

Effect of Audience Personality Traits on Reality Show Watching Motives

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The relationship between viewer personality and reality show watching has been a point of discussion among media researchers but has been rarely tested. The authors in the present study explore: (i) Reality Show Watching Motives (RSWM) of viewers, (ii) further investigates the impact of viewer personality on RSWM in a developing nation context. The authors followed mixed method approach to this end. A qualitative approach was applied to investigate consumer perceptions about reality shows and generate RSWM items. This was followed by a large scale survey to relate viewer personality to RSWM. Structural equation modelling was applied to generate findings in the quantitative phase. Five RSWM dimensions emerged from the qualitative and quantitative analysis. Consumer personality was found to have a significant impact on RSWM dimensions. However, there was variation on the effect of individual personality dimensions on individual RSWM dimensions. The study has theoretical and managerial implications.

Keywords: Reality show, reality show watching motive, viewer personality, mixed methods, structural equation modeling, India

Television industry earlier preferred scripted programs rather than the volatile and unstable reality show but there is an exponential increase in the reality shows since five years (Ojha, 2011). The concept of reality show was initiated in 1948 by Allen Funt and the show was titled as Candid Camera. After this show in 1964, Granada Television Series was broadcasted in UK and became the pioneer. There were several shows after this era such as Survivor, Big Brother, and American Idol which transformed the entire industry. The same transition was observed in India in 1990's when a reality show titled, Meri Aawaz Suno (listen to my voice) was broadcasted. This show gained popularity at a very rapid pace as there were no reality shows which were broadcasted in India at that time (Panja, 2011). In India the reality show had tremendous growth since 2000's as the thinking and perception of Indian viewers have changed dramatically. Primarily the majority of the viewers who perceived that family drama was very mundane had switched to the reality shows. Even though reality show business is at an initial stage in India compared to the West, but it is growing very rapidly (Ojha, 2011).

It was reported by TAM media research that there were only three to four reality shows in 2005 but in 2012 the number was around 30 to 35 in the national entertainment channels. The viewership has also dramatically exploded from 1 per cent to 8 per cent since the last five years. It was also observed that the share of reality shows on Hindi television channels was similar to the share of the news channels. It means that reality shows have very strategically developed a section

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in the television viewership arena. Reality shows have captured the prime time on the weekends as well as on the weekdays. It was further noted that television viewer rating declined from 10 to 8 but for reality shows it was 6 (Ojha, 2011) which is an achievement in itself.

Given that the reality show industry in India is growing at a rapid pace, it is very important for the practitioners to know the underlying consumer motive behind watching reality shows. Similar studies have been conducted in the west (Mead, 2006; Papacharissi & Mendelson, 2007; Nabi, 2007), but they may not be replicable in India because of cultural dissimilarity. Indian audience have been known to display participatory culture which is evident from the support given to participants through text message and online votes (Punathambekar, 2009). This is in support with the collectivist culture of India (Chadda & Deb, 2013). However, the new trend of reality shows are driven by dramatized script inducing the participants to become emotional, behave in unpleasant ways and be abusive to each other (Sinha, 2012). This trend is supported socio-culturally by a rising middle class in India (Ray, 2009) and a sweeping trend of individualism where reality TV is finding its place towards making explicit the implicit rules that govern the same (Desai 2011). Hofstede (2014) in his latest findings display India having a balance between individualism and collectivism which supports the argument that almost half of the Indian society is becoming individualistic. This would imply that the trend of viewership would move from family oriented soaps to different genres of reality shows that boost individual achievement (at times at the cost of others) (Dixit, 2013). Interestingly enough the Indian reality audience have been found to be different from the western audience with respect to reality TV viewing (Dixit & Raman, 2012) and thus it calls for an investigation of the Indian audience's perspective on reality shows and whether the same are different from the western counterparts.

Given that there is a change in socio-cultural set-up, it also warrants for an investigation on whether the consumer personality would affect reality show viewing. Therefore, the present study explores: (i) the reality show watching motives (RSWM) of the audience; and (ii) The impact of viewer personality type on RSWM. Based on a mixed method research design, five dimensions were identified for RSWM and consumer personality dimensions were observed to have different effects on different RSWM dimensions. The subsequent sections discuss the literature review that leads to the conceptual development and the research questions. The succeeding section illustrates the research methodology followed by the results. The results section is followed by the discussion and the last section provides the conclusion and scope for future research.

