

# THE INDIVIDUAL ASPECT OF PARTICIPATION IN TV REALITY SHOW ON THE EXAMPLE OF A MUSIC TALENT SHOW – CASE STUDY

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## Abstract

*This article deals with issues related to musical programs such as talent shows. The author focused on the participant's form examining the changes that took place in their life after taking part in the show. Based on numerous sources and because of the theoretical analysis, the author classified the traits of participants who succeed after the program. In the final part of the following paper, the author categorized are the changes that occur in the life of the program participant.*

**Key words:** music, talent show, media, artists

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## Introduction

As early as in the first half of the last century, a new trend, which consisted of a systematic increase in the amount of entertainment material, has emerged and gradually changed. As pointed out by U. Woźniak, the role of the entertainment function is now undisputed and considered an inseparable element of media communication at every level, and advertising, whose effectiveness depends on the number of viewers, is the basis for the existence of all media [Woźniak, 2013, p.191]. The focus on making the message more attractive is an important element of building a competitive advantage, and what is equally important, it allows acquiring advertisers [Szynol, 2012, p.118]. This activity also results from the expectations and needs of the recipients themselves, who influence the broadcasters and at the same time determine changes in the creation of attractive content [Woźniak, 2013, p.189]. The extension of this thesis can be found in the work of other scholars. As M. Mrozowski remarks, the objective of the media is not only to provide information but, above all, to please the recipient. Content ought to move consumers, excite them, induce a good mood or reduce negative tension [Mrozowski, 2001, p.252]. One of the genres that currently manages to gain interest in the audience is a *talent show* [Mielczarek, 2016, p.102]. The popularity of this type of programs is undeniable. Their multiple of editing, thematic diversity and broadcasting hours (mainly in the

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so-called *prime time*) serve as a firm confirmation of this thesis.

The following article focuses on the character of a talent show participant who, by taking part in the program, is consciously becoming a part of the entertainment industry. Broadcast, which from the viewpoint of broadcasters are a relatively cheap and at the same time highly popular viewership format, create a true chance to change life in a contestant's perspective. The purpose of the following text was to examine whether such a change occurs. In order to prove the thesis, a theoretical analysis was carried out on the example of selected participants. The traits of people, who were successful after participating in the program, were classified, followed by the categorization of changes taking place in the participants' lives. It is worth mentioning that such change might have different consequences. This is due to the fact that the programs do not guarantee success even for the winners. There is also the second side – taking part in the program may be associated with a huge commercial success, even for those who were not ranked high. That is why one should consider the reasons for taking place in the competitions. Is winning the program a guarantee of future success? What criteria should be met for the participation in the talent show to bring a positive change to the participant's life even when faced with losing? And the most important thing is whether the program actually brings a change in the participant's life, and if so, what change is that?

The text analyzes the genre in a structural way with an exemplification of the situation in Poland at a given time. The selected participants of the music talent show were subject to analysis. Based on the literature of the subject, interviews and conversations with artists, as well as their own reflections created during the research, two important classifications have been defined that can be applied to participants from other editions. The first is the set of traits possessed by the artists who succeed after the program. The second is the categorization of changes indicated in the article. Both classifications can be recreated, creating perspectives for new research directions. The paper analyzes the discourse of the entire process of development (participation) of the performers with the determination of its individual effects. Thanks to it, a methodology has been outlined to determine the stages of the communication process.

To have the article prepared, a wide range of literary and journalistic materials were used. For the purpose of the following study, three programs were taken into consideration: the fourth edition of the X-Factor by TVN, the seventh edition of Must Be The Music - Tylko Muzyka!, broadcast by Telewizja Polsat and the fourth edition of the Voice of Poland, broadcast by TVP2. All three of the analyzed programs focused on finding a talent only in the musical field. Equally important is the fact that all of them debuted in Poland in 2011, and therefore in the audited period (2014), all of them have achieved a relative maturity on the domestic market. In addition, the period in which the study has been carried out - almost five years after the completion of the indicated programs, gives a wide spectrum to draw accurate conclusions and approximate the answers to the research questions.

