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A RESEARCH UPON VARIOUS ADVANCEMENT IN PRIVATISATION AND BROADCASTING REGULATION IN INDIAN SATELLITE TELEVISION CHANNELS

A Research upon Various Advancement in Privatisation and Broadcasting Regulation in Indian Satellite Television Channels

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Abstract – In India till 1991 there was stand out television channel – Doordarshan, the public service broadcaster. With the opening up of the Indian economy in mid 1990s empowered the passage of private broadcasters in India? The quantity of television channels has multiplied complex. By 2005 India had more than 200 computerized channels. The quantity of television channels has developed from around 600 in 2010 to 800 in 2012.This incorporates more than 400 news and current undertakings channel. Mechanical changes have brought about extraordinary rivalry in news and general entertainment channels, as a consequence of which there is development in regional and specialty channels. The development of cable and satellite television and direct to home television services has kept on driving television as the most favored medium among promoters.

Broadcasters are likewise taking advantage of online and mobile media to expand their income. This paper tries to consider the effect of privatization on media arrangement of the Government of India and how it has advanced different institutional instruments to manage the development of television as the medium to think about the impact of privatization and merging on media regulations as television is the most powerful medium. The visual pictures transmitted by television achieve huge segment of the Indian populace regardless of semantic and cultural contrasts.

The paper starts with humankind, globalization and the contemporary mass media pretended through various media approach at the beginning of third thousand years and the need to address the test of innovative pluralism. At that point the ideas and impacts of new media advances related communications through the internet, cell phones, multimedia, gaming and animation, portals, and so forth, are articulated. Points of view of Culture, new media culture and its effect on society are managed. Later, the significance of studies on culture and pertinence of innovation in cultural studies are clarified.

- X -

INTRODUCTION

Start of Satellite Television in India was set apart by world first techno-social examination SITE-Satellite Instructional Television Experiment-for training and development purposes. That took after number of different experiments like SITE Continuity, School Television, UGC Country Wide Class Room, Jhabua Development Communication Project, Indira Gandhi National Open University transmission and recently channels like Training and Development Communication Channel and Gyan Darshan for instructive and social development purposes.

Innovations in essence give the extent of democratization in the meantime makes issues identified with control and access for other people who don't possess it. The paper inspects the idea of 'satellite television' as democratizing power and idea of

group television sets as one vital segment of all development communication experiments in India. The paper looks at different ventures and how the innovation "came to" 'the poorest of poor' and the partitions of 'rich-poor', 'men-ladies' 'urban-country' were some place brought into fundamental content. In the meantime it reports that satellite television in India has made some amazing progress subsequent to 1975-SITE days however one thing is regular throughout the years that it perpetually has stayed with individuals who "had" and "have" different advancements.

Television started in India in 1959 as an instructive undertaking bolstered by the United Nations Educational Scientific and Cultural Organization (UNESCO) and the Ford Foundation. Television depended on the model of a public broadcasting framework pervasive in numerous nations of Europe. In autonomous India, the political pioneers perceived

the estimation of data and its utilization for quickening the process of development. Along these lines was begun a model of public broadcasting resolved to advise, teach and engross the general population. In the decades since 1959, unlimited changes have occurred in the television scene of India. In its initial years, aside from being utilized as an instructive device, television was likewise abused as a mouthpiece for the central government and the gathering in power. Programming was essentially in Hindi and a great part of the news and momentum issues focussed on Delhi – the seat of political power (Singhal and Rogers, 2001).

Indian television in its outset was overseen by All India Radio. In 1976, television was isolated from radio and given another name – Doordarshan. The act of tolerating advertisements on Doordarshan was begun in 1976. By the mid-1970s, the extent of entertainment projects including highlight movies and melody and move successions alongside commercial advertisements and games coverage had expanded extensively while the school and rustic broadcasts had started to take a backseat.In 1982 preceding the Asian recreations to be held in Delhi National broadcasting was presented. With the Asian recreations additionally came shading television in India.

The central government dispatched a progression of monetary and social changes in 1991 under Prime Minister Narasimha Rao. Under the new approaches the government permitted private and outside broadcasters to participate in constrained operations in India. Remote channels like CNN, Star TV and residential channels, for example, Zee TV and Sun TV began satellite broadcasts.

