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The Power of Positive Action: Exploring the Role of Participatory Behaviors Through the Lens of the Tripartite Model of Media Enjoyment

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Offering an initial test of Nabi and Krcmar's tripartite model of media enjoyment, this study examines how affective, cognitive, and especially behavioral responses to a participatory reality TV program predict program enjoyment, viewing intention, and future program viewing. Responses to Fox's American Idol *series suggest that affective, cognitive, and behavioral responses to the program are interrelated. Of particular interest, behavioral engagement (specifically positive or supportive actions) during the viewing experience enhances intention for subsequent program viewing. Viewing intention was also strongly predictive of future viewing behaviors. Implications for the tripartite model and considerations of affect, cognition, and behavior in examining audience gratifications beyond entertainment are addressed.*

Understanding the factors that contribute to media enjoyment has been a keen interest of media scholars. However only recently have serious attempts to understand the nature of enjoyment been made (see Oliver & Nabi, 2004). In this vein, Nabi and Krcmar (2004) proposed a tripartite model of media enjoyment drawing from the attitude literature to suggest that a range of affective, cognitive, and behavioral reactions might underlie enjoyment. Although existing literature supports the contribution of each of these components to varying degrees, the relationship among the components themselves is unknown. Further, the nature and contribution of the behavioral component is especially underspecified. This latter issue is of particular interest in light of the evolving entertainment landscape in which audience participation determines the outcome of a program—a critical component to enjoyment itself.

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In this research, we address these issues by considering how a range of affective, cognitive, and behavioral responses during and after viewing a participatory reality TV program predicts program enjoyment, future viewing intentions, as well as subsequent program viewing. We begin by reviewing the extant literature on behavioral engagement and program enjoyment with particular attention to Nabi and Krcmar's (2004) theoretical assertions, followed by a discussion of the nature of participatory reality TV—the context in which we test the tripartite model of media enjoyment.

Behavioral Engagement and Program Enjoyment

Research conceptualizing media enjoyment has largely focused on the affective and cognitive elements of enjoyment, with evidence suggesting that both dimensions influence enjoyment to varying degrees (Raney & Bryant, 2002; Rubin, 2002). However, the media effects literature is surprisingly quiet on the subject of how behaviors might impact program enjoyment and subsequent viewing. Theorizing on this issue, Nabi and Krcmar (2004) attempted to integrate behavioral issues more directly by arguing that media enjoyment is functionally equivalent to attitudes, and thus, like an attitude, should be comprised of three underlying types of input: affective, cognitive, and behavioral. They further argue that these three components likely interrelate and that each might predict enjoyment to varying degrees, depending on viewing motivations, viewing circumstances, and so forth.

In their review of the enjoyment literature, Nabi and Krcmar (2004) conclude that each of the three components—affect, cognition, and behavior—has received some attention, but conceptualization of each component is weak. The affective component seems to focus predominantly on empathy (see Raney & Bryant, 2002), while largely overlooking discrete emotions (though see Oliver, 1993). The cognitive dimension has principally focused on moral judgment (see Raney & Bryant, 2002), while overlooking other cognitive assessments, especially those identified in the uses and gratifications literature (e.g., Rubin, 2002). Finally, the behavioral component has been least recognized as linked to issues of enjoyment. Nabi and Krcmar (2004) argue that past viewing experience, behaviors during viewing, and even behaviors related to the message content may all impact program enjoyment. Indeed, literatures on selective exposure (Knobloch & Zillmann, 2002), parasocial interaction (Rubin, Perse, & Powell, 1985), interactive narratives (Vorderer, 2000), sports fandom (Gantz & Wenner, 1995), and eyes-on-screen (Thorson, 1994) suggest that behaviors related to program choice, characters in the programs, and investment in program content could contribute to one's overall program enjoyment.

Based on their view of enjoyment-as-attitude, Nabi and Krcmar (2004) argue that a range of affective, cognitive, and behavioral components would each, to varying degrees, predict program enjoyment. Enjoyment would, in turn, predict program viewing intentions, which would subsequently predict viewing behavior. They further suggest that program enjoyment itself would impact message process-

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ing style and resource allocation such that a range of affective, cognitive, and behavioral media effects may result. Focusing on the media enjoyment track of the tripartite model, this research explores the degree to which affective, cognitive, and behavioral engagement influence viewers' overall media experience. Given the rise in reality-based TV and audience participation encouraged through the casting of votes, involvement in online forums, and discussion about program content with others (Couldry, 2002; Hill, 2005), a participatory reality-based program is particularly well-suited to explore the previously overlooked relationships between behavioral engagement and enjoyment.

