

Structural equation modelling of reality TV shows in the Philippines vis a vis people's phenomenological views

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Abstract

Aim: This research aimed to verify a hypothesized model describing the assumed nature of reality TV shows in the Philippines by examining latent constructs like the concepts of artistry, potential commercial value, and merit evaluation. This research, which used a mixed-methods methodology, also sought to characterize and comprehend the participants' perspectives on the multifaceted character of reality TV in the country.

Methodology: Purposive sampling was used to select 422 participants from Davao City's educational institutions. We used a custom-made 5-point Likert questionnaire with 47 questions for this survey. Meanwhile, a focus group consisting of eight people was assembled (FGD).

Findings: The results showed that the criteria used in reality TV shows are largely responsible for defining the concept of artistry, although the judges' credibility is still an important consideration. The contestant's marketability is heavily influenced by his character. Viewers' approval and the television networks' preference are both important factors in determining quality.

Novelty/Implications: This research examined the best-fit model of merit evaluation and phenomenological perspectives on Philippine reality television, highlighting the genre's high levels of concept of artistry, commercial value, and merit evaluation.

Key Words: Entertainment, Artistry, Commercial Value, Merit Evaluation, Philippines

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INTRODUCTION

Background of the Study

It's no secret that Filipinos love to relax with a good entertainment show. As a result, we can confidently say that this pastime has integrated into our society. Filipinos' preferences in television programming have changed over the years. Many of today's viewers tune in to what they call "Reality TV" shows, which feature well-known personalities and everyday people competing in various challenges and tasks without a script (Almo 2008). As a result of the public's overwhelming interest, major Filipino TV networks have begun franchising international reality competitions. Time slots for television shows in the Philippines are still dominated by genres like game shows, singing and dancing competitions, and other personality search programs. Broadcasters like ABS-CBN, GMA-7, and TV5 have localized popular American and British reality competitions like Survivor, X-Factor, Who Wants to Be a Millionaire, Fear Factor, Big Brother, Dream Academy, and The Voice.

Franchises based on reality television have sprung up worldwide, with each region creating its own version. Countless international reality shows have become huge hits in their host countries. For instance, the international television production company Endemol, which has its roots in the Netherlands, is widely credited with conceptualizing the concept of the Big Brother franchise (Pitts 2005). Since then, localized versions of the format, such as the one currently airing on Philippine television, have spread across the globe.

According to TVline.com's senior editor Michael Slezak: "Networks love a good reality show because they are cheaper to produce, which is why you see so many of them" . Instead of A-list celebrities, all they need are

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people who want to be seen. Since most reality shows nowadays, feature regular people instead of professional actors, more often than not, in a contest or other situation where a substantial prize is awarded, the franchisee status of Philippine TV networks has given some people the motivation to participate in these shows. Auditioning is a key part of the show, typically occurring early on at various locations across the Philippines. Many people who think they have what it takes to be a part of the show have gotten their chance thanks to these auditions. However, some aren't looking for anything more than a fun opportunity to test their luck. The PBB (Pinoy Big Brother) season 4 auditions have drawn over 30,000 hopeful contestants (Nuffnang 2011). This demonstrates the vast potential for people to want to participate in such shows as an audience members. Most viewers of these shows probably think, "That could be me," contributing to the shows' widespread appeal. It's intriguing to think about the implications of observing your neighbor or yourself on television (Slezak 2009). Many viewers also find it interesting to compare and contrast their personalities with the show's protagonists and antagonists.

To become famous and wealthy due to participating in a reality TV show is a common outcome for winners. Prizes can be won on a wide variety of game shows, including "The Amazing Race," "Wheel of Fortune," "Survivor," "Who Wants to Be a Millionaire?" and countless others. Many contestants, not just the winners, will get their 15 minutes of fame. Even though they didn't come out on top, Pinoy Dream Academy competitors like Bugoy Drilon and Liezel Garcia have had successful careers. The power of reality television is that it can elevate seemingly insignificant people to the level of celebrities, with millions tuning in to watch their every move (Reiss and Wiltz 2010). Aside from the cash prizes, this could be another incentive for viewers to participate in real competitions. Reality television and making a lot of money go hand in hand. People audition for the possibility of winning substantial sums of money, which is a major motivation for some. Some do it to boost their profile in the public eye. Many of the most popular reality TV shows have substantial monetary prizes, and the prospect of starting over with a tidy sum is enough to keep people applying and reapplying season after season (Reality TV Section 2013).

As a result of the proliferation of singing-themed reality TV shows like Pilipinas Got Talent (PGT), Philippine Idol, Pinoy Idol, Talentadong Pinoy, Protegee', and X-Factor, audiences have noticed a decline in the quality of artistry in the performing arts.