The first part of the following text focuses on presenting a talent show as a television format, and the characteristics of its evolution in Poland as well as in the world. As noted earlier, only musical programs were considered while conducting the study. The history of talent show programs is very important in the case of the analyzed issue as it is the basis for indicating the participants' motivation to take part in them. For instance, by noticing the opportunity in their popularity, reputation, cooperation with record companies and well-known artists. In the next part, the study areas were indicated as well as the methods used in the analysis process. The last part of the article presents a summary of results and presentation of conclusions.

### **Talent show - a format for entertainment**

Talent shows, competitions and all sorts of competitive activities have accompa-

nied humanity since ancient times. Therefore, it is not surprising that such types of entertainment also had to find a place in the media. The talent show formula, whose origins in the media date back to the mid-twentieth century, has become a permanent part of the canons of modern entertainment programs. Over the course of time, the genre evolved which resulted in the production of talent shows, whose participants competed with each other in various professions. Those programs also focused on individual skills and professions. The article concentrates only on one specialization -namely music which, according to D. McQuail, influences viewers in many ways, especially mood, attitude to life and agitation - which belongs to a special category among the specific effects of conveying the entertainment message [McQuail, 2008, p. 490]. It is worth emphasizing, as M. Bogunia-Borowska observes, a phenomenon of fascination with vocalism and dancing also prevailed and confirms the constantly evolving concept of television entertainment [Bogunia-Borowska, 2012, p.147].

Along with the increase of recipients' expectations regarding entertainment programs, the broadcasters were forced to look for appropriate ways to interest the capricious part of TV audience. Therefore, in the mid-1980s, the first research into television genres [Godzic, 2004, p.23] was undertaken in order to obtain effective tools. The developed formula in which "*people endowed with some extraordinary skills are sought for*" [Jupowicz-Ginalska, 2012, p.157], appeared to be so attractive to the public that over the years new and more diverse proposals began to appear. The first talent show, which has a similar form to the current ones, appeared in the early 1990s. Over time, the broadcasts have become an attractive and popular format since, in addition to artistic values, they also provided an emotional context known from the theory of cognitive empathy [Nowak, Neckar, 2015, p.74]. The viewer learnt about the favorite character by getting to know their private life, like the story and passions, but also personal tragedies, which deepened the bond.

In Poland, the first talent show programs appeared in the early 1990s. The very first national program, based on the idea of musical competition between amateurs, was *Szansa na sukces*. It is important to note that the program was developed based on its' own, distinctive concept. Unlike the currently licensed productions, the participants of *Szansa na sukces* sang songs from the repertoire of one of the Polish artists in each episode. *Szansa na sukces* was aired for almost two decades, starting from November 1993.

Talent shows focused on music, which enjoyed a great commercial success in the country of their primary production, obtained licenses and their equivalents abroad [Ruth, Schramm, 2016, p.260]. An important role in those proceedings was played by the progressing globalization process which influenced the way mass media function to a large extent. "*One of the effects of this process has been the tendency to unify the program's offer by copying those formats that have already achieved success on a global scale. In other words - global formats*" [Borhulevych, 2016, p. 30].

The first Polish musical talent under a foreign license was *Idol*. It debuted on Polsat TV in 2002. The program set a new era for the Polish television industry [Kurczewska, 2013, p.8]. Gradually, the following similar programs were aired on a competing station. These included both private broadcasters as well as public media due to the convergence hypothesis of the media.

The first analyzed program is *X-Factor*, broadcast since 2011. It is an adaptation of the international-known *TheX Factor*, created in 2004 in Great Britain by Simon Cowell [Lakomy M., Lakomy L., 2013, p.70]. The program was aired by TVN which at the beginning of the second decade of the twenty-first century focused on airing licensed programs such as talent shows [Mielczarek, 2016, p.115]. A competitive show called *Must Be The Music – Tylko Muzyka!*, which has been broadcast since 2011 by Polsat TV, was under the license of the American company Shine International and the British version of

the show<sup>2</sup>. *The Voice of Poland*, which appeared next and has been broadcast since 2011 by the TVP2 program, was an adaptation of the Dutch show *The Voice*<sup>3</sup>.