Literature review

Consumer personality

Personality could be defined as 'a stable set of characteristics and tendencies that result in differences in thoughts, feelings, and actions for different individuals' (Maddi, 1989). Several theories have been propounded to measure and evaluate the personality dimensions. The Eysenckian Personality Theory (Eysenck & Eysenck 1985) states that there are three components of personality, viz. extraversion, neuroticism and psychoticism. However, there is another model known as the Big Five Model that is more popular as it captures the essence of the consumers' personality (McCrae & John 1992). The Big Five personality factors are: agreeableness (representing good nature), conscientiousness (representing reliability), extraversion (representing sociability), neuroticism (representing emotional instability), and openness to experience (representing curious nature). Howard and Howard (1995) have provided elaboration on the Big Five dimensions and have also provided six items measures for each. According to them, Agreeableness is related to the sources from which an individual generates norms for the right behavior. High agreeableness illustrates an individual who adjourns to the norm sources such as boss, friends, spouse, religious leader etc. Such a person is termed as "Adapter". A person low on agreeableness is a cynic to the extent of rigidly

following his own norms. He is termed as "Challenger". Conscientious is associated with the number of objectives that an individual is adhere to. High Conscientious individuals work on few objectives and have self-discipline with all the goals. Such a person is termed as "Focused".

A person low on conscientiousness has larger number of goals with lesser commitment and dedication towards each goal. Extraversion is related to the number of associations that an individual will have conveniently. A person who is high on extraversion has higher number of relationships and spends more time in enjoying them. Costa and McCrae's factors of extraversion distinguish people as "Introverts" and "Extroverts". Neuroticism or negative emotionality factor comprehends the frequency and rigour of stimuli that is needed to draw out negative reaction from an individual. If a person is highly resilient, they are not frequently bothered by stimuli, and it requires strong stimuli to elicit a negative response out of them. Costa and McCrae suggested two types of personalities, Resilient and Reactive (Costa & McCrae, 1992). A person, however need not be at either end of the continuum, he may display a mixture of traits. Lastly, Openness corresponds to the frequency of interests to which an individual is excited and the pursuit of the person for the interests. High openness (Explorer) person has a large and varied number of interests, and lower depth in perusal of these interests, while a person low on openness (Preserver) has fewer interests and greater depth in pursuit of these interests. Howard and Howard also suggested that effects between all five personality dimensions and the age of the individual. (Howard & Howard, 1995) Agreeableness (A) and conscientiousness(C) increase with the age of an individual but Neuroticism (N), Extraversion (E) and Openness (O) decreases with the age.

The parallel theory of human personality was propounded by McAdams (1996; 2001) which suggests that personality psychology needs to undertake the individual with respect to three-tiered framework which can include three different but overlapping phases of investigation: personality traits, personal concerns, and life stories. The first level, personality traits, deals with constant temporal and situational factors (i.e., dispositions) that can differentiate various individuals and direct to same behaviour in different situations. The second level, personal concerns, deal with the objectives of individuals and the approaches that are used in order to accomplish the goals. Following Little (1996), this level is here defined more narrowly in terms of personal action constructs such as personal strivings(Emmons, 1989), personal projects (Little, 1989), and life tasks (Cantor, 1990). The third level, life stories, deals with the narratives that individuals tend to merge their past which they remember, present which they feel and the future which they can predict holistically to develop distinctiveness in their lives (Baumgartner, 2002). However, the big five has been the favourite of consumer researchers (Steel et al., 2008) and various shorter versions of the original 50 item scale has been developed for more pragmatic but easy to administer situations (John et al., 1991; John & Srivastava, 1999). Early researchers have observed that consumers' personality has an impact on consumer behaviour (Kassarjian, 1971; Aaker, 1999). Later researchers have predominantly used the five factor model of personality to comprehend shopping motives and behaviour in various ways (Mooradian & Olver, 1996; 1997; Verplanken & Herabadi, 2001; Caplan, 2003). Researchers have also included the Big Five very holistically along with the models of consumer behaviour models. This approach was also used by Mowen (2000) in 3M Model of Motivation and Personality and the three-tiered framework of Baumgartner (2002).

Reality shows

The arena of reality television is very old but it grabbed the attention after the 2000's with the shows such as the Survivor. The key determinants of reality television include use of common man and not the skilled performers without the script. The producers have to depict the drama of real life (Tiffany, 2006). A comprehensive definition of reality shows is offered by Nabi et al (2003) as:

“programsthat film real people as they live out events in their lives, contrived or otherwise as they occur” (Nabi et al., 2003) further identify the characteristics of a reality show as: (a) individuals depicting themselves, (b) a part of shooting in the personal or professional environment instead of an artificial setting, (c) no script, (d) proceedings in a form of a story, and (e) essentially for amusement of the audience.