Some of the winners of these reality shows go on to enjoy widespread public artistry, but other winners have had their artistic credentials called into question. In most competitions, the most deserving contestants are the first to go. Fans were divided over the outcome of PGT's season 3 finale (Cuala 2011). The Maasinhon Trio, the contest's apparent winners, were the subject of rumors after their victory was announced. Viewers may attribute the show's perceived unfairness to the winner's good luck or to the network's editorial discretion.

The grand finalists of popular nationwide TV reality talent shows, which have been airing for three to five years, consistently demonstrate their mediocre artistic artistry. We can see that the main influential factor is the judgment of the three celebrities whose credibility is tainted with doubts due to previous controversies, resulting in a much-contested line-up of finalists from tens of thousands of aspiring talents whittled down to one hundred sixty-four.

Public votes, in addition to the votes of the resident judges, are a part of the format of some reality shows that involve eliminations. Because of this, there have been numerous controversies in the public sphere and the media over the legitimacy of reality show winners. Some shows' evaluation standards still need to be updated and updated. These standards are predicated on intangible concepts such as likeness, similarity, and, most importantly, distaste (Biressi and Nunn 2012). The contestants on shows like PBB put themselves on display for the audiences' critical ears and refined palettes. People's ideas about many different things, like the relative value of artistry and humor, the importance of substance and shock value, and whether or not the viewers should get their way or the network's, appear to have been influenced by reality TV. Some viewers would rather see contestants with high commercial value than those with genuine talent and potential.

It would have been ideal if only those finalists who best represent the highest standards of artistry had made it to the final round. The lack of clearly defined criteria for evaluating people with a wide range of abilities is likely to blame for the discrepancy. Since the shows are profitable for the network despite their apparent lack of artistic artistry, no measures have been taken to address the issue. However, prior research only looked at the correlations

between two variables to determine how much each affects reality show credibility (Andrejevic 2004; Hall 2009; Nabi et al. 2003). Because of this, there hasn't been any research done to identify causal factors and investigate the most promising model for explaining the success of reality TV.

The dominance of these shows has prompted growing concern over their role in perpetuating racial stereotypes in popular culture. People who watch the show might also have morality and reputation concerns. In light of viewers' divergent opinions and assumptions about the morality of reality TV, it's important to conduct research into how audiences respond to these shows, many of which are produced in other countries and thus require viewers' perspectives. Possible reasons for the discrepancy include the partiality of less credible celebrity judges and the absence of clear criteria for rating a wide range of abilities and skills.

LITERATURE REVIEW

Reality TV is viewed as narrative and documentary depiction of actual experiences which exposed private and personal realms of non-professional actors in a managed and controlled situations which personified the real life scenario in order to deliver pleasure to the audience (Plantinga 1997). Moreover, Andrejevic (2004) emphasized that reality TV is a form of social experimentation which publicize the private and intimate components for the purpose of diversion.

Meanwhile, Bondebjerg (2002) explained that reality TV is of conventionally distinguished repertoires of fact and fiction for the purpose of entertainment which complicates the ethical judgement such as the selection of winners. In fact, Hill (2007) emphasized that reality TV lacks moral center in which viewers can relate and also check their moral scope.

Issues have arisen particularly in the merit evaluation of Reality TV, especially those programs with prolonged competitive scheme that include nomination and eviction rituals, and thus promote rivalry and division especially among audiences. As a matter of fact, aside from ethical aspects, the point of view of viewers is considered powerful such as peers and "popular votes" which sometimes override the actual performance (Caillois 2001). Hence, most programs considered the approval and disapproval rating in the nomination and eviction of participants (Mills 2004).

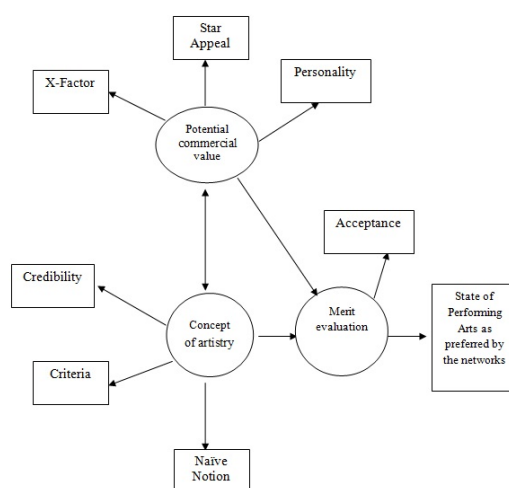


Figure 1. Framework of the study

Several authors explored factors that contribute to the merit evaluation of reality TV. These include commercial value (Aufderheide, Jaszi, and Chandra 2009; Kilborn 2003) and concept of artistry (Mast, 2016). The study of Aufderheide et al. (2009) and Kilborn (2003) reveal that the political economy of contemporary television provides importance on the market-oriented imperatives and their commercial values, and thus involves deregulation of the production process which limits the checks and balances. Meanwhile, Ashaari (2017); Basoglu (2017); Mast

(2016) reveals that concept of artistry include creativity or commercial considerations such as drama and lucrative audience interactivity.