All of these programs fit into a common trend in which ordinary people compete with each other singing. They all start in a similar manner, contestants introduce themselves and present their musical abilities. The programs may differ on systematic issues, including the way of advancing to subsequent rounds [Ruth, Schramm, 2016, p.260]. In most cases, the first stage is decided upon by the jury whose role is dominant, however, it is changed as the program moves forward. Then, the jury's role begins to be advisory only as the fate of the participants depends solely on the audience that votes for their favourite one. It is also worth mentioning that the role of the jury in the new generation programs ceased to be a form of evaluation and they just began to be much closer to the participants, becoming their coaches, partners, people who will introduce them to the actual show business world. The talent show formula is complex and complicated, and according to the classification of A. Jupowicz-Ginalska, it is characterized by; multi-stage, periodicity, editing possibilities, time of emission, type of skills presented, number of final participants, elimination forms, appropriately selected guides, method of transmission, way of selecting the winner, type of award, set design, the jury [Jupowicz-Ginalska, 2012, pp. 158-159].

### **Artist and success**

Participating in talent shows attracts musicians for various reasons. However, the main motivation is to gain popularity which can be turned into further success and, at the same time, allows an amateur artist to enter the hermetic entertainment industry. In addition to the popularity, the prizes won by the winners are an important aspect. The prizes, described in greater detail further in the dissertation, may vary depending on the program.

It is worth considering the reasons that guide amateur artists to present their abilities. An interesting theory is given by W. Godzic. He notices that many young people believe in achieving success and a special talent they possess. This belief becomes intensified as we learn about the success stories of other young people who achieved a similar goal [Godzic, 2007, p.33]. Amateur artists dream about recording a CD and, in consequence, earning money. According to W. Godzic, another key factor is the notion of fame [Godzic, 2007, p.34] which is an indispensable part of the stage activity. An interesting theory regarding this phenomenon is quoted by A. Ostaszewska, who believes that people who take part in such programs and gain at least temporary fame *have the opportunity to emerge in the consciousness of viewers as a TV "character"*, which nowadays is a sign of social prestige [Ostaszewska, 2012, p.3]. Participation in a talent show, however, can prove to be an extremely difficult experience as the glory of amateur artists often disappears shortly after a show is over. This experience is particularly painful for young artists whose identity is in the process of being built because the belief about being talented is negated in this way [Woźniak, 2013, p.198]. However, the chances of appearing in front of a large audience and experiencing a few minutes of fame are so attractive that the program producers have no difficulty in finding new participants.

During the program, amateur artists compete with each other as it fulfils the basic objectives of the broadcast formula. At this stage, certain phenomena based on the theory of cognitive dissonance can be noticed. For many artists, participation in the program is associated with competing with other people to determine musical talent, which in the process of the show appears to be almost ephemeral. The series of production procedures are ought to ensure the greatest viewership. As it often happens, talented

2 Tylko muzyka. Must be the music, <http://www.polsat.pl/program/tylko-muzyka-must-be-the-music/> 27th Jan 2018

3 Voice of Poland, <http://voice.tvp.pl/> 27th Jan 2018

participants are not the ones to win the program but those who are outrageous and scandalous.

The charisma and contrast of a participant can often affect winning. He or she must first and foremost stand out and win the love of viewers as, to a large extent, contestants' further fate depends on addressees' evaluation. This is particularly important in the further stages of a program when the auditorium of a given episode decides which of the participants will qualify to the next level during the voting. In the case of being voted out from the program, a contestant is believed responsible for the failure as he or she did not meet the viewers' expectation [Woźniak, 2013, p.198]. In psychological terms, this issue usually causes a higher level of stress as with the dropping out of the program, the vision of gaining recognition fades away [Godzic, 2007, p. 35].

Even though talent shows do not guarantee having a career developed, they certainly can help to achieve it thanks to their promotional nature. Unfortunately, many participants lack basic knowledge about how the phonographic market and the entertainment industry function and the rules present there. Ignorance often results in absence of publishers' interest in amateur artists, even in those who win the programs or are at the top. There are several such instances in the music industry. According to the statement, the following winners of the three examined programs were taken into consideration - the Sachiel band (the winner of the 7th edition of *Must be the music – Tylko muzyka!*, Polsat 2014), a singer Artem Furman (the winner of the 4th edition of *X-Factor*, TVN 2014), and Juan Carlos Cano (the winner of the 4th edition of *Voice of Poland*, TVP2 2014), as well as some individual cases of artists who participated in the mentioned editions.