Reality shows could be of various sub-types and according to Ouellette and Murray (2004) they could be divided into six sub-genres as game docs (ex. Fear Factor), dating programs (ex. Blind Date), makeover/lifestyle (ex. Extreme Makeover), docusoaps (ex. Sorority Life), court programs (ex. Judge Judy) and reality sitcoms (ex. The Osbournes) along with celebrity based programs (ex. Dancing with the stars) (Ouellette & Murray, 2004). However, Nabi et al (2006) found six subgenres of reality based programs based on an exploratory factor analysis and found them to be: romance (ex The Bachelor), crime (ex. Cops), informational (ex. Trading Spaces), reality drama (ex. The Real World), competition/game (ex. The Survivor), and talent (ex. American Idol) (Nabi et al., 2006). In the Indian context, most of the genres are present but there have been indigenously developed shows based on marriage (ex. Rakhika Swayamvar). The point to be noted is that reality shows are highly prevalent in developing nations and there are shows copied from the western countries (Fear Factor India) along with the home grown versions. The examples cited are only few types of reality shows. It is very crucial to differentiate reality show from the soap operas, sitcoms and other types of non-reality shows which does not have the script and control of producers and directors is lesser on individual episodes.

Very few studies have investigated aspects of consumer behavior of reality show viewing. Those few studies have addressed the aspects of consumer motive behind reality show viewing. The studies were focused to understand basic questions such as: What are the reasons that attract the audience towards the reality show instead of other comedy and drama programs? Why many individuals are interested in reality-based television (Barton, 2009)? One of the early studies in this area by Oliver & Armstrong (1995) found the association and attitudes related to crime, higher levels of racial prejudice, and authoritarianism is related with high frequency of watching and enjoying the reality shows (Oliver & Armstrong, 1995). Moreover, they found demographics (such as age, education and viewing time) also to play a role in reality-based viewing and enjoyment. Moreover, Mead (2006) conducted an exploratory study to determine the key motives of television genres (i.e. soap opera and reality) and it was identified that the motives differed for the various genre, but also emphasized that additional motives exist in television viewing that had not previously been discussed. Similarly, an exploratory study by Papacharissi & Mendelson (2007) found six factors or motives behind reality show viewing such as: reality entertainment, relaxation, habitual pass time, companionship, social interaction, and voyeurism. Entertainment and relaxation motives were very dominating (Papacharissi & Mendelson 2007).

Reiss & Wiltz (2004) applied sensitivity theory to viewing television shows and suggested that individuals prefer to watch those shows that arouse the joyfulness as it is very important for them. Individuals who love to socialize would be thrilled to watch those reality shows where groups and friends are portrayed.

In this study, 239 adult respondents were asked to rank themselves on the 16 basic motives of Reiss Profile standardized instrument. They were also asked to rate the frequency of their viewership and their happiness which they derived after watching the show. It was found that individuals who watched the reality shows were very particular about themselves social, safe and believed in romance (Reiss & Wiltz, 2004). Barton also investigated gratifications related to reality show viewing and found that individuals choose a particular show over the other due to the gratification which they received from those reality shows. He also added a new gratification for

reality program viewing called personal utility (Barton, 2009). In a different study, Nabi (2007) found two dimensions of reality TV (romance and competitiveness) based on 12 attributes of reality shows such as Romance, Competition, Real, etc.

Conceptual framework

The uses and gratifications approach in communication research typically suggests that specific motives and related satisfying outcomes drive individuals to watch television (Rubin, 2002). Uses and gratifications research has suggested several reasons why individuals turn to television, such as feeling connected with others alternative of social contact, entering in fantasy world, etc. (McQuail, 1994). There were very few researchers who have investigated the effect of viewer personality on reality show viewing. Crook et al (2004) investigated the relation between six personality traits viz. need for affiliation, empathy, loneliness, morbid curiosity, voyeurism, and verbal aggression and watching and enjoying the reality shows. This analysis developed three genres of reality programming; dating/romance, voyeurism, and challenge. Findings suggested the effect of morbid curiosity to be positive on the viewing and social loneliness to be negative. Pleasure was negatively associated with need for affiliation and social loneliness. Consumer behaviour researchers have found consumer personality to affect both impulsive and compulsive buying behaviour (Shahjehan et al., 2012). The logical extension would be that consumer personality would also affect reality show viewing. However, till date only one study (Crook et al., 2004) has investigated the impact of consumer personality on reality show behaviour and they have used the trait theory of personality. Moreover, the dimensions of reality show have not been identified in a developing nation context. In such a context, the present study has two major objectives.