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Participatory Reality TV as a Context

Although initially thought to be an aberrant trend, reality-based TV programming continues to dominate TV programming schedules with new iterations offered with each season (Murray & Ouellette, 2009). In addition to its unscripted nature, a relatively unique feature of a subset of these reality-based programs is solicitation of audience participation, particularly in the form of casting votes that, in turn, shape the direction and outcome of the story (Holmes, 2004; Tsay-Vogel & Krakowiak, 2015). Currently, this evolving dynamic is a critical element in a range of programs, including *American Idol, Dancing with the Stars*, and *America's Got Talent*. Other popular series have included this opportunity sporadically. For example, after the first All-Star season of *Survivor*, viewers were allowed to vote to award a second million dollar prize to the contestant they felt was most deserving. In addition, *The Voice* gives viewers the chance to tweet in their votes in order to save one of the bottom two contestants each week. Thus, not only are the plots and endings of these programs unscripted, but the ending is arguably directly affected by audience participation.

In addition to casting votes, viewers of reality-based TV can also engage in program discussions with others and turn to the Internet to enhance their viewing experience (Jenkins, 2006; McClain, 2011). ''Enhanced TV'' refers to the use of features on the Internet, particularly TV Web sites, to help increase program enjoyment (Ha & Chan-Olmsted, 2002). Currently, almost every TV program has an official Web site that allows individuals to participate in a myriad of activities. Fan-based features (e.g., message boards) help build fan communities. Game-based features (e.g., quizzes) enable viewers to interact with program-related content. Information-based features (e.g., blogs) provide viewers with richer program information. Programming-based features (e.g., full-length episodes) deliver program content to viewers online (Hurst, 2000). Furthermore, whereas these behaviors may occur after viewing a program, there are a host of behaviors that can be exhibited during a show, including commenting on the program, changing channels, leaving the room, applauding, and so forth.

With potential to influence program outcome, participate in discussions, and become involved in a program through the use of TV Web sites, we might expect

audiences to become more excited about watching the program, more thoughtful in considering the events that occur during the program, and more behaviorally engaged—all of which might impact how enjoyable the viewing experience might be. To date, the nascent literature on reality-based programs has documented the many psychological gratifications received from their consumption (Nabi, Biely, Morgan, & Stitt, 2003; Papacharissi & Mendelson, 2007; Reiss & Wiltz, 2004; Tsay-Vogel & Krakowiak, 2015) with additional research indicating that both affective and cognitive reactions may predict program enjoyment, with different patterns of predictors emerging across the reality programming subgenres (Nabi, Stitt, Halford, & Finnerty, 2006). Although Nabi and colleagues (2006) found that happiness and suspense predicted significant variance in enjoyment of talent programs and Hall (2009) determined that social involvement (or discussion with others) and cognitive involvement were associated with reality program enjoyment, we still know very little about how affective, cognitive, and behavioral engagement interrelate to influence enjoyment and future program consumption, with the largest gap being that of behavioral engagement.

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Hypotheses and Research Questions

In light of the extant literature, this research seeks to gain a deeper understanding of the behavioral element of one's viewing experience while simultaneously offering an initial test of the tripartite model of media enjoyment (Nabi & Krcmar, 2004). To investigate how affective and cognitive involvement relate to behavioral involvement, and how these three types of reactions to the program predict enjoyment, viewing intention, and future viewing, the participatory reality-based talent show Fox's *American Idol* serves as a useful context. *American Idol* is a highly popular and influential program, dedicated to discovering America's next great pop star. With a panel of judges facilitating the audition process, the final stages of the competition involve the top 12 finalists performing each week for America's votes. Following the performance show, the results are revealed the next evening such that the contestant with the fewest votes is eliminated from the competition until the winner of the million dollar recording contract is revealed. Given the program's serial nature and the multitude of affective, cognitive, and especially behavioral ways viewers engage with the program, *American Idol* provides an ecologically valid and relevant context for this research. Provided that our primary interest is in audience responses to the performance show as it generates the most explicit forms of participatory behaviors (e.g., fan votes determine the contestants' outcome in the subsequent results show), this study tests the tripartite model of media enjoyment based on responses to the performance show and viewing intention and behaviors as they relate to the results show the following day.

Based on previous research that highlights the associations between affective and cognitive responses to entertainment media (Nabi et al., 2006), the following hypothesis is proposed:

H_1: Affective and cognitive responses to the performance show will be interrelated.

As limited attention has been given to understanding the behavioral component of one's entertainment experience (Nabi & Krcmar, 2004), we hope to expand this area of scholarship by exploring the types of behaviors audiences exhibit during and after program viewing. Given that participatory reality TV affords the opportunity for audiences to engage in a variety of behaviors during the program (e.g., discussing the show with others, reacting to performances) and after the program (e.g., voting for favorite contestants, browsing show-related Web sites), we ask the following research question:

RQ_1: What participatory behaviors are most commonly elicited during and following viewing of the performance show?

Based on the tripartite model of media enjoyment (Nabi & Krcmar, 2004), affective and cognitive reactions should also be related to behavioral reactions to a program. Thus, the following hypothesis and research question are proposed:

H_2: The affective and cognitive responses to the performance show will associate with behavioral engagement.
RQ_2: Which affective and cognitive responses to the performance show best predict behavioral engagement?

