

A COMPARATIVE ANALYSIS OF THE INDIAN AND THE WESTERN AUDIENCE FOR TV REALITY SHOWS

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ABSTRACT

Most of TV Reality Shows telecasted in India are adaptations of the western shows. Some of the shows telecasted in western countries have been very successful. Similarly Indian shows mostly replicas of western shows have also become immensely popular. However Indian producers have not taken into account heterogeneous nature of the Indian audience while adapting TV Reality Shows. Not only have the western media scholars highlighted many faults in the existing methodologies to measure the interest of the audience but also have emphasized the study of audience. This defect becomes all the more glaring in India as the shows telecasted after adaptation, methodologies used for measuring audience interest etc are all foreign. In addition to this there is an immense difference between the western audience and the Indian audience in terms of constitution of the audience and their receptivity to the genre of TV Reality Shows. Through this paper an attempt is being made to study the differences between both the categories of audience so as to make such shows more appealing to the Indian audience in particular and to the society in general.

KEYWORDS: Audience, Constitution of the audience, Methodologies, TV Reality Shows.

INTRODUCTION

Western media scholars have tried to define audience in different ways. In addition to this they have tried to study transition in the nature of the audience from the perspective of various media theories. Moreover the impact of technology on audience has also been scrutinized. In contrast to this there is a lack of sufficient literature on the growth of Indian media audience and scholars have not tried to undertake an extensive study involving audience for electronic media. Moreover no attempt has been made to understand the difference between the audience for Indian and western shows. These distinctions become highly marked as mentioned earlier most of the Indian TV Reality Shows are not adapted to the needs of the Indian audience. Adding to this is the fact that Indian audience do not relate with many features of the show. To start with the definition given by western scholars which is more or less applicable to the Indian as well as western concept of audience. Audience have also been defined as *raison d'être* (reason for existence). In other words audience cannot exist in vacuum. For example people who make programme want to know that they are talking to someone; they want positive feedback; they want the approval of their audience and of their peers.[Burton 210]. In other words “people who consume media products are referred as the audience”. [Nicholas and Price 57] Audiences have also been defined as seeking out a station for its programs. In addition to it audiences have been termed as abstractions. They are ideas about groups of people. Audiences are also constructed. For

example an audience is created when certain categories are chosen over other categories to describe a group of people.[Turow 116]. Thus audiences are ephemeral and relational concept. They are defined in relation to texts (films, news bulletins, soap operas) or objects (such as books, radio or TV sets.[Kitzinger Jenny, 167] Next is the changing nature of the audience with regard to various media theories which also originated in the west. During the four eras of mass communication research starting with the industrial revolution audience were considered to be passive. However there was a change in the paradigm with *Uses and gratification theory* which emphasized the importance of active audience who choose media content of their interest from myriads of channels, TV genre etc. This theory adopted an audience centric approach to understand why people become involved in specific types of mediated communication and what gratification they receive from it. [Patwardhan Padmini, Yang Jin and Patwardhan Hemant 170]. As a matter of fact most of media theories are text centric. In other words how audience interpret meaning given out by the media text. However there are no theories dealing with implications of interactive practices involving audiences. Interactivity came into early prominence with genre of TV Reality shows as we find that audience were involved with casting votes for their favourite contestants by sending SMS, email, phone calls etc. In addition to this we find that with the development of technology like the internet audience has becoming the creator and supplier of media content. In other words audience can write blogs and share that information with millions of people. Adding to it is the speed with which changes are taking place in the 21st century. To illustrate during the last decade it took 10 years for change from Black and White to coloured television and it took another 10 years for change from VCR to cable. Now it can be concluded that trends that used to take years to develop just take weeks or months. [Joseph Ali 215]. Thus we find that the audience today have become fragmented with wider media choices through digitalization and new technology like the Internet. Fragmentation means that even the most popular programmes have smaller audiences than they once had [Kent Raymond 5] Technologies now empower consumers to control what information they receive and to produce text, images, audio and video content for others to access. [Mulhern Frank 89]. However the majority of the Indian audience stationed in rural India with low income have no access to the Internet. Despite having low income television is the prime source of entertainment. [Gandhi S Sagar p5]. In contrast to such media consumption, not all village households own televisions, mobile phones and CD players. Consequently, owners share some of these resources - especially television - with friends. In fact, watching television shows together are a social occasions for people. [Sheshagiri Sarita, Sagar Aman and Jhosi 857]. Unlike in urban India and western world where there is existence of nuclear families and some households have more than one television sets. Considering all the above mentioned it is important to note the difference between the Indian and western audience in terms of composition and acceptability to the genre of TV Reality Shows. Nielsen and Arbitron are two media research agencies which are involved with giving Target Rating Points (TRPs) for TV programmes. However media scholars have argued that this leads to quantifying the popularity of different programmes without knowing the real interest of the audience. Ang points out “knowing the size of audience along is not sufficient to gauge the degree of success or failures of public service”[Hoynes William 125] For example viewer may have logged in to programme without any interest. In addition

