AN ANALYTICAL STUDY OF CHANGE IN THE TELEVISION CONTENT APPRECIATION LEVEL OF INDIAN TELEVISION AUDIENCE OF NON-FICTION PROGRAMS, SUBJECT TO EXPOSURE TO ALTERNATIVE TELEVISION CONTENT

A Thesis Submitted to

TILAK MAHARASHTRA VIDYAPEETH, PUNE

For the Degree of Doctor of Philosophy (Ph. D.)

In Mass Media

Under the Board of Modern Sciences and

Professional Skills Studies

By

PRASAD R. NAMJOSHI

Under the Guidance of

DR. DEEPAK J. TILAK

October – 2015

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DECLARATION

I hereby declare that the thesis entitled **"An analytical study of change in the television content appreciation level of Indian Television audience of non-fiction programs, subject to exposure to alternative television content"** completed and written by me has not previously formed the basis for the award of any Degree or other similar title upon me of this or any other University or examining body.

Place: Pune

Date: /   / 2015   **PRASAD NAMJOSHI**

Certificate

This is to certify that the thesis entitled **"An analytical study of change in the television content appreciation level of Indian Television audience of non-fiction programs, subject to exposure to alternative television content"** which is being submitted herewith for the award of the Degree of Vidyavachaspati (Ph.D.) in Mass Media of Tilak Maharashtra Vidyapeeth, Pune is the result of original research work completed by **Mr. Prasad Ramchandra Namjoshi** under my supervision and guidance. To the best of my knowledge and belief the work incorporated in this thesis has not formed the basis for the award of any Degree or similar title of this or any other University or examining body upon him.

Place : Pune   **Dr. Deepak J. Tilak**

Date :   /   / 2015   **Research Guide**

Acknowledgement

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For any errors or inadequacies that may remain in this work, the responsibility is entirely my own.

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Place: Pune

Date: /   /2015   **Prasad Namjoshi**

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Abstract

An analytical study of change in the television content appreciation level of Indian Television audience of non-fiction programs, subject to exposure to alternative television content

1 Introduction:

This research closely inspects the television content appreciation level of Indian television audience and can be trend setting for the television programming in India.

The positive change in level of television content appreciation, involvement and awareness may lead to better television programming and in turn nurture quality audience.

2 Background:

Television in India is deep rooted today. The feed audience receive is absorbed as entertainment and the economics of entire television industry is dependent on the likes and dislikes of audience. Hence audience research (TRP) plays an important role in television industry. However, it does not truly reflect audience taste since it is 'post de facto' analysis i.e. the data is collected after the telecast.

Current research aims to understand the approach of television audience towards television content. Do they wish to watch the content they currently watch? Do they understand the meanings of visuals they are supposed to? Do they realize the reality behind reality shows which actually run television industry today? – are the questions being researched through current study.

3 Significance of the research

Television medium has the capacity to mould audience. Issue lies in having an opportunity to experiment with creative and original programs.

Television programmers can venture into creative and original programs, provided, audience responds by good TVRs and commercial viability of channel is ensured thereby. Therefore, television content appreciation level of audience has to be enhanced.

Television programming is like a 'which leads to what' type of issue today. The current study tests hypothesis - whether meaningful content would lead to a matured audience, and if this would in turn devise a new model for non-fiction television programming because of demand for quality content from a matured audience.

Such a model shall encourage creativity and originality of programmers adding to the power of television, as the medium of mass communication.

It is in this context of potential change in TV programming and its impact on various sections of society, this research has a strong significance.

4   Review of literature

Current research touches different aspects of TV programming. Hence an extensive review of related literature is carried out.

Areas of review include

1. Theories: Hypodermic needle theory, Marxist theory, Cultural Capital and Michel Foucault
2. Books
    1. Researching for Television and Radio,
    2. Seeing Things: Television in an Age of Uncertainty
    3. Television, Audiences and Everyday Life
    4. Television Disrupted
    5. Radio and TV programming
    6. Prasar Bharati Aur Prasaran Neeti
    7. Mass communication in India
    8. Inside Family viewing: Ethnographic research on television audiences
3. Research Papers
    9. The "Reality" of Health
    10. The Impact Of Reality Television On Viewers` Perception Of Reality
    11. The future of children's television programming
    12. Youth TV Programs in Europe and the U. S.
    13. A Study To Analyze The Impact Of Celebrities On Reality Shows

14. Executive summary of report: PRIMETIME TV INSIGHT

15. A metaphor for personalized television programming

16. Reality TV, Big Brother and Foucault

4. Reports and documents:

17. KPMG report 2010: M&E industry to reach Rs 1091 billion in five years

18. FICCI-KPMG Report on Media & Entertainment Industry (2010)

19. Indian Broadcasting Foundation

20. TV history: Emmy TV legends

5   Hypothesis

H$_1$:

Television content appreciation level of Indian audience of non-fiction programs *can change* through awareness about non-fiction programs and exposure to alternative television content.

Null hypothesis: H$_o$:

Television content appreciation level of Indian audience of non-fiction programs *cannot change* through awareness about non-fiction programs and exposure to alternative television content.

6   Key operational definitions

Television: Television set in the household available for viewing broadcasted content by television channels, which is connected to either dish antenna or cable network for feed.

Television content: Whatever feed is received by cable network or dish antenna to the television set in form of television channel for viewing.

Non-fiction: The work of reality without an imaginary narrative or the documentation work in form of television program.

Appreciation: The ability to understand the creative work and perception in direction of critical reception of the same.

Appreciation level: The high or low level of ability to understand the creative work and perception in direction of critical reception of the same.

Alternative content: The actual non-fiction television programs which are better in terms of definition of non-fiction programs available on television through cable network of dish antenna.

Indian audience: Television viewers of India who watch television content available through cable network of dish antenna.

Television programming: The strategies of television programmers for their respective television channels to earn better viewership.

7   Research methodology
7.1   Research Design:

In order to analyze the change in the television content appreciation level of Indian audience for non-fiction programs, it is necessary to first find out the current level.

Further, a program with an objective of creating awareness about non-fiction which would also give an exposure to alternative television content; is required to be designed.

Post implementation of the program, the level of appreciation is again to be measured for testing the change.

It is, therefore, an experimental research.

Research design, therefore, is as follows:

One Group Pretest – Posttest Study

O1   X   O2

Key: X: Treatment, O1: Pretest, O2: Posttest

(AllPsych: Psych Central's Virtual Psychology Classroom)

For the present study the design is applicable as follows:

Step	PROCEDURE (On a single group)	Aim
Step 1	Pretest O1	To measure the degree of the dependent variable before the treatment • Television content appreciation level before treatment
Step 2	Treatment X	To influence the dependent variable • Television content appreciation program in form of a workshop
Step 3	Posttest O2	To measure the degree of change on the dependent variable • Television content appreciation level after treatment

(Research Manual for Social Sciences, Research Design – Part II)

To summarize: the research design for present research is

- Experimental Research
  - Group Experimental Design
    - Single Variable Design
      - Pre-Experimental Design
        - One Group Pretest – Posttest Study

7.2   Variables:

Independent variable: Television Content Appreciation Program in form of a Workshop

The present research has one single independent variable.

It is the Television Content Appreciation program in form of a Workshop, designed with an objective to generate awareness about non-fiction and give exposure to alternative television content.

Dependent variable:

Dependent variables of present study are as follows:

- Awareness
- Involvement
- Appreciation

7.3   Sample:

- Open survey for probable television audience for non-fiction programs for areas
  - Urban
  - Rural
- Selection of Research Participants:
  - Non-fiction television audience who responded to survey
    - Men and women of age group – 18 to 40, 40 above
  - All respondents were invited for attending workshop on television content appreciation, i.e. the treatment

7.4   Television content appreciation workshop:

To observe the audiences behavior, choices and change in approach of television viewing, a 'television content appreciation program' in form of a workshop is designed for closed group observations. It includes the concept of television programming and current & future trends, concepts of TRPs, the difference between fiction and non-fiction, understanding of audiovisual media and the aesthetics of visuals.

Participants play a 'game of reality' and they understand themselves that any reality non-fiction show needs preparation and fictional elements. 2nd part of the workshop begins with a documentary '*Reality behind Reality', specially made as a part of this research* and includes interviews of participants of non-fiction shows.

Workshop further screens video clips of some good non-fiction shows available on different television channels in India which are rarely watched much by the audience.

Workshop ends with discussions, question - answer session and feedback.

The pre and post workshop questionnaire are filled by the participants.

8   Findings and interpretations

On the basis of statistical analysis and significance testing, the key findings of the research are as follows:

- Television content appreciation level of Indian audience of non-fiction programs *can change* through awareness about non-fiction programs and exposure to alternative television content.

- Television content appreciation level of Indian audience of non-fiction programs, in terms of **appreciation** of non-fiction programs *can change* through awareness about non-fiction and exposure to alternative television content

- Television content appreciation level of Indian audience of non-fiction programs, in terms of **awareness** about non-fiction programs *can change* through awareness about non-fiction and exposure to alternative television content

- Television content appreciation level of Indian audience of non-fiction programs, in terms of **involvement** in the non-fiction programs *can change* through awareness about non-fiction and exposure to alternative television content

9   Hypothesis testing and inference

Null hypothesis is rejected.

Hence hypothesis for the current study is accepted.

10   Conclusions, recommendations and further scope

Key conclusions recorded for different aspects are as follows:

1. Awareness of the reality: Most of the audience is not *aware* about how the television content is made. The difference between recorded, live and relayed is hardly known. The fact that 'no show can be unplanned' is hardly ever thought.

2. Audience is hardly bothered about the fact that they must 'know' what they are watching.

3. Involvement: Audience is deeply involved in the show they are watching. The emotions are anchor specific, area specific, language specific. Content hardly matters in this regards.

4. The audience tries to take part in their favorite show, they vote for their favorite participants. They spend time, they spend money as well.

5. Acceptance of reality: After this study it can be said that audience are ready to accept the fact of fictionization of their favorite non-fiction program. When 'reality behind reality' is revealed.

6. Appreciation Level: It changes when they are given exposure to alternative television content. The outcome of this study is very important with respect to understanding the current television model of Indian television. The audience is not aware about the television making, its content and their own taste. When they are made aware of meaning and importance of appreciation, the need and creative urge for alternative television content, the appreciation level of the audience changes across all sectors i.e. geographical area, age and gender.

Key recommendations recorded are as follows:

Theoretical Implications:

With reference to Marxist theory of communication (Capital, Karl Marx 1818-1883) that states 'dominant class creates dominant ideology and media plays key role to display that ideology as a common sense' this study tries to suggest that 'media itself is a dominant class today that creates the dominant ideology. Study leads to probability of having a combination of two: Marxist theory and the statement by Marshall Macluhan: 'medium is the message'.

Policy Implications:

1. Indian Broadcasting Federation (IBF) has published its self-regulatory content guidelines for non-news & current affairs television channels. (Federation, 2011)
   With this study it is observed that audience wants to watch some good quality original content and is ready to respond with good TVRs. Hence researcher proposes to amend this document to encourage the broadcasters for new shows that explore the beauty of audiovisual language, understanding of audiovisual art and its appreciation.

2. The current TVR measuring policy may be changed to understand audiences' urge to watch better programs. Policy of current TVR system may change from likes and dislikes amongst already telecast shows to what kind of program audiences wish to watch. The measure of the intention of the audience shall lead to better and meaningful television content.

Contributions to the field of Media

This research has substantial contributions to the field of media with proposal of a new model of communication for television and its audience.

- Meaningful content will lead to a matured audience and matured audience will demand more meaningful content
- A new constructive model, perhaps, shall encourage creativity and originality of programmers that would add to the power of television, as the medium of mass communication.

Scope for further research

There is a need for more such researches with respect to the different geographical areas and languages, culture and tastes of the Indian audience to allow further assessment of local dimensions of the current research. . Following are probable research areas for further research:

1. Television content appreciation for other genres like fiction and advertisement.
2. Television content appreciation for children.
3. Television content appreciation for new media.
4. Television content appreciation for insiders.

Chapter 1: Introduction

1   Chapter 1: Introduction

Contents

1.1 Background

Television in India is deep rooted today and television set is a must thing in every household. The feed audience receive is absorbed as a major part of entertainment and the whole television industry's economics is dependent on the audiences' likes and dislikes. Hence audience research (commonly called as TRP) plays very important role in television industry. This research of finding likes and dislikes of audiences does not show complete reflection of audiences' taste since it is 'post de facto' analysis i.e. the data collected is after the telecast.

This research is to understand the television audiences approach towards television content. Do they wish to watch the content they are actually watching? Do they understand the meanings of the visuals they are supposed to? Do they realize the reality behind the reality shows which are actually running this television industry today?

The major focus of this study is to analyze, that if the television audience is exposed to reality about television industry and especially television content making, would they respond in a different way to showcase their interest and would there be any change in their level of awareness, appreciation and involvement in television content, with special focus on non- fiction shows on Indian television.

Background of the problem

There are many researches done with respect to television audiences. The impact of television on its audience has been documented in one of the research titled *The "Reality" of Health: Reality Television and the Public Health.* Some of this impact is negative, but social marketers have long recognized that when television contains positive messages it can also have a positive effect. (Christenson & Ivancin, 2006) But the point is which message on television is positive and why programmers should try out that message, as the commercial viability of that message has not been discussed.

Another research draws an interesting conclusion that viewers may have a different perception of reality altogether. The research titled *The Impact of Reality Television on Viewers` Perception of Reality"* discusses the term reality and the perception of reality with respect to viewers. In that sense, the reality is quite a 'relative' term that programmers must understand. (Pontius, 2003). In

view of this, the reality programs on Indian television may not be real for the audience but non-real propaganda may be considered as real thing. SMS voting for the favorite contestant is one of the non-real issues, which audience consider as real one and respond to it.

Research Report by Ofcom published in 2007 titled *The future of children's television programming,* review of children's television programming was initiated in response to a number of profound consumer and market changes. With an increasing range of media available to many children and a growing number of dedicated children's channels, children are changing the ways in which they consume media. As a result, traditional commercial public service broadcasters are facing significant pressures on their ability to fund original programming for children. (Ofcom, 2007)

This research draws a conclusion that there is least satisfaction with delivery of content to young teenagers who find that they rely on programming aimed at general adult output. The best example is programs like CID and *Aahat* which are not meant for children but draw a huge ratings from children. Here the gap in the knowledge is that perhaps the programmers do not know what the audience actually wants to watch. The programs are catered to audience and audience has just the choice from what have been offered to them.

Another very interesting research titled *Youth TV Programs in Europe and the U. S. Research Case Study: Spanish Television* is carried out and the findings are interesting. One very interesting incidence cited in the conclusions of this research is enough explanatory to illustrate the findings.

"During our research, working with the two children of one of our collaborators (a boy of five and a girl of three), we played different cartoons of Sing Chang, a Japanese production. The older one was asked if her sister should be allowed to see the same cartoons that he just saw a few minutes ago and the answer was clear: no, it is too violent for her and it could be bad for her. Even without knowing anything about the broadcasters business, the self-regulatory system, the university researchers, the foundations or parental associations, the rate developed by the industry to classified the contents… even without that knowledge, he was able to protect his sister and he was only five. Why cannot we, who are older and maybe with more knowledge than him, do the same?" (Perez & Coromina, 2010)

The choice of programs to the audience appears to be restricted.

If television is an art, the audience must learn to appreciate it. But unfortunately it is observed that television audience is not concerned about television content appreciation and the television programmers are not worried about it since it is a game of getting viewership and the advertisement revenue based on that. If audience responds to daily soap on any channel, the same soap will run for a long time and copies of that soap will be made on other channels. Same is applied to different genres as well. Nobody cares to ask what audience wish to watch or does audience really know or understand what they are watching.

Sometimes audience reacts from blogs or newspapers that the current television program is boring and telecast of the same should be stopped. But they are not ready to stop watching that program and shift to the other better one. Many times audience does not know what other programs than their favorite ones are available on their television sets. So they stick to the programs given on their favorite channels and slowly start getting involved in the shows. Some large content providers like Discovery networks or The Walt Disney Company have enough content to fill up an entire mosaic with their own offerings. But an all-Disney mosaic would not give consumers of kids programming a useful guide to other popular choices such as Fox Kids, Nick and Wam! (Palmer, 2006)

It seems that the problem is not just with the programmers but with the audience as well. Programmers are salaried employees of the television company. Their job is to select the programs for broadcast. If the programs are not readily available, then the channels get it done from some media house; market the programs within the internal marketing team so that they can find out the sponsorship; publicize the program through different media like newspapers, radio, hoardings, own television channels and attract the audience for the greater viewership. Increased viewership would increases the advertising revenue and increase in the salary of that successful programmer. No matter what content is, it must be popular. If audience likes to watch cat fights in reality show, make it happen in the next episode and if audience responds with huge TRP to the meditation guru, get some series of such events in future episodes. It's a pure business. Whatever is consumed more must be on the shelves.

It's the audience which decides the future of the shows but perhaps they actually don't know how to best decide. The gap of the knowledge lies in the awareness about the television content, television production process and the television content appreciation. If audience could appreciate the show and respond to better content, programmers automatically would need to deliver better shows and better shows will increase the level of the television content level of the audience.

1.2 Statement of the problem

So key lies with the audience who is the decisive force for raise or fall in TRPs, viewership in general, the advertisement revenue and hence the television channel business in all. And the gap in the knowledge is audiences' likes and dislikes before the television program is aired is not known. This study focuses on the television appreciation level of the audience. The focus is non-fiction television audience and awareness, involvement and appreciation are the three stages of appreciation to be measured.