Starting with 41 sets in 1962 and one channel, by 1991 TV in India covered more than 70 million homes giving a viewing population of more than 400 million individuals through more than 100 channels. In 1992, the government liberated its markets, opening them up to cable television. Five new channels belonging to the Hong Kong-based STAR TV gave Indians a fresh breath of life. MTV, STAR Plus, Star Movies, BBC, Prime Sports and STAR Chinese Channel . Zee TV was the first private owned Indian channel to broadcast over cable. As of 2010, over 500 TV Satellite television channels are broadcast in India. This includes channels from the state-owned Doordarshan, News Corporation owned STAR TV, Sony owned Sony Entertainment Television, Sun Network and Zee TV. Other than English and Hindi channels there was growth in the regional media in television too. Sun TV (India) was launched in 1992 as the first private channel in South India. Today it has 20 channels. Channels of the Sun TV network are also available outside of India. Recently Sun TV launched a DTH service. The Raj Television Network was started in 1994 and continues to be an important player in the South Indian cable TV provider space.

The advent of satellite television in the 1990s is landmark in the history of television broadcasting in this country as it changed the television landscape. Indian television suddenly became much for entertainment driven. The cable TV industry exploded in the early 1990s when the broadcast industry was liberalized, and saw the entry of many foreign players like Rupert Murdoch's Star TV Network in 1991, MTV, and others Further, in a reflection of India's growing diaspora, Indian channels have also been aggressively increasing their presence across international markets. General Entertainment channels like Zee TV, SET, Star Plus and Colors are available in approximately 169, 77, 70 and 50 countries respectively. In addition to the Indian diaspora, offerings are also targeted at the local population, primarily through dubbed or sub-titled content. ZEEL launched its second Arabic channel, Zee Alwan, in 2012, and industry discussions suggest that the response has been positive. ZEEL has been syndicating Indian dramas dubbed in Mandarin to Chinese television channels since 2006 and became the first Indian channel to receive landing rights in China in 2012.

Television in India is a huge industry and has thousands of programmes in all the states of India. Approximately half of all Indian households own a television. As per FICCI Report 2013 there are 730 million TV Viewers in India and 800+ TV channels.

INDIAN TELEVISION PERSPECTIVE IN THE PERIOD OF GLOBALISATION

Everywhere throughout the world exceptional changes and difficulties denoted the end of the twentieth century. The progressions basically in innovation of communication and transportation, deregulation of capital, liberalization and yearning of cultural trades and difficulties to manage for the hesitant State, worldwide rivalry, market driven economy and expanding reliance of worldwide economy are substances of the nineties. Globalization progressively brought the acknowledgment that the State is losing power and flexibility of activity and an exceptional development of cultural homogenization is occurring over the globe.

UNESCO remarks that as the globalization of business sectors, innovation and data clears the world, developing homogenization is countered by quickening fracture: individuals are united progressively in the meantime they are divided. The twentieth century has been the most appalling in mankind's history in social and political terms. 'Rise of culture is an imperative variable in deciding the status of a person in the public arena or of a country on the planet involves awesome criticalness' Singh (1998).

Varying media scenes incorporating television, radio, film, computer game and multimedia segments in admiration of both generation and dissemination/broadcasting (counting cable and satellite) and different zones of culture (distributed,

expressions of the human experience, cultural establishments and legacy) have an exceptional part to play in any general public. These areas regularly alluded to as 'cultural industry' confront the danger of "colonialism" all the more in the period of globalization. Public approaches of administrative, administrative or money related measures set up by the State in co-operation with different gatherings are of extraordinary significance in such a situation. These cultural merchandise are not quite the same as different products and services, and merit distinctive and/or uncommon treatment. This differential treatment needs to reflect even in the international exchange understandings and in the requests for powerful and solid administrative systems to reclassify cultural arrangements concentrating on the advancement and development of cultural industries.

As tariffs, quotas, import licensing, and other long visible trade barriers come down, other concerns become more obvious. The "cultural exception" is just one of the possible means for achieving this objective of promoting cultural diversity (http://www.unesco.org/culture/industries/trade/ html_eng/ question18.shtml#18). Government regulations, quotas, exemption and concessions, subsidies, supply restrictions, and intellectual property protections are few of the responses for cultural protection-exception to counter fears of cultural homogenization.