to this TRPs only lead to homogenization of the content. In other words the success mantra adopted by one producer for increasing TRPs of the show leads to the production of similar content. Hence the interest of the audience takes a back seat. This flaw is more evident in India as a very small sample size of urban India is taken to measure TRP and there is no representation of rural population with 70 percent rural population with immense television consumption. In addition to this producers of the TV Reality shows do not consider many other facts about the Indian audience which are very dissimilar from the western audience. Despite this shortcoming of the Indian producers some TV Reality Shows have very high TRPs. Nevertheless western media scholars have highlighted the importance of audience in media studies. According to Schultz and Pilotla media research is valuable only if it adopts a consumer perspective. [Mulhern Frank 3]. To sum up difference between western and Indian audience must be analyzed in terms of composition and receptivity of TV genre called Reality Shows. Major changes took place in the Indian audience took place after liberalization and since shows became popular in the 1990s it is essential to study the changing nature of Indian population thereby bringing changes in the Indian audience. Besides the changes which are visible and are cited by the sociologists we also interviewed 60 Indian families speaking Hindi to know their perspective on Hindi TV Reality Shows as an audience. The interviewees were in the age group of 18-60 male and females. The interviewees were from different walks of life ranging from students, working people and home makers.

CHANGING FACE OF MEDIA AUDIENCE POST LIBERALIZATION

Although television was introduced to India in September 1959, for many years transmission services were restricted to areas in and around the nation's capital, Delhi. It was not until 1972 when transmission was extended to Bombay in the west, and in 1973 when the network was further extended to northern cities Amritsar and Srinagar that the television set became more of a mass commodity in India. Some would argue that television did not capture the public imagination in the nation until 1975 when the government of India, with the help of the United States, launched the countrywide Satellite Instructional Television Experiment (SITE) to broadcast developmental programmes to 2400 villages in six dispersed states. [Kumar Shanti 129] In stark contrast to print media electronic media has been state guided. The changes in the Indian electronic media landscape have always been introduced by the Government before some mega events. For example the use of coloured television was introduced by Mrs Indira Ghandi in the mid 1980s (Crabtree D Robin & Malhotra Sheena). The coloured television was launched before Asiad. Similarly after the break up of the Soviet Union in the late the 1980s Government faced a severe foreign exchange crisis. As a Narsimha Rao was forced to make policy changes that relaxed restrictions on multinational which expanded and invested in the Indian market. [Johal Singh Navjit and Rao Shakuntala 287]

Since these reforms were implemented the media economy has changed considerably. The media and entertainment industry became one of the fastest growing sectors in the Indian economy. [Hanson and Zheng] In broadcasting satellite programming from foreign sources, such as BBC world, and development of domestic channels such as ZEETV and SUN TV suddenly and explosively

increased the demand for cable. [Rao and Johal 287]. The growth of homegrown media companies was spurred by international event like Gulf war. [TRAI]. Major changes in electronic media landscape which took place after liberalization have given a variety of choices to the consumers. To illustrate the numbers of channels available channel increased from 120 to 550 currently. [FICCI]. Thus as liberalization has affected media industries it has also affected the audience. The changing nature of the Indian population after liberalization is discussed below:

The major fallout of liberalization is the increased mobility.

MOBILITY The mobility of the Indian population can be categorized in two ways.

From Urban to Overseas

The acronym NRI (Non-Resident Indian) is the most common term in India used to describe people of Indian origin living overseas. The population of the Indian diaspora is estimated to be about twenty million. They live in different countries, speak different languages, and are engaged in different vocations. What gives them their common identity is their Indian origin, their consciousness of their cultural heritage, and their deep attachment to India.[Chaturvedi Sanjay 141]. Post liberalization Indian specially from the States of Kerala and Andhra Pradesh migrated to the countries of west Asia and Gulf following the oil boom as semi-skilled and unskilled labour force. Thereafter occurred the migration of software engineers and technicians over the past decade which is termed as IT wave. Unlike the earlier waves of migration the software engineers moved to multiple destinations. Now a few hours of air travel, compared to the month-long ship journeys of the colonial era, has facilitated the new emigrants to maintain close ties with their places of origin. There is a revival of the 'local' at the global context, with the shrinking of space and time. [Oonk Gijsbert]. It is evident from the fact that many NRIs come to participate in Indian TV Reality Shows as contestants and participants. [Pal Divya p 10]

From Rural to Urban India

As there is shifting of population from urban India to overseas there is also shifting of population from rural areas to urban areas. The people are shifting in different capacities. For example people who are not educated have shifted as unskilled labourers and the educated people have shifted for better job opportunities. In addition to this students shifted for better higher education opportunities. If the representation of the entire Indian population ie rural, semi-urban and urban India on Television is concerned we find that apart from rural Indian we find considerable number of people from urban and semi-urban areas coming as participants on TV Reality Shows. However during the broadcast of Doordarshan before the launch of satellite television *Krishi Darshan* was a programme solely based on farmers. As far as contestants from small towns on TV Reality Shows are concerned we find them in different capacities as contestants, audience and winners. The most avid example of it is *Kaun Banega Crorepati* Season four with Sushil Kumar hailing from Motihari, a small village in Bihar winning five crore in November 2011. [Saxena, 2011, p.1] His winning saga has remained unfazed as a performer in *Jhalak Diklaja* season 5. This season he was trained to dance and after his performance he received

immense adulation from the judges for his dancing skill. When the judges got up to show their appreciation for him he pointed out that as he mistook their appreciation for inconvenience and explained that as he was dancing in the water he felt that his dancing moves splashed water on the judges. His innocent remarks brought an uproarious laughter among the judges for his raw thinking. Then he stated he was feeling cold as the AC was on. The entire sequence brought in immense humour which concluded with a remark from one of the judges to maintain his naturalness even after winning 15 crores from the contest. The above example goes on to explain that not only the participants of the small towns participate in such shows but also get accepted by maintain naturalness. Despite the inclusion of people from small town and villages many people during the course of the interview many people felt that audition for TV Reality Shows must take place in villages as many villagers have immense talent but are unable to come for the audition as they are poor.

