CHAPTER – 1

INTRODUCTION

1.0. Television

Television is one of the most important and reliable means of communication. It is a medium for all whether a person is old or young. It helps students learn many things, today in the modern world it is very necessary for everyone to know about the outside world and the changes that occurs. These days most of the parents and families restrict their children to watch television. they think it is waste of time. They just want their children to spend most in reading. But, television helps them get knowledge as much as the books do. Some people say that only reading make people dull, they should also be knowing more things their life. And television is the medium that can shape students to learn as well as get entertainment. It helps student know about the latest news of their countries and others. It can also impart more lessons and create . Students gets aware of politics, science as well as geography and many more things. In this way students learn and get knowledge through Television which apart from what they learn in books.

Television is a member in every Indian house hold. The dynamic audio visual medium means a lot of Indian audience.

Even today the pictures appearing in a T.V. screen convey a sense of romance and thrill to a very big section of the Indian populace. Such people can scarcely believe that these happening are caused by science. It was in 1959, when India for the first time could set up the Television studio in Delhi. Then a period of nearly five years was taken to arrange the regular programs, of course, within a narrow ambit. Gradually, the net works started spreading over the different parts of the country.
The television sets are now being manufactured in India by the public sectors as well as by the private enterprises. The Indian society has been widely benefited by Television. The uses of Television are plenty. the principal task it does for man is to entertain him in multifarious ways. Music, both instrumental and vocal, has its regular transmission to the joy of man. The programs of Hindi drama and film shows enthrall the viewers. Interviews of eminent persons are occasionally taken. Events of important gamer, cultural gatherings and public congregations are often televised in live-cast. The people go wild with joy to witness the Indian Cricket Team setting up momentous records in Test Cricket.

In short, it may be said that a man with a Television set in his room can easily keep monotony and boredom at a distance. The evils done by Television are of real concern. Indian Television programs are full of advertisements. The sequences of advertisements in the sponsored programs are outrageous in some cases; and they undeniably spell harms to the boys and girls in their adolescence.

Some films depicting sex and violence do the similar mischief. Some youngsters get immune to the TV programs and consciously neglect their academic lessons and other important duties. To keep looking at the TV screen for a long time is dangerous for the eyesight. Television (TV) is a wonderful invention of modern science. It has both advantages and disadvantages. We watch news channels to know the present affairs of the around the world. Nowadays, there are also large number of regional news channels.

Our children can learn moral lessons in a fun way by watching special episodes meant for children. The television shows, music, video-songs, live matches, etc. are sources of our entertainment. We can learn to make our favorite dishes by watching cooking episodes. The tele-shopping channels offer many bargain deals. We become aware of the present socio-
economy of our country and of our world. We can follow the latest trend by watching the fashion and modelling shows. The spiritual shows builds our character.

Television is one of the most important invention of Science. Scientifically, it is only a higher form of the radio. In addition to its old function of passing on sounds, it transmits and receives visual images using electromagnetic radiation. First developed in UK by John Logie Baird in 1926, TV has today evolved into the most powerful instrument of audio-visual communication.

To our common folk this instantaneous reproduction of both sight and sound still appears magical. They are simply overwhelmed with wonder and joy as they see and hear people who may be thousands of miles away. Even when they leave, wonder does not seem to have gone out of their eyes. Relief from anxiety and monotony: Television delights and instructs us in various ways. Artistic programs including drama, song and dance give us relief from the anxieties and monotony of daily life and take us to the realm of imagination. We all get very tired when we return home after working outside for the entire day. We can watch television shows while relaxing on the sofa at our drawing room. It fills our life with vigor.

Entertainment: It is said that “variety is the spice of life” and television offers a variety of entertainment channels. There is no doubt for the fact the television offers wide variety of entertainment both for the adults and the kids as well. We can choose from the series of plays, serials, movies, and sports televised. Television offers entertainment for every one of us. For adults, there are movie-channels, news-channels, live shows, reality shows, serials, etc. For small children, there are cartoon-networks, educational-networks, etc.

Media interviews: The media men have regular interviews with eminent writers, scholars, scientists and other celebrities. These extend our awareness of various subjects and sharpen our desire for knowledge and understanding. When we watch interviews of our
celebrities, we understand how they overcame their early-career difficulties. We get inspired by watching these interviews of great and successful personalities.

Live shows: There is no end to the pleasures. It caters to millions of people of all age. They are thrilled as they witness live-cast shows of important games and incidents. We become very excited when we see the live matches of cricket, football, soccer, tennis, etc. Major international games such as Olympics are shown live on the television. Live events of various music shows, award functions, etc. are telecasted live on television.

Moral lessons: But, besides entertainment, many television shows are aimed at teaching moral lessons to the society. Though, mass television campaigns, efforts are made to boost a sense of integrity and moral-values among the common people. Various documentaries are also made to raise the consciousness of the people so that the society can be benefited by their actions. The harmful effects of drug, alcohol, smoking, etc. are displayed to encourage the viewers to stay from these evils.

1.1. Positive effects on children

The children of today are notably more smart and knowledgeable than their predecessors a few decades back. One of the major factors which have led to this enlightenment is the Television (TV) of today. Children love watching Television and gather knowledge through this medium. Without doubt, it is far easier on the memory of the kid to retain some idea if the narrative or lecture is accompanied by the visual.

Through Television one gets to know details of incidents, discoveries and achievements visually, and the positive part is that even Children who catch fever and other discomforts while studying, do not need to be coaxed to gather visual information. The advantages in gaining knowledge and information, which could be understood even by kids, were multiplied.
Television is a major source of entertainment for kids. There are many television channels that are dedicated for child related shows. Many of the kids shows are based on moral stories. These serials attempt at moral building and polishing without losing the entertainment aspect of it.

1.2. Negative effects on children

The negative or harmful effects of watching Television on Children are manifold. The problem with children is that, they do not have the wisdom to discriminate, between what is good and what is bad for them. Child gathers incomplete information from adult channels available on Television (TV). When we are saying that they should not view what is wrong, we are talking about several Adult channels which have been made accessible today. A child gathers incomplete knowledge from them and more often than not tries to repeat what he has seen being done.

We are also discussing the length of the programs which are interesting to kids. Interesting far more than their studies or other work more important, like the Cartoon channels. These characters are lovable but if viewed for long durations, disturb the concentrating power of children, in their studies. Most of the movies do not depict a true picture of our society which has its adverse impact on the child’s mind.

The violence shown in these movies, which is another major factor, working as a deterrent for the young viewers. The other point is the situation where the hero is shown as invincible. He fights 10 or 12 goons and wins in the end, after smashing them to pulp or riddling them with bullets. This does not happen in real life but the kid at this impressionable age believes it to be true. In some cases, he tries it out on his own, doing the stunts he has seen, resulting in serious injury. The advantages of Television are overshadowed by the adverse impact it has on a child’s mind. Restriction should be enforced against indiscriminate
viewing. It is therefore a strong case to enforce restriction on indiscriminate viewing of Television by children.

The past two decades have witnessed significant changes in children’s Reality shows environments. Today’s children are exposed to an ever-increasing stream of skills via Television Reality show programs. Although children may get their skills from different resources (e.g., media, family, school, or peers), the media—and television in particular—are by far their main source of knowledge about human or political crises, fires and accidents, and crime and war (Ball-Rokeach, 2001; Children Now, 1994; Walma van der Molen & van der Voort, 2000). Even if children do not choose to watch the shows based their interest themselves, they are still frequently confronted with it while looking for other programs or when their parents are watching (Cantor & Nathanson, 1996).

Parent-child communication is an important interpersonal phenomenon which has received a lot of attention in the areas of family communication patterns (e.g., Fitzpatrick & Ritchie, 1990; Lull, 1980), health-related parent-child communication (e.g., Clark, Scarisbrick-Hauser, Gautam & Wirk, 1999; Ennett, Bauman, Foshee, Pemberton & Hicks, 2001; Jackson & Henrikсен, 1997; Newcomer & Udry, 1985), as well as parent-child communication about advertising and media (e.g., Caruana & Vassallo, 2003; Lachance, Legault & Bujold, 2000; Moschis, 1985; Nathanson, 1999; 2001). Taking care of children’s health, developing their individual economical capabilities and socializing them to the culture around them can be termed as the universal goals of parenting (LeVine, 1988). Parents are responsible for enculturating the children by imbuing them with the values and characteristics of the specific culture in which they are growing up (Benedict, 1938). Research has validated the fact that parenting happens in the social context and that parenting styles themselves are heavily influenced by the social and cultural settings (Bronfenbrenner, 1986; Bornstein & Cheah, 2006). Thus, while we can describe children’s physical and
psycho-social well-being and development as the overarching universal goals of parenting – how parents choose to achieve that or even define overall well-being might differ across cultures.