Sinclair (1997) comments that the STAR's strategy of 'going local' shows how much language and culture have emerged as 'tangible markets'. Hamelink (1994: 111) commented, "A basic ingredient is missing for global culture.

Culture provides people with a sense of identity, a past, destiny and dignity. Culture is bound to time and space. Global culture is inherently weak as it has no historical and spatial location…but there undoubtedly is a process of cultural globalisation".

The trends of localisation, cultural adaptation of global products and the role of language in regionalization support Hamelink's comment. From the audience perspective, younger generations are growing up watching the western content values and understand little of their indigenous media.

Commercialisation, the diminishing role of the State, the threats to public service broadcasters and the impact of western contents on domestic productions in form of 'genres, formats or production values' are all facts indicating that protection measures are required. Canada, China, Australia and France are few examples where parameters exist to ensure local content on television to restrict different types of foreign programmes. Against this trend, India, Philippines, Thailand, Hong Kong and Japan are few

of the countries that have opted for an 'open sky' policy.

India is one of the few nations with abilities in satellite innovation having affected developments on the television front. Post-1990 satellite television in India has ended up transnational in nature. It corresponded with the section of multinational organizations in the Indian markets under the Government approach of privatization. The suggestions were private possession in masked structures, nonattendance of restriction or any such controls, independence and commercialization of the medium and financial, political and cultural ramifications of transnational messages. The idea of television as a close and family medium is being used to its fullest to impact the quickly growing white collar class in India (assessed to be 222-250 million of the 535 million individuals with access to television). Today 535.4 million individuals have admittance to television in a nation of 100 million individuals.

These days Indian television implies regional television systems, dialect channels, nation/dialect approach by commercial broadcasters and inclination for public service broadcaster because of financial and different contemplations by Indian gatherings of people. Indian television additionally implies perplexity for national character, absence of dialect representation, division of urban-provincial ranges, concurrence of private and public frameworks, problems of prioritization of instruction upon entertainment, development over business sector etc. India is in this connection an extremely intriguing a valid example for cultural assorted qualities wrangle as the differences innately brings complexities.

NEW MASS MEDIA, CULTURAL ASPECTS AND CONTEMPORARY SOCIETY

Mass Media exercises have been praiseworthy anytime of time of history in illuminating, instructing or engrossing the general population everywhere throughout the world. Each media have had their offer of consequences for the general public and has been dependable in their own specific manner for changes in financial and cultural perspectives.

In the meantime, when these mass media are seen separately for their exhibitions and impacts, it is found that the introduction of whatever other new mass media is a consequence of conquering the inadequacies located in the before ones. Consequently it requires the need to perceive the likelihood of a majority of mass media-high, intermediate and low, - existing together and managable for application to various areas of economy and society. It should be perceived that all mass media are suitable, relevantly.

Dr. Keerty Goyal

Embracing mechanical pluralism is an imperative test of the twenty-first century. PC mediated communication frameworks constitute a totally new type of media called "communitarian mass media' which blends components of one-to-numerous data stream and numerous to-numerous agreeable discourse. The new media advancements incorporate the Internet, multi-media, portals, mobile phones, gaming and animation and numerous others.

Internet, the worldwide group of a large number of interconnected PC systems, interfaces private and public alike into an unregulated electronic group where a great many individuals connected together process on the "data superhighway". This system of systems connections internationally a huge number of organizations, colleges and examination associations with a great many individual clients. Call it World-Wide-Web or the internet, what is imperative is that it has made individuals convey, work together, unwind and live. As one of the new media advancements, the internet has reformed the idea of mass media.

Multimedia, yet another part of the new media utilizes a mix of various substance types of various media, as opposed to media that lone use conventional types of printed or handproduced material. Multimedia incorporates a blend of content, sound, still pictures, animation, video and intelligence shapes. It likewise depicts electronic media gadgets used to store and experience content. Multimedia is recognized from a blended media in compelling artwork. The expression "rich media" is synonymous for intelligent multimedia. "Hypermedia" can be viewed as one specific multimedia application.

Mobile telephony has drastically adjusted the types of human communication and collaboration through space and time. As a monster new media, mobile phones possess a vital spot in youngsters' lives, not as a method for social separation but rather as a vital piece of social communication through the support of key informal organizations. For youths, mobile phones offer the likelihood of transgressing parental and other power, of illustrating, a method for arranging spatial and parental limits, and maintaining a strategic distance from parental observation which, is thought to be more outlandish for youthful grown-ups who have left home. In 1995, cell telephone touched base in India, with an objective set that in five years it ought to build five times its underlying numbers. In Oct. 2005, India had 68 million clients of cell phones.