Distintegration of Joint Family System

Another fallout if increased mobility is the break-up of the traditional Joint Family system. The break-up in the traditional structure is more evident in urban India. However media and entertainment got greatly benefitted with the increase in the sale of television sets. Now India's media and entertainment industry is one of the fastest developing industry driven by changing consumption patterns, increasing middle income households and the propensity of consumers to spend on leisure and entertainment. In addition to this increasing per capita consumption helped by a growing middle class is driving a rise in population discretionary spends on leisure and entertainment. [Ernst and Young]. With a highly educated population of 1.1 billion India has the fourth largest purchasing power in the world. [Yun-Sun Zee, Verma Swati, Pysarchik Thorndike Dawn, Yu Pil Jong & Chowdhary Shahana]

Third Largest Viewing Market in the World

As mentioned earlier the large purchasing power has led 138 million households in India to have television sets and with this figure the country has become the third largest TV market in the world next only to China and the United States [Bharti C and Balaji CD Reasearchers 291]. In addition to this India is also the third largest viewing market in the world with over 300 million middle class. Furthermore economic reforms have made India as the fourth largest economy in the world. [Das Mallika]

Emergence of Strong Middle Class

The consequences of economic rapid economic are also evident in current Indian media and culture. The Indian middle class has been highly affected by the changes. As a result middle class is much larger and wealthier than before; the average purchasing power has skyrocketed; there is access to a brand new market of goods and technologies that were previously unavailable. With the deregulation of Indian broadcasting, corporate giants have placed advertisements in all facets of Indian media, influencing the values and desires of a growing middle class. Economic reforms have given rise to a large middle class of consumers. [Anderson Ashley]. As a result Indian middle class are able to enjoy

foreign entertainment which was previously inaccessible to them. The Indian cable television market today stands as the third largest market in the world. [Bose Sunny Poonam Abhilash 99]

Greater Selection of Regional and National Programme

Even though people like the cosmopolitan appeal of European and American television, movies and music they tend to choose media from their own culture or one very similar [Jan Mirza]. Television Consumption in India is dominated by Tier 2 and Tier 3 towns, (description of tier 2 and tier 3 is given below) which account for 73% of India's urban consumption. Advertisers are shifting spends to these regional towns to capitalize on increasing consumer spending amid growing saturation in the major metros (Delhi, Mumbai, Kolkata, Chennai, Bangalore, Hyderabad). [Spotlight on India's entertainment economy Seizing new growth opportunities Ernst and Young]. In addition to this Satellite news channels have found that regionalization become necessary to improve rating and revenue. [Shrikande Seema 166]

Growing Acceptance of Globalization

Indian men and women are more confident of their identities than their parents and embrace both global trends but, at the same time, do not want to lose their traditions or culture. [Das Mallika] In fact westernization is almost taken for granted in urban young Indians these days, despite ongoing debate on its merits.

Young Nation

India is considered to have the largest youth population in the world.[Bose Sunny Poonam Abhilash 99].Around 70 percent of the country's population is below 35 years of age. [Federation of Indian Chamber of Commerce and Industry In the interval but ready for the next act Media and Entertainment Industry Report 2009] Out of this about 17% of the Indian population are between 15 and 24 years old[Schwittay Anke 350] As India gets closely knit within the world economy, the forces of globalization – especially global media – are getting more intricately involved in the everyday life of Indians. For the youth, this is a far more intense and deep-rooted equation as they typically lead the most 'media-rich' lifestyles in which the boundaries of geography and nation-states dissolve in the ubiquitous presence of global media. Over a decade has passed since the process of economic liberalization in India, and the current generation of young people is possibly the first generation in India to experience a globally mediated life, and grow up with an increasingly hybrid identity which fuses together influences from all over the world[Pande Sunandani]. Despite these rapid changes Indian youth are not rebels or outliers. While there may be generation gap with the parents, the Indian youth are still conformist and maintain a strong family orientation. Yet, they combine this with an equally strong desire to try new things be adventurous and push the envelope. [Federation of Indian Chambers of Commerce and Industry Hitting the High Notes FICCI-KPMG]. An excerpt from Ingene, which promotes itself as the "first-ever Indian youth trend research blog," reflects this commercial aspect, and highlights the aforementioned heterogeneity among young people in India:

With the first ever non-socialistic generation's thriving aspiration & new found money Power combined with steadily growing GDP, bubbling IT industry and increasing list of Confident young entrepreneurs, the scenario appears very lucrative for the global and Local retailers to target the "Youngisthan" (young-India). But, the secret remains in the Understanding of the finer AIOs of this generation. The Indian youth segment roughly estimates close to 250 million (between the ages of fifteen and twenty-five) and can be broadly divided into three categories: the Bharatiyas, the Indians & the Ingloodians (copyright Kaustav SG 2008). The Bharatiyas estimating 67% of the young population lives in the rural ... areas with least influence of globalization, high traditional values.