The study intends to explore (i) the dimensions of reality TV or Reality Show Watching Motives (RSWM) (as mentioned by the authors) of the viewers and (ii) the impact of viewer personality type on RSWM. For the second objective, the Big Five personality dimensions would be chosen because of popularity (Acton, 2003) and ubiquity (Steel et al., 2008) of use. Being an exploratory study, it does not have hypothesis but research questions. Thus the two major research questions in the study are:

RQ1. Are the dimensions of RSWM in India different from those of western counterparts?

RQ2. Do the big five personality traits have a significant impact on the dimensions of RSWM?

Methodology

Qualitative phase

The main study was conducted in two phases. In the first phase, a set of focussed group discussions (FGD) were conducted to identify various factors of consumer behaviour associated with reality TV viewing. The central objective was to find out the major items that were relevant to the reality show viewing. Three FGD's were conducted among young audience in the age group 18-25. Each FGD was conducted for an hour to generate better insights from the respondents. The questions were related to the types of shows viewed, time spend on watching and sending SMS after watching, viewing event website etc. The questions also investigated the reason behind watching the show. This led to 18 reasons which the participants discussed as the reasons or motivations behind watching a reality show which are summarized in Table 1.

Table 1. RSWM dimensions emerging from FGD and their description

Sl. No.	Motive	Description
1	Thrill	Thrill is an important attribute of reality shows because there will be a group of audience who watch reality shows in search of thrill such as X Factor and <i>SachkaSaamna</i> .
2	Adventure	There are many reality shows in India that portray adventure such as <i>MTV Roadies and Fear Factor</i> , which have a huge viewership base.
3	Horror	There are few reality shows in India that portray horror and supernatural (<i>The Chair</i>) but many individuals wanted to watch such shows.
4	Suspense	Most of the reality shows try to include suspense in their reality shows. E.g. Contest based shows like <i>Dance India Dance</i> , try to maintain suspense by extending the elimination time of a contestant.
5	Unkindness	Unkind can be an important attribute that may be watched a particular people who like to see violent activities in a reality show such as <i>Emotional Atyachaar (Emotional Torture)</i>
6	Violence	Many people like to watch violent activities in a reality show such as <i>Dadagiri</i>
7	Humiliation	There are many reality shows such as <i>Emotional Atyachaar</i> that depict humiliation among the individuals and it was preferred by the respondents
8	Drama	Some respondents would like to watch a reality show such as <i>Big Boss</i> as they get influenced by the drama.
9	Entertainment	Entertainment is a holistic term which is a major attribute of a television viewer and they are excited about it.
10	Romance	Romance forms an important attribute in a reality show as reality shows such as <i>Splitsvilla</i> depict romance extensively.
11	Celebrity	In some reality shows celebrities are the performers of the reality show (<i>Nach Baliye</i>). It has a major impact on the viewership base and fan following as celebrities are considered to be mesmerizing icon by the individuals.
12	Controversy	Some of the viewers of reality shows like to see controversies in reality shows. Producers even select controversial celebrities such as RakhiSawant was chosen for <i>RakhikaSwayamwar</i> to increase the excitement level among the viewers.
13	Talent hunt	Reality shows based on talent hunt such as India's Got Talent and <i>Boogie Woogie</i> , which promotes talent, are usually liked by the Indian audience.
14	Ethics	A viewer of reality show might find some of the reality shows such as <i>Lift Karade</i> , as ethical and would like to watch it.
15	Motivation	A viewer might seek motivation from a reality show such as <i>Biggest looser</i> as normal people are taken as participants.
16	Information	Some of the reality shows (<i>JantakiAdalat</i>) might contain some informative content in the form of a social message and viewers liked it as it is knowledgeable.
17	Makeover	Some of the reality shows are focused on the changing looks of an individual. There is a complete makeover of the participant. Shows such as <i>MTV style check</i> , inspires the viewers to watch that show as it thrills them to a large extent.
18	Contest	Contest refers to the competitive reality shows such as <i>Indian Idol</i> in which participants challenge each other, and need support of the audience to win. Some viewers watch such shows to support the participants of their geographical area.

These 18 items were used as RSWM descriptors in the next phase of the study. Before using the items for the quantitative study a set of discussion were conducted with three media managers of three national television channels on the relevance of the RSWM items. This was to ensure content validity.

Measures and questionnaire design

Most researchers have suggested the Five-Factor Model or Big Five dimensions of personality as the most popular approach among psychologists for studying personality traits (Acton, 2003). Steel et

al (2008) have argued that there are various perspectives in the arena of personality, but the widely used and accepted is the Five-Factor descriptive model. Thus the Big Five personality variables were used as measures of consumer personality. In this regard the authors have used the 25 item Big Five scale of Siddiqui (2011) which is a modified version of the 50 items personality inventory of Goldberg et al (2006). All the items were measured on a five point semantic differential scale. The 18 items generated from the FGD's were used as items for the dependent factor. These were measured on a five point Likert scale with 1 being "highly relevant to me" and 5 being "highly irrelevant". The questionnaire also had questions on demographics.