In addition, the tripartite model of media enjoyment predicts that the range of affective, cognitive, and behavioral reactions are likely to relate to one's overall experience of enjoyment, followed by intentions for future viewing and subsequently, actual viewing behaviors (Nabi & Krcmar, 2004). Hence, the following hypotheses and research questions are proposed:

H_{3a}: Affective, cognitive, and behavioral engagement with the performance show will associate with program enjoyment.
H_{3b}: Performance show enjoyment will predict intentions to view the results show.
H_{3c}: Intentions to view the results show will predict viewing the following day.
RQ_3: Which affective, cognitive, and behavioral responses to the performance show best predict program enjoyment?
RQ_4: Do affective, cognitive, or behavioral responses to the performance show explain unique variance in viewing intention and behavior beyond that of program enjoyment?

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Method

Procedures and Participants

A total of 237 individuals were recruited for participation in the study in response to solicitation notices seeking current viewers of Fox's show, *American Idol*. Program viewers were recruited through e-mail announcements distributed to student listserves at a Northeastern university and a Western university and online postings on *American Idol* and reality TV message boards.

The study took place once the final 12 contestants in the *American Idol* competition began vying for viewers' votes. Participants were asked to complete two questionnaires during Week 5 of the final 12 weeks of the season. We gathered data during this week because the most competitive contestants were still in the running and voting could impact program outcome. A questionnaire was available online after the Tuesday evening performance show, during which each remaining contestant performed, and after the results show the following night, during which the contestant who received the fewest votes was eliminated from the competition. Respondents had up to 24 hours to submit each survey electronically. Program viewing and voting following the performance show were voluntary and not required to participate in the study.

Of the full sample, 183 *American Idol* viewers completed both questionnaires—17.5% male and 82.5% female with ages ranging from 18 to 61 years (M = 24.01, SD = 8.89). The sample included 86.9% White, 4.9% Asian, 4.4% Hispanic, 2.2% African-American, and 1.6% with no indication of race. Overall, participants watched an average of 12.82 (SD = 10.12) hours of TV per week and 3.92 (SD = 3.82) hours of reality-based TV per week. Ninety-eight percent of the sample reported having seen previous seasons of *American Idol*, with 93% indicating that they watched sometimes or frequently. Ninety-one percent of participants reported watching the current season of *American Idol* sometimes or frequently.

Among the 183 participants, 156 watched the performance show and 137 watched the results show. Given our interest in predicting viewing intention and actual viewing of the results show based on reactions to the performance show, participants who watched the performance show were the focus of the analyses in this study (n = 156).

Measures

Demographic items (gender, age, and race), frequency of reality-based TV viewing, and prior viewing of *American Idol* were first addressed in the post-performance show questionnaire.

Affective Engagement.

Participants reported the degree to which at some point while viewing the performance show, they felt specific emotions on 5-point scales anchored by 1 (*not at*

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all) and 5 (*a lot*). A modified version of the Mood Adjective checklist (Matthews, Jones, & Chamberlain, 1990) was used to capture positive and negative emotional reactions. Positive affect was comprised of emotions including happy, pleased, in awe, surprised, satisfied, moved, excited, and inspired (α = .80; M = 3.21, SD = .67). Negative affect was comprised of emotions including anxious, nervous, worried, irritated, annoyed, disappointed, embarrassed, envious, frustrated, jealous, and pity (α = .82; M = 2.13, SD = .69).

Cognitive Engagement.

Consistent with Nabi and Krcmar's (2004) suggestion that research on cognitive reactions underlying enjoyment expand beyond moral judgment, a series of items on 5-point Likert scales anchored by 1 (*strongly disagree*) and 5 (*strongly agree*) measured various forms of cognitive engagement during program viewing. Factor analysis using varimax rotation indicated three dimensions of cognitive engagement—involvement, identification, and judgment. The involvement dimension was comprised of 6 items (e.g., *I care who will be voted out next*; α = .89; M = 4.26, SD = .76). The identification dimension was comprised of 5 items (e.g., ''I understood what at least one of the contestants was going through''; α = .86; M = 2.96, SD = .95). The judgment dimension was comprised of 5 items (e.g., ''The contestants struggle with personal challenges''; α = .81; M = 3.33, SD = .76).

Behavioral Engagement.

Participants responded to a series of questions asking whether at some point during or after the program, they engaged in particular behaviors. The during-viewing behaviors included two types: those positive and supportive of the program and those negative and dismissive of the program. For positive behaviors, participants were asked to indicate whether at some point in the show they: sang along with a contestant, verbally praised a contestant, verbally praised a judge, discussed the show with someone, clapped, increased the volume on the TV, sat on the edge of their seat, mimicked a contestant, taped the show, or watched the show with others. These positive, during-viewing behaviors were combined into a 10-point continuous measure such that respondents who did all of these activities while watching the performance show received an additive score of 10 (M = 3.87, SD = 2.44).