Before the analysis, the prizes that are guaranteed for the winners are also worth mentioning. This is important due to the fact that they can definitely be qualified as a change, and they also introduce an additional spectrum to consider the success achieved by the artists. The winner of *Must Be The Music program – Tylko muzyka!* (7th edition, 2014), was guaranteed a 100,000 PLN prize and another 100,000 PLN for promotion on the radio and performance during the Sopot TOPtrendy festival. In addition, the contestants could earn money thanks to their performances during the program - the amount depended on the number of votes obtained during the poll on Facebook. In the case of the *X-Factor* (4th edition, 2014), the winner received 100,000 PLN, a contract for recording a CD at SONY Music, as well as a car<sup>4</sup>. The winner of the broadcast on public television *Voice of Poland* was granted a record deal with Universal Music Polska, 50,000 PLN and the opportunity to perform at the Opole Festival, as well as the music tour of Lato Zet and Dwójka. The above information also contains a very important element, namely in two programs the winner received a record contract as an obligatory part of the prize.

The number ones of the studied programs were; Juan Carlos Cano (*Voice of Poland*), the Sachiel band (*Must be the music – Tylko Muzyka!*), Artem Furman (*X-Factor*). The first of them began singing in a folk band at the age of 8. He made his debut in the Polish industry in 2011 with the DXTR group, which he released two albums with<sup>5</sup>. In 2012, he set up Enclose with whom he regularly gave concerts in clubs and during festivals. The group had the opportunity to perform with some of the top Polish and Mexican artists<sup>6</sup>. In 2014 Juan took part in the talent show. When the program ended, he continued to perform with his band regularly giving concerts<sup>7</sup> and performing at well-

4 Rozrywka.dziennik.pl, <http://rozrywka.dziennik.pl/telewizja/artykuly/460698,artem-furman-zwyciezyl-4-edycje-x-factor.html/>, 3rd Feb 2018

5 Muzyka.onet.pl, <http://muzyka.onet.pl/juan-carlos-cano/>, 3rd Feb 2018

6 Last.fm, <https://www.last.fm/pl/music/Enclose/+wiki/>, 3rd Feb 2018

7 Kultura.onet.pl, <http://muzyka.onet.pl/rock/juan-carlos-cano-w-meksyku-jestem-bardziej-znany-niz-w-polsce/mkxf8/>, 3rd Feb 2018



known festivals<sup>8</sup>. In 2016, he founded the band *Last Of The Real* and released an EP<sup>9</sup>. The winner of the *Must Be The Music - Tylko Muzyka!* program, the Sachiel band consisted of three musicians; Piotr Bieryt, Anna Bieryt and Krystian Krok, they started their musical activity a year before their participation in the program. At the time, the band did not have rich stage experience, only individual songs and appearances on local radio stations. A year after the program, Krystian Krok left the group and the band recorded 8 singles in a smaller line-up. Despite his unquestionable skills, the winner of *X-Factor* Artem Furman from Ukraine did not work with any publishers. Before participating in the talent show, he played one original concert and supported the Zakopower group and Oddział Zamknięty. This can be described as one of Furman's greatest achievements<sup>10</sup>. In addition, he occasionally performed in local clubs. When the program ended, he continued to play concerts occasionally. Until now, he has not published anything officially.

The other participants who took part in the remaining editions of the programs also deserve a recognition, namely: The Sixpounder, Piękni i Młodzi, Rootzmans, Daria Zawiałow, Karolina Duszkiewicz, Katarzyna Sawczuk, and Michał Rudaś. The fact that, despite losing, they managed to turn their participation in the program into a real success after its completion is what connects the listed performers. This conclusion has its implication in the number and frequency of performances at concerts and festivals, the amount of publications regarding artist's activity on the Internet, video statistics on video portals, appearances in radio and television programs, as well as the number of fans on social networks. Tracing the fate of the winners and artists who, despite the lack of winning, managed to achieve success helped define the common features. The defined attributes extend the area conclusions.