Television medium has the capacity to mould audience. Issue lies in having an opportunity to experiment with creative and original programs.

Television programmers can venture into creative and original programs, provided, audience responds by good TVRs and commercial viability of channel is ensured thereby. Therefore, television content appreciation level of audience has to be enhanced.

1.3 Research Topic

An analytical study of change in the television content appreciation level of Indian Television audience of non-fiction programs, subject to exposure to alternative television content

1.4   Chapters

Thesis chapters are as follows:

2.   Background

3.   History of Non-Fiction TV programming

4.   Hypothesis

5.   Research Methodology

     5.1.   Introduction

     5.2.   Basis of Research Design for current study

     5.3.   Research Design: Experimental Method

     5.4.   Sample

     5.5.   Variables

     5.6.   Tools used for the study

     5.7.   Television Content Appreciation

     5.7.1. Television programming and Audience

     5.7.2. Non-fiction Television programming

     5.7.3. Television Content Appreciation Program

6.   Data Analysis and Interpretation

7.   Review of literature

     7.1.   Theories

     7.2.   Books

     7.3.   Research papers

Chapter 2: Background

2 Chapter 2: Background

Contents

2.1   **Purpose of the study**

The purpose of this study is to analyze the level of awareness, involvement and appreciation of non-fiction television audience.

For this a comprehensive courseware is designed as an orientation workshop for the closed group of people.

The workshop contains awareness about television programming, methods of television ratings measurements, non-fiction genre, current non-fiction television in India, need for television content appreciation. Also a game of making a non-fiction television show is conducted to understand how non-fiction programs also need a script for desired impact. A documentary 'reality behind reality' made by researcher is shown to the audience. Workshop ends with a small audiovisual clip which shows gives an exposure to alternate television content - some other options available in non-fiction television in India.

The primary survey is done to identify the non-fiction television audience in rural and urban area. The universe is Pune district. Four workshops are arranged for the sample chosen. Out of these workshops two each in rural and urban area are conducted. Total sample size is 243 which include men and women of age groups of 18 to 40 years and above 40 years. Pre and post workshop questionnaire are given and data is collected.

2.2   Significance of the study

Television programming is like a 'which leads to what' type of issue today. Programmers say we show what audiences like based on the TRPs we receive and audience say we watch whatever programmers show. This study will lead to understand that meaningful content will lead to a matured audience and matured audience will demand more meaningful content, as a result of the new model for nonfiction programming.

This model shall encourage creativity and originality of programmers that would add to the power of television, as the medium of mass communication. This study may lead to some other parallel studies which will try to find out what audience really wants to watch.

This study might be significant to the pre-programming research in television programming.

2.3 Assumptions, Limitations and Scope

Assumptions for the study are as follows:

- Non-fiction television programs has huge audience, good ratings and very popular among Indian audience.
- There are few non-fiction television programs which are not being followed by Indian audience and can be considered to be alternative television content in the context of current study.
- Indian audience likes to watch non-fiction television programs.
- Majority of Indian audience is not aware about the television programming, audience rating process and making of non-fiction television programs.
- Majority of Indian audience is involved emotionally as well as financially in the non-fiction programs they watch.
- Majority of Indian audience cannot appreciate the television content they watch.

Limitations while carrying the study are in the form of

- Availability of television channel for implementing new model for nonfiction programming as an experiment on a large scale.

- Extent to which the number of original programs can be selected for the experiment and the duration of such an experimental program.

- Availability of quality alternative non-fiction television programs in regional languages.

- Technical support in form of fully functioning studio while conducting the television content appreciation program in the reality show making section.

- Availability of time to actually make one complete episode of non-fiction television program for participants of the study to understand its entire process of making.

2.4   Operational Definitions

Television: Television set available for viewing in the household which connected to either dish antenna or cable network for feed.

Television content: Whatever feed is received by cable network or dish antenna to the television set in form of television channel for viewing.

Non-fiction: The work of reality without an imaginary narrative or the documentation work in form of television program.

Appreciation: The ability to understand the creative work and perception in direction of critical reception of the same.

Appreciation level: The high or low level of ability to understand the creative work and perception in direction of critical reception of the same.

Alternative content: The actual non-fiction television programs which are better in terms of definition of non-fiction programs available on television through cable network of dish antenna.

Indian audience: Television viewers of India who watch television content available through cable network of dish antenna.

Television programming: The strategies of television programmers for their respective television channels to earn better viewership.

Chapter 3:

History- TV programming and Non-fiction television programming

3 Chapter 3: History- TV programming and Non-fiction television programming

Contents

3.1 Non-fiction Television programming

Program directors are some of the highest paid, most respected professionals in the entertainment business. Their work is a deft combination of voodoo, the dark arts, magic, science and guts. (Palmer, 2006)

A television program or television show is a segment of content intended for broadcast on television, other than a commercial, channel ident, trailer, or any other segment of content not serving as attraction for viewership. It may be a single production, or more commonly, a series of related productions i.e. also called as a television series. (wikipedia)

A television series that is intended to comprise a limited number of episodes may be called a miniseries or serial. Series without a fixed length are usually divided into seasons or series or episodes, yearly or semiannual sets of new episodes. While there is no defined length, US industry practice tends to favor longer seasons than those of some other countries.

Broadcast programming or scheduling is the practice of organizing television or radio programs in a daily, weekly, biweekly or season-long schedule.

Television scheduling strategies are employed to give programs the best possible chance of attracting and retaining an audience. They are used to deliver programs to audiences when they are most likely to want to watch them and deliver audiences to advertisers in the composition that makes their advertising most likely to be effective. (Ellis, 2000)

The programs audience watches on television are decided by the television programmers of each channel. Television programmers hardly involved directly in making of the actual program but they get produced by some production houses outside the channel. On some occasion the TV programs are made by the channel itself as per the requirement. The programs purchased from outer agency are called as commissioned programs and the programs made inside the channel are called as in house programs. The need for the telecast decides the type of programs.

Effective television programming plays an important role in commercial viability of the channel, television viewing habits, audience taste etc. It even has a direct impact on day to day habits of individuals resulting into large scale social implications.

We do not instinctively respond to stimulus by sitting quietly and passively observing; we learn to do it. (Palmer, 2006)

The television programming for general entertainment channel is divided into two types:
- Fiction
- Non-fiction

Fiction:

Fiction on television is the form of any narrative that deals, in part or in whole, with information or events that are not real, but rather, imaginary—that is, invented by the author.
In today's Indian Television, fiction programs are: Tarak Mehta ka oolta chashma, Madhubala (Hindi); Honar soon mi ya gharchi, Kanyadaan (Marathi) etc.

Non-fiction:

Fiction contrasts with non-fiction, which deals exclusively with factual (or, at least, assumed factual) events, descriptions, observations, etc.
In today's Indian Television non-fiction programs are: Comedy nights with Kapil, Big Boss (Hindi); Chala hava yeu dya, Great bhet (Marathi) etc.

3.2   Factors of Television Programming

Television programming is based on following factors:

1. Time slots.

Mostly 18 hours of television content is fresh and six hours is a repeat telecast. Time slot for the television can be divided into morning, afternoon, prime time, late night etc.

Prime time is the day part (a block of a day's programming schedule) with the most viewers and is generally where television networks and local stations reap much of their advertising revenues. The Nielsen ratings system is explicitly designed for the optimum measurement of audience

viewership by day parts with prime time being of most interest. Most people tend to watch television at prime time, as most often, based on standard working time, the end of the work day coincides with prime time viewing hours. Most viewers sit down to watch TV after dinner. This is usually the main reason for the high ratings for television programming at this time, as well as the attraction of the timeslot for advertisers.

2. Available audience for the specific time slot.

The time slots are generally meant for the audiences habits of watching. Senior citizens generally watch television in morning, pre-afternoon slot is for youth since they watch it before going for the school or college; home makers watch television in afternoon; children in the evening, family time is the night time which is also called as prime time since majority of the audience are attached to the TV sets and adults are supposed to watch TV late night. The audience based slot timings are important in understanding TV programming.

3. Genres of programs:
   - There are different forms available in television program. These are called as television genres. (wikipedia) Genres include: Animation, Drama, Science-fiction, Teen drama, Thriller, Comedy, and Reality etc.

4. Post broadcast research
   TVR (television viewership ratings), TRP (Television Rating Points) and TVT (Television Ratings in Thousand) are the major players in post broadcast research. DART (Doordarshan Audience Research Team), TAM & INTAM (Indian National Television Audience Measurement), and aMap (Audience Measurement Analytics Limited)

5. Understanding of media and intuition of the executive producers of a particular channel. This is the required quality of the television programmer working with the television channel. he has to understand the current situation of the society, likes and dislikes of people, the current trends in other rival television channels and also need to have guts to come up with new ideas and daring to put it on television with risk of failure.

Though these are the prominent methods of television programming the important point here is all this programming is totally dependent on the post broadcast survey. Currently there is no such method observed to find out what audiences really want to watch on television, prior to designing of a program.

That means the non-fiction programming, currently, does not take into account pre-programming audience survey.

The very important fact is that the majority of television audience is for GECs (general entertainment channels) and majority of audience is shifting to soap operas to reality shows.

The times are changing and the buzzword today is reality shows. These shows are all about formats and television programme producers see a huge opportunity in India for them.

With the unprecedented success of programmes like *Kaun Banega Crorepati* on Star Plus and *Indian Idol on* Sony, it has been proven that formats are a huge success in India.

KBC and *Indian Idol* have made history in terms of people's participation and have been great revenue generators as well.

3.3   Reality Shows – Mega trend in non-fiction

Since the leading television shows in Indian non-fiction category are reality shows, let's find out the prominent trends observed in case of non-fiction programming for general entertainment channels.

1. Reality shows are the most popular genre in nonfiction category. Total advertisement revenue of Indian television industry is Rs 7,000 crore. Out of this, the revenue share of Reality shows is: 500 crore. (KPMG, 2012)

2. While initial reality programs aimed at talent hunting, the current trend is to enter and publicize a person's private life.

3. Public humiliation, cat fights have become a prominent part of every episode.

4. Women's top-watched shows are changing.

According to Neilson study, for the 2010-2011 season in USA, reality TV programs have been the big winners among women ages 25-54 in broadcast primetime. In fact, the top four broadcast programs women ages 25-54 watched were reality TV as were half of the top 20 shows watched by this audience.

5. Such reality shows are mostly the copies of or are based on or are inspired by popular shows from western countries.

Some are official copies, others are 'inspired by' and the rest are copies of the copies!

These are the few examples of the non-fiction programs on Indian television and its origin

Sr. no.	Title	Channel	Original title	country
1	Big Boss	Sony/Colours	Bigg Brother	Netherlands
2	Entertainment ke liye kuch bhi karega	Sony	30 second to fame	US
3	Khataron ke khiladi	NDTV Imagin/ Colours	Fear Factor	US
4	Kaun Banega Karodpati	Star plus/ Sony	Who wants to be a millionaire?	US
5	Indian Idol	Sony	American Idol	US
6	Is Ungal se Muze Bachao	Sony	I'm a Celebrity… Get me out of here!	UK
7	Jhalak Dikhala Ja	Sony	Dancing with the stars	UK
8	Kam ya Jyada	Zee	Giime Five	Denmark

9	Maa exchange	Sony	Wife exchange	
10	Master Chef India	Star plus	Master Chef	UK
11	National Bingo Night	Colours	National Bingo Night	US
12	Pati Patni aur Woh	NDTV Imagin	The Baby Borrowers	
13	Such ka Samna	Star Plus	The Moment of Truth (adaptation of columbian show *Nada Mas Que la Verdad*)	US
14	Wife bina Life	Star Plus	The week The Women Went	Canada

3.4 Limitations of current programming methods

Prominent trends bring to surface few limitations of current programming methods.

These are:

1. Lack of pre-programming research.

2. Audience surveys are based on only currently available programs.

3. Audience maturity and taste of audience is not tapped truly.

4. Audience categorization is based on age, sex and economic class only.

5. Objective reasons for success or failure of a program are not known. As a result, successful programs are copied blindly, whereas unsuccessful ones are trashed. It's because of the continuous commercial pressure and need for better TVRs to be commercially viable.

6. Trial and error method of programming may result into a dumb audience, with lack of capability to appreciate television content.

7. Because of the current prominent trend of copying shows, there is a little opportunity for programmers to offer creative and original programs relevant to Indian audience.

8. A bouquet of programs is not offered to audience. As a result, audience desirous of intellectually challenging entertainment is not tapped.

3.5   Need for change in non-fiction programming approach

1. Cultural shock and its social and psychological impact
    * One can predict that the current trend of copying shows with an intension to invade into ones private life shall make us watch shows such as: wife exchange, cheaters etc with their Indian version.

    * Such shows build stress, hamper relations, and create distrust. Real question is who is going to be responsible for the distress these shows might cause amongst youngsters. (Christenson & Ivancin, 2006)
    * In case of reality shows for children, early exposure to glamour, unnecessary and unhealthy competition, above age performance expectations may create irrecoverable damage to their personality development. (Buckingham, 2005)

    * On a large scale, these probable issues may result into negative social impact. (Potnis, 2003)

    * With a famous excuse of 'we show what audience likes', programmers cannot do away with responsibility of probable social and psychological impact.

2. Television content appreciation level of audience

- There is a constant threat of negative impact on television content appreciation level of audience.
- Trial and error methods may result into a dumb audience, with lack of capability to appreciate television content.

3.6   Challenges

In view of the limitations of current programming methods and the need to have change in the approach, challenges can be mentioned in terms of three simultaneous equations to be solved.

These three simultaneous equations are:
- Ensuring commercial viability of channels
- Developing matured audience harnessing creative programming
- Creating an opportunity for creative, original and meaningful programming

This means that the challenges are from both the sides: audience as well as television programmers.

3.7   Analyzing Television Viewership

Day in the life of a Television Viewer

Figure 1: Day in the life of Television Viewer

Day in the life of a Television Viewer : Non-TV viewing activity				
Profile	Morning	Afternoon	Evening	Night
Men	Getting ready for work	Away on work	Away on work	Men come home
Women	Busy with Hhld chores	Relatively free time	Dinner preparations. If outdoors, returns back late evening	Household chores/Spare time
Youngsters	School/College	School/College	College going children arrive	Spare time - spent at home or with friends, on the net etc.
Kids	School	Come home from school	Mostly at play, studies or coaching classes	At home - time divided between homework and spare time
Retired members/ Grandparents	Small hhld chores	Sleep	Outdoors for walk, meeting people	Free time

Figure 2: Day in the life of Viewer: Activity

Day in the life of a Television Viewer : TV viewing activity				
Profile	Morning	Afternoon	Evening	Night
Men	Watch News on TV	If return home for lunch,prefer to watch News	No opportunity to watch TV	Take charge of the remote control
Women	No time for TV	Soaps, Repeats of Prime time programming	Watch TV while also preparing dinner	Watch Soaps/Repeats till the husband comes back from work
Youngsters	If watching at all, then tune in for some Music	If at home and tries to interfere with TV, is shooed away by mother	Watch mostly...sports or Music	Surf in between their mothers' serials during ad breaks - bully their siblings to surf to channels of their choice
Kids	No opportunity to watch TV	Share the TV with Mother	If watching TV, then watch cartoons and/or other kids programmes	Surf in between during ad breaks of serials watched by mother
Retired members/ Grandparents	Devotional channels as background score	If awake, prefer to join women to watch soaps	No opportunity to watch TV	Join women to watch soaps

(L.V.Krishnan n.d.)

TAM Analysis:

While analyzing viewership for Indian Idol – a Thursday and Friday reality show, TAM comparison distinctively shows higher percentage of women viewership. (L.V.Krishnan n.d.)