They are least economically privileged, most family oriented Bollywood influenced generation. The Indians constitute 31.5% ... and have moderate global influence. They are well aware of the global trends but rooted to the Indian family values, customs and ethos. The Ingloodians are basically the creamy layers ... and marginal (1.5% or roughly three million) in number though they are strongly growing (70% growth rate).

Ingloodians are affluent and consume most of the trendy & luxury items. They are Internet savvy & the believers of global-village (a place where there is no difference between east & west, developing & developed countries etc.), highly influenced by the western music, food, fashion & culture yet Indian at heart. (Ingene, 2008)[Schwittay Anke]

Not only is the heterogeneity of the Indian audience is age specific but is also spatial. Let us find out how Indians differ in rural and urban population. The four broad geographic classification of the Indian population is mentioned below

Geographic Diversity

Urban India

The book *Million Cities of India* edited by R.P. Misra (2008) is the most comprehensive publication on urbanization in India. The Mega Cities mentioned in the book are Mumbai, Delhi, Kolkata, Chennai, Bengaluru, Hyderabad and Ahmedabad. Coincidentally such cities also figure in Mckinsey Global Institute with one more addition of Pune in its list of tier 1 cities. [Mckinsey Global Institute India's Urban Awakening Building Inclusive Cities, sustaining economic growth, April 2010]. Cities were chosen on the basis of economic and demographic importance. These cities have the maximum influence of globalization. As mentioned earlier the youth in these countries are influenced by westernization. Hence we find a large number of young people hooked to shows TV Reality Shows like *MTV Roadies* and *Splitz villa*.

Semi-Urban India

Mckinsey Global Institute has included 26 cities among its list of top 66 cities. I have mentioned the top 7 cities which have Hindi speaking people. The cities include Surat, Kanpur, Nagpur, Lucknow, Jaipur, Vadora and Indore and are known as tier 2 cities. As we find existence of joint family system in these parts of our country we find that young as well middle aged people have strong reservation to

dating based TV Reality Shows. During the course of interview many young male interviewees expressed dislike for abuses hurled by the female contestants.

Small Towns Urban India

Mckinsey Global Institute has included 32 cities among its list of top 66 cities as tier 3 cities. I have mentioned the top 7 cities which have Hindi speaking population. These cities include Surat, Kanpur, Nagpur, Lucknow, Jaipur, Vadora and Indore. The future of urbanization lies in small and intermediate cities as they are likely to serve as strong links between big cities and rural areas. [Urbanisation HN Mishra 54]. We find coexistence of westernization and tradition in tier 2 and tier 3 cities of India. The interviews both male as well as female between the age group of 30-40 suggested that ancient Indian values can be presented in different ways.

Rural India

Small towns and villages include this section of the Indian population with agriculture as the predominant occupation. India's majority of population resides in rural areas with low income. [Gandhi S Sagar Large scale Urban Development in Indian Past and Present r Working Paper Collaboratory for Research on Global Projects p5]. Television is the prime source of entertainment for villagers. People infrequently visited movie halls, due to the distance and their own hectic work lives. Despite such media consumption, not all village households owned televisions, mobile phones and CD players. Consequently, owners shared some of these resources - especially television -with friends. In fact, watching television shows together are a social occasions for people. [Sheshagiri Sarita, Sagar Aman and Jhosi Dhaval 857]

To sum up along with spatial differences there is existence of complex social system with different castes, classes, creeds and tribes in our country with inadequacy of mass media to reach almost 70% of people who reside in villages, puts over 3.5 millions of people under illiterate category who suspect anything in terms of modernity.[Mohanty Manashi and Parhi Pristishri 41] In addition to this towns such as Chandigarh, Ahmedabad, Jaipur, Lucknow, Indore and Pune have three-quarters or more of the affluence levels of Mumbai. On growth potential they do even better. That small-town urban India is attractive in terms of purchasing power, time spent on media, and product consumption comes across clearly. [An Increasingly Affluent Middle India Is Harder to Ignore Published: July 10, 2008 in India Knowledge@Wharton]

Suman Srivastava, CEO of Euro RSCG India describes middle class as "The Indian middle class does not follow the norms that most mature markets do," Srivastava says. "The probable reason is that the core of the market has shifted from being middle aged and urban to young and Tier II. Many rules of the game are being challenged, the primary one being the quintessential 'trickle-down theory.' Attitudes and behavioral trends that got formed in the Tier I markets would trickle down into the small towns and rural markets. What sold in Tier I would also percolate down and sell in Tier II cities." [An Increasingly Affluent Middle India Is Harder to Ignore Published: July 10, 2008 in India Knowledge@Wharton]

According to a study this year by the Future Group, an Indian retailer, and the National Council of Applied Economic Research (NCAER), the ratio of spending to earning is higher in Tier II towns such as Nagpur, Jaipur, Surat and Coimbatore than it is in the metros.