Sample and data collection

Prior studies on the reality shows have emphasized that the college students in age of 18-24 years are the primary viewers of these shows (Andrejevic, 2003; Nabi et al., 2003; Oliver & Armstrong, 1995). Given that the Indian reality shows also target similar audience, the target age group was 18-25 (which justifies the target audience age group for the FGD too). Students were randomly selected from the college register on a central Indian private University (from the engineering and management schools) and 300 respondents were interviewed with survey questions in phase 1 for the measure development and validation. The mean age in phase 1 was 21.4. The male female ratio in the sample was approximately 63 per cent (Male) to 37 per cent (Female). This was followed by phase 2 where a more general (student and non-student) population was used for random selection of respondents with the help of a market research agency. The sample size in this phase was 450 with the mean age as 23 and a male female ration close to 1:1.

Results

The analysis was conducted in two phases in line with the measure validation and model testing. The first phase consisted of Exploratory Factor Analysis for the Big Five scale items and that of the RSWM. This phase also estimated a series of measurement models for both the Personality Scale and RSWM to ensure convergent and discriminant validity of the measures. In the second phase, the data obtained from the survey phase 2. Structural Equation Modelling (SEM) was used for the data analysis to determine the impact of the Big Five personality dimensions on the RSWM dimensions.

Phase 1: EFA for Big Five and RSWM

The EFA results for the Big Five personality scale yielded a five factor structure (KMO = 0.814, Bartlett's Test Significant) with the five factor structure explaining around 72 per cent of the variance. The five factor structure was similar to that of Siddiqui (2011) but in our case one item had to be removed because of poor loading. The Coefficient alpha for all the factors was above 0.7 signifying reasonably high internal consistency reliability. EFA results for the RSWM items suggested a five factor structure (KMO = 0.790, Bartlett's Test Significant) with the five factor solution explaining 66 per cent of the variance. The five factors were named by the researchers according to the themes connecting them. They were termed as: Excitement (Thrill, Adventure, Suspense, Horror); Drama (Drama, Romance, Entertainment, Celebrity, Controversy); Disgrace (Violence, Unkindness, Humiliation); Competition (Talent Hunt, Makeover, Contest); and Development (Information, Motivation, Ethics). Naming the last factor was difficult, but since all the items were related to the development of the participants as well as the viewers, the authors termed it as Development. However, literature suggests that EFA doesn't ensure convergent and discriminant validity (Gefen et al., 2000). Moreover, the RSWM dimensions created by the authors were a new contribution and thus the authors used Confirmatory Factor Analysis (CFA) to achieve this objective.

Phase 1: CFA, convergent and discriminant validity tests

Independent measurement models were constructed for the Big Five Personality dimensions and tested with the data using AMOS software. All the five independent measurement models elicited reasonably good fit measures and high loadings (Table 2).

Table 2. Factor loadings and reliability: Big Five

Items	Factor Loadings				
	Agreeableness	Conscientiousness	Neuroticism	Extraversion	Openness
A1	0.847				
A2	0.785				
A3	0.767				
A4	0.748				
A5	0.724				
C1		0.829			
C2		0.803			
C3		0.755			
C4		0.734			
C5		0.682			
N2			0.818		
N3			0.692		
N4			0.742		
N5			0.773		
E1				0.809	
E2				0.752	
E3				0.724	
E4				0.724	
E5				0.654	
O1					0.835
O2					0.792
O3					0.809
O4					0.744
O5					0.669
Cronbach Alpha	0.786	0.793	0.763	0.721	0.703
Average Variance Extracted	0.601	0.581	0.574	0.539	0.596

The most common approaches to ensure convergent validity are to check for: Standardized factor loading (0.5 or greater), Average Variance Extracted (AVE) (0.5 or higher), and Composite reliability (0.7 or above) (Hair et al., 2008). For the Big Five dimensions, all the factor loadings and the AVE values were above 0.5 (Table 2) thereby ensuring convergent validity for the Big Five dimensions. The inter construct correlations for the Big Five dimensions were compared with the AVE values of each dimension to check for discriminant validity. As per Fornell & Larcker (1981), the AVE's should be greater than the square of the inter construct correlations for discriminant validity. The diagonal values of the AVE's given in Table 3 were larger than the non-diagonal values of squared inter construct correlations and thus signified adequate discriminant validity.