OBJECTIVES OF THE STUDY

This study explored the best fit model of merit evaluation and phenomenological views on Reality TV shows in the Philippines. More specifically, it sought to address the following objectives:

Quantitative Component

Statement of the problem

1. What is the concept of artistry of the performing arts as implemented by the talent show in terms of
 - a. Criteria
 - b. Credibility
 - c. Naive notion?
2. What is the strength of commercial value among performers of the talent show in terms of
 - a. X-factor
 - b. Star appeal
 - c. Personality?
3. What is the merit of evaluation of the performances in the talents shows assessed in terms of
 - a. Acceptance
 - b. State of the art
4. Does potential commercial value significantly influence the concept of artistry?
5. Does potential commercial value significantly influence the merit of evaluation?
6. Does concept of artistry significantly influence the merit of evaluation?
7. What is the extent of fit of the merit evaluation model?

Qualitative Component

Research questions

1. How do the participants view the reality TV shows as emerging phenomena in the Philippine entertainment industry?
2. What are the participants' impressions regarding the compelling factors that contribute to the popularity of these reality TV shows?
3. What are the inferences of the participants on issues such like concept of artistry , criteria of judging, skills and performance of the talent, aspirants' personality/star appeal and credibility of the judges?
4. How do the participants evaluate these reality TV shows as they prevail in the industry?

METHODOLOGY

Mixed method, specifically the concurrent type, was used in this study involving quantitative and qualitative research designs. Phenomenological approach, specifically narrative phenomenology and descriptive correlation were used in investigating the relationship among the variables considered in this paper. The phenomenological approach entails gathering deep information and perceptions through inductive, qualitative methods such as interviews, discussions and participant observation, and representing it from the perspective of the research participants. On the other hand, descriptive correlation design is used to measure the inter linkage between potential commercial value, concept of artistry, and merit evaluation.

The research site was Davao city, specifically its colleges and universities.

The researchers utilized purposive sampling technique to choose 422 respondents. These participants should be aware of the various formats of reality TV shows, especially those running talent contests for singing, dancing, or any performing skill.

Researcher-made questionnaire (5 point likert) were used to gather the data. It is composed of 17 items for artistry, $\alpha = 0.75$; 17 items for commercial value, $\alpha = 0.87$; 10 items for merit evaluation, $\alpha = 0.84$. Scales for interpretation were as follows: 5-Strongly Agree (4.2 - 5.0, Always Observed); 4 - Agree (3.4 - 4.1, Often

Observed); 3 - Moderately Agree (2.6-3.3, Sometimes Observed); 2 - Disagree (1.8-2.5, Rarely Observed); and 1 - Strongly Disagree (1.0-1.7, Never Observed).

Structural Equation Modelling (SEM) Maximum Likelihood was used to analyze the data. Thus, mean, standard deviation, Pearson Moment Product Correlation, and Regression were the statistical tools implemented. In evaluating the goodness of fit of the models, the following indices will be computed: CMIN/DF, Goodness of Fit Index (GFI), Normed Fit Index (NFI), Tucker-Lewis Index (TLI), Comparative Fit Index (CFI), and Root Mean Square Error of Approximation (RMSEA). On the other hand, narrative phenomenology was implemented for the qualitative component. This investigation involved 8 purposively chosen young students of the University of the immaculate conception. They became the participants in a focus ground discussion which included 2 from engineering program, 2 from Liberal Arts Program, 2 from accounting and business, administration program and 2 from education program. Transcriptions were thematically analyzed to arrive to condensed report on their views regarding the phenomenon being studied in this paper.

RESULTS AND DISCUSSION

Concept of Artistry

Table 1 shows the concept of artistry of the performing arts as implemented by the talent show in terms of credibility of reality TV shows. The results indicate that that following strict rules of competition exhibited the highest mean with a value of 3.70. On the other hand, the lowest mean is the possessing of the integrity to run the competition with a value of 3.41. The category mean is 3.54 which denote that credibility of reality TV shows is oftentimes observed. In other words, the measure of credibility include participation of viewers on how they perceived about the reliability of the network itself, host and judges, and the set of rules that governed the program. This is supported by Wong (2001) that reality model could potentially empower audiences, by allowing them to participate directly or from their home, and influence the creation of the program content.