All the above mentioned trends indicate that the producers of TV Reality Shows have to rethink about the strategies to allure the consumers based in tier I and tier II cities and towns of urban India along with rural India. For example contrary to the believe that the young people are zealous of applying westernization many young people from tier I and tier II cities cling to their traditions and have strong dislike towards issues like openness in relationships, abuses etc on TV Reality Shows. However the younger generation make fun of their mothers who get hooked to soap operas. Besides the complexity mentioned above we also find multi-lingual diversity in India

MULTI –LINGUAL DIVERSITY

LANGUAGE

Language is a crucial divider of media products. [Jan Mirza 69] On the basis of languages Indian electronic media can be divided into three broad categories

Hindi

Hindi speakers consist of over 500 speakers. [Chatterjee N Anshu]. Hindi channels not only operate in Hindi speaking regions of the country but are very popular among non- Hindi speakers. For example Hindi TV channels like Zee TV, Sony and Star Plus form considerable competition for Punjabi channels [Chatterjee N Anshu].

English

More Indians speak English than any other language, with the sole exception of Hindi. What's more, English speakers in India outnumber those in all of western Europe, not counting the United Kingdom. [Times New Network March 14 2010]. Hence there is chunk of young urban audience who like to watch imported western shows like *Friends*

Regional

In the South India local audience is serviced by local media produced by local companies like Sun TV, Manoramma etc. These characteristics of Indian media market distinguish it from rest of the world.[Kumar Harendra]

Another intriguing feature of Indian audience is the lifestyle which varies from one region to another.

LIFESTYLE DIVERSITY

Life-style refers to how people live, how they spend their money, and how they allocate their time [Indian Institute Of Management p]

Ultra modern

The visibility of people having ultra modern lifestyle is mostly found in metros and IT hubs like Bangalore, Hyderabad, Chandigarh etc. The young who are highly influenced by westernization lead this life in metros. There is prevalence of live in relations, existence of gay and lesbians etc.

Modern

Relationships between castes have become more relaxed today. There is more food sharing between castes and a lot more eating done at local restaurants where caste distinctions are less likely to be made. The Indian do not mind love marriages at the same time if given a choice would choose a person from their caste [Despande S Manali]

Traditional

The people who are very traditional and strict believer in caste system are found in villages. In rural India there is strict demarcation of castes and class.

Thus the Indian population is witnessing major transition in terms of mobility, values, lifestyle and this change is also reflected in the consumption of the media. Before venturing to study the difference between Indian and western audience it is essential to study the basic characteristics of the Indian audience which have emerged post liberalization or which have not change even after liberalization which represent the majority of the Indian population.

CHARACTERISTICS OF INDIAN AUDIENCE

Collectivism

As mentioned earlier watching Television is still a collective activity in rural India to the extent of becoming social event. The reason being many house holds do not have television and as a result depend on other people having television. In addition to this collective or interdependent nature of Asian society is consistent with Asians' broad, contextual view of the world and their belief that events are highly complex and determined by many factors, including human and terrestrial. However the individualistic or independent nature of Western society seems consistent with the Western focus on particular objects in isolation from their context and with Westerners' belief that they can know the rules governing objects and therefore can control the objects' behaviour.[Historical Geography Rana P. B. Singh Ravi S. Singh 65]. During the course of interview many interviewees including males and females expressed strong dislike for the highly competitive nature of TV Reality Shows.

Pluralism

People belonging to several faiths-Hinduism, Jainism, Buddhism, Islam, Sikhism and Christianity have coexisted for centuries in a shared space. Diversity in India is not merely confined to racial, religious and linguistic distinctions but also permeates deep into patterns of living, life styles, land tenure systems, occupational pursuits, inheritance and succession law, together with local practices, rites and rituals related to social norms and values. It is in this sense a synthesis which made India a unique

mosaic of cultures. A plural and multi-ethnic society like India would have an overlapping of ethnic, caste and class groupings [A County Report Progress in Indian Geography 31st International Geographical Congress 2004-08 Indian National Science Academy p21 A Geographical Mosaic of Incredible India Introducing Natural and Cultural Heritage R.B.Singh].In addition to this twenty three Indian languages are listed in the constitution and more than 544 dialects are spoken in India [[Singh R.B.]. Each of the larger languages support its own film industry Urdu, Hindi, Bengali, Marathi, Kannada, Tamil, Telegu and Malyalam. [Wijesundara Tilak 23].In addition many States in India through their indigenous channels telecast TV Reality Shows. Thus language plays a significant role in identity formation.

Heterogenous

Studying Bollywood films (Hindi films made in Mumbai In India) requires understanding of varied and highly diverse transnational audience. Similarly audience for Hindi TV Reality Shows are from being homogenous. Movement from one state to another brings about changes in the standard of living, opinions etc. For example the State of Punjab with the highest per capita income with farming as the main occupation can boast of higher standard of living in comparison to State like UP and Bihar. Despite this in the State of Punjab Hindi TV Channles are more popular. In addition to the patterns of living and lifestyles diversity in India includes racial, religious, linguistic, land tenure systems, occupational pursuits inheritance and succession law, together with local practices, rites and rituals related to social norms and values. [Singh R.B.] .