In Indian families, all elders including parents, grandparents, aunts, uncles and even elder siblings and cousins have authority over and are respected by the younger members of the family (Chao & Tseng, 2002). The parenting styles have emphasis on maintaining harmony in the family, filial piety (the child’s duty to respect and honor parents‘wishes and to care for them in old age), as well as interdependence and collectivism. Thus there is always an intrinsic power distance between the parents and the children that is ingrained within the cultural upbringing style in India.

The Children’s have currently grown up with the habit of television viewing. It is important that they have awareness of the variety of media effects, when they have this knowledge, they can decide which effect they want to experience and which they want to avoid and gain control over television reality show programmes to become better citizens.

This is the question that lies behind the focus of this study, which starts out from earlier conceptions of the roles of parents as media educators. Most of the earlier work on parents’ mediating role is based on a normative model of expected or ideal behaviour on the part of parents, with very few attempts to seriously explore and reflect upon this role. The variables concerning children and television, it seems, have been carried over from one study to another without ever questioning their relevance. This conclusion appears in the qualitative research of the 1980s, especially as a critique of earlier studies. Patricia Palmer, for example, says that the careful observation and description of children’s television viewing, as it actually occurred at home, was very much neglected in earlier research. Early ‘theories’ of children’s relationship to television were therefore based on assumptions which reflected the
then-current thinking rather than descriptions and classifications of actual examples of behaviour, usually the first foundation of study in a new area (Palmer 1986, 2). The same argument is made by Robert Hodge and David Tripp, from a slightly different angle and even more polemically. According to them, earlier researchers have paradoxically attempted to prove something which is not understood in the first place. In future, they say, the emphasis must be placed on discovery rather than proof, exploration rather than demonstration and suggestiveness rather than certainty (Hodge and Tripp 1986, 2-11).

The purpose of this study is not to assess how well parents meet certain pre-set norms. Its main object, instead, is to reconstruct parents’ own discourses on control and mediation of children’s viewing. How do parents say they act, how do they justify their thoughts, and what meanings do they give to the central concepts related to the relationship between children and television and the experts’ recommendations? (On children’s own views, see Kytömäki 1996).

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styles themselves are heavily influenced by the social and cultural settings (Bronfenbrenner, 1986; Bornstein & Cheah, 2006). Thus, while we can describe children’s physical and psycho-social well-being and development as the overarching universal goals of parenting – how parents choose to achieve that or even define ‘overall well-being’ might differ across cultures.

Today’s multimedia environment presents a challenging environment for the parents owing to the increased influence of media in children’s lives. While research has documented several pro-social effects of media exposure on children, there exist various studies that have investigated numerous adverse media effects on children (for a meta-analytic review see Mares & Woodard, 2001). It is important to see if parents differ cross-culturally in the way they look at media influence on children or have even have different ways to combat negative media effects on their children through different communication styles.

Electronic and interactive media have become an integral part of everyday life, especially welcomed by young people (Television Bureau of Advertising [TVB], 2010). It is not surprising that the potential effects of excessive media use (e.g., Gentile et al., 2011; King, Delfabbro, & Griffiths, 2010) and sexually explicit or violent content (e.g., Wilson, 2008) on children and their development have drawn immense public attention. First and foremost, it is the parents and caregivers who are worried about media effects and therefore seek to actively regulate media use in consistency with family norms and standards. We specifically hypothesize that all forms of mediation strategies are inherently based on active parental involvement. Additionally, video gaming might be more challenging to regulate than television (TV), because the child expert mostly plays alone in his or her room. In the present study, we therefore investigated: (a) whether there are differences in mediation between media types and (b) the factors that best predict parents’ choice of mediation strategy.
1.3. Parental Mediation

There is much concern over the negative effects of television viewing on children. Children who watch more television are at a greater risk of experiencing a host of negative outcomes compared to children who watch less television. The good news is that parents can modify or even prevent television-related effects by engaging in a variety of practices known as "mediation."

Mediation has not been defined consistently. As a result, many different definitions of this term exist. However, researchers endorsing the various conceptualizations agree that mediation refers to interactions with children about television. Although a number of individuals can provide mediation, such as siblings, peers, and adults, the term is commonly used to signal parent-child interaction. The focus of this entry, therefore, is on parental mediation.

Parental mediation, or media monitoring, refers to parents’ proactive attempts aimed at (a) fostering positive media effects, and (b) preventing negative media influences on children and adolescents. Three forms of mediation styles have been identified—active, restrictive, and co-use (for a review, see Chakroff & Nathanson, 2008). Restrictive mediation (or cocooning, Padilla-Walker & Coyne, 2010) comprises rules or restrictions aimed at sheltering children from the media. Rules may involve, for instance, the amount of time a child is allowed to watch TV or the specific shows that a child is restricted from viewing. For the TV medium, restrictive mediation was found to be the dominating parental strategy in families with younger children and for parents who were afraid of negative media effects (Valkenburg, Krcmar, Peeters, & Marseille, 1999).

Active mediation refers to parents explaining to and discussing media or specific media content with children, such as providing information on news reports, game shows,
advertising, educational programming, or video games, but it may also comprise parents’
explanations of the difference between reality and fiction. Active mediation increases
children’s skepticism towards TV content (Austin, Bolls, Fujioka, &Engelbertson, 1999). In
addition, parents who are worried about negative influences of VG are more likely to engage
in conversations with their offspring about media use (Nikken &Jansz, 2006; 2007).

Finally, co-operative mediation (or co-use), which comprises co-viewing and co-
playing, is defined as accompanying children’s media consumption (e.g., watching television
together with the child). Unlike active mediation, co-use does not include explicit
discussions. Co-use can be either passive (e.g., when the child enters the room while the
parents are watching TV, or vice versa) or intentional (e.g., when the parents ask their child
to join them watching TV).

Parental mediation can take several different forms. Amy Nathanson (1999) has
distinguished these forms as active mediation, restrictive mediation, and coviewing. Active
mediation refers to the conversations that parents can have with their children about
television. Sometimes these conversations are generally negative in tone, such as when
parents tell their children that what they are seeing on television is not real or that they
disapprove of the behaviors of the television characters or the program in general. In this
case, the parent-child communication is called "negative active mediation." However, parents
can also say positive things about what their children watch on television. For example,
parents can communicate their approval of certain programs or depicted behaviors or point
out how certain portrayals are realistic. This kind of interaction is called "positive active
mediation." Parent-child communication about television that is neither negative nor positive
would likely fall into the "neutral active mediation" category. This type of active mediation
includes providing the child with additional information or instruction regarding television
content. For example, while watching an educational program, parents might extend the
lessons that television introduces. Active mediation—whether negative, positive, or neutral—
can take place at any time. In other words, parents can discuss television with their children
during viewing or after programs have ended and the television is no longer on.

Restrictive mediation includes the rules and regulations that parents institute
regarding the television viewing of their children. Parents can create rules about the kinds of
programs that their children are allowed to watch, how much they can watch, and when they
can watch it. Parents can also vary in how strict they are in enforcing the rules. That is, some
parents may have a lot of television-viewing rules, but may not enforce all of them. Others
may have just a few rules that they ensure are never violated. The combination of the kinds of
rules and how strictly they are adhered to constitutes the level of restrictive mediation.

Co-viewing occurs when parents watch television with their children. Although
parents may discuss the television content with their children while viewing with them, it is
important to note that co-viewing occurs regardless of whether active mediation occurs. As a
result, co-viewing describes a much more passive form of behavior in which the parent
simply watches television with the child. The distinction between active mediation and
coviewing is an important one to make, as the two concepts reflect unique forms of behavior
that are associated with very different kinds of effects.