Table 3. Discriminant validity test: Big Five

Big Five Dimension	Neuroticism	Openness	Extraversion	Conscientiousness	Agreeableness
Neuroticism	0.574				
Openness	0.069	0.596			
Extraversion	0.046	0.154	0.539		
Conscientiousness	0.032	0.158	0.232	0.581	
Agreeableness	0.079	0.125	0.084	0.179	0.601

Only two independent measurement models could be tested for RSWM dimension since the others had less than four items. The correlated measurement model however showed reasonably high standardized factor loadings (above 0.6) and AVE values were above 0.5 for all factors Table 4.

Table 4. Factor loadings and reliability-RSWM items

Items	Factor Loadings				
	Excitement	Drama	Disgrace	Competition	Development
Thrill	0.858				
Adventure	0.804				
Suspense	0.769				
Horror	0.743				
Drama		0.843			
Romance		0.795			
Entertainment		0.754			
Celebrity		0.705			
Controversy		0.686			
Violence			0.808		
Unkindness			0.788		
Humiliation			0.736		
Talent Hunt				0.833	
Makeover				0.787	
Contest				0.753	
Information					0.802
Motivation					0.791
Ethics					0.698
Cronbach Alpha	0.727	0.713	0.769	0.736	0.753
Average Variance Extracted	0.631	0.576	0.605	0.627	0.585

Thus convergent validity was ensured. The AVE values for each construct Table 5 were larger than the non-diagonal values of squared inter construct correlations and thus discriminant validity was achieved for the RSWM dimensions.

Table 5. Discriminant validity test: RSWM

RSWM Dimensions	Excitement	Drama	Disgrace	Competition	Development
Excitement	0.631				
Drama	0.060	0.576			
Disgrace	0.017	0.256	0.605		
Competition	0.021	0.115	0.014	0.627	
Development	0.096	0.021	0.006	0.383	0.585

Phase 2: The impact of personality on RSWM

In this phase, the data obtained from survey phase 2 was analysed. The CFA results were similar to that of phase 1 and thus are not mentioned here. Two alternate models were tested to estimate the impact of personality on RSWM. Because of the difference in characteristics of the personality types, it seems practical to have them as first order constructs individually affecting the RSWM dimensions. However, a second-order factor model has several statistical advantages over a first-order factor model such as: accounting for the relationship patterns between the first-order factors and achieving more parsimony in a model with fewer parameters (Gustafsson & Balke, 1993; Rindskopf & Rose, 1988). At the same time, the specification of a model should be derived from theory and not statistics (Bollen, 1989). Thus the authors decided to test two parallel models and select the one with more parsimony and goodness of fit. The first model had personality as a second order constructs affecting the RSWM (Figure 1).

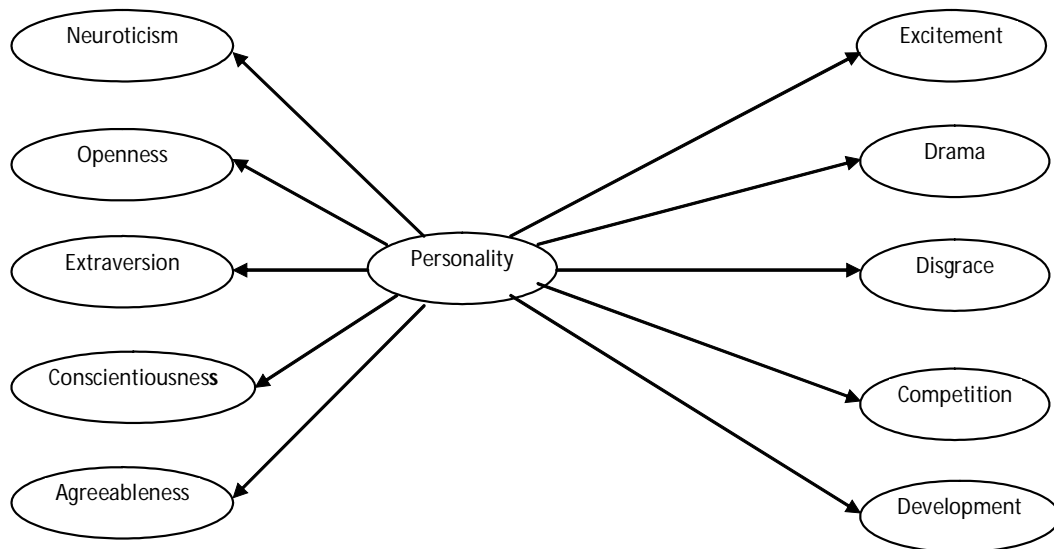


Figure 1. Alternative model 1: personality as a second order constructs

The second model had all the personality dimensions as first order constructs independently affecting the RSWM dimensions (Figure 2).