Table 1: Credibility of reality TV shows

Indicators	<i>Mean</i>	Description
1. Possessing the integrity to run the competition.	3.41	Often Observed
2. Exhibiting the required characteristics of a network to establish its capability of managing the contest.	3.54	Often Observed
3. Involving celebrity hosts or judges who are identified in the field of performing skills considered in the competition.	3.55	Often Observed
4. Choosing talent scout judges who are firm in their decisions in selecting the winner of the search.	3.47	Often Observed
5. Implementing clear guidelines pertaining to the qualification or disqualification of a certain contender.	3.57	Often Observed
6. Following strictly the rules of the competition as disseminated by the network through TV teasers, prints in posters, or announcements in their official websites.	3.70	Often Observed
Category Mean	3.54	Often Observed

Table 2 shows the concept of artistry of the performing arts as implemented by the talent show in terms of criteria of reality TV shows. The results indicate that that using a valid set of criteria to determine the winners of the competition has the highest mean with a value of 3.70. Meanwhile, the lowest mean is 3.27 in the aspect of minimizing the influence of text votes in determining the winners of the competition. The category mean is 3.48 which indicate that the criteria for the reality TV shows are oftentimes observed. This further denotes that certain features are expected among the contestants which are really realistic in nature other than the paper criteria that are presented before the contest. This is supported by the study of Nabi et al. (2003) that reality programs are characterized by set of specific attributes that include the capacity of participants to perform without script, being intended to function as entertainment, and featuring people as themselves rather than actors performing a role.

Table 2: Criteria of reality TV shows

Indicators	Mean	Description
1. Using a valid set of criteria to determine the winners of the competition.	3.70	Often Observed
2. Exerting all means to make the criteria be known to the contenders of the contest.	3.60	Often Observed
3. Minimizing the subjectivity of choosing the winners by regulating the influence of celebrity judges in endorsing or scoring the performance of a particular contestant.	3.41	Often Observed
4. Minimizing the influence of text votes in determining the winners of the competition.	3.27	Sometimes Observed
5. Implementing a universally accepted standard in the selection of the winners in the contest.	3.42	Often Observed
Category Mean	3.48	Often Observed

Table 3 shows the concept of artistry of the performing arts as implemented by the talent show in terms of naïve notion used by celebrity judges. The results reveal that that allowing the judges to share their personal or subjective evaluations has the highest mean with a value of 3.40. On the other hand, the hiring of celebrity hosts/judges who are inexperienced in the field has the lowest mean with a value of 3.00. The category mean is 3.20 which indicate that the naïve notion used by celebrity judges in the reality TV shows is sometimes observed. This can be attributed to the fact that the main purpose of the reality TV is to promote commercialization and that there is high subjectivity among the judges as can be gleaned in the highest mean result. This is supported by Vreeswijk (2000) that watching the extreme emotions and behavior in reality TV has made awareness among the audiences on the constructed aspects and increased commercialization which include consumer culture that is being promoted among the audiences.

Table 3: Naive notion used by ccelebrity judges of reality shows

Indicators	Mean	Description
1. Allowing the celebrity judges to base their judgment of a performance on factors that seem irrelevant to the talent/skill being considered.	3.29	Sometimes observed
2. Allowing the celebrity judges to utter comments that divert the focus of the evaluation of the talent/skill to some factor that is outwardly irrelevant to the competition.	3.28	Sometimes observed
3. Showing leniency to the opinions of the talent scout/celebrity judge about the performance that show their lack of knowledge or expertise on the skill being considered.	3.28	Sometimes observed
4. Resorting to gimmicks and antics to amuse the audience of the show rather than focus to the contender’s performance.	3.14	Sometimes observed
5. Hiring celebrity hosts/judges who are inexperienced in the field of performing skill being judged.	3.00	Sometimes observed
6. Allowing the judges to share their personal or subjective evaluations regarding the skills being judged without any regard to the widely accepted view of an excellent performance.	3.40	Often observed
Category Mean	3.20	Sometimes observed

Potential Commercial Value

Table 4 shows the potential commercial value of the performing arts as implemented by the talent show in terms of X-factor consideration. The results indicate that the item “Selecting the winner because he or she has it” has the highest mean with a value of 3.60. On the other hand, the lowest mean is the item “Choosing the winner based on the quality” with a value of 3.24. Moreover, the overall mean is 3.13 which mean that x-factor consideration as observed by reality TV shows are sometimes observed. This indicates that audiences considered x-factor as to how the contestants project reality in their performance. This is explained by Reiss and Wiltz (2004) that reality TV glorified the experiences of ordinary people, thus allowing the ordinary viewers to fantasize about gaining celebrity status themselves.

