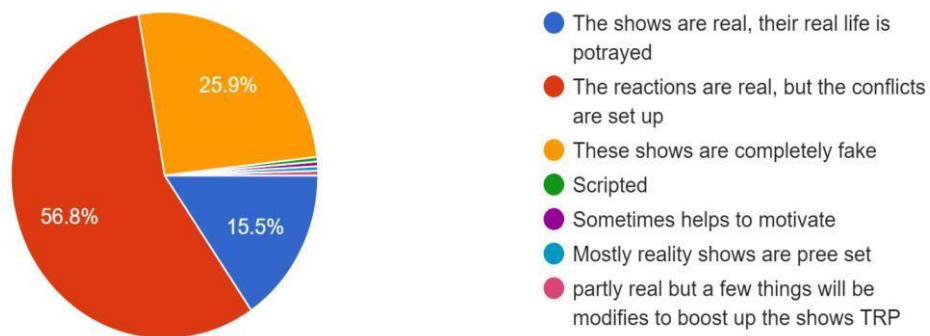
About 57 respondents (25.9%) believe that these shows are completely fake and that nothing seems genuine in these reality TV shows. And, 34 respondents (15.5%) believe that these reality Tv shows are real and that their real life is portrayed in the same.

There were a few respondents to add comments to this question. Some said, Mostly Reality Tv shows are pre-set and everything is pre-planned from the acting to the concepts to everything else that the viewers can see on their TV sets.

Some people have noted that it inspires the audience. And some of the respondents claimed that while some of the content on these reality TV shows is based on the truth, some of it has been changed or added to increase the TRPs and keep people interested. (Refer to Figure 1.18)

Which choice best describes how you feel Reality TV shows are filmed?

220 responses



**Figure 1.18**

**Table 16 - What choice best describes how you feel Reality TV shows are filmed?**

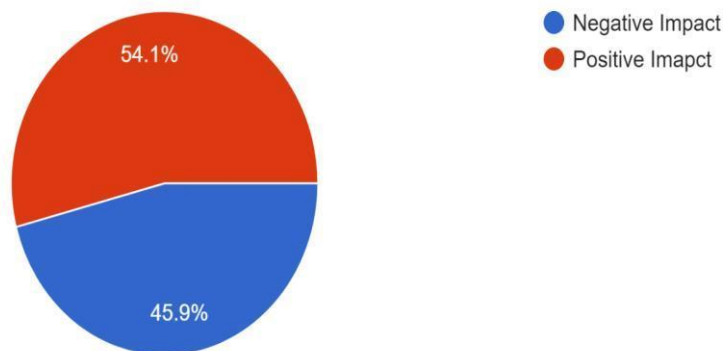
Option	Responses	Percentage (%)
The shows are real, their real life is portrayed	34	15.5%
The reactions are real, but the conflicts are set up	125	56.8%
These shows are completely fake	57	25.9%
Other	4	0.04%

**Figure 1.18**

‘According to you, what is the impact of Reality TV shows in society?’ Was the next question asked in the survey questionnaire? In this question, 119 respondents (54.1%) said that reality Tv shows have a positive impact on society and the remaining respondents thought that reality TV shows harm society ie. 101 respondents (45.9%). (Refer to Figure 1.19)

According to you, what is the impact of Reality TV shows in the society?

220 responses



**Figure 1.19**

**Table 17 - According to you, what is the impact of Reality TV shows on society?**

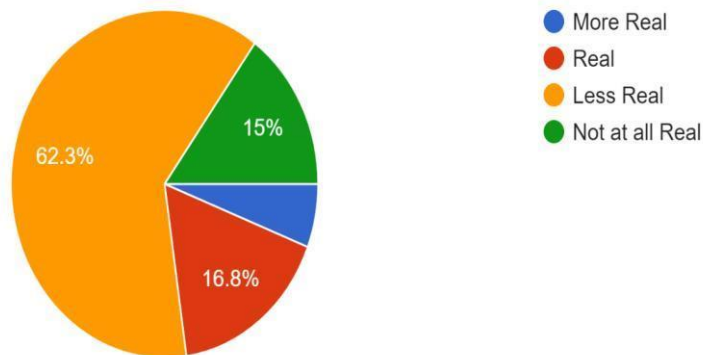
Option	Responses	Percentage (%)
Negative Impact	101	45.9%
Positive Impact	119	54.1%

**Figure 1.19**

The next question in the survey is, ‘How far the Reality TV shows have realism?’ Here the main motive behind the question is to find out how realistic does the respondents think reality television shows are. 137 respondents (62.3%) respondents feel that reality TV shows are ‘Less Real.’ 37 respondents (16.8%) feel that these reality TV shows are ‘Real’ and, 33 respondents (15%) felt that these reality TV shows are ‘Not Real at All’. A small percentage of the respondents, i.e., 13 respondents (5.9%) stated that reality television shows are ‘More Real.’ (Refer to Figure 1.20)

How far the Reality TV shows have realism?