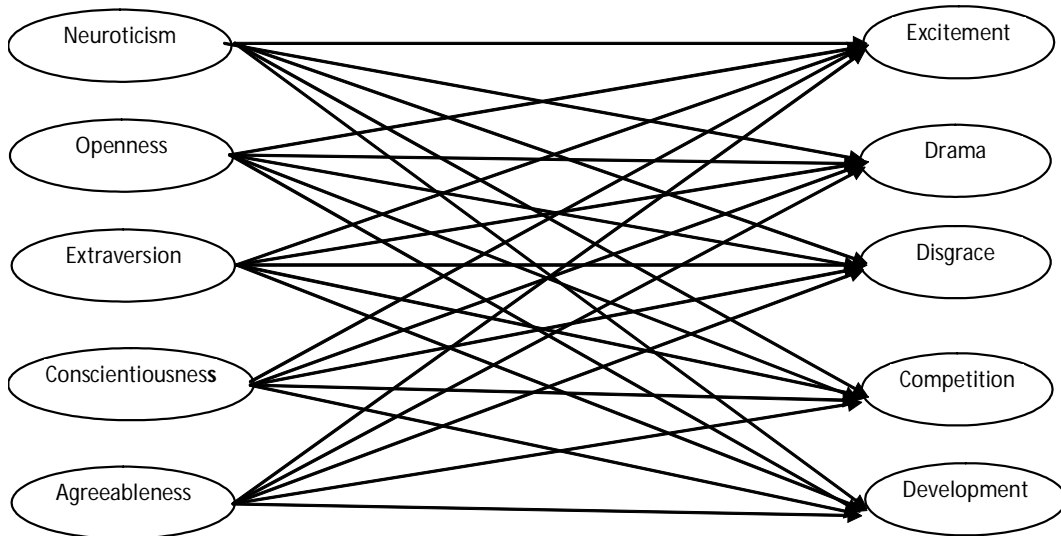


Figure 2: Alternative model 2: personality dimensions as first order constructs

The results indicated a better fit for the model where the personality dimensions were first order constructs affecting RSWM (CMIN/df = 2.548) as compared to the one where personality was modelled as a second order construct (CMIN/df = 3.91). A number of goodness of fit indices were next compared across the two models which further justified (Figure 2) as more parsimonious and better fitting the data (Table 6). Thus for the theoretical inferences, figure 2 was retained. The results suggested that the personality dimensions were affecting the different RSWM dimensions differently (Table 7). Neuroticism was found to have significant impact on all the RSWM dimensions except competition (negative impact on development). Agreeableness was found to be the least important personality dimension that had a significant effect only on Development. Openness was not significantly affecting Disgrace while Conscientiousness was not significantly affecting Excitement. Lastly, Extraversion was not significant on Drama and Disgrace.

Table 6. Goodness of fit comparisons across two proposed models

Goodness of Fit Measure	Personality as Second Order Construct	Personality Dimensions as First Order Constructs
GFI	0.829	0.969
NFI	0.575	0.903
RMR	0.104	0.029
RMSEA	0.084	0.058
FMIN	2.336	0.159

Table 7. SEM results

Independent Variable	DV = Excitement			DV = Drama			DV = Disgrace			DV = Competition			DV = Development		
	Std. Est.	S.E.	Sig.	Std. Est.	S.E.	Sig.	Std. Est.	S.E.	Sig.	Std. Est.	S.E.	Sig.	Std. Est.	S.E.	Sig.
Neuroticism	0.137	.043	.004	0.238	.041	.000	0.315	.053	.000	0.027	.051	.583	-0.135	.048	.003
Openness	0.120	.046	.011	0.124	.045	.012	-0.063	.056	.166	0.216	.054	.000	0.282	.051	.000
Extraversion	0.278	.055	.000	0.064	.055	.186	0.012	.066	.808	0.232	.068	.000	0.119	.061	.010
Conscientiousness	0.076	.045	.107	0.140	.045	.003	-0.141	.056	.002	0.129	.054	.008	0.208	.050	.000
Agreeableness	0.047	.054	.324	0.006	.046	.896	0.038	.058	.411	0.064	.055	.191	0.138	.052	.003