For negative during-viewing behaviors, participants reported whether at some point in the show they verbally criticized a contestant, verbally criticized a judge, put the TV on mute, left the room during a performance, yelled at the TV, or changed the channel during a performance. Similar to the construction of the previous behavioral index, a 6-point continuous measure was created for the negative during-viewing behaviors such that respondents who did all of these activities while watching the performance show received an additive score of 6 (M = 1.89, SD = 1.35).

Participants also reported whether at some point after the performance show they voted, discussed the show with others face-to-face, discussed the show with

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others over the phone, discussed the show with others via email, discussed the show with others in chatrooms, discussed the show with others on message boards, discussed the show with others via instant messaging, visited Web sites to search for information about the show, visited message boards to read others' opinions about the show, or sang songs that were performed. These post-viewing behaviors were combined into a 10-point continuous measure such that respondents who did all these activities after the performance show received an additive score of 10 ($M = 2.45$, $SD = 2.02$). Given these actions did not have a clear valence as the during-program behaviors did, only one index for post-viewing behaviors was formed.

Enjoyment.

Viewers reported their enjoyment of the performance show on 5-point Likert scales anchored by 1 (*strongly disagree*) and 5 (*strongly agree*). Example items include: *I enjoyed this particular episode*, *I found this episode boring* (reverse-coded), and *I had a good time watching the performances*. These five items formed a single factor and reliable scale ($\alpha = .89$; $M = 3.78$, $SD = .78$).

Viewing Intention.

To assess intention to view the results show, participants reported on a 5-point scale anchored by 1 (*not at all*) and 5 (*very much*) to the following statement: ''I intend to watch Wednesday's results show.''

Future Viewing.

Future viewing was measured by asking whether participants viewed the subsequent episode of *American Idol* following the results show the next day.

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Results

Hypotheses and research questions are addressed first with partial correlation and regression analyses after which a path model is constructed to obtain a more complete picture of how these presumably interrelated variables fit together.

Relationships between Affective and Cognitive Engagement

H_1 proposed that affective and cognitive responses to the performance show would be interrelated. Controlling for gender, age, race, reality TV viewing, and prior program viewing (see Table 1), positive affect was associated with all three cognitive responses: involvement ($r_p = .41$, $p < .001$), identification ($r_p = .29$, $p < .001$),

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Table 1
Partial Correlations Among Affective, Cognitive, and Behavioral Engagement, Enjoyment, Viewing Intention, and Future Viewing Following Performance Show

	PA	NA	IV	ID	J	DP	DN	PV	E	VI	FV
Positive Affect (PA)	—	**.16**	**.41**	**.29**	**.30**	**.45**	−.02	**.31**	**.52**	**.26**	.02
Negative Affect (NA)		—	−.06	**.27**	.13	.10	**.30**	.10	**−.31**	−.04	−.11
Involvement (IV)			—	.06	**.26**	**.36**	−.09	**.30**	**.45**	**.28**	.06
Identification (ID)				—	**.30**	**.27**	.14	**.27**	.08	−.01	−.04
Judgment (J)					—	**.19**	.04	**.25**	.09	.04	−.11
During-Viewing Behavior-Positive (DP)						—	**.25**	**.32**	**.27**	**.21**	−.02
During-Viewing Behavior-Negative (DN)							—	.02	**−.25**	−.02	−.02
Post-Viewing Behavior (PV)								—	**.20**	.15†	.07
Enjoyment (E)									—	**.19**	.07
View Intention (VI)										—	**.33**
Future Viewing (FV)											—

Note. All correlations control for gender, age, race, reality TV viewing, and prior viewing of *American Idol*. Correlations in bold are significant at $p < .05$. †$p < .07$.

and judgment ($r_p = .30$, $p < .001$). In addition, negative affect was related to cognitive identification ($r_p = .27$, $p < .001$). The array of significant positive associations between affective and cognitive engagement during the performance show support H_1.

During-Viewing and Post-Viewing Behaviors

RQ_1 asked about the most common participatory behaviors evidenced during and following viewing of the performance show. A majority of participants reported verbally praising a contestant, verbally criticizing a contestant, and discussing the show with someone while viewing the performance show (see Table 2). Other common behaviors included watching the show with others, verbally criticizing a judge, and singing along with a contestant. The least common behaviors included changing the channel during a performance, sitting on the edge of the seat, and putting the TV on mute. The frequency patterns of participatory behaviors during the program indicate that verbal behaviors were the most common, whereas nonverbal behaviors were the least common.