220 responses



**Figure 1.20**

**Table 18 - How far the Reality TV shows have realism?**

Option	Responses	Percentage (%)
More Real	13	5.9%
Real	37	16.8%
Less Real	137	62.3%
Not at all Real	33	15%



**Figure 1.20**

The last question asked in this survey is “Do you think watching Reality TV shows, makes you learn about life problems and deal with certain situations in a better way?”

The major goal of this study is to ascertain viewers' perceptions of how Indian TV reality shows are seen and looked after by viewers. Also, it aims to comprehend the rationale behind Indian reality TV viewers. The primary objective of this study is to identify the numerous responses, emotions, attitudes, and behavioural changes that viewers notice in them as a result of watching reality TV.

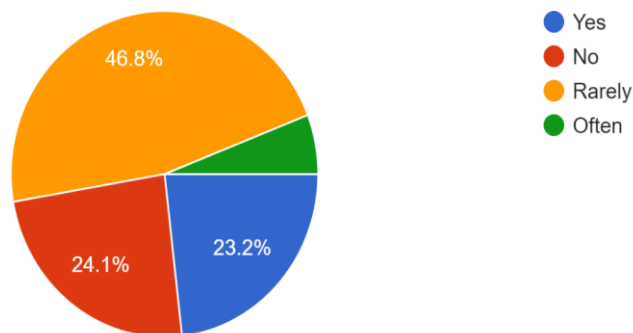
To the last question, 103 respondents (46.8%) felt that it ‘Rarely’ helps them learn about life problems and deal with certain situations in a better way. Whereas, about 53 respondents (24.1%) said ‘No’ it does not help them learn about life problems and deal with certain situations in a better way.

51 respondents (23.2%) of the respondents said ‘Yes ‘and that they believed it helps them to learn about life problems and deal with certain situations in a better way.

And, a minority of the respondents i.e., 13 respondents (5.9%) said ‘Often’ they have learnt about life problems and deal with certain situations in a better way when it comes to Reality TV shows. (Refer to Figure 1.21)

Do you think by watching Reality TV shows, it makes you learn about life problems and deal with certain situations in a better way?

220 responses



**Figure 1.21**

**Table 19 - Do you think watching Reality TV shows, as you learn about life problems and deal with certain situations in a better way?**

Option	Responses	Percentage (%)
Yes	51	23.2%
No	53	24.1%
Rarely	103	46.8%
Often	13	5.9%

### Figure 1.21

#### 3.3 FINDINGS AND ANALYSIS

To find out how viewers' perspectives on reality television are the major goal of this study. It also concentrated on how people's behaviour changes as well as how satisfied viewers are with reality tv shows. Also, it sought to determine how well viewers understood the techniques reality TV show producers utilised to make their shows seem engaging and real. Also, it aimed to comprehend the TRPs and channels that were most popular with viewers.

We can see from the survey of this research study that people only view reality TV shows for "entertainment," since they believe Indian TV reality shows to be interesting and enjoyable. Some among them, however, watch these reality Television shows simply because they like the shows and the content that they serve. Additionally, viewers find some reality Television shows to be informative and watch them for gaining educational knowledge.

Many regular TV viewers have the firm opinion that reality television shows are superior to all other programs that are broadcast on TV. In addition, viewers' perceptions of reality television indicate that they perceive these Indian TV reality shows to be far from reality and have less realism.

The respondents also said that those who take part in these reality television shows do not behave in the same manner in real life and that they are more likely to act in a particular way to provide content to their audience.

From their point of view, viewers also believe that reality television shows act as a platform for new and upcoming emerging talents in society.

The audience also believes that the best method to portray the so-called "reality television shows" is that the reactions are real but the conflicts are set up to boost the TRPs of the shows that are shown on television. Several respondents also think that these programmes are highly scripted, completely fake, and not at all real.

Several viewers claimed that watching reality television shows had no impact on their work or education after learning about the behavioural shifts and traits connected to these programmes. Yet, a significant number of respondents did feel that "sometimes" these TV series did have an impact on their work or academic performance.

The viewers additionally stated that "sometimes" the reality TV programmes do influence them, which further results in a change in behaviour or attitude towards one another. The research study also discovered that viewers believe Indian TV reality shows "rarely" assist them to learn about life's difficulties and deal with situations in a better manner.