Family oriented

Generally there is existence of nuclear families only in metros or in areas surrounding metros. Otherwise the structure of the Indian family system in Tie2 and Tier 3 cities is predominantly joint ranging from small to big families. For example in tier 1 and tier 2 cities sometimes only the grand parents reside with the children and sometimes two to three families together comprising married couples reside with the parents. Considering the structure of the family there exists cultural conflict with the paradox between what is 'socially desirable' and what is 'individually desired'. [Cheng Hong Patwardhan Padmini]. During the course of the interview many people expressed their concern over the display of undesirable content in TV Reality admitting that it is not possible to see such shows with other members of the family

Harmonious

Although TV Reality Shows have been dubbed as trash TV because of conflicts, abuses etc. by the western scholars Indians dislike some features of the show like tough competition. According to Ajay Sharma, age 38 "tough competition bring negativity in the society in the long run". Many people feel even losers should get something after leaving from the shows. In addition to this many people dislike the shows for being highly competitive and feel that they feel sad when losers leave after having reached so far. During the course of interview interviewees advocated usage of proper language and removal of stress. Interviewees highlighted the fact that the contestants can be inspired to remain

patient. Many viewers are also of the view that people are taught how to kill their inner self. Some others suggested that they should take less risk. Interviewees also highlighted stability among contestants and polishing of unique qualities latent in every person. In addition to this many shows dislike human being eating animals to participate in a contest. According to Geeta age 39 “devlish thing like eating insects in shows like *Fear factor* must be stopped. To sum up most of the people dislike competition in which the harmony among contestants is sacrificed for contest. Furthermore many people dislike competition that encourages contestants to hate each other.

Religious

India is a country of many diverse religions. With the help of TV Reality Shows the audience have got a chance to view two Indian weddings from different religious groups. The first was dating based Reality Show *Rakhi Ka Swyamwar* followed a similar show of the series *Ratan Ka Rishta*. These two TV Reality Shows courted lots of controversies as Bollywood actress Rakhi Ka Sawant Bollywood actress refused to marry Elesh Parujanwala and Ratan TV actresses did the same. However before the wedding the Indian audience got a chance to witness many Hindu ceremonies as part of the pre-wedding episode. To cite another example of a wedding from different religion was the muslim wedding of Sara and Merchant. This episode on *Big Boss* also received attention immense media as the duo were already married. Despite all the controversies Indian viewers watched the spectacle of Muslim wedding filled with rituals and customs. Nevertheless a large segment of the Indian viewers are against the idea of marriages taking place on camera. If we set aside the controversies we find that the judges on TV Reality Shows encourage viewers to respect other religions. To illustrate Mithun Chakravarti, Bollywood actor not only appreciated Faizal, a Muslim guy for giving impeccable performance on the dance form *Tandav* (Lord Shiv's dance form) in TV Reality Show *Dance India Dance* but also pointed out that it is possible to respect other religions. The comments from grandmaster as he is popularly known on dance based Reality Show *DID Lil Champs* telecasted on n July 8 2012 depict the sentiment unity in diversity.

DIFFERENCE BETWEEN INDIAN AND WESTERN AUDIENCE

Racism

Race is considered as a social cultural construction not a biological fact.[Dubrofsky E Rachel and Harely Antoine 374] Despite this , scholars (e.g., Andrejevic & Colby, 2006) have criticized the ways in which reality TV has reinforced existing racialized mass-mediated caricatures. In fact, some (e.g., Orbe, 1998) argued that the inclusion of reality-based programming has strengthened such stereotypical portrayals given that such images are more “real” than others. Some scholars, like Kraszewski (2004), suggest the reality TV relegates racism in problematic ways*namely located in individuals (like rural conservatives). Other work has drawn attention to representations of African American males on MTV's *The Real World*, specifically to how its programming format contributes to the hegemonic power of racial images and reinforces societal fears of Black men (Hopson & Orbe, 2007; Orbe, 1998]

Western scholars have cited many example of racism in western TV Reality Shows in the content of the show and in the behavior of the participants. The most talked about incident was episode of Jade Goody the British reality television star Jade—who rose to fame from a very disadvantaged social background—suffered when she was accused of racism while appearing on the reality show *Celebrity Big Brother* (CBB) in 2007 [Lieve Gies 348]. Sometimes the producers of the show deliberately put people with different skills, background, and race to bring about drama in the show. For Example on the *Real World* one can find racial conflict across several seasons. One white Southerner/rural dweller /exurbanite is usually included in the cast to be the foil for a Black/urban cast member and at some point racial slurs or other such eruptions happen so that the race fight can take place, pitting the different Whites (liberal, the gay, the intellectual , the slut etc) against each other and or the often lone Black cast members. (Squares Catherine 435) . Thus on TV Reality shows people of colour under surveillance have added burden of speaking for their race.[Dubrofsky E Rachel and Harely Antoine 382]In contrast to western TV Reality Shows Indian scholars on TV Reality shows have not pointed out existence of racism. For example Veena Mallik, a Pakistani TV actor in the *Big Boss* season 4 was never shown disdain by fellow participants for her racial and regional background. On the other hand people from different countries have been instrumental in raising the TRPs of Indian TV Reality show. For example Pamela Anderson Canadian actress in *Big Boss* season 4 and Sunny Leone Canadian porn star in *Big Boss* season 5 were instrumental in TRPs of the show without any racial dispute.