After watching the performance show, more than 52% of the participants reported singing songs that were performed and discussing the show with others face-to-face (see Table 3). These behaviors were followed by visiting Web sites to search for

Table 2
During-Viewing Behaviors for Performance Show

Behaviors	*N*	%
Verbally praised a contestant	125	68.3
Verbally criticized a contestant	123	67.2
Discussed the show with someone	122	66.7
Watched the performance show with others	102	55.7
Verbally criticized a judge	101	55.2
Sang along with a contestant	90	49.2
Verbally praised a judge	78	42.6
Increased the volume on the TV	77	42.1
Left the room during a performance	43	23.5
Yelled at the TV	37	20.2
Clapped	33	18.0
Taped the performance show	33	18.0
Mimicked a contestant	28	15.3
Changed the channel during a performance	24	13.1
Sat on the edge of my seat	21	11.5
Put the TV on mute	17	9.3

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Table 3
Post-Viewing Behaviors Following Performance Show

Behaviors	*N*	%
Sang songs that were performed	99	54.1
Discussed the show with others face-to-face	96	52.5
Visited Web sites to search for information about the show	62	33.9
Discussed the show with others via instant messaging	46	25.1
Discussed the show with others over the phone	42	23.0
Voted	40	21.9
Visited message boards to read others' opinions about the show	35	19.1
Discussed the show with others on message boards	13	7.1
Discussed the show with others via email	9	4.9
Discussed the show with others in chatrooms	6	3.3

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information about the show, discussing the show with others via instant messaging and phone, and voting. The least common participatory behavior after the program was discussing the performance show with others via message boards, email, and chatrooms.

Affective and Cognitive Engagement to Behavioral Engagement

H_2 proposed that affective and cognitive responses to the performance show would be associated with behavioral engagement. Controlling for demographic variables, results indicate that positive affect and all cognitive responses related to positive during-viewing behaviors (positive affect: $r_p = .45$, $p < .001$; cognitive responses: r_ps $= .19 - .36$, $p < .05$) and post-viewing behaviors (positive affect: $r_p = .31$, $p < .001$; cognitive responses: r_ps $= .25 - .30$, $p < .05$). In addition, negative affect was associated with negative during-viewing behaviors ($r_p = .30$, $p < .01$) (see Table 1). These patterns of significant relationships between affective and cognitive engagement and behavioral engagement support H_2.

To assess which affective and cognitive responses to the performance show would be most predictive of behavioral engagement (RQ_2), three hierarchical regressions were constructed. The demographic variables were entered in Block 1 and the range of affective and cognitive engagement measures were entered stepwise in Block 2 with "positive during-viewing behaviors," "negative during-viewing behaviors," and "post-viewing behaviors" as separate dependent measures (see Table 4). Of note, only results related to the primary variables of interest are discussed in the regression analyses to follow. The results pertaining to demographic variables can be referenced in the table.

Table 4
Predictors of Behavioral Engagement During and Following Performance Show

Positive During-Viewing Behaviors		
Predictors	β	ΔR^2
Reality TV Viewing	.28**	
American Idol Viewing	.18*	.16***
Positive Affect	.45***	.17***
Involvement	.23**	.03**
Identification	.16*	.02*
Negative During-Viewing Behaviors		
Predictors	β	ΔR^2
Reality TV Viewing	.31***	.11**
Negative Affect	.30***	.08***
Post-Viewing Behaviors		
Predictors	β	ΔR^2
Positive Affect	.33***	.09***
Involvement	.23*	.03*
Identification	.21*	.04*

Note. Stepwise procedures were used with entry criterion set at $^*p < .05$, $^{**}p < .01$, $^{***}p < .001$.

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For ''positive during-viewing behaviors,'' the analysis indicated that positive affect ($\beta = .45$, $p < .001$), cognitive involvement ($\beta = .23$, $p < .01$), and cognitive identification ($\beta = .16$, $p < .05$) increased positive during-viewing behaviors. For ''negative during-viewing behaviors,'' those who experienced greater negative affect while watching the performance show were more likely to engage in negative behaviors during the program ($\beta = .30$, $p < .001$). Finally, for ''post-viewing behaviors,'' those with greater positive affect ($\beta = .33$, $p < .001$), those who were more cognitively involved in the performance show ($\beta = .23$, $p < .05$), and those who identified with at least one contestant ($\beta = .21$, $p < .05$) exhibited more post-viewing behaviors.

In sum, a host of affective and cognitive responses predicted behavioral engagement. Whereas positive affect and cognitive involvement and identification in the course of the performance show induced positive during-viewing behaviors and

post-viewing behaviors, negative affect generated negative participatory behaviors during the show.

Enjoyment

H_{3a} proposed that affective, cognitive, and behavioral engagement with the performance show would be associated with program enjoyment. Controlling for demographic variables (see Table 1), results indicate that positive affect ($r_p = .52$, $p < .001$), cognitive involvement ($r_p = .45$, $p < .001$), and positive during-viewing ($r_p = .27$, $p < .01$) and post-viewing ($r_p = .20$, $p < .05$) behaviors positively related to enjoyment. Conversely, feeling negative affect ($r_p = -.31$, $p < .001$) and exhibiting negative during-viewing behaviors ($r_p = -.25$, $p < .01$) while watching the performance show negatively associated with enjoyment. These relationships between affective, cognitive, and behavioral engagement and enjoyment support H_{3a}.