It is possible to evaluate the level of audience engagement by asking respondents if they can recall the theme music or jingles from a specific reality television show. Because people remember the commercials, jingles, theme music, etc., it is also easier to see that the creators and producers are doing

a good job on their end. Yet, in this study, the viewers did confirm that they could recall the theme music or jingles from several well-known Indian TV reality shows.

The audience's participation in contests, games, quizzes, and voting is a significant element in maintaining audience interest. Many respondents stated that they engage in such activities themselves, which further demonstrates the success of the strategies used by the producers of these shows to engage viewers and keep them interested in a certain show.

When it comes to reality television, the respondents most frequently chose to watch the Sony entertainment channel. Numerous popular reality television programmes have been broadcast on this channel, including Shark Tank India, Indian Idol, Kaun Banega Crorepati, India's Best Dancer, Super Dance Chapters 1,2 and 3, Jhalak Dikhla Jaa (2006-2011), Fear Factor (2006), Entertainment Ke Liye Kuch Bhi Karega (2009-2014), Comedy Circus (2007-2018), Bigg Boss (2007-2008), 10 Ka Dum (2008-2018), MasterChef India season 7 (2023) and India's Got Talent (2022).

The respondents also selected ColorsTv, StarPlus, MTV, and Zee TV among their other preferred channels (respectively in order of votes).

Kaun Banega Crorepati, which features Amitabh Bachchan as the host and is shown on the Sony Entertainment channel, is the most-watched programme in India.

Number two on the list is Salman Khan's Bigg Boss, which was previously broadcast on Sony Entertainment but is now watched on ColorsTV. Before Salman Khan, several celebrities hosted Bigg Boss, including Arshad Warsi, Shilpa Shetty Kundra, Amitabh Bachchan, Sanjay Dutt, and Farah Khan.

Shark Tank India, which is also shown on the Sony Entertainment TV channel, is the third most popular programme among the respondents. This reality television programme has so far had two seasons, the first of which was hosted by Ranvijay Sinha and the second by comedian Rahul Dua. Ashneer Grover, Anupam Mittal, Ghazal Alagh, Namita Thapar, Peyush Bansal, Vineeta Singh, and Aman Gupta were the sharks (judges) from season 1. And in season 2, all other sharks were present, along with a brand-new shark by the name of Amit Jain and excluding 2 sharks from season 1 i.e Ashneer Grover and Ghazal Alagh.

Overall, viewers say that reality television shows have a positive impact on society as it helps in various ways and serves the best of qualities in society.

### **SUGGESTIONS AND RECOMMENDATIONS FOR THE STUDY**

The censoring regulations for reality TV shows should be stronger, as suggested to a large extent for the quality of those programmes. Some suggestions include:

1. Reality TV programmes should not portray women's bodies negatively.
2. Reality TV must promote the fundamentals of human values.
3. The discussion of topics like injustice, brutality, gender inequity, etc. should be promoted through reality television.

4. Family-oriented reality TV programmes ought to air.
5. Reality TV programmes need to be educational.
6. It should not display situations that stir up people's emotions.
7. Reality TV programmes must inspire viewers to take on difficult undertakings.
8. It should not encourage contestants to display their emotional sides.

### **SUGGESTIONS FOR FUTURE RESEARCH STUDIES**

1. Research on the impact of specific Indian TV reality show: There is a need for more study that focuses on a particular show and how the audience perceives them, even though some research has been done on the influence of reality shows in general.
2. Research study on the role of the host: Although hosts are an essential component of Indian TV reality shows, there is little research on how they affect viewer perception and involvement.
3. Research study on the impact on social media: Research on how social media platforms is utilised to engage with reality shows and how this affects viewer perception is needed considering the growth of social media.
4. Research study on the impact of reality shows on different age groups: Most studies on Indian TV reality shows have focused on young viewers. Further studies are required to look at how viewers of different ages view and interact with reality television.
5. Research study on the impact of regional variations: Even though reality shows are well-liked all over India, further research is needed to look at how reality shows are viewed and used in various parts of India. This can involve looking at how audience perception is affected by linguistic and cultural variations.
6. Research study on the impact of product placement and advertising: There is a need for more study that looks at how product placement and advertising affect audience perception and engagement because product placement and advertising are frequently used shows.

### **CONCLUSION**

Viewers' common perception of reality television's realism has been one of scepticism. Although they are upset by the fabrication of reality, it does not prevent them from regularly watching their favourite reality TV programmes. Also, they believe that enjoying the content is more important than giving too much thought to the debate over the veracity of TV reality shows. Nonetheless, the shows' spectators complain that they are boring and have little substance.