Figure 3: TAM Analysis
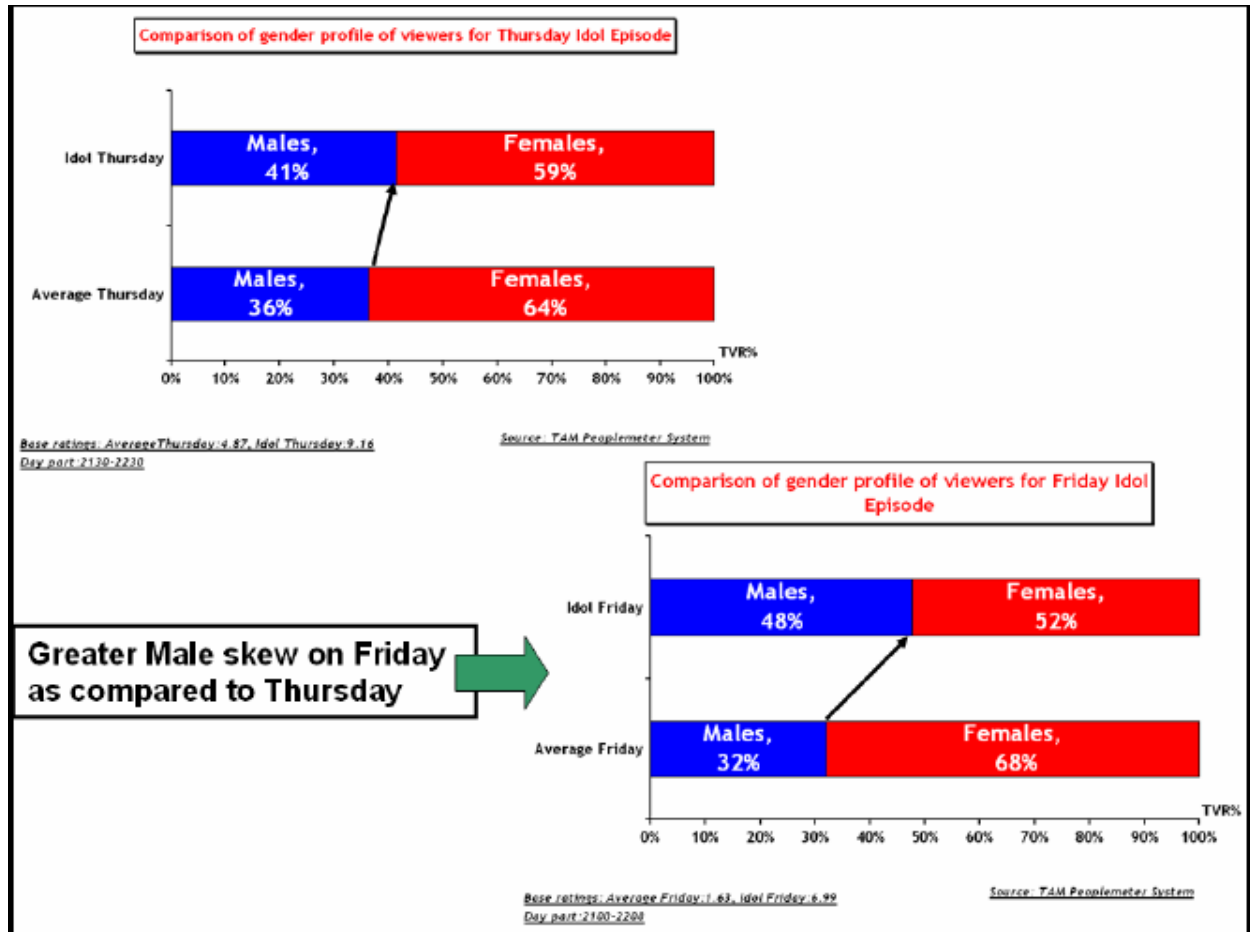
This statistics is representative and can be considered exemplary for other reality shows which are based on western reality shows.

There is, therefore a need for change in non-fiction programming approach itself.

3.8   Alternative

In order to face the challenges and keeping in view the limitations being faced by the television programmers, an alternative model for non-fiction programming is desired.

Systematic analysis of current trends of copying a show and approach for Indianization, critical analysis of audience taste by conducting pre-programming audience survey targeted to find out audience' true taste and appreciation level, a strong and effective movement to educate audience to appreciate television content thereby creating an opportunity for programmers to be more creative and original, appropriate use of new technology such as: interactive TV, offering a platform for experimentation for programmers on one hand and flexibility to audience on the other, perhaps, is an alternative way to change the current programming trends.

Chapter 4: Hypothesis

4   Chapter 4: Hypothesis

Contents

Hypothesis

Television content appreciation level of Indian television audience for non-fiction programs *can be* improved through systematic education and exposure to alternative television content.

4.1 Statement of Hypothesis

H$_1$:

Television content appreciation level of Indian audience of non-fiction programs *can change* through awareness about non-fiction programs and exposure to alternative television content.

Null hypothesis: H$_o$:

Television content appreciation level of Indian audience of non-fiction programs *cannot change* through awareness about non-fiction programs and exposure to alternative television content.

While this is the main hypothesis, sub hypotheses are tested by extended definition of appreciation.

4.2 Sub Hypotheses

Sub hypotheses are as follows:

H11:

Television content appreciation level of Indian audience of non-fiction programs, **in terms of appreciation of non-fiction programs *can change*** through awareness about non-fiction programs and exposure to alternative television content

H12:

Television content appreciation level of Indian audience of non-fiction programs, **in terms of awareness about non-fiction programs** *can change* through awareness about non-fiction programs and exposure to alternative television content

H13:

Television content appreciation level of Indian audience of non-fiction programs, **in terms of involvement in the non-fiction programs** *can change* through awareness about non-fiction programs and exposure to alternative television content

4.3 Null Hypotheses

$H11_o$:

Television content appreciation level of Indian audience of non-fiction programs, **in terms of appreciation of non-fiction programs** *cannot change* through awareness about non-fiction programs and exposure to alternative television content

$H12_o$:

Television content appreciation level of Indian audience of non-fiction programs, **in terms of awareness about non-fiction programs** *cannot change* through awareness about non-fiction programs and exposure to alternative television content

$H13_o$:

Television content appreciation level of Indian audience of non-fiction programs, **in terms of involvement in the non-fiction programs** *cannot change* through awareness about non-fiction programs and exposure to alternative television content

Chapter 5: Research Methodology

5 Chapter 5: Research methodology

Contents

5.1 Introduction

This chapter describes in detail the research methodology followed for the present research study.

It also describes in detail the Television Content Appreciation Program in form of a Workshop conducted for carrying the study. Further, mechanism for testing the hypothesis is explained in detail by close inspection of results of the workshop.

5.2 Basis of Research Design for current study

In order to analyze the change in the television content appreciation level of Indian audience for non-fiction programs, it is necessary to first find out the current level.

Further, a program with an objective of creating awareness about non-fiction which would also give an exposure to alternative television content; is required to be designed.

Post implementation of the program, the level of appreciation is again to be measured for testing the change.

It is, therefore, an experimental research. To find out the television content appreciation level of the audience there is a need to take pre and post test observation and quantitative analysis of the same. For this design of the test is necessary. It was decided to conduct the orientation workshop of television content appreciation for the television audience who watch non-fiction programs. The questionnaire was prepared for pre and post workshop and the design of the workshop was done. Also there is the need to understand the views of practicing television personalities in this regard. So the interviews were conducted in audiovisual form and a comprehensive documentary was made by researcher to include in the workshop. This was to make audience understand the reality of the reality programs from the real celebrities who have worked for the same.

5.3 Research Design: Experimental Method

The aim of the experimental research is to investigate the possible cause-and-effect relationship by manipulating one independent variable to influence the other variable(s) in the experimental group, and by controlling the other relevant variables, and measuring the effects of the manipulation by some statistical means. By manipulating the independent variable, the researcher can see if the treatment makes a difference on the subjects.

Different types of experimental research are conducted depending on the nature of subjects and the instruments, and the way data are collected and analyzed.

As mentioned above, the present research is an experimentation of implementing television content appreciation program for selected Indian television audience of non-fiction programs, aiming to discover and interpret facts in terms of change in television content appreciation level of participants.

Since it is being conducted for a group, it is a Group Experimental Design.

The group experimental designs are of different forms.

If there is only one independent variable that can be manipulated, then a single-variable design is used. If there are two or more independent variables, and at least one can be manipulated, then a factorial design is to be chosen.

The present research has one single independent variable and that is the Television Content Appreciation program in form of a Workshop, designed with an objective to generate awareness about non-fiction and give exposure to alternative television content.

Hence the experimental design of present research is Single Variable Design.

Further, the single-variable designs are classified under three main headings depending on the degree of control maintained on other variables:

1. Pre-experimental designs (low degree of control)
2. True experimental designs (high degree of control)
3. Quasi-experimental designs (medium degree of control)

(Ref: Research Design Part II: Experimental Research Design)

Pre-experimental designs are so named because they follow basic experimental steps but fail to include a control group. In other words, a single group is often studied but no comparison between the equivalent non-treatment groups is made.

Pre-experimental designs are classified depending on whether there is an involvement of one or two groups, and whether the groups are posttested only, or both are pretested and posttested:

The present research falls under the category of **pre-experimental design**. It is because; there could not be a non-treatment group for study as a comparison.

Further, it is a **One-Group pretest – posttest design.**

In this arrangement, one group is pretested and exposed to the treatment, and then post-tested. This is called a one-group pretest-posttest design because the two tests are administered to the same group.

Like all experimental designs, the goal is to determine if the treatment had any effect on the outcome.

       One Group Pretest – Posttest Study

       O1   X   O2

       Key: X: Treatment, O1: Pretest, O2: Posttest

(AllPsych: Psych Central's Virtual Psychology Classroom)

As cited above, the chosen group is pretested, exposed to the treatment, and then posttested for the purpose of measuring the change on the dependent variable after the treatment.

For the present study the design is applicable as follows:

Step	PROCEDURE (On a single group)	Aim
Step 1	Pretest O1	To measure the degree of the dependent variable before the treatment • Television content appreciation level before treatment
Step 2	Treatment X	To influence the dependent variable • Television content appreciation program in form of a workshop
Step 3	Posttest O2	To measure the degree of change on the dependent variable • Television content appreciation level after treatment

(Research Manual for Social Sciences, Research Design – Part II)

To summarize: the research design for present research is

- **Experimental Research**
    - **Group Experimental Design**
        - **Single Variable Design**
            - **Pre-Experimental Design**
                - **One Group Pretest – Posttest Study**

5.4 Sample

- Open survey for probable television audience for non-fiction programs for areas
    - Urban
    - Rural

- **Selection of Research Participants:**
  - Non-fiction television audience who responded to survey
    - Men and women of age group – 18 to 40, 40 above

  - All respondents were invited for attending workshop on television content appreciation, i.e. the treatment

- **Sample size**

Table 1: Sample size

Categories	Sample size
All (Entire Sample)	243
All Men	79
All Women	164
All 40 +	81
All 18-40	162
Rural	141
Rural Men	33
Rural Women	108
Rural 40 +	43
Rural 18-40	98
Urban	102
Urban Men	46
Urban Women	56
Urban 40+	38
Urban 18-40	64

5.5 Variables

Present research has following variables:

Independent variable: Television Content Appreciation Program in form of a Workshop

The present research has one single independent variable.

It is the Television Content Appreciation program in form of a Workshop, designed with an objective to generate awareness about non-fiction and give exposure to alternative television content.

Dependent variable:

Dependent variables of present study are as follows:

- Awareness
- Involvement
- Appreciation

5.6 Tools used for the study

Present research is an experimentation of implementing a Television Content Appreciation Program in form of a Workshop.

Research tools used for the present Single group Pre-experimental Pretest – Posttest study are as follows:

Sr. No.	Research Tools
1.	**Pretest: Questionnaire**
2.	**Posttest: Questionnaire**

Statistical tools used for the present study are as follows:

1. Percentage for analyzing sample
2. t test for significance testing

5.7   Television Content Appreciation

5.7.1   Television programming and Audience

According to Palmer, all Television is media, but all media is not television. (Palmer, 2006)

Including national and regional channels, there are around 826 television channels available on television sets in India. (Ministry of Information and Broadcasting, 2015) In India, more than half of all households own a television set. (Bajaj, 2007) Out if these 826 channels, 184 channels are pay channels i.e. viewers are supposed to subscribe to view these channels.

According to a PwC-CII report released in September 2014, the entertainment and media industry is expected to reach Rs 2,272 billion by 2018. The growth is at a compound annual growth rate of 15 percent. (Network, 2014)

As per the KPMG survey the Indian Entertainment & Media industry generated Rs 1,120 billion in revenue in 2013. It has increased 19 per cent over the previous year. With revenue increasing from Rs 366 billion in 2012 to Rs 420 billion in 2013, representing year-on-year growth of about 15 per cent the largest segment, India's television industry, continued its strong growth momentum every year (KPMG, 2012)

As per the report this growth was led by an increase in subscription revenue, driven by the ongoing process of digitization ie. Conditional Access System (CAS), which has made mandatory for metro cities. Cable TV is through cable networks but DTH reaches directly to the consumer through a small dish and a set-top box. Free-to-air channels on cable TV are delivered to the consumer without a set-top box but DTH signals cannot be received without the set-top box.

The satellite channels includes channels from Doordarshan, Zee TV, Sony Entertainment Television, News Corporation owned STAR TV, Sun Network and Asianet. These channels are available through cable network and DTH i.e. Direct To Home service which is provided currently by DD Direct Plus, Airtel Digital Tv, Videocon D2H, BIG TV, DishTV, Tata Sky and Sun Direct DTH.

These DTH services are provided by satellites made by ISRO. These satellites include INSAT 4CR, INSAT 4A, INSAT-2E, INSAT-3C and INSAT-3E. Also some private satellites such as the Dutch-based SES, Global-owned NSS 6, Thaicom-2 and Telstar 10 are used to provide these services.

With a personal dish erected for every household, DTH is defined as the reception of satellite programmes for individual home. India had around 54 million DTH subscribers as on December 2012.

India currently has 7 major DTH service providers and a total of over 54 million subscriber households in as of December 2012. Dish TV (a ZEE TV subsidiary), Tata Sky, Videocon D2H, Sun Network owned ' Sun Direct DTH', Reliance Digital TV, Bharti Airtel's DTH Service 'Airtel Digital TV' and the public sector DD Direct Plus. As of 2012, India has the most competitive Direct-broadcast satellite market with 7 operators vying for more than 135 million TV homes. India has been overtaken the USA as the world's largest Direct-broadcast satellite market in 2012. (Subramaniyam & Mitra, 2010)

DTH has grown rapidly in India. It is extremely important to measure the viewership in this era. The new rating agency aMap has mounted a people meter panel to measure viewership and interactive engagement in DTH homes in India.

Out of different genres the major revenue generating channels are general entertainment channels and the approximate number of such channels is 50.

According to a study by KPMG, India has nearly 150 million TV owning households and more than 830 channels. It is estimated in this study that India's TV market is likely to expand at 17 per cent annually by 2016 i.e. from Rs 38,000 crore in 2012 to Rs 73,500 crore in a span of 4 years. (Adhikari, 2013)

These 24 hours channels show at least 18 hours of fresh programs per day. The rest 6 hours is repeat telecast. Audience watches favorite programs or surf the channels randomly but are unaware of the television programming strategies. Running a TV channel is crucial job and programmers from this TV industry make it happen.

Television programmers operate the television channel. However, audience plays a key role in controlling it indirectly. Viewership is the key factor in any television program and that is measured in terms of Television Viewership Recorded (TVR) or commonly called as TRP (Television Rating Points)

For measuring television viewership, there are different metrics available. (wikipedia)

1. DART

Earlier, DART - Doordarshan Audience Research Team was the only metric available. This used the notebook method of record keeping across 33 cities of India. It is the only rating system that still measures audience metrics in Rural India.

2. TAM & INTAM

INTAM (Indian National Television Audience Measurement) was introduced in 1994. It was for tapping heterogeneous and fragmenting television market. The sample size, rigor and the range of cities and regions covered was however questioned by DD. Later, in 1997, a joint industry body appointed TAM as the official record keeper of audience metrics. (TAM, 2014)

3. aMap

In 2004, Audience Measurement Analytics Limited (a Map) was launched.

aMap is different than TAM. Difference is that its ratings are available within one day as compared to TAM's timeline of one week.

4. Broadcast Audience Research Council

A new industry body called the Broadcast Audience Research Council has started operations in March 2008 and seeks to setup an almost real-time audience metrics system.

Any of these agencies provides numbers in percentage as a TRP or TVR. One TRP (television ratings point) or TVR represents 1 percent of the viewers in the defined city in a given minute. When we hear that a non-fiction TV reality show Bigg Boss has 4.27 TRPs, it means 4.27 percent of the viewers in six metros (i.e. Delhi, Mumbai, Kolkata, Chennai, Bangalore and

Hyderabad) watched the show. Ratings are measured by each minute, and the final rating for the program is the average across the duration of the entire show.

TRPs are measured by demographic and by geography. So if one measures TRPs, ex. Females of age group 18-34 for Mumbai is 3.0, it means 3 percent of all the women who could have watched TV in the 18-34 age groups and from that particular city did watch the show.

Share is another concept in TRP measure. For example any TRP refers to the percentage which viewed the show when compared to the entire universe that can watch the show. This means, out of 100 households in any city of which 35 households did not watch TV at that time then the TRP would remain constant but the share would increase. Since share refers to the number of TV viewers when TV set is actually turns on. Shares would be higher than ratings when overall TV viewing is low. So a program may get low TRPs but can get very high shares.

For example, when viewers used to receive only Doordarshan's signals, serials like Ramayan and Mahabharat were aired. Hence the TRPs were obviously very high. And share must have been 100 percent!

Now in place of percentage, Television viewership is measured in thousands. This is called as TVT. It will show viewership in actual numbers. This decision was taken agencies which collects weekly ratings. Now the word TVT (Television Viewership in Thousands) is used in place of TRP (Television Rating Point). Also the word GVT (Gross Viewership in Thousands) is used in place of GRP (Gross Rating Point) (Olivera, 2013)

Television is a game of programming and viewership. The market driven by advertisements is the key player of the game. Increase in the viewership implies more TRPs and more TRPs enhance the advertize revenue. More the revenue indicates success of the channel. Here in this game audience plays very important role. And the fact they hardly know is that they are the real game changer! Nobody cares to educate the audience as a responsible viewer so that they can understand the content they watch, are aware of what they watch and can appreciate what should be watched. This research intends to do this work and find out the change in their approach after the enlightenment of audience.

5.7.2   Television Content Appreciation Program

To observe the audiences behavior, choices and change in approach of television watching, there is a need of a comprehensive and innovative program. Television content appreciation program in form of a workshop is designed for closed group observations.

This section of the chapter presents detailed description of the television content appreciation program designed in form a workshop.

Program Design: About the Workshop

The workshop was designed in two parts. Section 1 and section 2.