To assess which affective, cognitive, and behavioral responses to the performance show would be most predictive of program enjoyment (RQ_3), a hierarchical regression was employed such that the demographic variables were entered in Block 1 and the range of affective, cognitive, and behavioral engagement measures were entered stepwise in Block 2 with enjoyment as the dependent measure (see Table 5). The analysis revealed that while positive affect ($\beta = .52$, $p < .001$) and cognitive involvement ($\beta = .25$, $p < .001$) increased enjoyment of the performance show, negative affect ($\beta = -.40$, $p < .001$) decreased it. In sum, both affect and cognition significantly predicted enjoyment. Whereas behavior was related to enjoyment in the correlation analyses, it proved to be less important in predicting enjoyment as compared to affect and cognition. Specifically, while the full range of affect mattered, only involvement in the cognitive dimension made a difference in enjoyment.

Future Program Viewing

Based on the tripartite model, performance show enjoyment should predict intentions to view the results show (H_{3b}) and subsequently, viewing intention should predict future viewing (H_{3c}). We further inquired whether the range of affective, cognitive, and behavioral responses to the performance show would explain unique variance in viewing intention and behavior beyond that of program enjoyment (RQ_4).

Viewing Intention.

To assess the predictors of viewing intention, a hierarchical regression was employed such that the demographic variables were entered in Block 1 and the range of affective, cognitive, and behavioral engagement measures and enjoyment were entered stepwise in Block 2 with viewing intention as the dependent measure

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Table 5
Predictors of Enjoyment, Viewing Intention, and Future Viewing

Enjoyment			Viewing Intention			Future Viewing		
Predictors	β	ΔR^2	Predictors	β	ΔR^2	Predictors	β	ΔR^2
Gender	.28***	.13***	Gender	.20*		Gender	.16*	
Positive Affect	.52***	.23***	Age	.18*		Age	.20*	
Negative Affect	−.40***	.14***	American Idol Viewing	.17*	.15***	Reality TV Viewing	.19*	
Involvement	.25***	.04***	Involvement	.23*	.04*	American Idol Viewing	.19*	.14***
			Positive During-Viewing Behavior	.33***	.10***	Viewing Intention	.34***	.09***

Note. Stepwise procedures were used with entry criterion set at $*p < .05$, $**p < .01$, $***p < .001$.

(see Table 5). The analysis indicated that during the performance show, those who were more cognitively involved ($\beta = .23$, $p < .05$) and exhibited more positive behaviors ($\beta = .33$, $p < .001$) had higher intentions to watch the results show. Although enjoyment was positively related to viewing intention (see Table 1), it did not emerge as a significant predictor of viewing intention in the regression analysis. Therefore, H_{3b} was not supported. However, these results inform RQ_4 by indicating that cognition and behavior matter when forecasting viewing intention, particularly cognitive involvement and positive during-viewing behaviors.

Viewing Behavior.

To assess the predictors of viewing behavior, a hierarchical regression was employed such that the demographic variables were entered in Block 1 and the range of affective, cognitive, and behavioral engagement measures, enjoyment, and viewing intention were entered stepwise in Block 2 with future viewing as the dependent measure (see Table 5). The analysis revealed that, in support of H_{3c}, intention to view the subsequent episode after the performance show predicted actual viewing of the results show ($\beta = .34$, $p < .001$). Furthermore, informing RQ_4, the findings suggest that while intention for future viewing directly impacted subsequent viewing behaviors, cognitive and behavioral components of engagement had an indirect influence on future viewing through viewing intentions.

Model Testing

To more fully articulate the process by which affective, cognitive, and behavioral engagement influence program enjoyment, viewing intention, and future viewing, a path model (see Figure 1) was developed in AMOS based on the correlation and regression analyses. Controlling for demographic variables, we arrived at the final model by initially including relationships among variables based on the previously noted significant correlations and regressions, and then systematically removing any paths that did not evidence significant coefficients at $p < .05$. To assess the goodness of fit of the path model, considerations were made based on the following criteria- χ^2/df of 5 or less (Marsh & Hocevar, 1985), RMSEA value of .08 or less (Browne & Cudeck, 1993), RFI value close to 1 (Bollen, 1986), and NFI value exceeding .90 (Bentler & Bonett, 1980).

The analysis yielded a significant model with an acceptable model fit to the data, $\chi^2 = 55.13$, $df = 27$, $p < .001$ (χ^2/df ratio = 2.04, RMSEA = .08, RFI = .97, NFI = .95). The individual path coefficients suggest that positive affect, cognitive involvement, and cognitive identification increased positive during-viewing behaviors ($\beta = .30$, $p < .001$; $\beta = .27$, $p < .001$; $\beta = .17$, $p < .05$) and post-viewing behaviors ($\beta = .23$, $p < .01$; $\beta = .26$, $p < .01$; $\beta = .20$, $p < .01$) respectively. Furthermore, negative affect predicted negative during-viewing behaviors ($\beta = .20$, $p < .01$). With regard to enjoyment, while positive affect ($\beta = .47$, $p < .001$) and