### **Artistic achievements**

Despite the main idea of the talent show programs, which is "spotting a true diamond between amateurs", it is often both - experienced and professional musicians that take part in talent shows. These people did not only cooperate with official publishers but also recorded albums as amateurs, they performed at concerts and festivals, and participated in other (also competitive to one another) talent shows. The experience gained earlier facilitates awareness of participation in the contestant, determines the achievement of specific goals and helps in taking subsequent actions, both after winning or losing.

### **Effective manager**

Even after winning the program, the lack of success accumulates many factors. One of them is the fact that especially inexperienced artists, who do not have contact with the generally understood "show business", do not quite know what next steps to take during their biggest popularity period. At this stage, many artists are taken professional care of by various managers and promoters. The greatest success is achieved by those participants who establish cooperation with trustworthy and effective people. The role of the manager is crucial as it helps an amateur artist to understand the nuances of the hermetic entertainment industry.

### **The original image**

Producers of entertainment programs promote the people who arouse emotions in the viewers. From positive emotions such as sympathy, compassion, empathy to the

8 Rezmer, Paulina O babciach na koncertach i angażu w Velvet Revolver: <http://poznan.naszemiasto.pl/arttykul/enclose-o-babciach-na-koncertach-i-angazu-w-velvet-revolver,3269259,2,art,t,id,n,tm.html>, 3rd Feb 2018

9 Muzyka.interia.pl, <http://muzyka.interia.pl/wiadomosci/news-juan-carlos-cano-wyrzut-emocji-masquerade-last-of-the-real,nId,2318875>, 3rd Feb 2018

10 Muzyka.interia.pl, <http://muzyka.interia.pl/raporty/raport-x-factor/x-factor/news-artem-furman-po-zwyciestwie-w-x-factor-wygrana-nie-pojdzie-n,nId,1666252>, 3rd Feb 2018.

contrary ones - reluctance and aversion. These are the factors that guarantee episodes with high viewership. Vulgar behavior, distinctive image, moving story or apparent imperfection induce a viewer's interest. Artists, who realize the importance of the qualities stated above and use this dependency skillfully, have a better chance of gaining popularity after the program, even in the event of losing. Interesting personas who realize that it is not the winning that matters but making the best out of airtime, achieve success in the program.

### **Current material**

Even a short-term popularity is a great way to promote one's creativity. Artists often choose to participate in talent shows as an addition to their other activities. It is a free and effective method of promoting their publishers. A finished CD released just before, during or immediately after the program may achieve higher sales results, provide artists who have their own material with more concerts or, if not yet released, serve as a bargaining chip to sign a contract with a record label<sup>11</sup>.

All artists who achieved a relatively lasting and significant success after a completed program had at least one or more of those features. It is important to highlight that having any of the attributes indicated previously is not a guarantee of success. A situation that is completely out of participant's control may occur even if one or more of such features are possessed and will eventually lead to failure. For instance, even the conscious ending of musical activity, change in life priorities or profession, long-lasting creative crisis, establishing cooperation with the wrong manager and promoter can be indicated as the example. The defined features will serve as a valuable reference point when trying to specify the right conclusions in this article.

### **Change in life**

Many experienced artists take part in talent show programs. The confirmation of this assumption is Juan Carlos Cano who is the winner of the fourth edition of *Voice of Poland*. For an artist who has previously been successful, participation and victory in the program can be treated as an additional element of promotion and the next step in a career in an already established ground. Before joining the program, the Mexican artist was familiar with the music industry as he had recorded several albums and played numerous concerts. Thanks to his origins and an interesting history related to moving to Poland, he also had an interesting story to share which can be qualified as presenting an original image. The program brought a positive change in Juan Carlos Cano's life. After taking part in the show, the artist signed a record contract with Universal Music Polska, he performed much more often, and his concerts enjoy better attendance compared to the pre-program era.