Accessibility to technology

Developing countries face serious challenge in connecting villages to the Internet though policies are being implemented to address this concern. [Locksley Gareth] . As Murdock (2004) argued access to the Internet through personal computers remains highly stratified by income, age and education with substantial numbers of poorer household, elderly people and educational drop outs facing the prospect of permanent exclusion [Losfidis Petros] . In this context if we take the example of TV Reality Show we find that this genre which relies heavily on the Internet to maintain interactivity with the viewers is a complete wash out as in rural India a large segment of the illiterate population has no internet facility.

Gender

In India, gender inequality is significantly worse in rural than urban areas [Jensen Robert and Oster Emily]. In India there has been a growing trend towards portraying women as liberated yet traditional, as persons who still bear the responsibility of nurturing and caring for others—in other words, there is an indigenously developed sense of modernity with corresponding notions of the ‘New Indian Women’ (Munshi 1998).[Das Mallika]

In India initially very few female participants would emerge as winners on TV Reality Shows. This trend changed with the house arrest show *Big Boss* where two female contestants Shweta Tiwari season 4 and Juhi Parmar season 5 emerged as winners for two consecutive seasons. Similarly the Reality Show *Survivor* in its very first season got Raj Rani, female as the winner . However *MTV Roadies* has more male winners in its eight seasons. In addition to the female winners we find certain

stereotypes in terms of portrayal of women. For example the cat fight between Dolly Bindra and Shweta Tiwari had hit the headlines in most of the newspapers. This was followed even in the season 5 with fight episodes leading by Pooja Mishra who tried to follow Dolly Bindra's style. Amidst all the controversies abuses from the female contestants is the most disliked feature of TV Reality Shows. In addition to this among Hindus females are worshipped and many interviews have expressed strong dislike towards women resorting to abuses suggesting change in the time slot while many interviews suggested absence of abuses even in the late night slots. In Asia, one's identity relates to one's position in the group and sexuality plays a relatively insignificant role in its cultural construction. In nearly all Asian countries sexuality tends to be a private matter. [Laurent Erick 171]. Thus there exists a contrast between western and Indian TV Reality Shows. For example first TV Reality Show to portray the life of a homosexual on national television was MTV's "*The Real World*" in the year 1992 in the western world. Now today there are around 22 television shows on major stations with a homosexual cast member as the main character of the show. [Shapiro Adam, Schultz Megan, Christina Roush, Cassander Shofar, Emily Shilling, Tawnia Simpson and Sampiller Natalie Potrayal of homosexuality in media October 9 2004 www.bgsu.edu/departments/tcom/faculty/ha/.../gp16/gp16.pdf]

In contrast to western TV Reality Show there is no representation of gay or lesbian on the Indian TV Reality shows except for one transgender character named Laxmi Tripathi in *Big Boss* season 5.

Competition

Most of the TV Reality Shows have competition as one of the main elements. As most of Hindi TV Reality Shows are copies of western shows we find the existence of competition in them. The competition has been associated with such shows to a great extent that a show named *Mahayatra* telecasted on Star Plus in the year 2010– based on the Indian concept of children taking parents on a pilgrimage had a strong element of competition. However many interviewees disliked competition in TV Reality Shows. Despite this some people pointed out that without competition how will the winners be declared. A large number of people were of the view that there should be no competition in the shows having children as contestants because it breeds fear among children. One of the interviewees Vinod Tripathi age 29 stated that when the children are not selected their confidence goes down. Thus it can be summed up that many viewers do not like competition and competition that encourages contestants to strive for excellence is not just accepted, but encouraged but competition that pushes them to target one another is found disturbing. [Wang Georgette 133]

Collectivism

The most widely analysed dimension of cultural values is individualism and collectivism. According to Hofstede (1980) individualism–collectivism is a cultural factor that describes the extent to which members of a culture have an independent versus interdependent construal of the self. Individualistic culture are defined by detachment from personal relationships and community. The individual views himself or herself as relatively independent from others. In contrast collectivist cultures

emphasize the importance of relationships, roles and status within the social system. According to several cross cultural studies of individualism and collectivism generally western cultures (eg United States and Germany) are individualistically value oriented and East Asian cultures (eg India and Japan) tend to be predominantly collectivistically value-oriented. This means that those who live in India will rely on opinion of family and friend. If we study TV Reality Shows in the light of above mentioned distinction we find most of the Indian shows rely also on competition. However while answering questions during the interview many people affirmed that competition is the main attraction of the show but it should be restricted to talent based show.