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Krcmar, Peeters, & Marseille, 1999). Active mediation refers to parents explaining to and discussing media or specific media content with children, such as providing information on news reports, game shows, advertising, educational programming, or video games, but it may also comprise parents’ explanations of the difference between reality and fiction. Active mediation increases Children’s skepticism towards TV content (Austin, Bolls, Fujioka, & Engelbertson, 1999). In addition, parents who are worried about negative influences of RS are more likely to engage in conversations with their offspring about media use (Nikken & Jansz, 2006; 2007). Finally, co-operative mediation (or co-use), which comprises co-viewing and coplaying, is defined as accompanying children’s media consumption (e.g., watching television together with the child). Unlike active mediation, co-use does not include explicit discussions. Co-use can be either passive (e.g., when the child enters the room while the parents are watching TV, or vice versa) or intentional (e.g., when the parents ask their child to join them watching TV). In the present study, this seemingly clear-cut view of independent mediation strategies was tested. Due to the mere presence of media in everyday life and the insistent demand of children to use media, we specifically hypothesized that active parental involvement with media consumption is an important aspect in mediation in general, irrespective of whether mediation strategies are otherwise dominated by restrictions, co-use, or critical discussions. The hypothesized active element in parental mediation may also be found in Clark (2011), who recently suggested rethinking the classical three-pillar model of mediation. Most importantly, she criticizes parental mediation theory as not taking into account “the interactions that occur between parents and children in, through, and in relationship to various forms of digital, mobile, and more traditional media” (p. 335). The present study incorporated Clark’s (2011) idea of (inter-)active processes in mediation without explicitly testing her theory of a four-pillar model of mediation. If media
socialization is indeed changing, we should also be able to observe this change in an extended three-pillar model that comprises active and interactive elements. This first hypothesis was tested using both confirmatory factor analyses (to test the validity of the classical three pillar model of parental mediation) and exploratory factor analyses (to test an extended three-pillar model where active mediation elements load on each mediation factor).

A body of literature has emerged on ‘parental mediation’ documenting how, why, and with what consequences parents try to influence their children’s experience of ICTs. To make a link to the above framework, this entails empirical research that identifies the best parenting practices that can inform the advice given to parents in order to influence the way they go about fulfilling their role as parents.

This parental mediation literature, much of it consisting of quantitative research based in psychology, first addressed parents’ interventions in their children’s use of television (e.g. Austin, 1993; Desmond, Singer, Singer, Calam, & Colimore, 1985; Valkenburg, Krcmar, Peeters, & Marseille, 1999). Hence, typologies of the strategies used in this mediation process have evolved over the last thirty years. These typologies were later adapted to take into account the affordances of the internet – for example, considering parents’ ability to monitor electronically which sites children have visited by looking at their web browser histories (Eastin, Greenberg, & Hofschire, 2006; Livingstone & Helsper, 2008). Although there are some commonalities in these typologies of parental mediation, the differences between them have also reflected how many and which factors were taken into account. To take some recent examples, Mascheroni (2014) included parents’ more general parenting styles in her typology; Lambert, Wagner, and Gebel (2014) took into account parents’ evaluation of the new media for media education, and their degree of child orientation/sensitivity; and Valkenburg, Taylor Piotrowski, Hermans, and Leeuw (2013) added the style or manner in which parents mediate.
The parental mediation tradition has been criticised for focusing on parents’ responses to the potential negative effects of media, rather than on their interventions to achieve more positive family goals (Clark, 2011). The critique in this article is that this literature has not asked how children perceive and react to parental mediation - the child’s viewpoint is usually not included in these writings. Yet, children may to varying degrees question the risk agenda outlined earlier or they may have reservations about particular parental interventions, which in turn may influence whether they accept parental advice or how they otherwise engage with their parents. This child’s perspective will be explored in this article.

Although the parental mediation research has not usually tried to capture the child’s perspective, there have been some useful discussions in this literature that can inform this research goal. The first concerns parental styles of mediation, where ‘autonomy-supportive’ parenting offers ‘structure and guidance but takes the child’s feelings and perspective seriously providing a convincing rationale for behavioural requests and rule-making’ (Valkenburg et al., 2013 p. 449). In contrast to more ‘controlling’ or ‘inconsistent’ styles, Valkenburg et al. argued that ‘autonomy-support’ parenting was more likely to elicit a positive response from children. In other words, there are some suggestions about how parenting style might affect children’s evaluation of that mediation. The second guide to what research on children’s perspectives might consider emerges from a discussion of ‘social domains’ - i.e. areas of life where children feel that their parents’ interventions are less or more justified (Smetena, 1995). Valkenburg et al. (2013) argued that in the ‘personal domain,’ which covers individual preferences and choices rather than accepted norms (i.e. about friendships, clothes and media use), children are more likely to resist parents’ interventions. Although it might be interesting to explore in more depth whether the social domain makes a difference to children’s responses, this raises a broader issue of under what conditions parental authority is perceived by children to be less or more legitimate.
In several influential studies, Valkenburg et al. and Nathanson developed a scale to measure three different strategies of mediation and the outcomes that resulted from those parental practices: Active mediation, or talking with young people about the content they saw on television; restrictive mediation, or setting rules and regulations about children’s television viewing; and co-viewing (simply watching television with children) (Nathanson, 1998, 1999; Valkenburg et al., 1999; see also Eastin et al., 2006). Although active mediation assigns an importance to dialogue between parents and their children and co-viewing involves primarily nonverbal communication and co-presence, restrictive mediation tends to involve parent-to-child communication in the form of rule-making, rule-stating, and following through with consequences when rules are not followed. Researchers following in the tradition of parental mediation have found that active mediation, or parent/child discussions about the television that young people view, can mitigate possible negative outcomes such as aggressive behavior or the cultivation of a skewed worldview (Austin, Roberts, & Nass, 1990; Desmond, Singer, & Singer, 1990; Nathanson, 1999). Similarly, discussions between older and younger siblings about media use can also mitigate negative outcomes (Haefner & Wartella, 1998). Moreover, when teenagers hear from parents about their own interpretations of television programs, this increases the teens’ ability to be skeptical about television content and to be interested in public affairs media use (Austin, 1993). These findings about active mediation echo similar work in interpersonal communication that has found that through dialogue, parents can promote critical thinking and provide a moral compass for thinking about aggression (Beck & Wood, 1993). They also echo work in family communication that has found that families high in conversational orientation experience less unproductive conflict and foster a more positive climate for children than those low in conversational orientation (Isaacs & Koerner, 2008; Koerner & Fitzpatrick, 2002, 2006). Placing the research of active mediation in relation to interpersonal and family communication research suggests, therefore, that conversations
about media can meet not only cognitive goals about media education, but may also be viewed as part of wider parental strategies that emphasize the importance of parent–child conversations in socialization (see also Hoover, Clark, & Alters, 2004). Parental mediation researchers have also found that children whose parents engage in restrictive mediation experience more positive outcomes than those who engage with their parents in co-viewing (Nathanson, 1999). This echoes the finding that firm behavioral control correlates with socializing children to social competence (Peterson & Hann, 1999). However, very low and very high levels of restriction of media were associated with more aggression, suggesting that parents who create either no strategies or highly restrictive strategies may create hostilities in their children, a finding that echoes studies that find adolescents resist overly strict parental rules (Nathanson, 1999; Peterson & Hann, 1999; see also Hoffman, 1970). Parental mediation researchers have also found that among adolescents, restrictive mediation was related to less positive attitudes toward parents, more positive attitudes toward the forbidden content, and a greater likelihood that the adolescents experiencing restrictive mediation would view the content with their peers (Nathanson, 2002).

Children need to accept and internalize media rules in order to abide by them willingly, as previous research has suggested with regard to rules restricting risky behavior (Baxter, Bylund, Imes, & Routsong, 2010). Previous research into parental mediation has found that mothers, more educated parents, higher-income parents, and parents of younger children engage in more parental mediation strategies than fathers, less educated parents, lower-income parents, and parents of older children (Eastin et al., 2006; Valkenburg et al., 1999; Warren, 2005). According to parent reports, in the United States active mediation is most common, followed by co-viewing (Austin et al., 1999), whereas in the Netherlands parents prefer co-viewing (Valkenburg et al., 1999). And the perceived need for parental mediation decreases as children age, meaning that parents of older children are likely to
report less engagement in parental mediation strategies than parents of younger children (Bocking & Bocking, 2009). Previous research into parental mediation also offers several clues as to why parents may not be as engaged in parental mediation practices as researchers might expect or desire. Consistent with the notion of third-person effects, parents often underestimate the influence of media on their children when compared with how they estimate the influence of the media on other people’s children (Davison, 1983; Hoffner & Buchanan, 2002; Meirick, Sims, Gilchrist, & Croucher, 2009; Nathanson, Eveland, Park, & Paul, 2002; Tsfari, Ribak, & Cohen, 2005). A parent may view her own child as more mature than most, and thus may be overconfident in that child’s ability to discern for herself either television’s or the Internet’s nefarious messages (Livingstone & Helsper, 2008; Robinson & Kim, 2004). Family interactions and family environment offer another explanation for lower levels of parental mediation, as the amount of time young people spend alone with media increases as parents’ availability decreases, suggesting that parents with heavier work schedules may be less available for discussions and less capable of enforcing restrictions (Austin, Knaus, & Meneguelli, 1997; Brown, Childers, Bauman, & Koch, 1990; Warren, Gerke, & Kelly, 2002). Attempts to explore when parental mediation fails, or when parents are unable to engage in parental mediation to the extent that either the parents or the researchers would like, suggest a greater need to attend to the contexts in which parental mediation occurs. This attention to context has been central within ethnographic media studies conducted in the United States, Europe, and elsewhere.