The winner of the seventh edition of *Must be the music – Tylko muzyka!*, the Sachiel band was formed just a year before the program started. The artists did not have the rich studio and stage experience. The band members struggled with a difficult life and material situation that was used by the program to build a touching and moving image. Although the team won the program, it did not achieve a commercial success afterwards. It was caused by a number of factors. One of them was the repertoire chosen by the band - the rap genre. Inexperienced rap artists who presented an average level of performance were perceived in a negative way by a hermetic rap environment, which practically excluded the band completely from the group of creators centered around the Polish hip-hop scene. The image built by the producers cannot be qualified as one of the defined features as the artists did not create it consciously. In the case of the band, the

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<sup>11</sup> Conclusion drawn based on the interview with one of the participants of the 4th edition of X-Factor, Rzeszów, 27th Jan 2018

lack of a satisfying success in the music industry can also be explained by the cooperation of artists with inappropriate promoters who, in order to release the album, tried to create an image that was incompatible with the artists' world outlook<sup>12</sup> Although winning the program can in this case be qualified as a loss, it can undoubtedly be said that thanks to the talent show, the participants' lives have changed. The band did not have any previous impressive musical experience, therefore, all the actions they undertook can be considered as a sort of evolution. In this case, it included recording a few singles, performances on the radio, TV shows, playing a few concerts and a performance at a festival, which could have been impossible or less intense if it was not for the participation in the program. Additionally, given the difficult financial situation of the band members, the money won in the show has changed the artists' lives.

Despite his unquestionable talent, the winner of the 4th edition of *X-Factor*, Artyom Furman from Ukraine did not achieve any commercial success, even though, a contract with SONY Music was one of the granted awards. Before participating in the program, the artist performed occasionally. After the show ended, the number of concerts did not increase significantly in the long term. In spite of his skills, Furman did not have a rich artistic output expressed in the number of records and singles. In his case, one could consider Artyom's original image, understood for example by his origin. However, it was not as expressive as in the case of Juan Carlos Cano, yet Furman's story could have been emphasized by the producers of the program as in the case of the Sachiel band - to induce viewers' appropriate emotions. However, the lack of commercial success is also strongly connected with negligence on the artist's part. Artyom Furman's change in life can be considered in regard to occasional appearances in the press, including information dealing with the artist himself and rewards, which he obtained as part of the prize - 50,000 PLN and a new car (the 4th edition of the program was the only one in which the winner also received a car). In the long-term, a change in this particular participant's life can be treated as a loss, mainly due to the fact that despite his undoubted musical skills and winning the program, the artist did not turn his efforts into success, and what is even worse, he was exposed to mental loss.

Taking into account the arguments, it should be assumed that talent shows do not guarantee achieving success in the music industry, even for the winners. The three mentioned cases confirm this hypothesis. At this stage, the predefined features play a prominent part as they give an idea of what the given artist/band lacked in order to convert the victory into the ultimate success. However, the attributes are not affected by decisions artists mistakenly made after the program finished. The defined characteristics also help to determine why the contestants who did not win the program managed to succeed. It turns out that each of them could boast about at least one of the defined features after a talent show achieved success on the market.

### **Categorization of changes**

Participating in the musical talent show certainly brings change in the lives of the contestants. However, one should try to determine what these changes are and whether we can treat them as a win or as the opposite – a loss. The study of the contestants' profiles allows to create a categorization. For a wider spectrum of the study, an indication of changes in the lives of those participants who have not won, but only participated in the program, will also be made. Four types of changes that may apply to the participant after taking part in a musical talent show are defined as follows.

#### **Victory - profit**

A participant who wins a given edition of the program and who possesses at least one of the defined features is able to achieve a large commercial success, which can be

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12 Information received during a conversation with the Sachiel band, Rzeszów, 2nd Feb 2018



treated in the category of positive change. Provided that a specific plan was made and the person establishes cooperation with competent people, the change in life may prove to be permanent and significant.

### **Victory – loss**

Artists who win in the program gain high, yet short-lived popularity. If, however, they establish cooperation with incompetent managers and promoters, their career may not be developed or can be delayed. The same is true if the participant decides, due to private reasons, to terminate the musical activity. In such case, the artist will not succeed, even though one of the specified features is met. Giving more concerts due to the increased popularity thanks to recently finished talent show edition is also a dubious success for experienced artists. However, when considering amateur winners, one could assign this change to the profit category, although it is not extraordinary and groundbreaking enough to categorize it in such a way. The participant who won the program, and yet did not fulfill his dreams, may also be exposed to mental loss. Such a change in connection with the mentioned arguments can be characterized as victory-loss.