Section 1: Presentation and Game

In this section, a presentation was made with exposure to different aspects of television content, its appreciation.

Presentation used for the workshop is attached as an appendix to this thesis.

Introduction: (Presentation)

An introduction was made about what is going on these days on non-fiction television. Some clips of the shows and promos that attract the audience were shown. This helped audience to get refreshed about what they generally watch on television these days.

Television content appreciation: (Presentation)

The concept of television programming was explained. The difference between fiction and non-fiction, understanding of audiovisual media, the aesthetics of visuals was explained.

To elaborate television content appreciation, audience needs to understand the strength of visual understanding. For this Lev Kulshov's experiment was presented to the participants.

Russian film maker Lev Kuleshov demonstrated The Kuleshov Effect which is a film editing effect during the period 1910s and 1920s. In this mental phenomenon, from the interaction of two sequential shots than from a single shot in isolation, viewers derive more meaning.

Kuleshov edited three different shots together. A plate of soup, a girl in a coffin and a woman on a divan are these shots. He then inserted a single shot of the expressionless face of Ivan Mosjoukine within those three shots.

Figure 1: Kuleshov Experiment
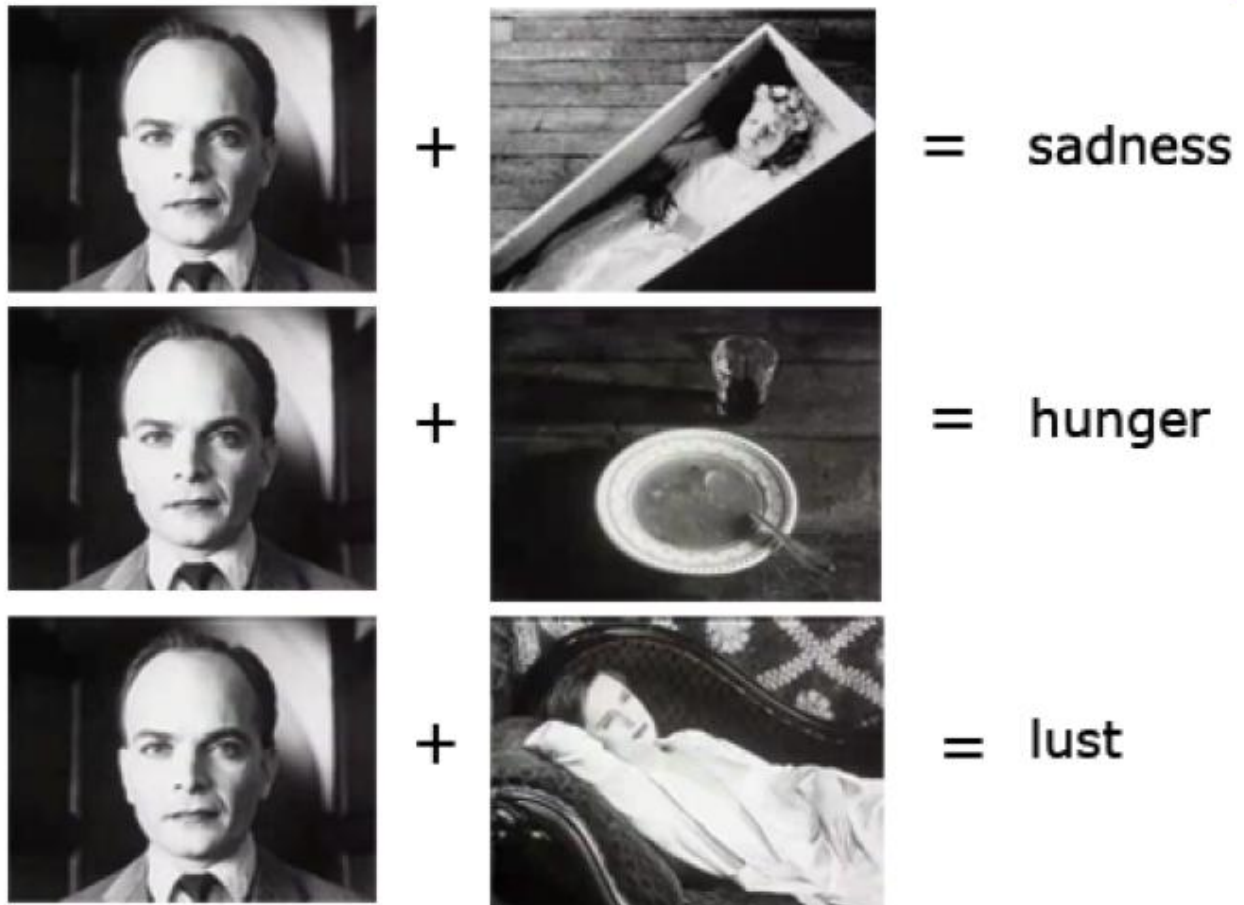
The film was shown to varied audience. The audience believed that the expression on Mosjoukine's face was different each time he appeared. This was dependent on whether he was looking at the plate of soup or the girl in the coffin or the woman on the divan. Audience believed that the face was showing an expression of hunger, grief or desire, respectively. But actually the shot of Mosjoukine was exactly the same each time. One of the creators with Kuleshov, Vsevolod Pudovkin described in 1929 about the reactions of the audience. The audience felt the hunger in his eyes when he was looking at the soup bowl. They were touched

and moved by the deep sorrow with which he looked on the dead child. They also noted the lust with which he observed the woman lying on the divan.

To indicate the usefulness and effectiveness of film editing, Kuleshov used the experiment. Viewers brought their own emotional reactions to this sequence of images. They also attributed those reactions to the actor. They could see his impassive face with their own feelings. Along with montage, Kuleshov believed that this had to be the basis of cinema as an independent art form.

Many psychologists and modern filmmakers have studied this effect. One of the greatest filmmakers Alfred Hitchcock referred this effect to another filmmaker François Truffaut during an interview. (wikipedia)

Kuleshov demonstrated the importance of montage as the basic tool of cinema. In his view, the cinema consists of fragments and its correlation. The assembly of elements is important which may actually differ in reality. Therefore the combination of the images is more important in film than actual content. The raw materials of such an art work could be pre-fabricated elements which can be disassembled first by the artist. And it could be then re-assembled into new juxtapositions.

Kuleshov, through his experiments and research, discovered that depending on how shots are assembled the audience will attach a specific meaning or emotion to it.

Alfred Hitchcock called this technique as pure cinematic. He said that if a close-up of a man smiling is cut with a shot of a woman playing with a baby then the man is portrayed as kindly and sympathetic. But the same man is portrayed as dirty if the same shot of the smiling man is cut with a girl in a bikini! (wikipedia)

Here it is clear that the makers of the audiovisual medium make the audience feel the emotion they want. This is a very important factor to understand when the audience surrenders the program as a 'reality'.

Television Programming Trends: (Presentation)

The television programming, its current trends are explained. How Television programming plays an important role in Commercial viability of channel, television viewing habits, audience taste is explained and with many examples it was made clear how it can impact even day to day routine of individuals.

Television programming is based on following things

▪ Time slots

Ex: morning, afternoon, prime time, late night

▪ Available audience for specific time slot

Ex: morning – senior citizens, afternoon – home makers, evening – children, late night – adults

▪ Genres of programs

Daily soaps, weekly/ bi-weeklies, reality shows, talent hunt shows, interview based programs etc.

▪ Post broadcast research:

  ▪ DART (Doordarshan Audience Research Team)

  ▪ TAM & INTAM (Indian National Television Audience Measurement)

  ▪ aMap (Audience Measurement Analytics Limited)

▪ Programming strategies of competitive channels

▪ Intuition of executive producers

Along with this information the terminology of TRP, TVR, TVT, People meter, Channel share are also explained. The next information was given about the reality shows. This includes following points:

▪ Reality shows are the most popular genre in nonfiction category.

- ▪ Total advertisement revenue of Indian television industry is Rs 7,000 crore

- ▪ Out of this, revenue share of Reality shows is: 500 crore

  (*Ref: Escape artist, Tehelka magazine, Feb 2010*)

- ▪ While initial reality programs aimed at talent hunting, the current trend is to invade into and publicize a person's private life.

- ▪ Public humiliation, cat fights have become a prominent part of every episode.

- ▪ Such reality shows are mostly the copies of / are based on / are inspired by popular shows from western countries.

- ▪ Some are official copies, others are 'inspired by' and the rest are copies of the copies!

Table 2: Reality shows' origins

Title	Channel	Original title	Country
Big Boss	Sony/Colors	Big Brother	Netherlands
Entertainment ke liye kuch bhi karega	Sony	30 seconds to fame	US
Khataron ke khiladi	NDTV Imagine / Colors	Fear Factor	US
Kaun Banega Karodpati	Star plus/ Sony	Who wants to be a millionaire?	US
Indian Idol	Sony	American Idol	US
Is Jungal se Muze Bachao	Sony	I'm a Celebrity… Get me out of here!	UK

Jhalak Dikhala Ja	Sony	Dancing with the stars	UK
Kam ya Jyada	Zee	Giime Five	Denmark
Maa exchange	Sony	Wife Swap	UK
Master Chef India	Star plus	Master Chef	UK
National Bingo Night	Colors	National Bingo Night	US
Pati Patni aur Who	NDTV Imagine	The Baby Borrowers	UK
Such ka Samna	Star Plus	The Moment of Truth (which is an adaptation of columbian show *Nada Mas Que la Verdad*)	US
Wife bina Life	Star Plus	The week The Women Went	Canada

Future trends of Non-fiction programs:

Non-fiction programs that spread awareness generally do not generate much TRPs. For example. Satyamev Jayate from Star TV where Mr. Amir Khan appeared for the first time on TV could generate TRP 3.02 on opening episode. We can understand this is not so huge TRP if we compare it to other shows which generated much more TRPs than Satyamev Jayate. Kaun Banega Crorepati season 5's opening episode TRP was 5.24 and Bigg Boss season 5 opening TRP was 4.25.

The marriage show of Indian reality star Rakhi Sawant titled 'Rakhi ka Swayamvar' attracted TRP 6.4 which was highest in the history of that channel i.e. NDTV imagine. The show titled 'Mere khayalonki mallika' where another star Mallika Sheravat was supposed to chose a life

partner attracted 127000 young males from India! If audience still like these kinds of shows and are unaware of the 'reality behind reality' then we will soon get shows like Wife Exchange or Cheaters.

Major impacts of these shows are:

- Negative impact on television content appreciation level of audience

- Threat to have audience with lack of capability to appreciate creative and original content

- On a large scale: these issues may result into a negative impact: personal and social

The change is needed for the betterment of the audience.

Why Appreciation: (Presentation)

In appreciation we apply our brain and try to understand the art. There is a word called quality entertainment and that is possible by appreciation and understanding the visual art.

Game of Reality: (Collaborative Game)

After the inputs based on the research of non-fiction television and need for appreciation, a game is played with the participants.

Rules of the game:

- Any 6 participants can participate

- Choose one show from the lottery (Names of the shows are: Kaun banega Crorepati, Indian Idol, Bigg Boss, Saregamapa etc)

- Out of six participants, two should act as judges, two should act as anchors, one should be the participant, one director or any other role as per need.

- Time duration for the performance: 10 minutes to discuss, 10 minutes to perform

- Rest of the workshop participants shall act as spectators and observers

The game was played very enthusiastically during all the workshops and everyone noted their observations and conclusions. Some major observations were:

1. for such show, there is a need of rehearsals
2. there is a need of proper planning just like any other stage drama
3. extempore situations and reactions are not possible
4. without script, the game show is aimless

These observations lead to understanding by the participants that though television channels call it non-fiction, the shows actually have to be semi-fiction or total fiction.

This is very important experience of the participants.

After this game a tea break was taken.

Section 2: Documentary: Reality behind Reality

2nd part of the workshop began with the documentary premier of *Reality behind Reality*.

Transcripted text of the documentary:

<u>Speakers-</u>

Ms. Vidyut Latay, Show Producer, Zee TV and Zoom

Mr. Chinmay Kulkarni, Participant, Maharashtracha Superstar, Zee TV

Mr. Raju Singh, Mentor, Indian Idol

Ms. Madhurani Gokhale-Prabhulkar, Host, Yandaa Kartavya Aahe on ETV, M2G2 DD10, and Celebrity Special SaReGaMaPa, Zee TV

Mr. Ganesh Hegde, Choreographer

Ms. Usha Deshpande, Writer-Director, Sakhi ETV

Mr. Sachin Mote, Writer, Zee TV

Ms. Puja Mishra, Participant, Bigg Boss, Colors

Mr. Khali, Participant, Bigg Boss, Colors

Ms. Rakhi Sawant, Reality Star

Voice of Interviewer, Researcher

Voice of a News Channel Reporter

'Reality Behind Reality'

Vidyut Latay (Show Producer): Nothing is real, as soon as you place a camera on an object you have selected a reality. So, it's a 'stage reality' according to me.

Chinmay Kulkarni (Participant): There is falsehood, definitely there is. There should be somewhere.

Puja Mishra (Participant): Yes to a great extent, reality shows are not real anymore.

Raju Singh (Mentor): It gives you recognition, but in the next season.

Madhurani Gokhale-Prabhulkar (Host): Thrill is missing from it.

Ganesh Hegde (Choreographer): Dance reality shows must reduce.

Raju Singh (Mentor): I had done actually Indian 1.

Vidyut Latay (Show Producer): I was an Executive Producer in Zee TV and Zoom TV. And in those days I had handled some shows like Good Health Show, Antakshari, Page 3 as an Executive Producer.

Madhurani Gokhale-Prabhulkar (Host): I was a participant in SaReGaMaPa Celebrity Special, as in a singer participant. I was an anchor for shows like Yandaa Kartavya Aahe, M2G2, Hich Maajhi Maitrin and a dance show.

Chinmay Kulkarni (Participant): I was a participant in an acting-reality show named Maharashtracha Superstar on Zee Marathi.

Usha Deshpande (Writer-Director): I had designed a show named as Sakhi for ETV, where the concept was also mine and I was directing it as well.

Sachin Mote (Writer): While scripting many reality shows for Zee Marathi, like after writing Hasyasamraat, no one would have believed that time that even a show like Haftaband could have a writer and a script.

Reality Behind Script:

Madhurani Gokhale-Prabhulkar (Host): Yes it's scripted, it is definitely.

Usha Deshpande (Writer-Director): Even if we call them non-fiction, they have to be scripted.

Sachin Mote (Writer): While scripting many reality shows for Zee Marathi, like after writing Hasyasamraat, no one would have believed that time that even a show like Haftaband could have a writer and a script. If seen, there is a lot of requirement for writers in reality shows. A writer's team is required for reality shows; it's not a one person's job. One has to work on many things.

Chinmay Kulkarni (Participant): Performances were scripted. Interaction with anchor used to be general. We used to have an idea about what questions the anchor would ask, whose answers were always true, without 'masala'. Only interesting things, if any, we used to discuss prior to the show.

Usha Deshpande (Writer-Director): It wasn't like we used to dictate answers to them, but we definitely used to rehearse with them.

Madhurani Gokhale-Prabhulkar (Host): During our show Yandaa Kartavya Aahe the participant who sent us letters -since there were no mails at that time- for participating in the show, we used to send them a questionnaire of 84 questions for which they would answer us. And we used to study those, make character sketches, from which we used to conclude how a person would be and what side of his profile should be focused on.

Puja Mishra (Participant): I feel that they are broadly scripted. I think some of the contestants have been briefed prior to entering the show as to what should they do, whom should they pick fights with, who should they try to misbehave with, and things like that to create some sort of chaos for TRP.

Khali (Participant): It is completely scripted. Like, if they give task for two days and I have to do a few things, then amongst those they edit the mistake. When they realise that someone's personality is ruined, we have damaged it, then they will select that part and show that only.

Sachin Mote (Writer): Here, a person is appointed to decide the graph of the episode. Like if we have four skits, then that person decides which should be performed first or second, for that too we need a person who thinks differently. Along with that, what different things we can do in anchoring, what different characters can be created for an anchor, for all such things also a writer is needed. Apart from that a writer is needed to create the content. What happens in reality shows is real, not everything is planned. But, an outline is required for planning the happenings, and its responsibility is on the writer.

Madhurani Gokhale-Prabhulkar (Host): That is scripted. We never did things at random. We knew whom to ask which questions and the respective person was also aware of the questions. Not everything was spontaneous.

Usha Deshpande (Writer-Director): Approximately for 20-25 years I am doing this.

Voice of Interviewer, Researcher: From that experience can you say that…

Usha Deshpande (Writer-Director): Yes, that's not a reality show which is totally unprepared or unrehearsed, or unplanned.

Vidyut Latay (Show Producer): That used to be scripted. But, reality shows to which we can also call non-fiction shows, always has a space to get extempore.

Madhurani Gokhale-Prabhulkar (Host): M2G2, a show which I am doing, Varsha Usgaonkar used to do earlier. She was lacking in spontaneity. She is a senior actress, but this is the thing that I got to know from the channel. She used to by-heart everything, like "Arre waa chaan gailaat hmm" (Great, you sang very well), this was also scripted for her and she used to express it as it is, apart from that she never replied.

Usha Deshpande (Writer-Director): The reason is, take for instance, in a music show if judge suddenly asks the participant to sing a particular song, I have never seen in any show that the participant denies the request saying that "I don't remember the song or I can't sing it or I don't

know its lyrics". So, when we participate in a show, and asked to sing a particular song amongst thousands of songs, it is quite possible that we won't remember it.