Table 4: X-factor consideration as observed by reality TV shows

Indicators	Mean	Description
1. Choosing the winner based on the quality (of the performer or the performance) which the judges themselves cannot explain.	3.24	Sometimes observed
2. Selecting the winner based on something the judges feel important or influential but unknown to them.	2.98	Sometimes observed
3. Selecting the winner based on intuition, instinct, or hunch.	2.86	Sometimes Observed
4. Choosing the winner based on the judges' feelings (heart) rather than the judges' intellect (knowledge and reason) about the skills being judged.	2.91	Sometimes observed
5. Choosing the winner based on the unexplainable quality of the performer.	3.17	Sometimes observed
6. Selecting the winner because he or she has "it."	3.60	Often observed
Category Mean	3.13	Sometimes observed

Table 5 shows the potential commercial value of the performing arts as implemented by the talent show in terms of star appeal of the performers. The results indicate that considering the commercial value of the contender has the highest mean value of 3.19, while the lowest mean is presented in the item preferring contenders who look like a movie star with a value of 2.97. The category mean is 3.12 which denote that star appeal of the performers in reality TV shows is sometimes observed. In other words, the star appeal reflects to how audience are entertained by the program due to its distinct characteristics and entertainment value. This is confirmed by Nabi et al. (2003) that the most prominent elements of program appeal were the perceived novelty and entertainment value, and that the reason why viewers claim to watch the program is because they are entertaining.

Table 5: Star appeal of the performers in reality TV shows

Indicators	Mean	Description
1. Considering the fan base of the contender.	3.17	Sometimes observed
2. Giving more weight to text votes.	3.08	Sometimes observed
3. Preferring contenders who look like a movie star (i.e., good looking, glamorous, etc.)	2.97	Sometimes observed
4. Preferring shock value rather than substance.	3.16	Sometimes observed
5. Considering the commercial value of the contender (i.e., his or her value as a product endorser, or as a contract talent of the network running the show)	3.19	Sometimes observed
Category Mean	3.12	Sometimes observed

Table 6: Personality of the performers in reality TV shows

Indicators	Mean	Description
1. Choosing a more amiable and charming contender.	3.30	Sometimes observed
2. Selects a more humble contender.	3.45	Often observed
3. Choosing a bubblier contender.	3.26	Sometimes observed
4. Not choosing an arrogant contestant.	3.30	Sometimes observed
5. Not choosing a self-centered contender.	3.34	Sometimes observed
6. Choosing a more determined contestant.	3.76	Often observed
Category Mean	3.40	Often observed

Table 6 shows the potential commercial value of the performing arts as implemented by the talent show in terms of personality of the performers. The results indicate that choosing a more determined contestant has the highest mean value of 3.76, while the item choosing a bubblier contender has the lowest mean with a value of 3.26. The category mean is 3.40 which represent that the commercial value in terms of personality of the performers in reality TV shows is sometimes observed. The highest mean which represents choosing of determined contestant can be attributed to the way viewers perceived reality TV show as being authentic and the one that projects actuality.

This is confirmed by Fetveit (1999) that reality programs symbolize an ambiguous longing for the real, and it tends to focus more on the conditions and lifestyles of ordinary, or real people (Andrejevic 2004).

Merit Evaluation

Table 7 shows the merit in terms of acceptance by public of the decision of reality shows on declared winners. The results indicate that accepting the grand winner proclaimed by the TV Show has the highest mean value of 3.62, while the item approving the inclusion of text votes in the determination of the winners has the lowest mean with a value of 3.31. The category mean is 3.48 which denote that the acceptance by public of the decision of reality shows on declared winners are oftentimes observed. This result denote that audiences are actually aware about the nature of the program, though they expect realism but they recognize what is real and isn't real, and that they find acceptance on whoever is declared as winner. This is supported by Vreeswijk (2000) that the audience is becoming aware of the nature of reality TV but instead of feeling betrayed by the sometimes staged realism in the programs, viewers actually feel pleasure in figuring out what is or isn't real, For viewers it's not that important whether or not the information provided is accurate, but rather that the situations and candidates in reality programming seem authentic, as if it could have been real.