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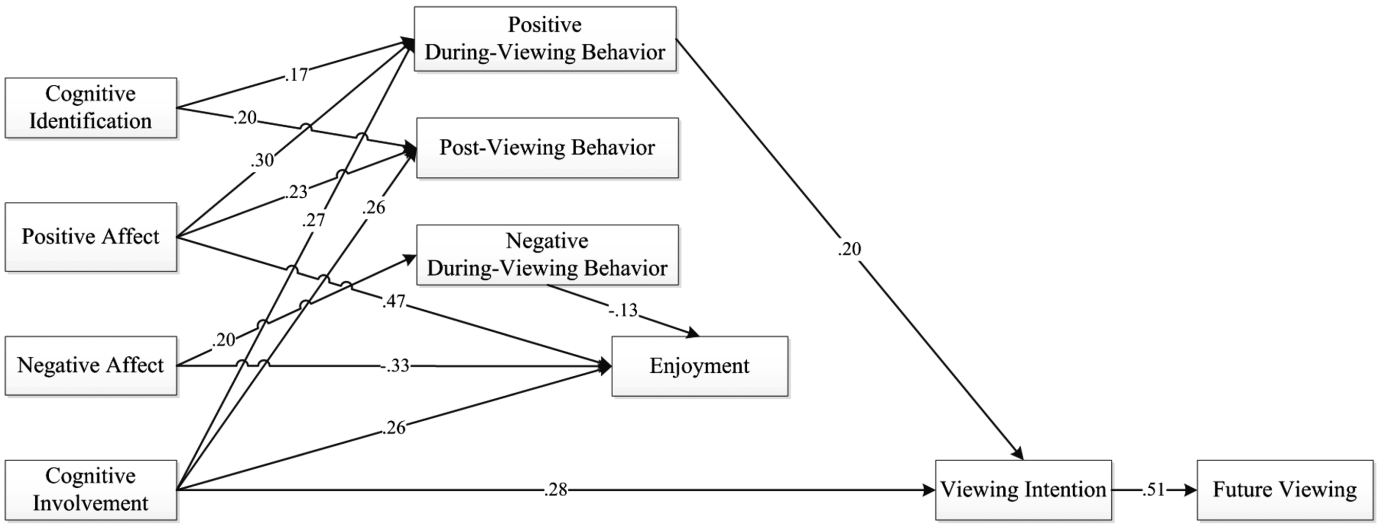
Figure 1

Path analysis of relationships among affective, cognitive, and behavioral engagement, enjoyment, viewing intention, and future viewing following performance show, controlling for gender, age, race, reality TV viewing, and prior viewing of *American Idol*.



cognitive involvement ($\beta = .33$, $p < .001$) heightened enjoyment, negative affect ($\beta = -.33$, $p < .001$) and negative during-viewing behaviors ($\beta = -.13$, $p < .05$) detracted from it. Additionally, both cognitive involvement ($\beta = .28$, $p < .001$) and positive during-viewing behaviors ($\beta = .20$, $p < .01$) increased intention to view the results show. Lastly, viewing intention was a robust predictor of viewing the results show the next day ($\beta = .51$, $p < .001$).

Discussion

The goal of this research was to offer an initial test of the tripartite model of media enjoyment (Nabi & Krcmar, 2004) by examining the relationships among affective, cognitive, and behavioral engagement and their associations with enjoyment, viewing intention, and future viewing. Six key findings emerged from these analyses.

First, results suggest there are moderately strong interrelationships among emotional, cognitive, and behavioral audience responses. Specifically, viewers who exhibited more pleasant emotional reactions during the program were more likely to be cognitively engaged in the program, supporting previous work demonstrating the strong interconnectedness of affect and cognition in one's entertainment experience (e.g., Nabi et al., 2006). Likewise, these affective and cognitive responses were related to generally positive behaviors during the show and post-viewing behaviors. Theoretically, such findings point to the multidimensional nature of audience responses, suggesting that emotions, thoughts, and actions are clearly interrelated in the context of entertainment, as suggested by the tripartite model of media enjoyment.

Second, the present research supports the important role of behavioral engagement in generating future viewing intentions. Although the tripartite model proposes that enjoyment mediates the relationships between affective, cognitive, and behavioral responses and viewing intention (Nabi & Krcmar, 2004), our data suggest otherwise. That is, behavioral engagement emerged as a predictor of future viewing intention whereas enjoyment did not. This unique evidence that positive or supportive actions during a program can directly enhance motivations for subsequent viewing is important, especially in light of the strong relationship between viewing intentions and future viewing. Moreover, this finding reflects the importance of participatory culture as entertainment and new media are constantly evolving (Jenkins, 2006). If content creators focus on generating positive behavioral involvement by audiences during their viewing, they could then promote continued engagement with serial programming over time. Further, if this finding could be replicated in the context of other media forms (e.g., news, politics, and advertising), there may be implications not only for program reengagement but also for other real-world actions, including consumer, health, and political behavior.