### **Participation - profit**

The studied group consisted of the winners only, however, it should be noted that sometimes a bigger success was achieved by the people who only participated in the program rather than the winner themselves. As an example, you can point out artists who also performed in the described shows, for instance, The Sixpounder, Piękni i Młodzi, Rootzmans, Daria Zawiałow, Katarzyna Sawczuk, and Michał Rudaś. Each of the mentioned contestants had at least one of the stated features. In their case, the change in the life can be considered as participation-profit.

### **Participation - loss**

For many people, a TV show is an opportunity to experience something exciting, a chance for a more interesting life [Boettner-Lubowski, Lubowicz, 2012, p. 284]. Artists who come to the program to take their chances and then are rejected, may be exposed to a series of unpleasant consequences. If an amateur artist with no musical skills, participates in a program and is presented by the producers in a scoffing manner, it may expose him or her to unfavorable comments in his local environment. The consequence may be discouragement, abandonment of pursuing one's passion, deterioration of the mental state. Then the change is determined as a participation - loss type. Even the experienced artists can be exposed to such situation while representing a musical genre associated with a subculture that does not accept participating in mainstream media. This may lead to ruining their artistic future.

### **Summary**

As it has been proven, participation in a musical talent show certainly brings changes in the contestant's life. However, these changes can take various forms, both positive and negative. It is completely up to a participant how they will be qualified as it depends on expectations, aspirations, life situation before and after participating in the program. The positive changes such as taking part in the program can contribute to the development of a given person's career, increased popularity, or improved material status because of the prizes won. Negative changes occur when the vision of the benefits offered by the program does not happen a participant's life in a beneficial way, and even makes it more difficult. This applies to both - those who only participated in the show as well as those who won the program. As it was noted, even winning the program does not guarantee fame. Many factors influence it. These include lack of knowledge regarding the entertainment industry, creative crisis, terminating one's musical activity or cooperation with improper people.

Despite the fact that the changes taking place in the life of the contestant of a talent

show result mainly from the individual achievements, artistic and industry experience, it is worth noting that the process is undoubtedly influenced by the recipients. This conclusion can be assigned to the "original image" feature in the previously defined classification. This dependence is particularly noticeable as the program progresses. For the majority of programs and during their initial stages, the decisive role in the promotion of participants for the subsequent rounds belongs to the jury, followed by the privilege being given to the recipients voting for their favourites in subsequent stages. At the latter stage, the bond which is being built between the artist and the recipient of the program is significant as the viewer observes the process of changing the amateur artist from the first episodes of a given music talent show. The initial stage is extremely important as the "human side" of the performers is presented - they talk about life, passions and what they do on a daily basis. The perception of a given artist in the program depends largely on the director who shapes the image of the artist. This aspect is noteworthy because this context plays a big role in advancing in the program. As Bogunia-Borowska points out [Bogunia-Borowska, 2012, p. 147], while making a choice, viewers are usually not guided by professional competencies as they are not required from them, therefore, voting for a given artist is often motivated by emotions. At this stage, a kind of relationship is created between the participant and the recipient. On the one hand, there are types of recipients who, by voting, can make a decision (even illusory) about the participant's future in the program. This may result in changes in his / her future life. On the other hand, some participants know that in some way they have to appeal to the audience as only then the viewers will vote for them and the chance for the final triumph remains.

The popularity of music talent show programs is undeniable. Despite the multiple editing, the format remains very successful and continues to grow. It should, therefore, be assumed that it will take similar broadcast forms over the next years. There will also be volunteers to participate as they ensure the viewer about the importance of striving to make one's dreams come true [Bogunia-Borowska, 2012, p.147] and that the ultimate success is marked by risk and determination. In addition, for many people participating in the program, the main idea conveyed by the talent show is also important - making an ordinary person attractive for others [Godzic, 2004, p.182]. Moreover, the contestants who previously dropped out are also involved in the show [Wei, 2016, p. 4]. Participants are also not deterred by the idea of a slight possibility of developing a great musical career, which is associated with a huge number of new characters introduced in short intervals between the editions. After all, there are still many editions and new participants ahead of us, which gives us room for conducting further research.

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