Table 7: Acceptance by public of the decision of reality shows on declared winners

Indicators	Mean	Description
1. Agreeing with the choice of the TV Show as regards the contenders who make it to the Grand Finals.	3.35	Often observed
2. Approving the manner of choosing the winners of the competition.	3.52	Often observed
3. Accepting the grand winner proclaimed by the TV Show as the legitimate and true winner of the competition.	3.62	Often observed
4. Approving the participation of the celebrity judges/talent scouts to endorse or choose the winners of the competition.	3.49	Often observed
5. Approving the inclusion of text votes in the determination of the winners of the contest.	3.31	Sometimes observed
Category Mean	3.46	Often observed

Table 8: Network preference of the winners in reality TV shows

Indicators	Mean	Description
1. Believing that the network influences the outcome of the contest.	3.41	Often observed
2. Believing that the network TV producer has already defined a specific set of characteristics to be possessed by the winner prior to the final event of the competition.	3.46	Often observed
3. Believing that the network considers the ratings of the show which determines eventually the chance of the contestant to remain or be eliminated from the contest.	3.50	Often observed
4. Believing that the reality TV Show is a mechanism to boost up the career of their talents by acting as celebrity host or judge.	3.48	Often observed
5. Believing that the reality TV Show is used as a means for the network to perform charitable acts as their corporate social responsibility.	3.51	Often observed
Category Mean	3.47	Often observed

Table 8 shows network preference of the winners in reality TV shows. The results reveal that believing that the reality TV Show is used as a means for the network to perform charitable acts has the highest mean value of 3.51, while the item believing that the network influences the outcome of the contest has the lowest mean with a value of 3.41. The category mean is 3.47 which indicate that the network preferences of the winners in reality TV shows are oftentimes observed. This denotes that audiences believe about the role of networks in the achievement

of the outcomes of the reality TV shows. This is confirmed by the study of Vreeswijk (2000) that networks dictates the consumer-oriented culture which places higher value on an contestant’s capacity to maintain a crowd pleasing performance.

Table 9: Artistry, commercial value, merit evaluation

Variables	Mean	Description
Artistry	3.41	Often observed
Commercial Value	3.22	Often observed
Merit Evaluation	3.47	Often observed

Table 9 shows the summary of the level of artistry, commercial value, and merit evaluation. The results show that all factors are oftentimes observed in the reality TV shows in the Philippines.

In particular, the highest mean is exhibited by merit evaluation with a value of 3.47. This is followed by artistry and commercial value with a value of 3.41 and 3.22, respectively.

Phenomenological Views on Reality TV in the Philippines

The following synthesis of the participants’ narratives during the FGD revealed themes to reinforce the quantitative report established after the SEM of the hypothesized model.

Table 10: Phenomenological views on reality tv in the philippines

Issues Being Probed at from the Participants	Extracted Impressions from Responses from the FGD Participants	Codes	Themes
Reality TV as Phenomenon in Philippine Entertainment Industry: What about it? Will this last?	<p>Male Perspectives</p> <ul style="list-style-type: none"> - Taking various shapes in different talent shows - Momentarily very interesting but eventually fading - Being watched/followed out of curiosity - Seemed characterized by its predictability <p>Female Perspectives</p> <ul style="list-style-type: none"> - Abrupt popularity among the people from all walks of life, especially the youth is due to viewing public demand/ aspirants’ interest of rewards, e.g., fame, money, fortune - Captures the attention of the young people i.e., appeals to the youth segment of the society - Seems to have moderately short life span, e.g., 2-3 years to last - Appeared scripted by nurturing a situation approaching the reality, to the point of manipulation 	<ul style="list-style-type: none"> Multidimensionality of a temporal nature of TV entertainment Enticing packaging of a commercialized short-termed deal Staging of a “pseudo-reality”. Consumerism in action 	<p>Reality TV show is a short-lived and commercialized platform to stage a “psedo-reality” to earn money in promising fame and fortune.</p>
Compelling Factors that Contribute to the Popularity of Reality TV in Philippine Entertainment Industry	<p>Male Perspectives</p> <ul style="list-style-type: none"> - Characterized by unpredictability and suspense; thereby, arousing interest and mystery 	<ul style="list-style-type: none"> Suspense is an element to arouse interest and viewer ship 	<p>Reality TV show tends to be a promising deal to both producers and aspirants but it</p>

Table 1: Conti...