Raju Singh (Mentor): So it's like bridging two things, the requirement is the content that will make the episode interesting, at the same time, making of the person who is not capable of, groom them or change something around, but keep the balance on.

Reality Behind Judgement:

Madhurani Gokhale-Prabhulkar (Host): At the end of the show voting system was arranged. All were thinking and expecting that the second winner should have been the actual winner of the show, which did not happen due to the voting. But, a serial was running on that particular channel in which the lead character was the participant who was the first winner of the show. And announcing him as the winner was beneficial for the channel.

Rakhi Sawant (Reality Star): People from channels decide whom they want to announce as winner and they do that, you do whatever. They will never let the good performer win.

News Channel Reporter: Do you think that just because you didn't do the wrong thing, you couldn't win the show?

Khali (Participant): I think that's true.

Madhurani Gokhale-Prabhulkar (Host): The second winner was that time working more in Hindi serials and not in Marathi, so there was no point for the channel to announce him as then winner.

Usha Deshpande (Writer-Director): Sometimes, this also happens that when SMS's are requested, people organise them. Today, public poll means the participants and their parents, who are so desperate about such things that they organise these kinds of things.

Khali (Participant): This is all the matter of votes. Previously, we also thought that votes were essential, but all these things are nonsense. In Bigg Boss they decide what they want to do. When they ask to vote, they fool people.

Madhurani Gokhale-Prabhulkar (Host): So I think that, during the show slightly SMS's were manipulated so that the winner was on the plus side.

Chinmay Kulkarni (Participant): I don't know. I haven't understood that till today.

Usha Deshpande (Writer-Director): In this, imagine that if there is a respected music maestro in a music show, for instance Pandit Jasraj ji. So his opinion about the participant and any pan shop owners opinion are evaluated in the same lines. This is one of the biggest drawbacks in sending SMS's.

Reality Behind Drama:

Chinmay Kulkarni (Participant): Finally…that's TV, so drama must be there, and people should watch it, hence they might be adding 'masala' into it.

Vidyut Latay (Show Producer): Somewhere they are fed, like - speak this so that you will get such reaction. It's minutely dramatized.

Khali (Participant): When Khali would arrive then don't applause, do it when we say.

Reporter: Are handclapping sponsored?

Khali (Participant): Yes definitely, it's all paid.

Madhurani Gokhale-Prabhulkar (Host): I have also heard that where judges are celebrities…in music shows people like Alka Yagnik are judges. They are busy in their life. In these shows, every participant comes on stage, after a little rehearsal he sings. They never sing on the spot. In this process where the take gets ready, then camera adjustment, a lot of time is spent. But since the celebrities do not have so much of patience, what I have heard that their reactions are separately captured and performances of the singers are captured separately.

Vidyut Latay (Show Producer): Whatever TV I watch, I find it meaningless. It's very repetitive and staged, means dramatized. There are two parts, non-fiction and fiction, so I think they have merged both the parts.

Voice of Interviewer, Researcher: The catfights shown on reality show, what is the impact on the mental health of the audience?

Madhurani Gokhale-Prabhulkar (Host): They are nonsense and meaningless.

Voice of Interviewer, Researcher: Are they created?

Madhurani Gokhale-Prabhulkar (Host): Yes, 100%

Ganesh Hegde (Choreographer): Slowly and steadily people are getting sick of all these kind of dance shows, because there is not much one has to offer. It's just a mode of making money and that shouldn't be the priority.

Raju Singh (Mentor): As people get used to those reality shows, so many reality shows happening that in the world market where would so many singers go? And because of availability of singers the value is also reduced.

Reality of Show Insiders:

Madhurani Gokhale-Prabhulkar (Host): I didn't have TV for 3 years; I have just purchased it 6 months back. But otherwise for days we do not watch TV at home. I forget that we have TV and we should watch it.

Vidyut Latay (Show Producer): Absolutly not. I don't watch TV much, and even if I do then news.

Chinmay Kulkarni (Participant): I do watch, but don't follow like a die-hard fan. I had followed Indian Idol 1, but not after that.

Voice of Interviewer, Researcher: Do you remember who the winner was?

Chinmay Kulkarni (Participant): Yes, Abhijit Sawant.

Madhurani Gokhale-Prabhulkar (Host): I had liked one of the seasons of Indian Idol.

Voice of Interviewer, Researcher: Who was the idol?

Madhurani Gokhale-Prabhulkar (Host): I don't know who was the idol, but some of the singers in it, I am not even sure whether it was Indian Idol or a show on Zee.

Usha Deshpande (Writer-Director): We used to call them as new but these days that also has become difficult, as they have also become sensual and repetitive.

Voice of Interviewer, Researcher: Would you let you daughter participate in Reality Show?

Madhurani Gokhale-Prabhulkar (Host): No

Voice of Interviewer, Researcher: Why?

Madhurani Gokhale-Prabhulkar (Host): I think its authenticity is lost. And she will miss her childhood, I clearly think that.

Vidyut Latay (Show Producer): My daughter is 3 yr old now, and according to her age, if there is something for entertainment and she has something to learn from it, then I may say yes. But if it's only to pass her time then I'll say no.

Usha Deshpande (Writer-Director): No. In fact, I suggest my friends or to the ladies in relations, who get deeply involved in serials and reality shows, and discuss about who was looking good, sang good or why did she only won etc, that you call yourself as an educated and cultured people then how can you get misled by these kind of things?

Voice of Interviewer, Researcher: Would you encourage her to watch such shows?

Madhurani Gokhale-Prabhulkar (Host): I don't think so.

Chinmay Kulkarni (Participant): No. I won't encourage, but they can watch if they want to. But if there is something classic than that then I will encourage them to watch that.

Vidyut Latay (Show Producer): No, absolutely not.

Voice of Interviewer, Researcher: Would you encourage her to participate?

Vidyut Latay (Show Producer): If she has interest in it and wants to participate then I won't mind. But if she aims to and I also start wishing that she should become the reality show champion in this age then I would really not go for that.

Voice of Interviewer, Researcher: If you get any such kind of show, would you direct or script it?

Usha Deshpande (Writer-Director): Yes, I will do it. I have done it earlier as well, so will do it now.

Voice of Interviewer, Researcher: If you would get Bigg Boss, then would you do it?

Usha Deshpande (Writer-Director): I won't like to take it.

Voice of Interviewer, Researcher: If you would get lots of money?

Usha Deshpande (Writer-Director): Might take it, but won't be happy.

Vidyut Latay (Show Producer): No, I won't do such shows in future.

Voice of Interviewer, Researcher: Why?

Vidyut Latay (Show Producer): Because right now, professionally or career wise I'm at different position now. I am into documentary making which are more inclined towards social or meaningful things.

Madhurani Gokhale-Prabhulkar (Host): Yes, I'll take it. Why not?

Voice of Interviewer, Researcher: Why?

Madhurani Gokhale-Prabhulkar (Host): I would like it. Because of it we actors are once again present our self in front of people, we get something new. In case if I get the dance opportunity, though I can't dance, but for example an opportunity for anchoring a dance show, then I will take it. Our popularity is dependent on that.

Chinmay Kulkarni (Participant): After going there, I got to know many people and could learn new things. I would have missed those if I wouldn't have been there.

Raju Singh (Mentor): Most valuable thing that you get on this show is experience.

Pooja Mishra: I think Bigg Boss has definitely opened my eyes to a lot of things that I didn't want to be involved in. You know human beings always know what they want, but Bigg Boss helped me learn what I didn't want.

Ganesh Hegde (Choreographer): Dance Reality Show has really helped the whole Bollywood dance scenario but the downfall is that there are too many dance shows.

Raju Singh (Mentor): You see, in Reality Shows, how many original singers have become playback singers, if counted then only one or four. Their efforts and struggle was never visible to people, they just think that these singers belong to reality show.

Usha Deshpande (Writer-Director): I would advise TV audience that keep your eyes wide open while watching TV and think over what you are watching.

Vidyut Latay (Show Producer): According to me, just watching TV or films makes you sluggish, it does not stimulate your mind but instead makes you dull.

Chinmay Kulkarni (Participant): Watch good things, understand and identify the difference between good and bad.

Madhurani Gokhale-Prabhulkar (Host): Asking for not watching it at all would be an injustice, as that is our bread and butter.

Raju Singh (Mentor): I think one should keep and think about the reality show as a reality show.

Madhurani Gokhale-Prabhulkar (Host): TV should be watched in parts like, 1 hour to see what is going around you - may be half an hour for happenings around the world to get the information and half an hour for entertainment. When there would be programs on TV that would bring change in your life or tell you something and give you knowledge or at least are really entertaining then you can watch.

Usha Deshpande (Writer-Director): Reading is there, computer and watching films is also available.

Vidyut Latay (Show Producer): What stimulates you is may be good songs, listening to something, good speeches, good reading. You can read something good, speak good, contact

different people, only sitting in front of TV and eating potato chips won't encourage you to achieve something in your life or won't help you develop.

Analysis of the Documentary Reality behind Reality:

The open discussions and critical analysis of the documentary followed the screening of the documentary. The major outcome and the summary of the discussion are as follows:

The documentary made for this research is of pure non-fiction form. Questions were asked to the people associated with reality shows, i.e. anchors, participants, directors, writers or executive producers and answers were recorded. Editing was done only to give a flow to the documentary and to make sections such as reality behind script, reality behind judgment, reality behind drama and reality behind show insiders. No background music was added to create extra impact on the audience or no footage or photographs were added to enhance the content. Purposely it was kept raw and in purely non-fiction form. Researcher observed that it still created an impact on the audience due to its content.

The show insiders know how reality shows or non-fiction shows are made. They are aware about the fact that there is no difference between non-fiction and fiction in today's television. In fact the non-fiction shows are being fictionized by the makers only. The script is prepared for the show and the participants are given inputs by the makers so that they will understand how they are supposed to react to get the desired hot reaction from the other participant or judge, so as to enhance the heat of the show. Even the script is fed to some anchors and the very ordinary reactions like 'very good' and 'best luck' are also scripted for them.

Show insiders also questioned the authenticity of the judgment of the shows. They question the authenticity of SMS polls. According to them the channel plays important role in this decision. Sometimes if one of the finalists is playing lead role in some other serial of the same channel, then he is the obvious choice as winner for that channel. It helps to their marketing strategy. One show insider also questioned the fact that who is voting for whom. If the show is for singing talent hunt then the senior singer's vote and the vote of a layman cannot be treated as equals. The SMS voting has this kind of capacity.

Drama is integral part of the reality television today. It is created by the makers to make the show interesting. Audience is carried away with it and show insiders wonder how educated people believe in it. They believe it is harmful in the longer run. One of the participants accepts that the anchor used to discuss question and answers he is going to ask during the show. The smart reactions from the participants are planned and placed correctly according to them.

Most of the show insiders do not watch television. They suggest the audience that it is meaningless to watch today's television. One of the show insiders was not having television set at home for last three years! They don't bother watching television. They say that they won't promote their children to participate in reality shows on television. They fear it may hamper their childhood. Very interestingly despite all these facts they have accepted about the non-fiction shows, most of them are ready to do it again! Only one ex-executive producer firmly said that she won't do this kind of work again since she is now involved in making meaningful documentaries. Rests of the all are ready to accept the offers for either money or popularity. One can observe that though they know the danger in longer term involved in these kinds of shows, they are ready to participate again for their personal gain.

This overall discussion and critical analysis highlights the key role of television programmers i.e. the show insiders – writers, executive producers etc. in terms of appropriate choice for content presentment and the appropriate attitude and ethics while choosing the content, as they are the ones who decide what should be presented to the audience and can really bring about the change in content presentment.

Exposure to Alternative Content

After the screening of this documentary some video clips were shown of some good non-fiction shows available on different television channels in India which are rarely watched by the audience. The excitement of reality with real non-fiction is available for the audience in these shows.

Following are the details of these non-fiction programs which are available to Indian audience but have less viewership compared to other programs.

1. Stan Lee's Superhumans (History, Discovery science)

From August 5, 2010 on History channel, a television show Stan Lee's Superhumans started. A popular host Stan Lee hosted it. After him Daniel Browning Smith hosted the show. In this series he searches for real-life superhumans. This means the show is of people who have extraordinary physical or mental abilities.

One of the episodes demonstrates Indian superhuman named Rajmohan Nair from Kollam. The title of the episode is Electirc man. Rajmohan Nair can withstand being shocked by electricity 30 times the amount that can kill an ordinary man. Hence he is called as an electric man. Another superhuman is Scott Flansburg of San Diego. He is the one who is called as a human calculator. He can perform complex arithmetic in his head without calculator. With a bat-like echolocation, a blind man named Juan Ruiz of Los Angeles can see the world around him. The show also portrayed the strongest man in the world named Dennis Rogers of Houston during this series.

2. An Idiot Abroad (TLC)

An Idiot Abroad is a British travel documentary series. Initially it is broadcast on Sky1. TLC broadcast the series in India. Out of many episodes China, India and Egypt are most humorous and popular among the audience. This series is made by Ricky Gervais and Stephen Merchant. The host is Karl Pilkington. The current theme is that Pilkington has no interest in global travel. So Merchant and Gervais make him travel. They stay in the United Kingdom and monitor Pilkingston's progress.

Originally the series is titled as Karl Pilkington's Seven Wonders of the World. An Idiot Abroad documents Karl Pilkington's travels to foreign countries. Every episode focuses on Pilkington's reactions to cultural differences and idiosyncrasies in the countries he visits. During each trip Gervais and Merchant call Pilkington and assign him tasks which he doesn't know. These could be anything like training as a luchador or travelling the desert on a camel. It even includes dancing with a samba school in a carnival parade. According to show's producers, Pilkington has no prior information about these situations. The camera man follows him. No planning is done and nobody knows what is going to happen.

3. Banged Up Abroad (National Geographic)

Banged Up Abroad started in March 2006. It is a British documentary cum docudrama created by Bart Layton. It was produced for Channel 5. Most episodes feature stories of different people who have been arrested while travelling abroad. They were caught by police during trying to smuggle illegal drugs. Some episodes also feature people who were kidnapped or captured while travelling. The stories are in form of interviews and the docudrama created. Real excitement and good content overall.

For example in episode 13 titled India/Delhi/Party Girl a story of Clare Matthews is shown. She was a British woman on extended vacation in Goa. After attempting to mail hashish from Delhi, she ends up in an Indian prison.

4. Dangerous Encounters (National Geographic)

This series appears on national geographic channel. In each episode it focuses on one location. First Brady will try to infiltrate in establishing the secret animal world. With the standard methods researchers use to get close to these animals, Brady will experience to observe their behavior. He then collects samples. Brady then finds out the burning unanswered questions about the creatures behavior. Their biggest challenge is gathering the data. Brady helps the scientists who are working on studying these animals.

5. Wildest India: Thar Desert (Discovery)

Wildest India is a series on Discovery channel. As the name suggests, the wild geographic area is covered in every episode. Sacred Sands is one such episode where India's Thar Desert is explored. It covers 200,000 square kilometers and it is one of the harshest places on the earth. 'The region of death' is another name to this land because of baking heat, desiccating winds and near permanent drought. The show explores India's great desert and unveils its hidden secrets. It also gives information about why Thar has become the most crowded desert of the planet.

6. Among the Great Apes with Michelle Yeoh (Nat Geo Wild)

Along with FINAS i.e. National Film Development Corporation of Malaysia, National Geographic made a documentary film. It was year 2009. The title of the documentary is 'among the great apes with Michelle Yeoh. This documentary shows the work of Sepilok

Orangutan Rehabilitation Centre works for the survival and well-being of each ape. These kinds of documentaries are interesting and informative to the audience of non-fiction. It helps to understand the new and unknown world to us.

7. Secrets of Wild India (Nat Geo Wild)

Giant grazers, wild buffaloes, Asian elephants and one-horned rhinoceroses are the attractions of wild India. This show explores these areas of Indian soil and makes audience understand the jungles of India. It makes the audience visit a land of unexpected contrasts through the eyes of a newborn elephant calf. This show is real infotainment. Tiger Jungles was one of the series of this show. It shows a battlefield ruled by two predators. One is the Bengal Tiger and the other is Dhole i.e. the Indian wild dog. They compete for space, water and food as well as mating rights. The secrets of wild India are reveled in an entertaining manner in this show to excite the audience.

8. Stuntmen of Bollywood (National Geographic)

Bollywood is a common name of the Indian film industry based in Mumbai. 'Stuntmen of Bollywood' is a series of National Geographic Channel. It tells the tales of the stuntmen of this industry who do actual stunts from the film in place of the hero. But audience claps for the hero! These stuntmen are almost like the unsung heroes. The channel broadcast the series titled It Happens Only in India. This program is a part of this series of twelve episodes.

Alan Amin is an action director and his disciple Habib Haji is a car stuntman. This episode highlights the story of both these unsung heroes. Habib's father was also a leading stuntman of his time. During one of the shoots, he met a tragic end. While doing a stunt for actor Anil Kapoor he drove a car into a lake. He didn't know how to swim and the stunt became even worse when his seat belt wouldn't open. Habib followed in his father's footsteps even after knowing his history. He now knows how to be prepare and careful before taking risks. Issues like safety standards, compensation and insurance norms for stuntmen are also discussed in this episode. So this series becomes helpful to understand the human angel behind the camera for the non-fiction audience.