FASCINATION FOR BOLLYWOOD

During the 1990s the newly established channels discovered the appeal of film based programming with viewers. Hence music-based shows such as *Antakshari*, *SA REGAMAPA* and Philips top ten was star [Punathambekar Aswin]. What sets most of the Indian versions of successful foreign shows apart are the fascination with celebrities and an overdose of drama. The contestants in *Big Brother* are mostly non-celebrities, while *Bigg Boss* cashes in on semi-celebrities. Similarly, *Zor Ka Jhatka* boasts of a list of semi-celebrities such as TV actor Karishma Tanna and Vindu Dara Singh, Reality TV star Dimpay Mahajan, actor Payal Rohtagi and boxer Manoj Kumar. Indian viewers love to watch Indians they know. That's why celebrity-based shows do so well," says Ashvini Yardi, programming head, Colors. However this celebrity-craze, at times, works against the shows. *MasterChef* Australia has enjoyed worldwide popularity for focussing on food while *MasterChef* India got a thumbs down for giving too much importance to star host Akshay Kumar and being full of drama [Lakhani Somya Indian Express.com Jan 10 2011]

FASCINATION FOR MAKEOVER SHOWS IN AMERICA

Lifestyle is a TV genre that exists predominantly on the screens of Northern Europe and Anglophone countries such as the UK, the USA and Australia. Hence, lifestyle formats are not traded globally but rather trans-nationally within a distinct geo-linguistic region. Nonetheless, lifestyle programming is still produced very differently within this region according to the media systemic conditions of the specific national TV markets and the specific broadcasters and channels in question. [Jensen Majbritt Pia]

Lifestyle programming has been the makeover format that advocates a transformation of home, garden, manner, clothes, and facial/bodily features. [Franco Judith]. The makeover transforms 'ordinary' women who think they are ugly and worthless into attractive and seemingly self-conscious women [Jerslew Ann]

The Indian Television industry started makeover in the year 2008 with the show titled *Naya Roop Nayi Zindagi* aired on SONY TV. This show was an Indian version of the American show *Extreme Makeover*. It is anchored by Mona Singh, popularly known as Jassi. Unlike the other TV Reality Show this show did not occupy much space in the newspapers albeit one story on CNN IBN

news channel. Thereafter no other channel ventured to make a similar show. However MTV has a couple of shows on make over of people wanting different looks. In addition to this NDTV Good Times has a show named *Band Baaja Barat* where the would be brides gets make over from the different people who have expertise in fashion, hair styling etc.

VENERATION FOR ELDERS

STAR TV, a foreign media company, directs the kind of images to be shown to its Indian audience. Today, it intends to reaffirm the old, traditional values of Indian culture. It attempts to localize itself among the local audience and depict the home-based values unlike during 1990s when it was charged with responsibility for misleading the Indian youth with its foreign serials (*Baywatch* and *Dallas* to name a few). Today, it has become STAR India and attempts to create a place in the hearts of a changing India showcasing everything that is 'traditional' with an act of 'inventing tradition' in India.[Alok Geetika]. We find contestants touching the feet of the judges to their respect for elders. Embracing members of the opposite sex is unacceptable. However, members of the same sex may embrace or hold hands if meeting after a long time or on special occasion[Shapiro E Marsha].However on TV especially on Reality Shows we also find contestants and judges embracing each other. Another example of showing respect to elders is taking them on a pilgrimage to holy places and one Reality Show named *Mahayatra* took the initiate where young people took their parents on a pilgrimage to the four different places of worship.

DEPICTION OF WEDDINGS

As mentioned earlier Indian TV Reality Shows have depicted multicultural weddings on TV Reality Shows. If we compare Indian TV Reality Shows with western shows we find that America in spite of being a multicultural cultural has shown only Christian wedding. As television programs do present religious o, Allen's assertion suggests the dominance of Christianity in such programming, which presents a view of the United States as being a mostly Christian nation, with the recurrent message that most of the people on TV who do practice or profess a religion are Christians, marginalizing or ignoring other forms of worship Engstrom (1999) found that the typical wedding portrayed in *A Wedding Story*, a Reality TV programme reaffirmed the traditional white wedding, replete with gender-based preparations (e.g., brides getting their hair and makeup done, while grooms played football), artifacts (white wedding gown), rituals (exchanging of rings and repeated vows), and monetary expense (wedding cake and reception) as most commonly depicted in other mass media[Engstrom Erika and Semic Beth 149]. However Indian TV Reality Shows have shown Hindu and Muslim weddings. As for weddings in India are concerned customs differ from one country to another even in one Hindu weddings. In the make over Reality Show *Band Baaja Bride* the wedding took place in the Palace Umed Bhavan Palace full of colours.

LOTS OF DETAILS ABOUT THE CONTESTANTS

In comparison to the western audience Indian audience are highly emotional and TV Reality shows are cash on overplaying the emotions of the contestants and the audience. Indian TV Reality host was quoted in Indian Express saying “Indianised versions of a lot of shows tend to have a more personal and emotional touch as we talk about the contestant’s family and background. There is no other aspect that needs to be changed as far as game shows are concerned” [Lakhani Somya Indian Express.com Jan 10 2011]. Many viewers are also of the opinion that poor background of the contestants should not be highlighted in the beginning as it affects the result as a result many voters give sympathy votes rather than voting for the talent. Background can be highlighted after the declaration of the result in order to keep the competition fair.

All the above mentioned characteristics of the Indian audience must be taken care by the global producers are trying to tap fast-growing middle class and India’s potential growth in the decades to come. Not only this the Indian producers who are telecasting such shows after adaptation must address the concerns of the Indian audience.

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