Issues Being Probed at from the Participants	Extracted Impressions from Responses from the FGD Participants	Codes	Themes
Reality TV Shows: Issues on Concept of Artistry , Criteria of Judging, Skills and Performance of the Talent, Personality / Star Appeal and Credibility of the Judges	<ul style="list-style-type: none"> - There is a thrill of knowing who is going to win in the end; thus, the anticipation of outcome - Offers profitability to the TV show producer - Engages the audience to participate through voting; thereby, promoting the sense of belongingness and fraternity <p>Female Perspectives</p> <ul style="list-style-type: none"> - Introduces and promotes pop culture, hype and artistry - Exploits the sentimentality and romanticism of Filipino people e.g., the use of love-teams and love-interests to highlight as plots in the Reality TV, the exploitation of a true to life story of the aspirants. - A battle between entertainment value and artistry e.g., shock value vs. substance <ul style="list-style-type: none"> -Some judges based their decision not solely from the criteria but from the fans votes through text - In some cases the best contestant does not necessarily win - Celebrity judges are not always credible - The entire show is primarily a business 	<p>Profitability is achieved through audience participation and affiliations</p> <p>Anchors to the emotional and psychological belief systems of the “average” people.</p> <p>Sub-standardization of the natural process of negotiation</p> <p>Compromising reality and truth in favor of entertainment and shock element</p> <p>Money making out of attracting advertisers</p> <p>Celebrities endorsing a “wannabe” celebrity a compromise of credibility</p>	<p>tricks people to believe that celebrity life is that easy.</p> <p>Reality TV show is meant to reduce production costs and is out to gain more profit</p>

Table 1: Conti...

Issues Being Probed at from the Participants	Extracted Impressions from Responses from the FGD Participants	Codes	Themes
Evaluations on Reality TV shows by the Participants	<p>Participant 1: “The judges in the Reality TV Shows are sometimes biased. They show favoritism. Reality TV shows are also entertaining because they showcase unique talents.”</p> <p>Participant 2: “Reality TV shows that focus on acting should provide judges that are fair in choosing the winners based on well-defined criteria on the quality of every participant not just his/her personality or physical appearance, while in singing, the quality of voice should be observed strictly.”</p> <p>Participant 3: “There is a need to critically check the choice of celebrity judges. If I may cite Tim Yap’s statement When it comes to reality TV shows the judges should be neutral. In terms of talents shows especially when it comes to dancing and singing, there should not be any favoritism when it comes to finding a talent. The judges should possess credibility when it comes to judging. They should also have appropriate backgrounds and experiences.”</p> <p>Participant 4: “Reality TV is all about business nowadays so the people will watch the TV show more often, making the TV show achieve high ratings.”</p> <p>Participant 5: “Nowadays, Reality TV shows are more focused on business; people will watch it and the TV shows will be popular. Reality TV shows tend to exaggerate.”</p> <p>Participant 6: “The judges nowadays in reality TV shows must be credible and reliable. Charice for one is considered as a formidable reliable popular international singer but I can’t count her as a good judge.”</p>	<p>Biased form of entertainment</p> <p>Disregard for criteria in favor of personality</p> <p>Credibility being overshadowed by favoritism and biases</p> <p>Reality Tv as a business venture</p> <p>Credibility and reliability are required in reality TV shows</p> <p>Reality TV show is not meant to last for years unlike established shows</p>	<p>With the popular genre of entertainment and artistry now-a-days Reality TV paved way for easiest way in making TV programs and money.</p>

Table 1: Conti...

Issues Being Probed at from the Participants	Extracted Impressions from Responses from the FGD Participants	Codes	Themes
	<p>Participant 7: “I do not see any stability or permanence in these type of shows. I believe what Maja Salvador commented that Reality TV shows will not really last; at some point though, it might be popular but it will fade eventually. Reality TV shows really hit the interest of the people.”</p> <p>Participant 8: “Reality TV shows are sometimes biased and are created more for business. Yes, they showcase talents but the bottomline is that they choose to let some undeserving singers win the competition. They choose these singers because they can create business opportunities out of them.”</p>		

Discussion

Assessment of The hypothesized model

Figure 2 shows the multivariate relationship of the variables in the hypothesized model. The results reveal that the potential commercial value and concept of artistry significantly predict merit evaluation. In particular, the regression weight for potential commercial value in the prediction of merit evaluation is significantly different from zero at the 0.05 level ($\beta = 0.66, p < 0.01$). This means that when potential commercial value goes up by 1 standard deviation, merit evaluation goes up by 0.656 standard deviations.

In other words, the potential commercial value has strong contribution to the merit evaluation. This indicates that networks consider the marketability of talents and that they provide more merit on those they believed who can produce financial gain to the business.

On the other hand, among the three factors of potential commercial value, only the personality exhibits strong representation with beta value greater than 0.60.

This result is supported by Caillois (2001) that commercial value such as getting the popularity vote has influence on the merits or fate of the contestants particularly in reality game shows with a (prolonged) competitive scheme including a nomination and/or eviction ritual may bring out the unsociable side of contests by promoting expedience and rivalry over camaraderie or community. Hence, the nomination and eviction ritual is mostly based on approval and disapproval rating (Mills 2004).