Discussion

The present study has investigated the linkage between viewer personality and reality show viewing in a novel and organized manner. The first part of the study generated five dimensions of RSWM which had common elements from their western counterparts but uncommon elements as well. The answer to the second research question suggested differential impact of the viewer personality dimensions on the different RSWM dimensions. The first implication of the present study is that consumer personality dimensions have an impact on the reality show watching motives. Thus it supports earlier literature in this area (Crook et al., 2004). Moreover it augments the literature since early studies only investigated a part of the reality show genres (Crook et al., 2004). The present study has investigated all genres through the RSWM dimensions. The second implication of the present study was the establishment of the support that consumers with different personality profile would view or at least have affinity towards different reality shows. The factor Neuroticism was found to have a significant impact on all the RSWM dimensions except competition. Neuroticism is related to emotional stability (Eysenck & Eysenck, 1985; McCrae & Costa, 1990) and most reality shows have a lot of instability inherent in them in terms of 'what happens next?'. Therefore, it is highly possible that Neuroticism would affect most RSWM dimensions. Moreover, Neuroticism was found to have a negative impact on Development. This implies that consumers with high levels of instability they would tend to avoid programs which are more rationally oriented.

Moreover, viewers with higher level of emotional instability may not be oriented towards competitiveness justifying the findings. Openness to new experience is related to curiosity in the individuals (Eysenck & Eysenck, 1985; McCrae & Costa, 1990), whereas reality shows which are oriented towards violence or abuse does not really lead to curiosity. Hence, Openness was not found to have any significant effect on Disgrace dimension. Extraversion is the ability to socialize or having an outgoing nature (Eysenck & Eysenck, 1985; McCrae & Costa, 1990). Therefore, extraversion had an impact on RSWM dimensions such as Excitement, Competition and Development which are related to meeting new people and working with/against them. On the other hand dramatization or disgraceful behaviour is considered to be un-socializing by the extraverts, and thus the insignificant effect could be justified.

Conscientiousness had a negative impact on Disgrace. This was expected since Conscientiousness is related to reliability and positive elements just opposite to disgraceful behavior. However Conscientiousness did not have a significant impact on Excitement. The plausible explanation could be that consumers with conscientiousness do not believe in the thrills and action being portrayed in the reality shows and thus are not affected by it. Agreeableness is related

with good nature (Eysenck & Eysenck, 1985; McCrae & Costa, 1990). Agreeableness was not significant on most of the RSWM dimensions. The explanation may be in the perceived believability of reality shows in the eyes of the viewers. Unless the show is development oriented, the consumers are not willing to believe in it. They would assume that the show is scripted even though it is portrayed as unscripted. Thus, the major learning from the study is that there are different dimensions of reality shows, (which supports earlier literature: Mead, 2006; Papacharissi & Mendelson, 2007; Nabi, 2007) and that consumer personality (The Big Five) affects the consumer watching motives differently.

The concept of reality shows is growing in India (Desai, 2011; Dixit, 2013) and thus is unavoidable. The managerial implications of the study suggest that the same reality show may not attract all the audience even when they are from the same demographic group (which was the present case). Thus, the media house should design reality shows accordingly. In case the channel has a narrow focus (such as MTV) it would cater to a predominantly similar personality types. The same should be first assessed before promoting a reality show to avoid a mismatch. For a channel with a more broader audience (such as Star Plus) it would be advisable to maintain a portfolio of reality shows as it would allow them to attract consumers/viewers with different personality profiles and the target of the marketer (say TRP) would be achieved. The academic implications of the study lie in a novel approach to the relation between viewer personality and reality show watching motives. The present study has contributed to a lesser researched area in reality show consumer behaviour (Crook et al., 2004) in a structured and meaningful manner.

Conclusion

The present study intended to explore (a) the Reality Show Watching Motives (RSWM) of the viewers and (b) the impact of viewer personality type on RSWM. In this regard, the present study has identified new perspectives from the consumer behaviour which was focused less by the researchers. It has contributed to the existing research on reality shows by identifying the dimensions of reality show watching motive from the Indian perspective. More importantly it has explored reality shows and consumer behaviour by integrating the Big Five personality dimensions. The study has supported the assumption that consumer personality affects reality show viewing and thus marketers should think before launching a reality show. One of the limitations of the study is the usage of student respondents. Even though the sample selection is justified in the study, but a nice extension of the study could be to explore whether similar phenomenon exists for adult viewers also. Another extension of the study could be to investigate the temporal impact of viewing motive over time. This would include issues such as watching loyalty etc. Lastly, another related extension would be to investigate whether the media house has any impact on the reality show viewing. This may lead to a case where a consumer is watching a reality show that does not match his/her personality because it is from his/her favourite media house. This idea has not been investigated in literature according to the authors' investigation. To conclude, the present study has made academic contribution in a less researched area and has also left food for thought for the practitioners in the marketing and airing of reality shows.

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