1.4. Reality Television Shows

Every child should be taught rhymes, alphabets and jingles in preschools but in the modern era of television, parents are unnecessarily pushing their children in the race of becoming rich and famous in the glamour world. Every parent does have their own justification and answers but lastly they are spoiling the present of their children.
Childhood is the most beautiful part of an individual's life. Every one of us when we grow up do remember what we used to do in our early childhood. Some examples of those memories are like quarreling with friends for small reasons and things, our classroom and of course the enjoyment of recess, scolding from our teacher when we forgotten to do our homework etc. Please do not take these memories from your growing child in the name of becoming famous and earning, instead you should let him play and enjoy his early childhood.

Every parent should learn that this the age of your child to play, learn, enjoy and grow. We should not force them to make money and give it to us. Some the parents justify there issue by giving such statements like that "We are not using this money for our own use instead we are saving it for our child's future and career". But, if a child himself is earning money for his own future right from his early childhood, then parents are neglecting their moral duties towards their children which should be to take care of their all needs.

Reality Television Shows is a genre of television programming that documents supposedly unscripted real-life situations, and often features an otherwise unknown cast of individuals who are typically not professional actors, although in some shows celebrities may participate. It differs from documentary television in that the focus tends to be on drama, personal conflict, and entertainment rather than educating viewers. The genre has various standard tropes, including "confessionals" (also called talking heads or interview segments) used by cast members to express their thoughts, which often double as the shows' narration. In competition-based reality shows, a notable subset, there are other common elements such as one participant being eliminated per episode, a panel of judges, and the concept of "immunity from elimination."
Television formats portraying ordinary people in unscripted situations are almost as old as the television medium itself. Producer-host Allen Funt’s Candid Camera, in which unsuspecting people were confronted with funny, unusual situations and filmed with hidden cameras, first aired in 1948, and is often seen as a prototype of reality television programming.

In comparison to other kinds of television shows, the history of reality television is quite short. The first show of its kind didn’t air until the 1970s, with “An American Family.” The show, or more specifically the twelve-hour documentary series, followed the lives of the Loud family of Santa Barbara, California for the span of seven months. Over the span of this twelve-part series “viewers watched dramatic life events unfold, including Pat asking for a separation from her husband Bill, and the bohemian New York lifestyle of their gay son, Lance” (PBS website). The Loud family quickly captivated the hearts of America because it showed them a version of their own reality. The show was produced during a time of national turmoil regarding cultural, political, and economical issues. As a result, this show was a direct commentary of the issues troubling America at the time seeing as it “attacked bourgeois institutions like marriage, capitalism, and the American dream” (Taddeo and Dvorak 84). In a sense, all other reality television shows would attempt to do the same thing by producing a kind a similar reality for the masses.

Reality television has spread like wild fire, leaving little doubt that your children are likely to come across multiple examples of this type of programming even those with casual viewing habits. It may leave you wondering what the potential impact of this is. Examining what is already known about reality shows and their influence on children can help you make informed decisions about how to handle the issue in your own home.
Reality television consists of programs which purport to showcase people appearing as themselves in a variety of different contexts. Many reality programs revolve around competitions; others feature celebrities in their everyday lives. There are shows that centre on small groups of otherwise unknown people, probing their interactions with one another. Additionally, you’ll find shows that focus on teen pregnancy and the lives of teen moms. Whatever form they take reality shows seek to create entertainment from the uncertainty of unscripted moments and events. They also look to present shocking, awkward or otherwise inflammatory situations a consistent characteristic of most reality programming. Many of these shows are edited to create a specific theme or outcome, making them less reality. In Indian context the concept, understanding and meaning of Reality Shows differs from the rest. The impact of Reality shows reflects moral values among the viewers of the present young generation and is expected to increase more skills in the future years. The content on television exhibits more social responsibilities along with the business and other aspects of revenue generation. Reality shows, which are opined to be of new ideas, should try venturing in those concepts that imparts more of human values of life.

Reality show programs on concepts like information, science, sports and spiritual with the entertainment and celebrity factor, which do not hurt the sentiments of the viewers but rather gives the knowledge and inculcate their cultural and customary practices. Not only participants get more groomed, confident and improve their personality, but the viewers are benefitted from it.

1.4.1. History of Reality Shows in India

The first reality show on Indian Television of any kind is “Bournvita Quiz Contest(BQC)” hosted by the Quizzing Champion Derek O’Brien in 1972. But first it
featured as a live show in various cities initially, then went on air as a radio show. In 1992, BQC became the first reality show to be featured on ZEE TV and Indian Television.

Then came “Sansui Antakshari” in 1993 which was hosted by Annu Kapoor on ZEE TV. It became the first Indian singing reality show ran till 2006. Came in different versions on Star One(now defunct) and SAB TV with the same host after 2006. ZEE TV made its name to bring about home-grown reality shows rather adapting international reality shows on Indian TV. “Sa Re Ga Ma Pa” came in the year 1995 which was hosted by Sonu Nigam and in 2009 with “Dance India Dance”.

Sony Entertainment Television (SET India) came up with the India’s first dance reality show Boogie Woogie hosted by Javed Jaffey and created by Naved Jaffrey in 1996 which was an instant hit for the channel. Came the year 2000, Star Plus aired “Kaun Banega Crorepati” with Amitabh Bachchan(adaptation of “Who wants to become a millionaire” which went on to become India’s favorite and most watched reality show. ZEE TV came up with “Sawal Dus Crore Ka” and SET India came up with “Jeeto Chappar Phhad Ke” but KBC’s popularity didn’t deter; making it the most successful reality show in Indian television. SET India came up with Indian Idol in 2004 which was an adaptation to the popular international reality show “American Idol”. It is still loved by all, thanks to its innovation and kids participants in the show.

Endemol India came up with Bigg Boss and Fear Factor on SET India in 2006. It turned out to be India’s most popular international adapted show after KBC. It was moved to Colors TV making it India’s most watched Hindi Television due to its backing on Bigg Boss, Fear Factor and social issue-based fiction shows made it India’s most watched newly launched GEC in the Indian Television era competing with the likes of Star Plus and ZEE TV.
Next breakthrough reality shows in India came with adaptation of popular international shows like The Voice India and So Now You Can Dance on &TV. These shows changed the concept of singing and dance shows on Indian Television.

Those times are gone with the wind, where housewives used to be stuck to the television sets at prime time waiting for the conventional ‘Saas- Bahu’ dramas. It’s the time to welcome the era of Reality television which is a place where fiction meets realism and where the monotony of the ultra-dramatic soap operas is broken. These history of these shows traces back to international television and in India, the first ever reality show was Channel V’s talent hunt for a musical band.

Reality shows are gaining popularity with the Indian audiences and are attracting their attention by random scripts, thrill, excitement and connection with celebrity’s day to day affairs. These reality shows are following various formats like game shows, talent shows, quiz shows, comedy shows, celebrity shows etc to provide the viewers a taste of everything. Shows like Big Boss, Jhalak Dikhla Jaa, Roadies, Splitsvilla, Kaun Banega Crorepati and many others have made a deep connection with audience’s day to day lives. Further, these shows also allow the audience to judge and vote which keeps them involved all through the process till the end.