9. I Didn't know that (National Geographic)

We know very little about the ordinary items we use in our daily life. I Didn't Know That, is a series that exposes these facts. Sometimes we even don't know what is happening around the world which might interests us. For example one episode shows the smallest helicopter in the world. It is one seated helicopter. It looks like a tripod like structure with a small fan over head. A single man rides this helicopter. Quiet an interesting series to watch.

10. World War II (Discovery)

As name suggests, World War II is a documentary series made for television on Second World War. Robert Powell narrated the series. Western and Eastern Front, the Pacific War and the North African Campaign are the major elements covered by the series.

World Media Rights made this series is in 2008-2009. It has original footage of the war which is important in historic sense. The episodes are very interesting and it can satisfy all types of audiences who are curious and like to watch emotions in reality show!

11. Planet Earth (Discovery)

BBC Natural History Unit produced this beautiful documentary series titled Planet Earth. It took five years in the making. So it became the most expensive nature documentary series ever commissioned by the BBC. It also created milestone since it is first documentary series to be shot on High Definition. It was premiered in the UK on BBC on March 5, 2006. It latter shown in almost 130 countries.

There are total eleven episodes in this series. Every episode portray different habitat on the planet. Every episode is of the duration of 50 minutes. At the end of each episode, a small episode of making of the series is shown. It includes behind the scene shots and the difficulties crew faced while making this series.

This series is most interesting and mind blowing to the non-fiction audience.

12. How It's Made (Discovery)

We know lots of products but we don't know how it is made. This knowing is made interesting by the series How It's Made. It is a TV documentary made for Discovery and is shown regularly to all Discovery channels family around the globe.

In India the series is shown on discovery channel. It shows the making of different products from playing cards to helicopter! This series is very interesting to watch for the non-fiction audience.

13. Most Amazing Moments (National Geographic)

Most Amazing Moments is the series on National Geographic channel. Viewers can experience the most hair-raising, heart-stirring and mind-blowing moments in this series. According to the show these moments are the most amazing ones ever captured on the film. After watching one may believe in the statement since it is very interesting and exiting series to watch.

14. Secrets of Taj Mahal (National Geographic)

Taj Mahal is the one of the Seven Wonders of the World. In this show titled Secrets of Taj Mahal we can take a closer look at the Taj Mahal and revisit its history. National Geographic channel makes audience understand why the Taj Mahal was built and what meaning it possesses.
In the honor of the love of his life, Mumtaz Mahal, Shah Jahan built the Taj Mahal. It is built in the 17th century on the banks of the Yamuna River in Agra. Including the best craftsmen of the Empire over 20,000 workers have worked for it. It is a heavenly memorial to the Queen. It is the most perfect building in the world and a love poem set in stone.

The secrets if the Taj Mahal is a good piece of infotainments for the non-fiction audience.

Last session:

Workshop ended with discussions, question and answer sessions and feedback. The pre and post workshop questionnaire are filled by the participants.

Data has been collected and with the use of MS word excel the data has been analyzed for significance testing with paired t-test.

Detailed data analysis and interpretations are elaborated in Chapter: Data Analysis.

Chapter 6: Data Analysis and Interpretations

6 Chapter 6: Data Analysis and Interpretations

Contents

6.1   Background

As elaborated and justified in earlier chapter of Research Methodology, the research design for the current research under study focusing on television content appreciation level of Indian television audience for non-fiction programs, is one group experimental study, with pretest and posttest.

Hence, the important source of data is in form of pretest and post test.

6.2   Data Collection

Data has been collected through following tools

- Online tool for surveys conducted for Indian television audience for non-fiction programs
- Pretest questionnaire for selected sample from the survey
- Posttest questionnaire for attendees of the television content appreciation workshop

Online tool for surveys:

- Questionnaires were created as online forms
- Responses were stored in online database in form of a protected worksheets

6.3 Data Analysis

Steps followed for data analysis for current study of television content appreciation level of Indian television audience for non-fiction program:

1. Data Processing involved
a. Editing
    i. Duplicate entries are removed considering time stamp of submitting the questionnaire
    ii. Partially filled records are rejected
    iii. Records are deleted where identity is disclosed, so as to have anonymity and unbiased data analysis
b. Coding and computation
    i. Three main variables are defined:
        a. Awareness
        b. Involvement
        c. Appreciation

    i.e. Awareness about television content, Involvement in television content and Appreciation of television content, where television content means the non-fiction television content being watched by Indian television audience as per the scope for current research.

    ii. Each variable is assigned three possible values representing three levels

    This is required for measurement of three variables, i.e. Awareness about television content, Involvement in television content and Appreciation of television content.

    iii. Questions are mapped to the three main variables

    All the questions are mapped to three variables mentioned above, i.e. Awareness, Involvement and Appreciation of television content so as to consolidate the responses and measure the levels for finding out significance.

    iv. Responses are coded

Responses are required to be mapped to levels as the variables are to be measured in terms of different levels (i.e. level of awareness, involvement and appreciation of television content of Indian television audience of non-fiction programs)

v. Variable wise values representing levels are as follows:

Table 1: Variable wise values - levels

	High	Medium	Low
Appreciation	2	1	0
Awareness	2	1	0
Involvement	0	1	2

c. Classification

Data is classified into different categories of samples i.e. the Indian television audience of non-fiction programs

Table 2: Categories

Sr. No	Categories
1.	All (Entire Sample)
2.	All Men
3.	All Women
4.	All 40 +
5.	All 18-40
6.	Rural
7.	Rural Men
8.	Rural Women
9.	Rural 40 +
10.	Rural 18-40
11.	Urban
12.	Urban Men
13.	Urban Women
14.	Urban 40+
15.	Urban 18-40

d. Tabulation
    i. Data is tabulated for pivoting

e. Data Analysis
    i. Variables are paired for each category
        i.e. Appreciation level before exposure to alternative content and after, Awareness about television content (making) before and after exposure to reality behind reality,

and Involvement in television content before and after exposure to reality behind reality.

   ii.   Paired t test analysis for significance testing is done for each category for hypotheses testing

  iii.   Inferential analysis done for drawing conclusions

Data sets:

Final data sets for analysis are as follows:

Table 3: Data sets: Appreciation

Sr. No	Categories	Variable
1.	**All (Entire Sample)**	**Appreciation**
2.	**All Men**	**Appreciation**
3.	**All Women**	**Appreciation**
4.	**All 40 +**	**Appreciation**
5.	**All 18-40**	**Appreciation**
6.	**Rural**	**Appreciation**
7.	**Rural Men**	**Appreciation**
8.	**Rural Women**	**Appreciation**
9.	**Rural 40 +**	**Appreciation**
10.	**Rural 18-40**	**Appreciation**
11.	**Urban**	**Appreciation**
12.	**Urban Men**	**Appreciation**
13.	**Urban Women**	**Appreciation**
14.	**Urban 40+**	**Appreciation**
15.	**Urban 18-40**	**Appreciation**

Here all 15 categories – gender wise, location wise, age wise are tested for the variable 'Appreciation'. That means these data sets are used for testing if there is a significant difference in appreciation of television content for all the 15 categories.

Table 4: Data sets: Awareness

Sr. No	Categories	Variable
16.	All (Entire Sample)	Awareness
17.	All Men	Awareness
18.	All Women	Awareness
19.	All 40 +	Awareness
20.	All 18-40	Awareness
21.	Rural	Awareness
22.	Rural Men	Awareness
23.	Rural Women	Awareness
24.	Rural 40 +	Awareness
25.	Rural 18-40	Awareness
26.	Urban	Awareness
27.	Urban Men	Awareness
28.	Urban Women	Awareness
29.	Urban 40+	Awareness
30.	Urban 18-40	Awareness

Here all 15 categories – gender wise, location wise, age wise are tested for the variable 'Awareness'. That means these data sets are used for testing if there is a significant difference in awareness about of television content for all the 15 categories.

Table 5: Data sets: Involvement

Sr. No	Categories	Variable
31.	All (Entire Sample)	Involvement
32.	All Men	Involvement
33.	All Women	Involvement
34.	All 40 +	Involvement
35.	All 18-40	Involvement
36.	Rural	Involvement
37.	Rural Men	Involvement
38.	Rural Women	Involvement
39.	Rural 40 +	Involvement
40.	Rural 18-40	Involvement
41.	Urban	Involvement
42.	Urban Men	Involvement
43.	Urban Women	Involvement
44.	Urban 40+	Involvement
45.	Urban 18-40	Involvement

Here all 15 categories – gender wise, location wise, age wise are tested for the variable 'Involvement'. That means these data sets are used for testing if there is a significant difference in involvement in television content for all the 15 categories. With reference to values for each variable stated earlier, it is hypothesized that the involvement in television content should decrease.

6.3.1 Analysis of available sample

Figure 1: Analysis of available sample
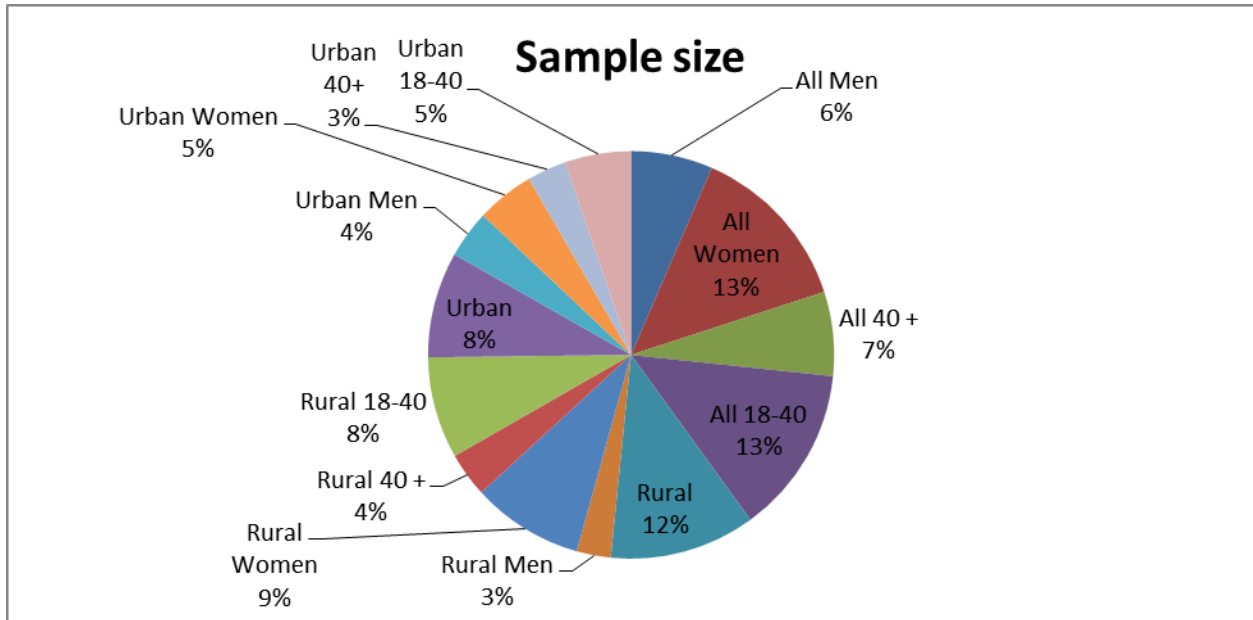
The above graph gives a picture of the sample categorized in 15 different categories. This chart is as against total sample. Individual category wise charts are presented further.

Figure 2: Sample: Men-Women
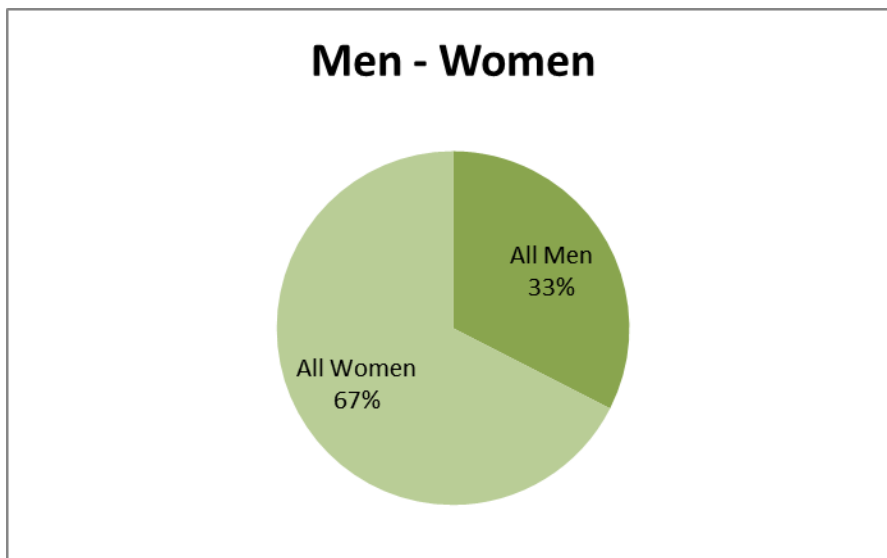
Total sample available, if analyzed gender wise, irrespective of location, it is seen that 67% women participated in the workshop and 33% men participated in workshop.

Figure 3: Sample: Rural-Urban

Rural - Urban

Urban 42%

Rural 58%
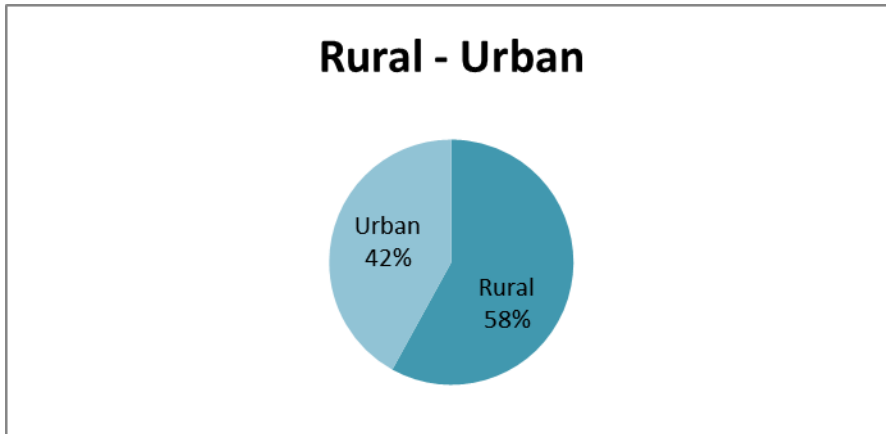
Further if the sample is analyzed location wise, i.e. Urban and Rural irrespective of their gender then it is seen that the 42% participants are from Urban area and 58% are from Rural area.

Figure 4: Sample: Location - Gender

Location - Gender

Urban Women 23%

Rural Men 14%

Urban Men 19%

Rural Women 44%
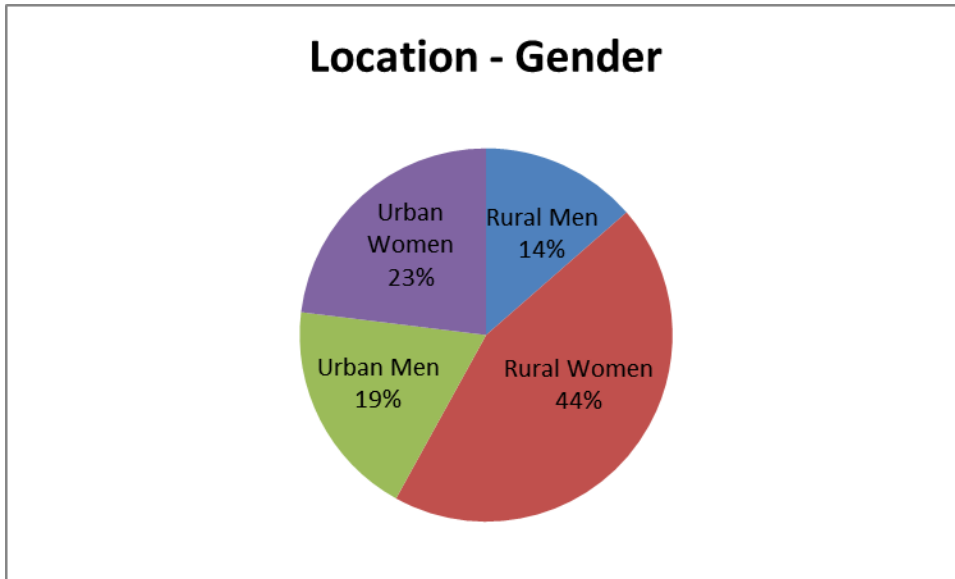
This graph presents location as well as gender wise analysis of sample.

Out of 42% participants from Urban area, 23% are women and 19 % men. Similarly, out of 58% participants from Rural area, 44% are women and 14% are men.