Creativity and cognition has got immense boost due to digital cultural communication in the form of Animation and even gaming industry today. Today the new media technologies have users in more than 200 countries.

Many studies reveal facts on its usage, which is continuing to expand rapidly, with thousands of systems adopting New Media standards every year. According to Arvind Singhal and Everett Rogers (2002) 'No other nation like India provides a better example of the role of the new communication media in the development, process through which a country moves from being an agriculture-based economy towards becoming an information society'.

New media developments have influenced the global communication processes. Several significant studies all over the world during the turn of the new millennium, on the impact of new media reveal many interesting facts. A study on the on-line advertising found that individuals liked the feeling of exercising control over what they wanted to see, and the ability to tap into vast amounts of information on diverse topics. Graphics and images were found to enhance their experiences. Another study indicates that Internet use has a positive contribution to scholarly productivity. The results of a study in the Asian nation of Thailand indicate that students and faculty did not use the Internet extensively for communication. Student respondents lacked the necessary skills for communicating on the Internet and did not perceive the Internet as an educational communication tool, whereas faculty respondents did! The study suggests that technical difficulties, language and cultural barriers hinder student use of the Internet. One more study on instruction in higher education revealed that students exhibited higher order reasoning and thinking skills in these courses (Bloom's taxonomy).

Studies conducted to know the feasibility of undertaking researches on Internet recommend the need for widespread computer accessibility, for instruction in Internet use and information evaluation, for faculty involvement, and for faculty-librarian collaboration in promoting responsible, informed and appropriate use of the Internet as a research option. Culture, etymologically enunciated means a set of habits which is cultivated consistently, i.e., cultivated habits over a period of time. Culture of one time need not be the culture of another time in history. As a whole, the day-to-day life style led by communities in societies of different geographies aggregate to different cultures. Some of today's life styles connected concepts of culture are work culture, corporate culture, media culture, mass culture, cultural hegemony, etc.

Technology change resulting in urgent changes on human life, by the beginning of 21st century has dictated the life-styles forcing inevitable acclimatization. Change in life-styles has blurred the existing cultural practices and the facets of it have undergone severe changes. So, formal studies of the cultural changes are inevitable to avoid paranoid and apprehensions.

Surprisingly, despite being heavy users of new media, non-elite urban middle-class men continue to be attached to previous family arrangements. The striking continuity of non-elite and their gender culture in the face of new meanings introduced by foreign media suggests that institutions are fundamentally important in rooting the fit between cultural orientations and

Dr. Keerty Goyal

institutional structures. Social theorists today often emphasize the mutually reinforcing nature of culture – meanings, norms, values – and structure – the way society is organized. But contemporary theorists too often sidestep consideration of the relative causal importance of cultural and structural factors.

SATELLITE TELEVISION: RECENT TRENDS

So, we have seen the impact of television in our lives. Now let us have a look at the new developments in the field of television.. Do you depend on an antenna to watch television? In that case your television set relies on terrestrial transmission. Television content can be delivered in a variety of ways. It can be distributed through terrestrial transmission. In this system, an antenna connected to the television viewer is used to receive the signals telecast by the broadcaster's transmitter. This is the traditional method of television broadcast. Other methods of delivery include distribution through cable networks and direct broadcast satellite.

Have you ever thought how the cable operator in your area supplies all those bouquet of channels? The cable distribution in India can be seen as a chain which begins with the signal sent by the broadcaster to the cable operator. The cable operators then relay these signals to our homes. There are free to air channels and pay channels. For the free to air channels, the broadcaster does not charge the cable operator. Examples of free to air channels include Aaj Tak, Sahara and Times Now. Pay channels like Sony and Star Plus charge a certain amount of money per subscriber per month.

Where would you ideally place your television set? In the living room, is it? However the arrival of new delivery platforms is going to change this forever. How about watching your favourite channel on your mobile phone? This has already become a reality in India. This way, you will not miss your favourite television programme while you are traveling.