In the same way, the regression weight for concept of artistry in the prediction of merit evaluation is also significantly different from zero at the 0.05 level ($\beta = 0.53, p < 0.01$). Thus, for every unit increase in the concept of artistry, there is a corresponding increase in the merit evaluation by 0.53. This implies that the concept of artistry influence merit evaluation.

Moreover, the credibility, criteria and naive notion strongly represents the concept of artistry construct with beta values that are greater than 0.60. The result is aligned to the findings of Reiss and Wiltz (2004) that the nature of the programs’ appeal has direct impact on the merit of the TV shows since it will help viewers to feel important because seeing ordinary people on the shows allows them to fantasize that they could gain celebrity status by being on television. Meanwhile, the correlation between potential commercial value and concept of artistry is significant ($r = 0.147, p < 0.05$). This means that those who have high potential commercial value were more likely to possess

higher concept of artistry, while those who have low potential commercial value were more likely to possess lower concept of artistry. This is supported by Wyatt (2012) that commercial value is link to good entertainment.

On the other hand, the merit evaluation construct is well represented by acceptance and state of performing arts as preferred by the networks with beta values that are greater than 0.60. Moreover, it is estimated that the predictors of merit evaluation explain 81.7 percent of its variance.

In other words, the error variance of merit evaluation is approximately 18.3 percent of the variance of merit evaluation itself. This means that there are other factors not part in the model that can explain merit evaluation. Other factors based on literatures include professional and ethical values (Christians et al. 2015) and political aspects (Kilborn 2003).

Finally, the goodness of fit measures of the hypothesized model reveals that the values of fit measures, namely GFI (0.954), NFI (0.943), TLI (0.902) and CFI (0.951) are greater than 0.90. This means that the model fits well with the data and therefore assert as a good fit model of merit evaluation. This is supported by Arbuckle and Wothke (1999) and Bentler and Bonnet (1980) denoting that the values of 0.90 or greater for GFI, NFI, TLI and CFI indicate well fitting models.

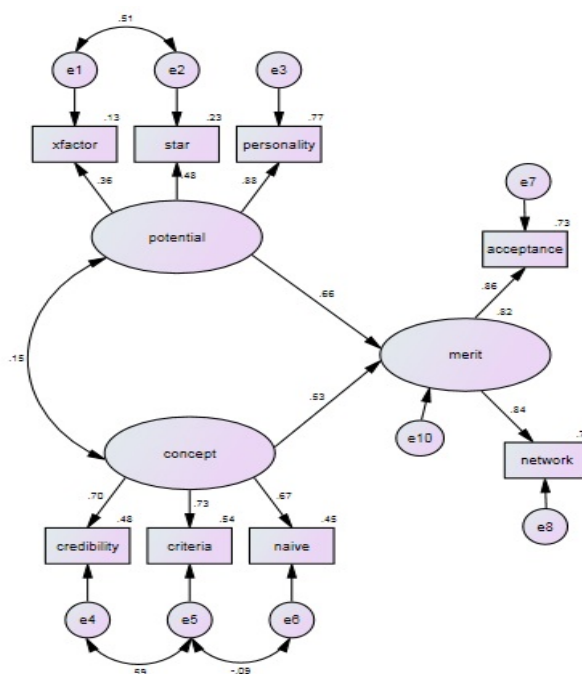


Figure 2. Multivariate relationships of the variables in the hypothesized model

CONCLUSION, RECOMMENDATIONS AND IMPLICATIONS

Television is about making money and attracting viewers to gain more advertisers. With the popular genre of entertainment and artistry now-a-days Reality TV paved way for easiest way in making TV programs and money. Reality TV required lesser technicalities and aesthetics like no script and less study is required, celebrities are far undercuts, require people at home get involved through their text votes so the costs drop and the profit level increases on the part of the television networks. Reality TV Insights Survey (Reality Ravings 2011) revealed that 66 percent of consumers think there is too much product placement in reality TV shows, 94 percent claim their purchasing behaviors have been influenced by what they have seen. And 60 percent of consumers have purchased a product post-viewing. Reality shows are just meant for making money rather providing reality stories. Television has become a medium for money making process amongst the business tycoons in the telecommunication industry. Stations constantly reprogram to deliver new content and try to add the most drama as possible in the reality shows to convince people to watch, thus creating more revenue for the channel.

It is believed that the talents shows in the Philippine reality TV have high levels of concept of artistry,

commercial value, and merit evaluation. Thus, more respondents provide emphasis on merit evaluation as it is considered as the outcome of the reality programs. Meanwhile, both potential commercial value and concept of artistry have important contributions to merit evaluation.

Limitations and Future Research Directions

The conceptual model best explain the merit evaluation of the reality TV shows; however, there are still factors that are not yet explored in this study to better explain merit evaluation which can be the direction of the future study.

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