With these shows reaching the milestones of success, it is quite obvious that the audience is deeply impacted by the glamour of reality television. Generally, these shows are not based on any intelligent concept; they unnecessarily keep the audiences glued to them. They also don’t provide any useful information; infact some reality shows focus only on disagreement and fights and create negative energy in the viewer’s mind. On the contrary, some shows also develop positive attitudes in the audience’s mind like achieving a goal or following a dream.
The reality shows have given a break to the audience from the regular life and also gives a chance to the common man to express his or her opinion and participate. This has evolved as a platform for the youth to showcase their talents depending upon the concept of the show. On the whole, reality shows are definitely a very good source of entertainment and are also earning exceptional revenues for the television industry. They are also providing a platform to the struggling youngsters to achieve fame and recognition in their respective area of interests. But on the other hand they are also diverting the viewers from the other important and intelligent issues.

Indians are high on the emotional quotient and anything that strikes the emotional chord is an instant hit in India. The success of reality shows in India can be attributed to a great extent to this weakness. The relief that these shows provide from the saas-bahu soaps is another reason for their immense popularity. The rising popularity of the reality shows on Indian television channels has added a new dimension to the production of TV programs. These shows give opportunities to the prodigies residing in the interiors of the country to showcase their talent.

The craze for reality television hit India when channel V came up with Viva, a band of five young singers. When auditions were announced, young dreamers gathered in huge numbers to give their luck a try. They cried when they failed and celebrated when they triumphed. The audience lapped up this overdose of emotions thrown with open hands. The show was a big success and an inspiration for both the shrews’ business minds and also for the young dreamers waiting for their share of fame.

Since then there has been no looking back as reality television proliferated with each passing day. With the registration for each show surpassing the last one and the audience votes pouring in billions, all doubts over the acceptability of these shows by the Indian
audience subsided. The real life Bunty and Bablis came forward for the auditions of Indian Idol, Fame Gurukul, India's Best, Roadies, etc. Almost every channel today has an Abhijeet Sawant or a Qazi to boast about.

The potential of reality shows was exploited by various television channels. Kaun Banega Crorepati, India's take on Who Wants to Be a Millionaire, catapulted Star TV to the number one position. Similarly, Sony's popularity saw a huge rise after it launched Indian Idol, an adaptation of a hit British reality show. It was reality television that wrote the destiny of television channel Star One. Its two realities shows The Great Indian Laughter Challenge and Nach Baliye brought popularity to the channel.

Reality shows not only changed the destinies of many television channels but also of many ordinary people. People like Kunal Ganjawala, Sunidhi Chauhan, Shreya Ghosal and Debojit are some of the successful finds of reality television. It was only because of these shows that a teashop owner, Sunil Pal, became a laughter champion and Prashant, a sepoy from Darjeeling, became the third Indian Idol.

Celebrity reality shows are another aspect of reality television that has become extremely popular with the audience. Apart from the overwhelming Television Rating Points (TRPs) that these shows command, they also have to their credit revamping images of some celebrities and bringing back to limelight some of the lost stars. Item queen Rakhi Sawant witnessed a change in image after appearing on the reality show Big Boss. Lost names like Rahul Roy and Baba Sehgal rose to limelight again because of shows like these.

Reality television is a win-win situation for everyone, be it contestants, channels or the viewers. For the viewers, they are refreshing change from the somnolent saas-bahu dramas. The biggest gainers, however, are the contestants who get the right platform to showcase their talent. There is a lot of untapped talent in our country and these shows by
extending their reach to small cities provide an opportunity to bring out this hidden talent. A chef from Chamba managed to reach the final round in Zee TV SA Re Ga Ma Pa. In Star One's Lakme Fashion

House, 16 aspiring fashion designers strived to create a design to win an assignment with Donatella at the house of Versace—a lifetime opportunity for any beginner. These shows give an instant recognition to the contestants. A chance to showcase their talent on such a big platform and in front of such esteemed judges is something for which any struggler can die. The high TRPs that these shows command explains the advantage they have for television channels. The fact that the contestants in these shows are ordinary people with whom audiences immediately relate to is the biggest trump card of these shows.

The vicarious joy which people get in seeing somebody from amongst them living an almost impossible dream glues people to these shows. However, people do not lap anything and everything that is served to them in the name of reality shows. For example, Sony TV's Kahin Na Kahin Koi Hai, for which they roped in cinestar Madhuri Dixit, failed to strike a chord with the viewers. Similarly Kamjor Kadi Kaun, aired on Star and Jeeto Chappar Phad Ke on Zee failed to create magic.

Reality shows have also had their share of criticism. Questions have been raised over the authenticity of the voting system on the basis of which the contestants are voted out. Fingers have been raised over the very method of selecting contestants for these shows. Questions have also been raised on the process of throwing contestants out on the basis of the votes cast by people sitting at home with hardly any knowledge about the technicalities involved in a contest like singing or dancing.

Despite all this, the fact is that such shows enjoy great popularity among the audience. Reality shows are a ray of hope for the ordinary people. These shows not only give them the
courage to dream but also the assistance to turn their dreams into reality. Such shows provide them with lifetime opportunity.

Reality shows are important as they create awareness for the channel through media coverage. For instance, Rahul Dulhania Le Jaayega, a reality show on NDTV Imagine, managed to garner a Television Rating Points (TRP) of 5.6 in its concluding episode. Though these shows are high on investments, they have become an important genre in the Hindi entertainment space. A single episode of a reality show, hosted by a celebrity, could cost up to 1.5 Crore while an episode of a fiction show can be produced for about 18-20 lakh. Actor Abhishekh Bachchan received approximately one crore per episode of National Bingo Night, while Akshay Kumar charged 1.25 crore per episode for Khatron Ke Khiladi Season 1.

The definition of reality show has changed with the passage of time. Before the hugely popular Kaun Banega Crorepati (KBC), reality shows were limited to quiz programmes, chat shows, music-based countdown shows or game shows. Many of the reality programmes are adapted from tried and tested international formats. While Sach Ka Saamna was accepted from Moment Of Truth, another show is Jungle Se Mujhe Bcahao, which showed several celebrities camping in a jungle, was the Indian version of I'm A Celebrity, Get Me Out Of Here. India's Got Talent was an adaptation of Britain's Got Talent, while the idea for Rakhi Kui Swayamvar was taken from The Bachelorette. Similarly, Dus Ka Dum, which saw Bollywood star Salman Khan play host, was a copy off Power of 10 and Sarkaar Ki Duniya was modeled on Survivor.

Some original shows like Saanp Seedi, Sa Re Ga Ma Pa, Antakshari, Tol Mol Ke Bol and Boogie Woogie did surface on the small screen before 2000, but post-KBC producers started lapping up foreign entertainment programmes. Some of the other shows that made their way to Indian television post-KBC are Indian Idol (American Idol), Jhalak Dikkhla Jaa
(Dancing With The Stars), Kya Aap Paanchvi Paas Se Tez Hain (Are You Smarter Than A Fifth Grader) and Bigg Boss (Big Brother).

On the other hand, made-in-India formats have their own charm. Formats as simple as Antakshari have proved that India has the potential to develop and sustain such formats. Another success has been Sa Re Ga Ma, which also brought talented singers like Shreya Ghosal to the forefront at a very early age. Other formats have been Cinestar Ki Khoj which introduced young talent to the glamorous world of Bollywood, and Business Baazigar, a game that tested the intellectual and entrepreneurial capability of people of different age groups.

The best thing about a reality show is that it is real, interactive and places the viewers on a pedestal which enables them to decide the winners. There have also been shows like Khulja Sim, a remake of the American show, Let's Make A Deal, where the viewer could play and participate in the show. Same was the case with Kismey Kitnaa Hain Dum, a remake of famous British hit, Night Fever.

It featured a karaoke contest where viewers could sing along. The best part about these shows is; that the viewers go through the trials and tribulations of the participants. The ingredients of an ideal reality show are simple. It must appeal to all and the idea should be original and entertaining. Reality shows also offer valuable lessons to be learnt about viewer's tastes and preferences.

1.4.2. Children as Viewers

Children who view reality programs have been shown to suffer ill effects from the content of such programming. One Australian study revealed that children who watched reality programming were significantly more likely to associate wealth, popularity and beauty as factors that contribute to happiness. It's no surprise that these are values frequently held in
high esteem by many participants of reality shows. What's more, certain other reality programs such as "Fear Factor" that feature participants involved in disgusting or dangerous behavior inspired attempts to duplicate these acts by some younger viewers. According to an Indian study, Anjali Pahad, Nidita Karkare and Mimansa Bhatt (2015), “The respondents agreed to some extent for the following statements related to the influence of Reality TV Shows as allows the viewers to fantasize about gaining celebrity status, raises the expectations of the people by projecting fantasy, provides platform for the people to show their talent in front of the society and helps people to build their confidence level”. It helps people to learn about other cultures, it also gives privilege of family members to spend time together while watching it and Parents and children can talk about knowledgeable television programmes.