Third, our study suggests that a global assessment of enjoyment may not be the only reason individuals tune into a program. In fact, while viewers may have

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elicited supportive behaviors during a performance show (e.g., verbally praising), these actions are perhaps reflective of only portions of the program (e.g., during the performance of their favorite contestant). Consequently, although the overall program may not have been enjoyable if other contestants outperformed one's favorite contestant or a favorite contestant did not perform to expectation, it is possible that a viewer will still be motivated to follow the program due to the anticipation of discovering who is voted out next. Thus, behaviors that are positive in nature can still drive viewing intention without being mediated by enjoyment. Such findings support the idea that viewership is not entirely predicated on enjoyment per se, but rather suspense. This notion is confirmed by the fact that cognitive involvement also directly impacted viewing intention. Hence, the tripartite model of media enjoyment should consider including potential direct linkages between cognitive and behavioral responses and viewing intention to capture these more nuanced relationships.

Fourth, this research further confirms that enjoyment is both affectively and cognitively based. In other words, the concept of enjoyment is indeed hedonic in nature, reflecting a generally positive disposition toward media fare (see Zillmann & Bryant, 1994), as evidenced by the strong predictive nature of positive affect. Enjoyment is also driven by one's cognitive involvement in program content, consistent with literature on transportation (Green, Brock, & Kaufman, 2004) that suggests that narrative absorption fosters greater excitement. In a similar vein, the current study highlights the important role of cognitive involvement given that it predicted (along with enjoyment) positive during-viewing behaviors, post-viewing behaviors, and viewing intention. Our data suggest that allocating mental effort in the program's outcome plays a substantial role in entertainment for it induces greater behavioral involvement, program enjoyment, and motivation for future viewing. Therefore, the effects of cognitive involvement are not simply short-lived during the viewing experience, but rather have implications for sustained program interest.

Fifth, identification also emerged as an important cognitive response impacting participatory behaviors. Specifically, cognitive identification with at least one contestant in the performance show increased positive during-viewing and post-viewing behaviors. Since this research found that positive or supportive behaviors during the performance show enhanced intentions for future viewing, our results suggest that these actions may mediate the relationship between identification and subsequent viewing intentions. Therefore, it is critical to consider the role of identification (Godlewski & Perse, 2010), particularly because sharing the perspective of a contestant may indirectly increase motivations for prolonged viewing.

Finally, the current study found that viewing intention reported after the performance show was a robust predictor of viewing the results show. This finding supports the final stage of the tripartite model suggesting that actual viewing behaviors are motivationally driven. This relationship is informed by the theory of reasoned action (Fishbein & Ajzen, 1975) which assumes that behavioral intentions predict actual behaviors if they are under volitional control. Therefore, this research yields considerable support for the notion that future viewing is indeed an active

and goal-oriented process as viewing intention is highly successful in forecasting subsequent program viewing.

In light of these notable findings, some limitations should be addressed. First, our study tested the tripartite model of media enjoyment only in the context of participatory reality TV. Thus, we must be cautious in generalizing these findings to other domains of media content where behavioral engagement is also highly relevant. For example, viewers of news also have the capacity to engage in a multitude of behaviors during and following a news program. Specifically, individuals can discuss news with others, sit on the edge of their seats or verbally comment when watching a thrilling or tragic news story, and even seek information online about a news story following its broadcast. Further, the participatory aspect of news is increasingly relevant as people's tweets, photos, and posts are shown on-air. Thus, though the link between behavioral engagement and motivation for sustained viewing can inform a number of different and highly varied mediated experiences, the nature of the relationships may be unique to these different contexts.

Second, this study was limited in that it did not examine an exhaustive list of behaviors that can be exhibited during and after a program. While we extended beyond activities such as participating in program discussions and seeking online information (Hall, 2009), with the proliferation of new media technologies, additional behaviors may contribute to one's viewing or ''social TV'' experience (Jenkins, 2006; Shin, 2013). For example, viewers can create and join Facebook groups with other fans and follow their favorite media personae on Twitter. Such actions can complement a viewer's program experience and potentially heighten enjoyment due to enhanced interactivity with program content.

In sum, this research provides an initial and illuminating test of the tripartite model of media enjoyment. First, the tripartite model proved to be a useful guide as our findings revealed that affective, cognitive, and behavioral responses are highly interwoven. Second, we offer evidence that behavioral involvement can meaningfully predict future viewing, accounting for all other variables in the model, suggesting that content creators can boost future ratings by encouraging positive actions during program viewing. Third, viewing intention was driven by not only enjoyment as proposed by the tripartite model, but also a number of other gratifications (i.e., cognitive involvement and positive during-viewing behaviors). As a result, we argue that behavioral engagement should not be relegated to the periphery of media enjoyment research, but rather should receive more direct consideration. Fourth, in support of prior literature, our findings suggest that the experience of enjoyment is both affectively and cognitively based. Fifth, cognitive identification emerged as a partial contributor of participatory behaviors. Lastly, the final stage of the tripartite model was supported in that motivation to view subsequent programming was highly predictive of actual viewing behaviors. With these contributions in mind, we are hope that future research will consider refining, expanding, and testing the tripartite model as it provides a strong theoretical foundation for understanding how a full range of affective, cognitive, and behavioral experiences influence media enjoyment, viewing intentions, and future viewing behaviors.

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