Figure 5: Sample: Location-Age
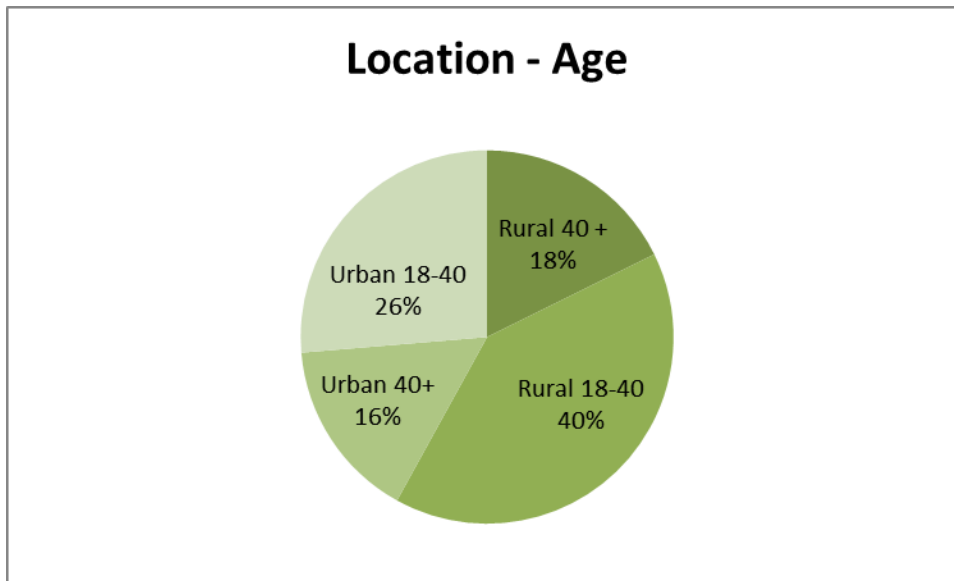
The sample is also analyzed on the basis of location and age.

It is seen that out of 42% participants from Urban area, 26% are in the age group – 18 to 40 and 16% are above age 40. Similarly, out of 58% participants from Rural area, 40% are in the age group 18-40 and 18% are above 40.

It is observed that more participation in the age group 18 to 40 for Urban as well as Rural area.

Also it is to be noted that more participation is of women as against men for Urban as well as Rural area.

6.3.2 Percentage Difference in Pretest – Posttest scores

6.3.2.1 Appreciation

Figure 6: Appreciation: Average difference in Levels (% Scores)
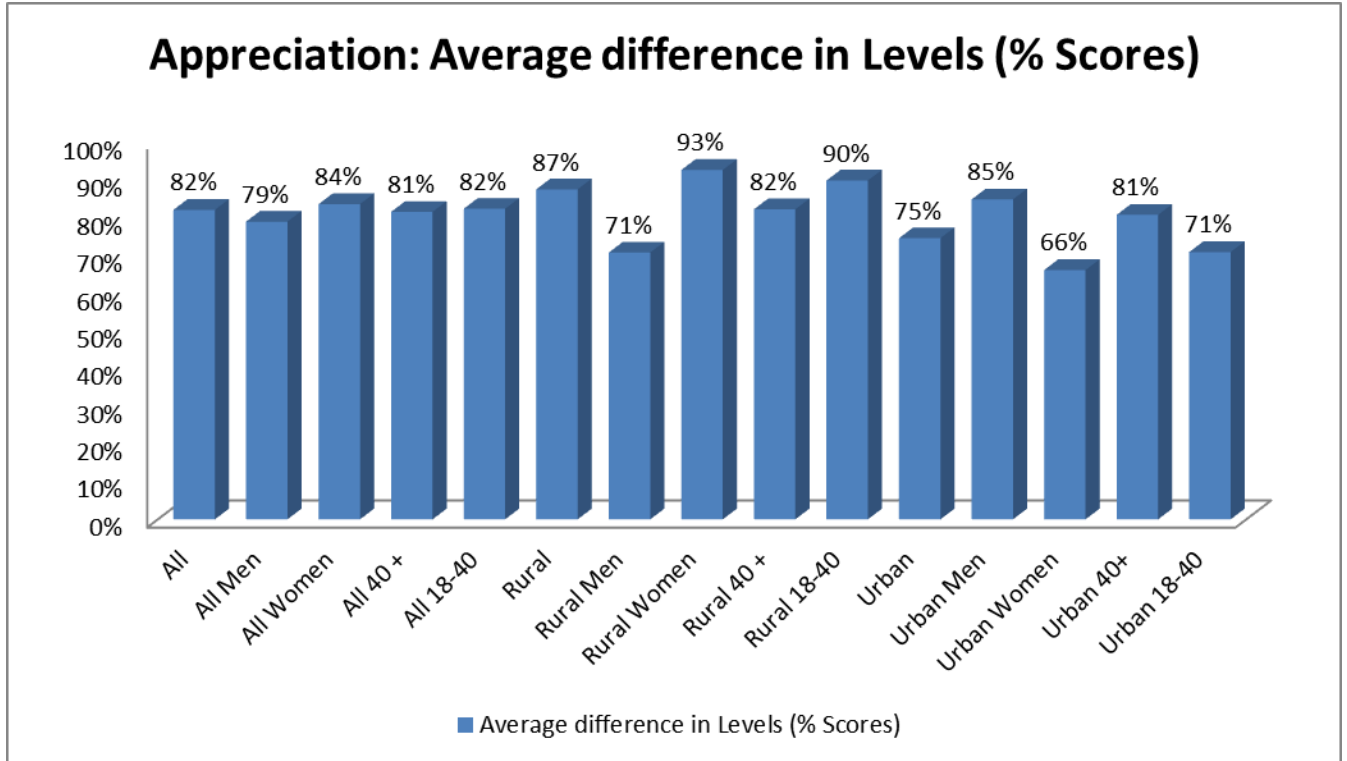
Observations

1. Highest average difference in pretest and post test scores for appreciation is in case of Rural Women (93%)

2. Lowest average difference in pretest and post test scores for appreciation is in case of Urban Women (66%)

6.3.2.2 Awareness

Figure 7: Awareness: Average difference in Levels (% Scores)

Awareness: Average difference in Levels (% Scores)

(Chart showing Average difference in Levels (% Scores):)
- All: 18%
- All Men: 25%
- All Women: 14%
- All 40 +: 16%
- All 18-40: 19%
- Rural: 19%
- Rural Men: 28%
- Rural Women: 16%
- Rural 40 +: 14%
- Rural 18-40: 21%
- Urban: 16%
- Urban Men: 23%
- Urban Women: 11%
- Urban 40+: 17%
- Urban 18-40: 16%

■ Average difference in Levels (% Scores)
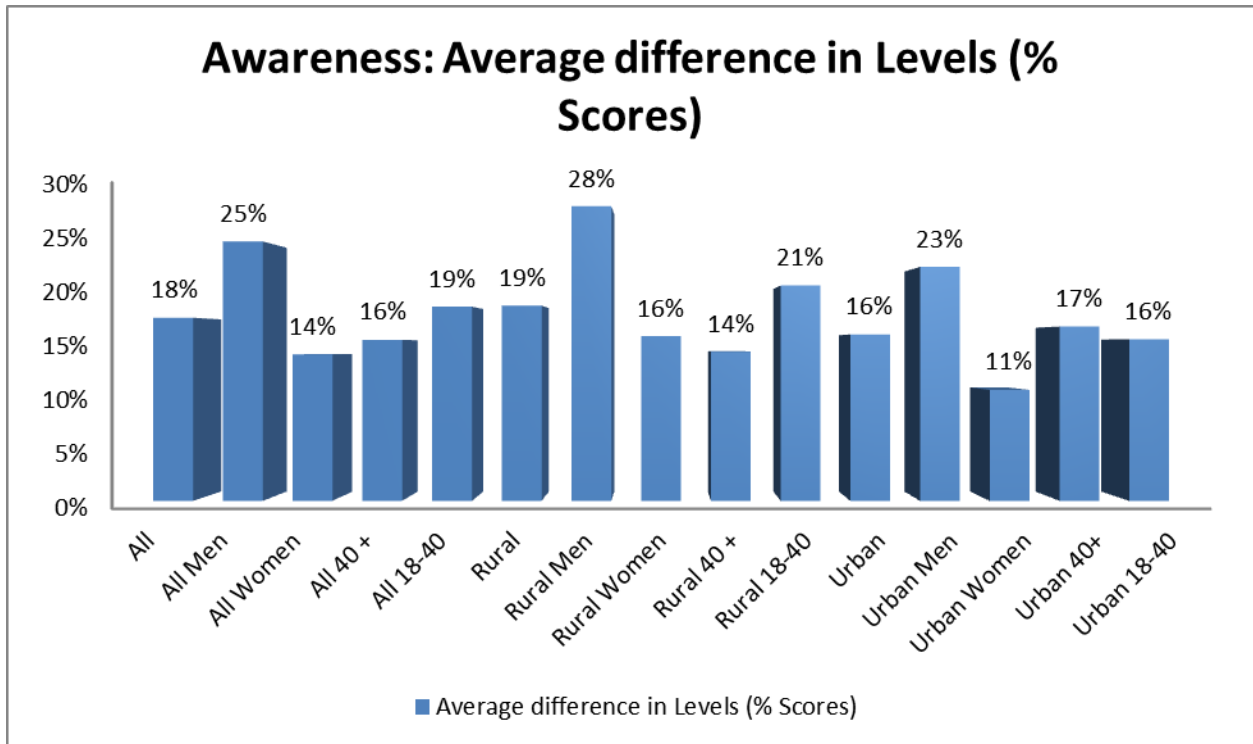
Observations

3. Highest average difference in pretest and post test scores for Awareness is in case of Rural Men (28%)

4. Lowest average difference in pretest and post test scores for Awareness is in case of Urban Women (11%)

6.3.2.3 Involvement

Figure 8: Involvement: Average difference in Levels (% Scores)
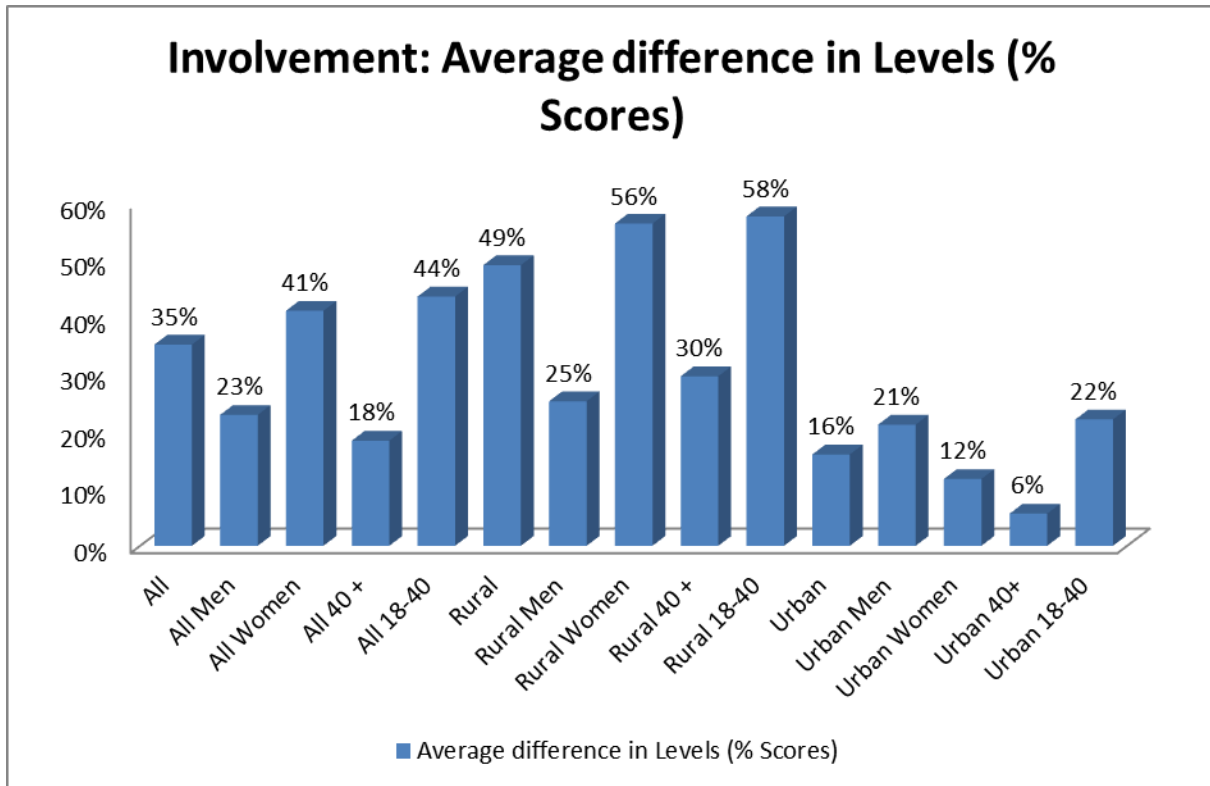
Observations

5. Highest average difference in pretest and post test scores for Involvement is in case of Rural 18-40 (58%)

6. Lowest average difference in pretest and post test scores for Awareness is in case of Urban 40+ (6%)

6.3.3 Average difference in levels of variables: percentage scores

Figure 9: Average difference in Levels (% Scores)
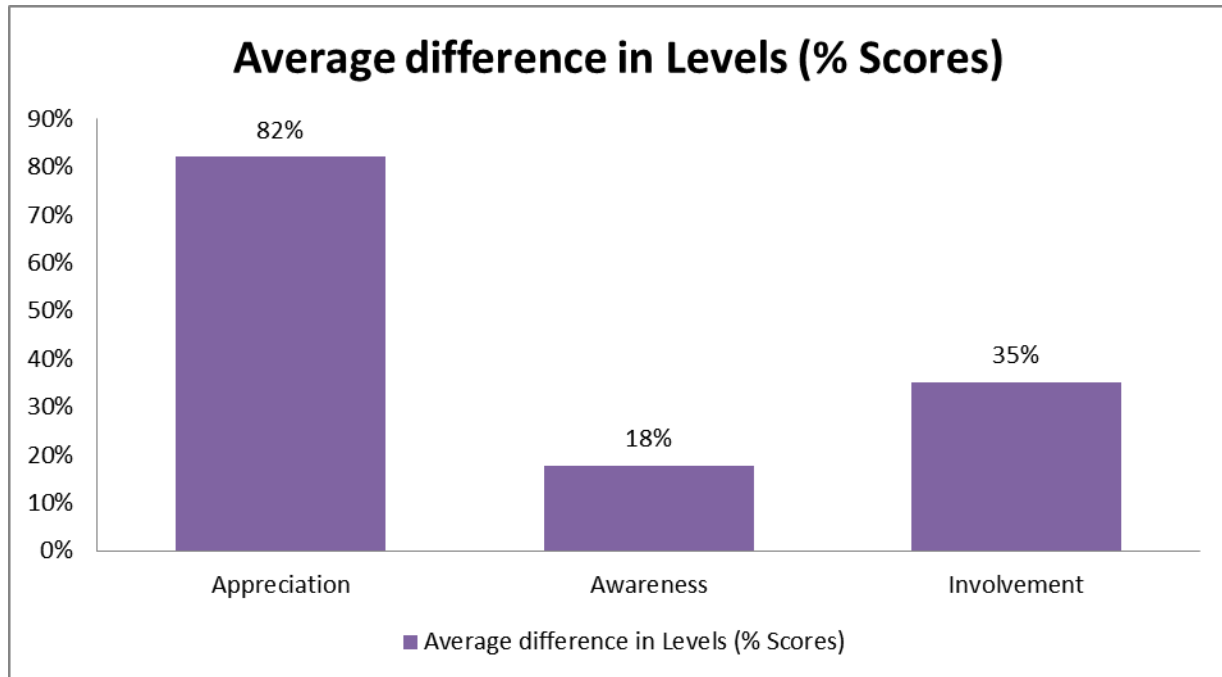
Observations

It is imperative to check what is the average difference in levels for each variable i.e. appreciation, awareness and involvement. On the basis of percentage difference for all 15 categories for each variable, average difference is calculated.

It is observed that the

7. Average difference in level of appreciation is 82%
8. Average difference in level of awareness is 18%
9. Average difference in level of involvement is 35%

While it is essential to prove the hypothesis by conducting significance test, the above observations are worth noting the probable impact.

6.3.4 Paired t tests results

1. Appreciation

   1.1. All (Entire Sample)

Table 6: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Appreciation.Level	*Post.Appreciation.Level*
Mean	0.554183813	1.374485597
Variance	0.155339402	0.228786178
Observations	243	243
Pearson Correlation	0.175655985	
Hypothesized Mean Difference	0	
Df	242	
t Stat	22.67952277	
P(T<=t) one-tail	4.04485E-62	
t Critical one-tail	1.651174514	
P(T<=t) two-tail	8.08971E-62	
t Critical two-tail	1.969815134	

Paired t test for means is conducted for variable Appreciation for the category 'All', i.e. entire sample.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'All' there is a significant difference in the 'Appreciation' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Appreciation' consolidated finding for hypothesis testing is recorded.

1.2. All Men

Table 7: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Appreciation.Level	*Post.Appreciation.Level*
Mean	0.632911392	1.421940928
Variance	0.132749107	0.241335786
Observations	79	79
Pearson Correlation	0.215889391	
Hypothesized Mean Difference	0	
Df	78	
t Stat	12.87282877	
P(T<=t) one-tail	2.74386E-21	
t Critical one-tail	1.664624645	
P(T<=t) two-tail	5.48772E-21	
t Critical two-tail	1.990847069	

Paired t test for means is conducted for variable Appreciation for the category 'All Men', i.e. only men from the entire sample.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'All Men' there is a significant difference in the 'Appreciation' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Appreciation' consolidated finding for hypothesis testing is recorded.