Another interesting technology is Internet Protocol Television (IPTV) which allows you to watch television on computers and mobile phones. This allows the consumers to watch television, record programmes and share their experiences with their friends with the help of an internet connection and a set top box provided for the purpose. Under this system, a cell phone can be used to schedule the recording of a programme. This will offer the consumers greater choice, control and convenience. Many of the major Indian channels provide video clips of their programmes through their websites.

New media allows greater audience participation. You will learn more about this in the module on new media. Television has invented its own ways to meet the challenges put forward by internet. Audience backed shows where the audience decides the winner is an example. Ask your mother if there were any such programmes on Indian television 15 years back. The answer will be 'no'. This is because new media is a recent addition to the media scene and television had no such challenges in the past. Reality television is another new trend. Have you seen programmes like 'Indian Idol', 'Big Boss' and 'Sa Re Ga Ma Pa'? They are examples of reality television.

EFFECT OF PRIVITISATION:

Privatization has affected the development of television industry both regarding quantities of channels and in addition the assortment of projects .It has additionally prompted the notoriety of entertainment channels over news channels.

There was an overall pattern amid the 1980s towards the commercialization of television. Herman and Mc Chesney (2001) contend that amid this decade the approaches of deregulation and privatization were connected to national broadcasting and telecommunication frameworks that were customarily directed and regularly publicly claimed and worked. This detrimentally affected public service programs which were supplanted with more entertainment programming.

The television business is as yet attempting to deliver quality substance and the fundamental purposes behind it are-high carriage expenses and low membership income which constrain the broadcasters capacity to put resources into quality substance and the absence of good quality ability for the media business.

Television gradually turned into an industry that included immense cash. With tremendous speculation, the makers required confirmation of profits. As the economy opened, the Indian makers got to be mindful of the cultural items abroad. These two marvels joined, set off a few makers to duplicate projects. The copyright laws couldn't keep pace with the quick development of Indian television. Television arrangements would neglect to fall inside the meanings of the law. How might one be able to ensure their unique work was the rising inquiry?. Licensed innovation rights and particularly copyright laws were required to give a system to secure such work.

A considerable measure of famous television arrangements, for example, 'Who Wants to be a Millionaire' authorized to the UK based Celador, was purchased by Kaun Banega Crorepati [Star TV]. This was "duplicated" by Sawal Dus Crore Ka on Zee TV and further by Koteeswaran on Sun TV. These test and dramatization programs have raised different

Dr. Keerty Goyal

copyright issues which may turn out to be much graver later on. As these test and show projects are likewise a noteworthy wellspring of income for the television business. (Thomas: 2001)

The fastest and simplest approach to make a substantial group of onlookers base is to serve entertainment speaks to the most reduced shared element of famous taste i.e. crime, sex and viciousness. There has been a surge in projects of this kind like –CID, Crime Patrol, Koohni, Dastak etc. The television programs started to have a urban inclination as the sponsors were occupied with the urban working class population. They passed on consumerist and realist culture(Munshi:2012).

A positive development was the availability of less biased news and current affairs programmes than in the days of the Doordarshan monopoly. But the growth in concentration of ownership and ownership of TV channels by political parties have also led to the creation of biased news and propaganda vehicle for the political parties.

CONCLUSION

Today Indian television has become the mirror of cultural diversity present in the Indian society; it unites Indian society mainly through dependence on respective film industries while disparity still exists in terms of representation of identity and access.

What happened in Indian markets is a clear indication of collision of culture and commerce. The legal frameworks may be sound on paper but that does not ensure implementation. 'Unity in Diversity' the catchy slogan of the Government of India appears to be in disparity with the ground reality. Indian consumers have multiple choices and the Indian Government is working hard to cope with the changes in the media environment in its own tortoise style. Indian television in the era of globalization is witnessing 'the elimination of the government monopoly and the attempt at broadcasting regulation (as) mere reactions' (Mehta, 1998) due to technological developments and market forces.

The aim of education and development through television was made to seem outdated, and rural India was no longer a viable constituency to cater to. Western programmes and Indian-produced programmes on the private networks conveyed consumerist and material values. There have been some positive developments too with the coming of the private satellite channels with the availability of less biased news and current affairs programming than in the days of Doordarshan monopoly. This led to an improvement in the quality of the televised public sphere though it still leaves much to be desired.

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Dr. Keerty Goyal