1.4.3. Children as Participants

Reality TV shows are one of the most trendy parts of the visual medium. These shows not only bring forth people from all kinds of backgrounds but also keep the audiences hooked on to it as they feel that the shows are closer to reality. The chance to showcase talent in front of millions of viewers along with an opportunity to lucrative careers has lured many a people from all parts of the country.

But, one of the trends which have raised serious concerns is children being a vital part of these shows. While it does give children exposure to a huge platform to perform as well as acquaint them with the industry they would like to be a part of in future, a serious question mark is on their health as well as education.

Childhood is the time of innocence and also when they focus on gaining good education as well as healthy nutrition make them ready to face the world when grow up.
However, the changing trends have made many children vie for the reality shows to not only demonstrate talent but also make money and fame.

The pressure to perform along with long and grueling hours of practice sucks the life out of the kids too early. In fact, some shows have witnessed children as young as five or six imitating acts of movies that may be harm their mental development. Besides this, the criticism that children may face from judges on the show may impact them as children’s minds may not be mature to handle rejections. Parents have a vital role to play in all circumstances as through the children they look at fulfillment of some of their incomplete needs. In the process, they don’t realize that their children are the Various activist movements have already started lodging complaints against various channels for exploitation of children and akin to being child labour. Children should be banned from participating in reality TV shows as it impacts their holistic growth.

The craze of reality TV may have caught on but what needs to be ensured is that stress should be laid on providing them sound education instead of subjecting them to mental and physical stress.

Child labour is one of the major issues in the Indian society and more people are becoming aware of it with the passage of time, but surprisingly, there is one sector where child labour is prevalent, but still manages to avoid the general eye – the television industry. The employment of child actors was always common in the television channels, but the number has increased by leaps and bounds in the last two decades. The 90s was a revolution for the television industry, and it saw the arrival of a huge number of entertainment channels, which is still quite common. But the issue of children working in the television industry is quite tricky as they are generally not considered as child labour. The main reason behind this was the artist status given to the children working in television. But, with the growing
popularity of the reality shows, the number of children made to perform on TV is quite evident, and it is time that the issue is addressed by the public.

Be it little girls showing their dance skills on racy item numbers in dresses which clearly do not suit their age, or boys of 10 or 12 being asked whether they have dedicated the song to their girlfriend.

Reality shows are the latest craze when it comes to entertainment television, and children are seen performing in music, dance or stand-up comedy shows. Be it little girls showing their dance skills on racy item numbers in dresses which clearly do not suit their age, or boys of 10 or 12 being asked whether they have dedicated the song to their girlfriend.

The first kind of reality shows were mainly quiz shows being held on different channels, which featured school kids from different corners of the country. Boogie Woogie was the prime dance reality show, but the children either won or were given chocolates as consolation prizes. But with the great prizes on offer by the different television channels and their sponsors, the race is getting more and more intense.

The reality shows are ruling the revenue lists and they seem to be the one show every channel is interested in producing. Some of the shows even use children as anchors in order to garner more attention. It may seem like any school competition, but the kind of pressure which is put on the contestants may result into adverse physiological effects in the children. Even the kind of reactions that the parents give to their child’s success or failure on the television is very important to the topic. Even though the reactions are designed for attracting more eyeballs and increasing TRPs, the television producers often forget the effect it can have on the child participants. Thus, with the children getting paid for their part in the shows, this can clearly be classified as child labour.
According to Venkatesh Chakravarthy, Director of LV Prasad Film, “We miss the child labour issue when it comes to the reality shows. Most of the times, two or three episodes are shot in a day, and that squeezes the energy out of the young participants.”

The other aspect of the reality shows is the pressure that the parents are putting on their kids to take part in these shows, in an attempt to be in the limelight. The popularity of these shows is lucrative to many parents and thus, many of the kids are even forced to take part in the competitions. The trend of using children in commercials and television is not uncommon, but the alarming rate at which this is increasing points to a greater issue - the issue of child labour.

There is a common argument that children are encouraged to take part in extracurricular activities in school, and the participation in the reality shows can be considered as a part of these activities. But, it ultimately trivializes the commercialization of the children for the profit of the channels, and the effect it has on the youth of the country. The children are pressurized into participation and most of the times; it ends up damaging their academic careers.

Most of the contestants are quite young to make career choices, and exposure to the glamour of television at such a young age may have adverse effects. The most alarming fact about this trend is that the parents from all economic backgrounds are opting to follow it, and this is not restricted to any one social stratum. It is quite common for well-to-do parents to drive their kids to these television shows where they perform. The parents are not looking at the overall growth of their kids, and treating the talent shows as platforms for success in the television industry, but what they forget is that the kid may not wish to go in that direction. Most of the contestants are quite young to make career choices, and exposure to the glamour of television at such a young age may have adverse effects.
The parents are also responsible for putting the kids under pressure to perform well in these reality shows, which are gradually becoming status symbols or a platform for bragging rights. The kids are forced to practice for endless hours to perfect their performances, which leave them both mentally and physically exhausted. There are even special academies which train the kids for participating in specific reality shows. This has only added to the physical and mental pressure for the kids, who are torn between their academic work and the parents’ expectations to make them overnight television stars. The children have to compromise on their school homework for the reality shows, and this results in a lack of future options, in case they fail to make their name in the entertainment industry. There have been many instances when the children participating in these shows are 14 years or younger, which makes them child labour under the regulations of the law.

According to most psychologists, the reality shows are not a healthy influence on the young children, who are put under a lot of stress during their production. The harsh words from the competition judges can be a cause of major distress for the young contestants, who lack the maturity of adults, and as a result, they may feel humiliated on national television. The experts believe that this can have a major impact on the mental health of the children who take part in the shows.

The other major factor is the fear of rejection which plays a huge part in the amount of pressure the kids put on themselves during the performances. The children are exposed to the limelight very early in their life, and most of them find it very difficult to handle. But it becomes very difficult for them to cope with the situation when they lose their initial popularity, and in many cases, it can result into frustration or even thoughts of harming oneself.
There have been attempts to ban the inclusion of young children in the reality shows and there are many interpretations to the child labour laws of the nation. According to media sources, Shantha Sinha, chairperson, National Commission for Protection of Child Rights (NCPCR), said children will still be able to participate in talent-hunt or reality shows, but only as long as they are not paid for it.

"Participation in reality shows and talent-hunt shows is a matter of violation of child rights and not child labour. NCPCR has brought out guidelines for participation in such shows, which ensure that the child is not exploited," she said.

The reality shows are still the most popular form of programme in the entertainment channels, but the question still remains –

Although not all reality programming involves underage participants, some do. These have also been shown to have a negative impact on the children involved. An environment in which kids find themselves surrounded by cameras much of the time has the tendency to make the challenges of growing up that much more difficult. Additionally, when competitive reality shows incorporate children, there is an added pressure and sense of rejection when things don't work out. The Canadian newspaper "The Globe and Mail" reported in 2009 on a program called "The Next Star," which focused on kids under 15, placing some contestants in embarrassing situations and levelling criticism (albeit constructive) at them on national television. The authors in India Prashanth G. Malur, Nandini Lakshmikantha and Prashanth V (2015), found that “Reality shows has provided a platform for the people to showcase their talent, begin their career and sharpen their ability to have an insight of their own potential. The shows bring in the talents who have already proved their potential in society. Many a times we find both positive and negative impact on the participant. In reality, the younger generation participants compete at the age close to five and six, which has more impact
psychologically when the judges remarks on the performances. 17% of the respondents watch reality shows for the celebrities and fraternities who make impact on the participants and more on viewers in most of the aspects like the lifestyle, attitude, behaviour and being interested in knowing more fantasies are being observed.

1.4.4. Combating the Influence

Any time spent focusing on an activity in childhood could have positive effects, even if that activity doesn’t seem inherently good, such as reality TV. Children who watch reality TV, which is usually intended for adults, tend to see themselves as more mature than their peers, which leads to confidence and a sense of leadership, according to a study performed by the Girl Scouts. The author of “Violence in the Media,” Desire Arnold, contends that reality TV has a cathartic effect, allowing children to live out their urges without personally engaging in them.