Nonetheless, these programmes are meant to provide possibilities for the raw potential present in the country's rural interior. The real potential is unlocked, making successful professions possible. The audience is convinced that they can see right through the producers' strategies and that those are completely obvious to them.

The competition is accompanied by drama, which the audience can tell is being added to boost the entertainment and TRP value. The majority of the participant's and judges' facial expressions, whether pleased or sad, try to make reality television more appealing and dramatic so that viewers would be swayed.

The use of diverse strategies by the producers and the Channel has a significant impact on how viewers think. A reality-based Tv show takes up a lot of room and occasionally overshadows the talent. While the current study does suggest that producers of reality television programmes attempt to represent that reality TV results reflect the audience's judgement, and it might not be accurate.

When it comes to how Reality Shows are presented, editing plays a crucial role. There are so many kinds of feelings in it.

Additionally, the rise of OTT and many reality show episodes being watched online have added a new layer. Because of the fierce competition, show producers constantly worry about remaining current, even if that means changing the reality content.

When show business is involved, the stakes are high and the content producers must engage in adding their own components if the truth that appears on screen does not appeal to viewers. These reality television shows need a lot of labour.

Yet, it is ultimately up to the channel and production firms to decide how much creative freedom or how to strike a balance between truth and created reality in order to successfully operate a show.

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## **APPENDIX**

### **EMPIRICAL ANALYSIS OF INDIAN TV REALITY SHOWS A SURVEY ON THE PERCEPTION OF THE VIEWERS.**

Greetings Everyone!

I am Shukrta Vaigankar, and I am currently enrolled at CMS Jain University in Bengaluru, Karnataka, to pursue a master's degree in journalism and mass communication.

I am conducting a survey for a study as a part of my MAJOR RESEARCH paper titled;

### **EMPIRICAL ANALYSIS OF INDIAN TV REALITY SHOWS A SURVEY ON THE PERCEPTION OF THE VIEWERS.**

Under the Guidance of - Dr Bhargavi D Hemmige

Kindly Note: That all data will be kept strictly confidential. I'm requesting everyone for an open and honest response.



Thank you!

**NOTE:** A total of 220 responses have been received in this survey questionnaire and were circulated to various people who regularly watch Reality TV shows in India.

Survey Questions are listed below:

Name

Gender

- Male
- Female
- Prefer Not to Say

Age

- Under 18
- 19-25
- 26-34
- 35-45
- Above 45

Do you watch Reality TV shows?

- Yes
- No

How often do you watch Reality TV shows?

- 4-7 days a week
- 1-3 days a week
- Never

Which Reality TV shows do/did you prefer to watch? (You can choose more than one option)

- Bigg Boss
- Super Dancer
- Dance India Dance
- Splitsvilla
- Roadies
- Khatron Ke Khiladi
- Master Chef India
- Shark Tank India
- Kaun Banega Crorepati ● Indian Idol

- India's Best Dancer
- India's Got Talent
- Jhalak Dikhla Jaa
- Dance Plus
- Others

Do you remember any theme songs/jingles of the Indian TV Reality Shows?

- Yes
- No

Why do you watch Reality TV Shows? (You can choose more than one option)

- For Entertainment Purposes
- For Gaining Educational Knowledge
- Boredom
- For Personal Satisfaction
- Friends/Family Watch it
- Enjoy the Content
- There is Nothing else on TV
- Others

Which TV channel network gives the best content when it comes to 'Reality TV shows (you can choose more than one option)

- Zee TV
- MTV
- Colors TV
- StarPlus
- Sony Entertainment
- Others

Is a Reality TV show far from reality?

- Yes
- No

Do Reality TV shows affect your educational/work performance?

- Yes
- No
- Sometimes

Do reality TV shows influence or have a change in your attitude or behaviour?

- Yes

- No
- Sometimes

Reality TV shows stand out as the best programs than all other television programs

- Strongly Agree
- Agree
- Disagree
- Strongly Disagree

Do you prefer voting for Reality TV shows?

- Yes
- No

Do you believe that people who act in TV shows probably behave the same in real life?

- Strongly Agree
- Agree
- Disagree
- Strongly Disagree

Do Reality TV shows act as a platform for new talents?

- Yes
- No
- Maybe

Which choice best describes how you feel Reality TV shows are filmed?

- The Shows are real, their real-life is portrayed
- The reactions are real, but the conflicts are set up
- These shows are completely fake
- Others

According to you, what is the impact of Reality TV shows on society?

- Negative Impact
- Positive Impact

How far the Reality TV shows have realism?

- More Real
- Real
- Less Real
- Not at all Real

Do you think watching Reality TV shows, makes you learn about life problems and deal with certain situations in a better way?

- Yes
- No
- Rarely
- Often