According to Gunter (1987), through cultivation, frequent watching of TV could start to match the cognition of the world reality with TV reality. "Heavy television viewing has been linked to greater perceptions of the prevalence of violence (Gerbner et al.,1980; Shrum, 1996; Shrum&O'Guinn, 1993) greater perceived danger (Gerber et al., 1980; Shrum, 1996), and greater anxiety and fearfulness” (Bryant, Carveth&Brown, 1981 cited in Shrum, Wyer, Thomas O'Guinn, 1998: 448). According to Phillips (1983:560) since 1950 more than 2500 studies have attempted to discover whether mass media violence triggers additional aggressive behaviour (Comstock et al., 1978; Murray & Kippax, 1979; Donald &Bachen, 1981; National Institutes of Mental Health, 1982 cited in Phillips, 1983: 560). One study found that children exposed to a violent television programs were more likely to hurt the progress of another child in a subsequent game activity than children exposed to a non-violent television program (Liebert & Baron, 1971). Similar patterns have been found in
studies conducted not only on children but also on adult subjects as well (Berkowitz & Geen, 1966, 1967). The prevalence of crime, violence and sexual content on television and the possible negative effects of this content on attitudes, beliefs, and behaviours (Morgan & Shannahan, 1996 cited in Shrum, Wyer, Thomas, O’Guinn, 1998: 447).

Potter (1999) provides a useful summary of the findings from seventy years of research on the potential effects of media violence. Cantor (2002) summarizes the volumes of studies conducted on fear reactions to media exposure. The research suggests that children who watch increased amounts of television are more likely than low television viewers, to display symptoms of psychological trauma such as anxiety, depression, and post-traumatic stress. The fear is likely to carry on into adulthood, as most adults have clear memories of having been frightened by a television show or a movie. (Harris, Hoekstra, Scott, Sanbom, Karafa & Brandenburg, 2000; Hoekstra, Harris & Helmick, 1999).

Television not only has negative effects but also positive ones, and as Donovan and Spark stated: 'The mass media plays an important role in providing health-related and other such helpful information for the general public' (Egger Donovan & Spark, 1993:39 cited in Mattew R. Sanders, Danielle T. Montgomery & Margaret L. Brechman-Toussaint, 2000:939). Television has been shown to have the capacity to influence awareness and to change attitudes, beliefs, and behaviours, making it potentially one of the most powerful educational resources available at the present time (Hofstetter, Schultze, & Mulvihill, 1992; Zimmernerman, 1996 cited in Mattew R. Sanders, Danielle T. Montgomery & Margaret L. Brechman-Toussaint, 2000:939).

Needless to say, focusing on limiting the exposure your kids have to television is a good start to prevent reality TV from "taking over" in your house. You should explain to your children that reality shows are decidedly not reality. That stipulation goes a long way toward
setting boundaries of behavior. Moreover, it's important that you or your children don't become passive recipients of the shows' messages. You should identify the values presented by each show and discuss those in depth with your kids to maintain a balanced view of what's important.

1.5. Significance of the Study

The study on Parental mediation on Television will create awareness among the children's regarding the Reality show they watch. There is a conflict in this transitional age group so as to choose what is right for them. Therefore, Parental Mediation will mould them to understand positive and negative influence of media and help them to apply their skills actively to build more elaborate and more useful knowledge structure. Parental Mediation may help decide their future and as well as develop their competitive skills, Knowledge, etc., Hence the study focuses on the following,

1.6. Influence of Realty Shows viewing on the Children

How for TV (enhance) influencing in motivating and continuing the Kids Skill developments through Parental Mediation. Aims to find the competency level of Parental Mediation in imparting the skills.

1.7. Research Problem

Josephson found that “The reason for this is mass media and the contents of the programs aired through these media. The modern age has seen a boom in the television industry especially with the onset of reality television shows. These shows are developing Skills, Knowledge, information penetration, enhanced creativity and innovation in entertainment, employment opportunities for the people behind the reality television shows, awareness on social issues and so on”. Parents and teachers are responsible for children’s
media education which is understood as the transmission of values, knowledge, skills and patterns of behaviour.

Barkin et al. (2006) state that “The instructive mediation has been used more frequently by parents of young children in contrast to the parents of older children”. Most of the studies documented in the literature also exhibit that older children were subject to fewer viewing rules as they were considered as more media savvy. They must act as the filters and monitor the influence of mediation agents in everyday life.

It is the time for parents to help and increase their competency level of reality shows on children, if not it to participate in television, but they can develop their potential qualities and abilities to enhance their talents.

1.8. Research Question

The possible research questions are

1. Whether there is an influence of Reality Shows among Parents and Children?
2. How to identify the Family Communication Pattern and the type of Parental Mediation?
3. How far Parent contributes to develop their children skill developments through effective mediation?
4. How Reality Shows contents influence the skill developments among Children?
5. How to increase the competency level of Parental Mediation towards Reality Shows?
6. How to measure the effectiveness of Parental Mediation towards Reality Shows?

1.9. Statement of the Problem

Children are exposed to ample of Reality Shows in various Television channels; it might have positive or negative influence on them and may in turn reflect on their behaviour
changes. Parents are the only source of guidance in indentifying and analysing its content though mediation.

1.10. Research design and Method

Objective of this study are

- To identify the Family Communication Pattern and style of Parental Mediation in the study area.
- To identify the competency level of Parents towards the content of Reality Shows.
- To identify the Socio Economic Status (SES) of the Parents in providing the platform for Skill developments.
- To identify the need towards increasing the competency of effective Mediation of Parents towards Reality Shows.
- To measure the effectiveness of positive effective Parental Mediation training towards Reality Shows.
- To identify the retention of competency level attained at the time of Parental Mediation training.

The researcher decided to carry out the research work by the combination of quantitative and qualitative experimental designs for the collection of primary data. The field study was conducted in urban areas from two district, namely Kodambakkam, Nungambakkam, Arumbakkam in Chennai District and Ambattur, Avadi, and Poonamallee in Tiruvallur District.

The population of the study constitutes apartments, Individual houses and Group houses of Chennai and Tiruvallur District from the Nuclear Families, Single Parent Families and Extended Families. Chennai is situated on the north-east end of Tamil Nadu on the coast of Bay of Bengal. Total Population in 2011 census 4,646,732 of which male and female were
2,335,844 and 2,310,888 respectively in this, total Child Population 459,324 of which male and female 235,519 and 223,805 respectively. The district had a total of 1,154,982 households.

Thiruvallur had population of 3,728,104 of which male and female were 1,876,062 and 1,852,042 respectively. Total Child Population 405,669 of which male and female 208,449 and 197,220 respectively. The district had a total of 946,949 households. In this total the city Avadi had a total of 87733 households, the town Ambattur had 120,248 households, and the town Poonamallee had a total of 14668 households.

The reason for selection of the areas of Chennai and Thiruvallur district is because of extensive settlement of new upper middle class families in the above mentioned places. A random sampling technique was adopted to select samples for the study. From each district three areas of samples from apartments, individual houses and group houses were collected. From each area 93 families were selected from the Nuclear Families, Single Parent Families, and Extended Families

From each 93 families in Nuclear Families 31, Single Parent Families 31, and Extended Families 31 were selected in random sampling. The selected area and sample size were given below.
This descriptive survey was conducted by administering the questionnaire to the respondents after getting prior permission from the families and associations of apartments. It is believed that 558 sample families are sufficient enough for the study to identify the Family Communication Pattern and the style of Parental Mediation towards the Reality Shows.

In qualitative research the researcher had adopted in depth interview schedule. For this study the researcher selected about 10 samples of skill development training centres and 10 samples of teachers for focus group discussion from six areas involved in the survey method.

The present study involved quasi – experimental design. For this study 72 families (24 Nuclear + 24 Single Parent + 24 Extended) families of Arumbakkam (12), Kodambakkam (12) and Nungambakkam (12) in Chennai District and Ambattur (12), Avadi
(12) and Poonamallee (12) in Thiruvallur District. Samples were selected based on single Parent earning, both earning, Grand Parent caring and housemaid caring. From these 36 families were selected for control group and the other 36 families were considered as treatment group with equal distribution. The Positive Parental Mediation training was given only to the treatment group.

Training was given for 15 days on the basis of three hours in weekend days for treatment group. Two surveys were conducted (pre-test and post-test). Pre-survey was taken for both groups before attending Parent Mediation training on their previous knowledge and understanding about Reality Shows on Television. Post survey was taken for control group and treatment group (after attending Mediation training) to determine the effect of treatment. Training was given by the researcher.

1.11. The proposed hypothesis is

Television is an inevitable domestic medium in every household. With the abundance of satellite channels and the competition between them has in turn reflects on the children and adolescents who were their prime and most vulnerable target groups for their commodity. Television content also cultivates children on attitude, opinion, values, knowledge, acquiring skills, develops critical thinking which bring positive behavioural changes in them. They should be parental guided, safeguarded and motivated for their better future in the competitive world. Reality Shows may be a tool to motivate and increase the competency level of Children’s skills through parental mediation and which may further limit the negative effects of TV viewing.
1.12. Theoretical Frame Work

1.12.1 Cultivation theory

Communication professor George Gerbner founded cultivation theory in 1976 after conducting several large research projects on the effects of television on viewers. He compared television’s socializing force to that of religion, claiming that it defines social roles, standardizes behavior and homogenizes communities much like religion did in early human history. Also, because television portrays excessive amounts of violence, it can cause people to develop Mean World Syndrome, or the idea that the world is scarier than it really is. Gerbner sorted television’s effects into two categories: first order and second order. First order effects refer to general beliefs about the world, while second order effects involve specific attitudes toward one’s environment or certain aspects of society, like law enforcement.

Cultivation theory was a theory composed originally by G. Gerbner and later expanded upon by Gerbner& Gross; they began research in the mid-1960s to study media effects, specifically whether watching television influences the audiences’ idea and perception of everyday life. Cultivation theory states that high frequency viewers of television are more susceptible to media messages and the belief that they are real and valid. Heavy viewers are exposed to more violence and therefore are affected by the Mean World Syndrome, the belief that the world is a far worse and dangerous place than it actually is.

The theory suggests that this cultivation of attitudes is based on attitudes already present in our society and that the media take those attitudes which are already present and re-present them bundled in a different packaging to their audiences. One of the main tenets of the theory is that television, many times the viewer is unaware the extent to which they
absorb media, many times viewing themselves as moderate viewers when, in fact, they are heavy viewers.

The theory suggests that television and media possess a small but significant influence on the attitudes and beliefs of society. Those who absorb more media are those we are more influenced.

Cultivation theory (aka cultivation hypothesis, cultivation analysis) was an a theory composed originally by G. Gerbner and later expanded upon by Gerbner & Gross (1976 – Living with television: The violence profile. Journal of Communication, 26, 76.), they began research in the mid-1960s endeavoring to study media effects, specifically whether watching television influences the audiences idea and perception of everyday life, and if so, how. Cultivation theory states that high frequency viewers of television are more susceptible to media messages and the belief that they are real and valid. Heavy viewers are exposed to more violence and therefore are affected by the Mean World Syndrome, the belief that the world is a far worse and dangerous place then it actually is.

Cultivation research is one that studies media effects (in my opinion one of the most controversial areas of media research). Cultivation theorists posit that television viewing can have long-term effects that gradually affect the audience. Their primary focus falls on the effects of viewing in the attitudes of the viewer as opposed to created behavior.

Heavy viewers of TV are thought to be ‘cultivating’ attitudes that seem to believe that the world created by television is an accurate depiction of the real world. The theory suggests that prolonged watching of television can tend to induce a certain paradigm about violence in the world. Theorists break down the effects of cultivation into two distinct levels: first order – is a general beliefs about the our world, and second order – which are specific attitudes, such as a hatred or reverence for law and order, pedophiles, etc.
The theory suggests that this cultivation of attitudes is based on attitudes already present in our society and that the media take those attitudes which are already present and re-present them bundled in a different packaging to their audiences. One of the main tenets of the theory is that television and media cultivate the status quo, they do not challenge it. Many times the viewer is unaware the extent to which they absorb media, many times viewing themselves as moderate viewers when, in fact, they are heavy viewers.

The theory suggests that television and media possess a small but significant influence on the attitudes and beliefs of society about society. Those who absorb more media are those we are more influenced. Theorists of this persuasion are best known for their study of television violence, a hotly debated, and beaten to death topic. However, there are many studies that expand beyond the study of violence to cover gender, demographics, cultural representations, and political attitudes among many others.

The delta between those considered to be light viewers and heavy viewers is called the cultivation differential. This describes the extent to which an attitude on a particular topic is shaped by exposure to television. On notable and oft discussed piece of the theory is know as the “mean and scary world syndrome” (or “mean world syndrome”). In a nutshell, heavy viewing of television and the associated violence (think: ID Network, Law and Order, CSI, NCIS, Bones, etc.) leads the viewer to believe that the world is a much more dangerous place than it actually is, with a serial killer, rapist, or pedophile lurking around every corner.

1.12.2 Parental Mediation Theory

Parental mediation theory posits that parents utilize different interpersonal communication strategies in their attempts to mediate and mitigate the negative effects of the media in their children’s lives. It also assumes that interpersonal interactions about media that take place between parents and their children play a role in socializing children into society.
In a sense, then, although the theory grew out of an interest in the negative effects of the media, it also sought to explore the positive ways in which other factors within a young person’s environment—namely, the child’s parents and their intentional efforts at mediation—might mitigate the negative effects that television was presumed to have on young people’s cognitive development.

In several influential studies, Valkenburg et al. and Nathanson developed a scale to measure three different strategies of mediation and the outcomes that resulted from those parental practices: Active mediation, or talking with young people about the content they saw on television; restrictive mediation, or setting rules and regulations about children’s television viewing; and co-viewing (simply watching television with children) (Nathanson, 1998, 1999; Valkenburg et al., 1999; see also Eastin et al., 2006). Although active mediation assigns an importance to dialogue between parents and their children and co-viewing involves primarily nonverbal communication and co-presence, restrictive mediation tends to involve parent-to-child communication in the form of rule-making, rule-stating, and following through with consequences when rules are not followed.

Researchers following in the tradition of parental mediation have found that active mediation, or parent/child discussions about the television that young people view, can mitigate possible negative outcomes such as aggressive behavior or the cultivation of a skewed worldview (Austin, Roberts, & Nass, 1990; Desmond, Singer, & Singer, 1990; Nathanson, 1999). Similarly, discussions between older and younger siblings about media use can also mitigate negative outcomes (Haefner&Wartella, 1998). Moreover, when teenagers hear from parents about their own interpretations of television programs, this increases the teens’ ability to be skeptical about television content and to be interested in public affairs media use (Austin, 1993).
These findings about active mediation echo similar work in interpersonal communication that has found that through dialogue, parents can promote critical thinking and provide a moral compass for thinking about aggression (Beck & Wood, 1993). They also echo work in family communication that has found that families high in conversational orientation experience less unproductive conflict and foster a more positive climate for children than those low in conversational orientation (Isaacs & Koerner, 2008; Koerner & Fitzpatrick, 2002, 2006).

Placing the research of active mediation in relation to interpersonal and family communication research suggests, therefore, that conversations about media can meet not only cognitive goals about media education, but may also be viewed as part of wider parental strategies that emphasize the importance of parent–child conversations in socialization (see also Hoover, Clark, & Alters, 2004). Parental mediation researchers have also found that children whose parents engage in restrictive mediation experience more positive outcomes than those who engage with their parents in co-viewing (Nathanson, 1999). This echoes the finding that firm behavioral control correlates with socializing children to social competence (Peterson & Hann, 1999). However, very low and very high levels of restriction of media were associated with more aggression, suggesting that parents who create either no strategies or highly restrictive strategies may create hostilities in their children, a finding that echoes studies that find adolescents resist overly strict parental rules (Nathanson, 1999; Peterson & Hann, 1999; see also Hoffman, 1970).
1.13. Chapters

The thesis has been divided into five chapters. The first chapter “Introduction”, comprises with the background, overview of the topics, concepts, research problem, objectives, significance of the study, hypothesis and chapterization.

The second chapter is “Review of Literature”, deals with related reference on influence of TV viewing and Parental Mediation towards Reality Shows.

The third chapter is “Research Methodology” adopted for the study.

The fourth chapter “Findings and Inferences” reveals the result and it further contains the interpretation of the results.

The Fifth chapter “Conclusion” provides the summary and concluding remarks of the research, and the suggestions for future initiatives.