1.3. All Women

Table 8: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Appreciation.Level	*Post.Appreciation.Level*
Mean	0.516260163	1.351626016
Variance	0.162651504	0.22256721
Observations	164	164
Pearson Correlation	0.147109093	
Hypothesized Mean Difference	0	
Df	163	
t Stat	18.64416235	
P(T<=t) one-tail	1.44809E-42	
t Critical one-tail	1.654255585	
P(T<=t) two-tail	2.89618E-42	
t Critical two-tail	1.974624621	

Paired t test for means is conducted for variable Appreciation for the category 'All Women', i.e. only women from the entire sample.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'All Women' there is a significant difference in the 'Appreciation' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Appreciation' consolidated finding for hypothesis testing is recorded.

1.4. All 40 +

Table 9: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Appreciation.Level	*Post.Appreciation.Level*
Mean	0.592592593	1.407407407
Variance	0.133333333	0.261111111
Observations	81	81
Pearson Correlation	0.215865609	
Hypothesized Mean Difference	0	
Df	80	
t Stat	13.08921058	
P(T<=t) one-tail	6.96271E-22	
t Critical one-tail	1.664124579	
P(T<=t) two-tail	1.39254E-21	
t Critical two-tail	1.990063421	

Paired t test for means is conducted for variable Appreciation for the category 'All 40+', i.e. men and women above age 40 from the entire sample.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'All 40+' there is a significant difference in the 'Appreciation' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Appreciation' consolidated finding for hypothesis testing is recorded.

1.5. All 18-40

Table 10: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Appreciation.Level	*Post.Appreciation.Level*
Mean	0.534979424	1.358024691
Variance	0.166125638	0.213327199
Observations	162	162
Pearson Correlation	0.153020748	
Hypothesized Mean Difference	0	
Df	161	
t Stat	18.46551581	
P(T<=t) one-tail	6.66974E-42	
t Critical one-tail	1.654373057	
P(T<=t) two-tail	1.33395E-41	
t Critical two-tail	1.974808092	

Paired t test for means is conducted for variable Appreciation for the category 'All 18 to 40', i.e. men and women between age group 18 to 40 from the entire sample.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'All 18 to 40' there is a significant difference in the 'Appreciation' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Appreciation' consolidated finding for hypothesis testing is recorded.

1.6. Rural

Table 11: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Appreciation.Level	*Post.Appreciation.Level*
Mean	0.524822695	1.399527187
Variance	0.165450861	0.247968029
Observations	141	141
Pearson Correlation	0.195581262	
Hypothesized Mean Difference	0	
Df	140	
t Stat	17.96697248	
P(T<=t) one-tail	1.79728E-38	
t Critical one-tail	1.655810511	
P(T<=t) two-tail	3.59455E-38	
t Critical two-tail	1.97705372	

Paired t test for means is conducted for variable Appreciation for the category 'Rural', i.e. men and women from Rural area from entire sample.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'Rural' there is a significant difference in the 'Appreciation' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Appreciation' consolidated finding for hypothesis testing is recorded.

1.7. Rural Men

Table 12: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Appreciation.Level	*Post.Appreciation.Level*
Mean	0.646464646	1.353535354
Variance	0.110690236	0.319023569
Observations	33	33
Pearson Correlation	0.260923652	
Hypothesized Mean Difference	0	
Df	32	
t Stat	7.053098106	
P(T<=t) one-tail	2.67815E-08	
t Critical one-tail	1.693888748	
P(T<=t) two-tail	5.3563E-08	
t Critical two-tail	2.036933343	

Paired t test for means is conducted for variable Appreciation for the category 'Rural Men', i.e. only men from Rural area from the entire sample.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'Rural Men' there is a significant difference in the 'Appreciation' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Appreciation' consolidated finding for hypothesis testing is recorded.

1.8. Rural Women

Table 13: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Appreciation.Level	*Post.Appreciation.Level*
Mean	0.487654321	1.41358
Variance	0.177416253	0.228184
Observations	108	108
Pearson Correlation	0.195927305	
Hypothesized Mean Difference	0	
Df	107	
t Stat	16.83355708	
P(T<=t) one-tail	3.81414E-32	
t Critical one-tail	1.659219312	
P(T<=t) two-tail	7.62828E-32	
t Critical two-tail	1.98238337	

Paired t test for means is conducted for variable Appreciation for the category 'Rural Women', i.e. only women from Rural area from the entire sample.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'Rural Women' there is a significant difference in the 'Appreciation' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Appreciation' consolidated finding for hypothesis testing is recorded.

1.9. Rural 40 +

Table 14: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Appreciation.Level	*Post.Appreciation.Level*
Mean	0.527131783	1.348837209
Variance	0.138796604	0.274886182
Observations	43	43
Pearson Correlation	0.228040737	
Hypothesized Mean Difference	0	
Df	42	
t Stat	9.457538481	
P(T<=t) one-tail	2.88655E-12	
t Critical one-tail	1.681952357	
P(T<=t) two-tail	5.7731E-12	
t Critical two-tail	2.018081703	

Paired t test for means is conducted for variable Appreciation for the category 'Rural 40+', i.e. men and women from Rural area from the entire sample with age group above 40.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'Rural 40+' there is a significant difference in the 'Appreciation' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Appreciation' consolidated finding for hypothesis testing is recorded.

1.10. Rural 18-40

Table 15: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Appreciation.Level	*Post.Appreciation.Level*
Mean	0.552083	1.260416667
Variance	0.14892	0.163910935
Observations	64	64
Pearson Correlation	0.115002	
Hypothesized Mean Difference	0	
Df	63	
t Stat	10.7689	
P(T<=t) one-tail	3.21E-16	
t Critical one-tail	1.669402	
P(T<=t) two-tail	6.43E-16	
t Critical two-tail	1.998341	

Paired t test for means is conducted for variable Appreciation for the category 'Rural 18 to 40', i.e. men and women from Rural area from the entire sample with age group between 18 to 40.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'Rural 18 to 40' there is a significant difference in the 'Appreciation' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Appreciation' consolidated finding for hypothesis testing is recorded.

1.11. Urban

Table 16: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Appreciation.Level	*Post.Appreciation.Level*
Mean	0.594771242	1.339869281
Variance	0.139994392	0.2023771
Observations	102	102
Pearson Correlation	0.159679065	
Hypothesized Mean Difference	0	
Df	101	
t Stat	14.00723708	
P(T<=t) one-tail	1.03459E-25	
t Critical one-tail	1.66008063	
P(T<=t) two-tail	2.06919E-25	
t Critical two-tail	1.983731003	

Paired t test for means is conducted for variable Appreciation for the category 'Urban', i.e. men and women from Urban area from entire sample.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'Urban' there is a significant difference in the 'Appreciation' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Appreciation' consolidated finding for hypothesis testing is recorded.

1.12. Urban Men

Table 17: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Appreciation.Level	*Post.Appreciation.Level*
Mean	0.623188406	1.471014493
Variance	0.151154053	0.185560923
Observations	46	46
Pearson Correlation	0.198712723	
Hypothesized Mean Difference	0	
Df	45	
t Stat	11.06314625	
P(T<=t) one-tail	9.99369E-15	
t Critical one-tail	1.679427393	
P(T<=t) two-tail	1.99874E-14	
t Critical two-tail	2.014103389	

Paired t test for means is conducted for variable Appreciation for the category 'Urban Men', i.e. only men from Urban area from the entire sample.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'Urban Men' there is a significant difference in the 'Appreciation' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Appreciation' consolidated finding for hypothesis testing is recorded.

1.13. Urban Women

Table 18: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Appreciation.Level	*Post.Appreciation.Level*
Mean	0.571428571	1.232142857
Variance	0.132178932	0.193614719
Observations	56	56
Pearson Correlation	0.10283035	
Hypothesized Mean Difference	0	
Df	55	
t Stat	9.13593609	
P(T<=t) one-tail	6.41031E-13	
t Critical one-tail	1.673033965	
P(T<=t) two-tail	1.28206E-12	
t Critical two-tail	2.004044783	

Paired t test for means is conducted for variable Appreciation for the category 'Urban Women', i.e. only women from Urban area from the entire sample.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'Urban Women' there is a significant difference in the 'Appreciation' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Appreciation' consolidated finding for hypothesis testing is recorded.

1.14. Urban 40+

Table 19: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Appreciation.Level	*Post.Appreciation.Level*
Mean	0.666666667	1.473684211
Variance	0.12012012	0.244033507
Observations	38	38
Pearson Correlation	0.157857662	
Hypothesized Mean Difference	0	
Df	37	
t Stat	8.933552419	
P(T<=t) one-tail	4.51884E-11	
t Critical one-tail	1.68709362	
P(T<=t) two-tail	9.03768E-11	
t Critical two-tail	2.026192463	

Paired t test for means is conducted for variable Appreciation for the category 'Urban 40+', i.e. men and women from Urban area from the entire sample with age group above 40.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'Urban 40+' there is a significant difference in the 'Appreciation' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Appreciation' consolidated finding for hypothesis testing is recorded.

1.15. Urban 18-40

Table 20: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Appreciation.Level	*Post.Appreciation.Level*
Mean	0.552083	1.260416667
Variance	0.14892	0.163910935
Observations	64	64
Pearson Correlation	0.115002	
Hypothesized Mean Difference	0	
Df	63	
t Stat	10.7689	
P(T<=t) one-tail	3.21E-16	
t Critical one-tail	1.669402	
P(T<=t) two-tail	6.43E-16	
t Critical two-tail	1.998341	

Paired t test for means is conducted for variable Appreciation for the category 'Urban 18 to 40', i.e. men and women from Urban area from the entire sample with age group between 18 to 40.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'Urban 18 to 40' there is a significant difference in the 'Appreciation' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Appreciation' consolidated finding for hypothesis testing is recorded.

2. Awareness

2.1. All (Entire Sample)

Table 21: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Awareness.Level	*Post.Awareness.Level*
Mean	1.393415638	1.57037037
Variance	0.111692004	0.113498623
Observations	243	243
Pearson Correlation	0.124511655	
Hypothesized Mean Difference	0	
Df	242	
t Stat	6.212465438	
P(T<=t) one-tail	1.12939E-09	
t Critical one-tail	1.651174514	
P(T<=t) two-tail	2.25877E-09	
t Critical two-tail	1.969815134	

Paired t test for means is conducted for variable Awareness for the category 'All', i.e. entire sample.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'All' there is a significant difference in the 'Awareness' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Awareness', consolidated finding for hypothesis testing is recorded.

2.2. All Men

Table 22: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Awareness.Level	*Post.Awareness.Level*
Mean	1.481012658	1.731646
Variance	0.0856605	0.076806
Observations	79	79
Pearson Correlation	0.157657992	
Hypothesized Mean Difference	0	
Df	78	
t Stat	6.020946933	
P(T<=t) one-tail	2.67158E-08	
t Critical one-tail	1.664624645	
P(T<=t) two-tail	5.34316E-08	
t Critical two-tail	1.990847069	

Paired t test for means is conducted for variable Awareness for the category 'All Men', i.e. only men from the entire sample.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'All Men' there is a significant difference in the 'Awareness' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Awareness' consolidated finding for hypothesis testing is recorded.

2.3. All Women

Table 23: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Awareness.Level	*Post.Awareness.Level*
Mean	1.351219512	1.492682927
Variance	0.119323657	0.113074966
Observations	164	164
Pearson Correlation	0.039161166	
Hypothesized Mean Difference	0	
Df	163	
t Stat	3.833723718	
P(T<=t) one-tail	8.99899E-05	
t Critical one-tail	1.654255585	
P(T<=t) two-tail	0.00017998	
t Critical two-tail	1.974624621	

Paired t test for means is conducted for variable Awareness for the category 'All Women', i.e. only women from the entire sample.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'All Women' there is a significant difference in the 'Awareness' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Awareness', consolidated finding for hypothesis testing is recorded.

2.4. All 40 +

Table 24: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Awareness.Level	*Post.Awareness.Level*
Mean	1.449382716	1.604938
Variance	0.130530864	0.114975
Observations	81	81
Pearson Correlation	0.07961285	
Hypothesized Mean Difference	0	
Df	80	
t Stat	2.944922133	
P(T<=t) one-tail	0.002114175	
t Critical one-tail	1.664124579	
P(T<=t) two-tail	0.004228349	
t Critical two-tail	1.990063421	

Paired t test for means is conducted for variable Awareness for the category 'All 40+', i.e. men and women above age 40 from the entire sample.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'All 40+' there is a significant difference in the 'Awareness' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Awareness', consolidated finding for hypothesis testing is recorded.

2.5. All 18-40

Table 25: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Awareness.Level	*Post.Awareness.Level*
Mean	1.365432099	1.55308642
Variance	0.100660992	0.112568055
Observations	162	162
Pearson Correlation	0.138712947	
Hypothesized Mean Difference	0	
df	161	
t Stat	5.572683417	
P(T<=t) one-tail	5.16845E-08	
t Critical one-tail	1.654373057	
P(T<=t) two-tail	1.03369E-07	
t Critical two-tail	1.974808092	

Paired t test for means is conducted for variable Awareness for the category 'All 18 to 40', i.e. men and women between age group 18 to 40 from the entire sample.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'All 18 to 40' there is a significant difference in the 'Awareness' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Awareness', consolidated finding for hypothesis testing is recorded.

2.6. Rural

Table 26: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Awareness.Level	*Post.Awareness.Level*
Mean	1.303546099	1.492199
Variance	0.120344478	0.12201
Observations	141	141
Pearson Correlation	0.083345056	
Hypothesized Mean Difference	0	
df	140	
t Stat	4.752728753	
P(T<=t) one-tail	2.46097E-06	
t Critical one-tail	1.655810511	
P(T<=t) two-tail	4.92195E-06	
t Critical two-tail	1.97705372	

Paired t test for means is conducted for variable Awareness for the category 'Rural', i.e. men and women from Rural area from entire sample.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'Rural' there is a significant difference in the 'Awareness' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Awareness', consolidated finding for hypothesis testing is recorded.

2.7. Rural Men

Table 27: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Awareness.Level	*Post.Awareness.Level*
Mean	1.448484848	1.733333
Variance	0.100075758	0.079167
Observations	33	33
Pearson Correlation	0.234057811	
Hypothesized Mean Difference	0	
df	32	
t Stat	4.411638592	
P(T<=t) one-tail	5.44005E-05	
t Critical one-tail	1.693888748	
P(T<=t) two-tail	0.000108801	
t Critical two-tail	2.036933343	

Paired t test for means is conducted for variable Awareness for the category 'Rural Men', i.e. only men from Rural area from the entire sample.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'Rural Men' there is a significant difference in the 'Awareness' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Awareness', consolidated finding for hypothesis testing is recorded.

2.8. Rural Women

Table 28: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Awareness.Level	*Post.Awareness.Level*
Mean	1.259259	1.418519
Variance	0.119072	0.112551
Observations	108	108
Pearson Correlation	-0.06124	
Hypothesized Mean Difference	0	
df	107	
t Stat	3.33829	
P(T<=t) one-tail	0.00058	
t Critical one-tail	1.659219	
P(T<=t) two-tail	0.00116	
t Critical two-tail	1.982383	

Paired t test for means is conducted for variable Awareness for the category 'Rural Women', i.e. only women from Rural area from the entire sample.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'Rural Women' there is a significant difference in the 'Awareness' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Awareness', consolidated finding for hypothesis testing is recorded.

2.9. Rural 40 +

Table 29: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Awareness.Level	*Post.Awareness.Level*
Mean	1.390697674	1.534884
Variance	0.16372093	0.130897
Observations	43	43
Pearson Correlation	0.060820689	
Hypothesized Mean Difference	0	
df	42	
t Stat	1.797074488	
P(T<=t) one-tail	0.039758494	
t Critical one-tail	1.681952357	
P(T<=t) two-tail	0.079516988	
t Critical two-tail	2.018081703	

Paired t test for means is conducted for variable Awareness for the category 'Rural 40+', i.e. men and women from Rural area from the entire sample with age group above 40.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'Rural 40+' there is a significant difference in the 'Awareness' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Awareness', consolidated finding for hypothesis testing is recorded.

2.10. Rural 18-40

Table 30: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Awareness.Level	*Post.Awareness.Level*
Mean	1.265306122	1.473469388
Variance	0.097959184	0.118257942
Observations	98	98
Pearson Correlation	0.077565056	
Hypothesized Mean Difference	0	
df	97	
t Stat	4.613426243	
P(T<=t) one-tail	6.05745E-06	
t Critical one-tail	1.66071461	
P(T<=t) two-tail	1.21149E-05	
t Critical two-tail	1.984723186	

Paired t test for means is conducted for variable Awareness for the category 'Rural 18 to 40', i.e. men and women from Rural area from the entire sample with age group between 18 to 40.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'Rural 18 to 40' there is a significant difference in the 'Awareness' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Awareness', consolidated finding for hypothesis testing is recorded.

2.11. Urban

Table 31: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Awareness.Level	*Post.Awareness.Level*
Mean	1.517647059	1.678431
Variance	0.073942924	0.0825
Observations	102	102
Pearson Correlation	-0.048320136	
Hypothesized Mean Difference	0	
df	101	
t Stat	4.009896367	
P(T<=t) one-tail	5.82649E-05	
t Critical one-tail	1.66008063	
P(T<=t) two-tail	0.00011653	
t Critical two-tail	1.983731003	

Paired t test for means is conducted for variable Awareness for the category 'Urban', i.e. men and women from Urban area from entire sample.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'Urban' there is a significant difference in the 'Awareness' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Awareness', consolidated finding for hypothesis testing is recorded.

2.12. Urban Men

Table 32: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Awareness.Level	*Post.Awareness.Level*
Mean	1.504347826	1.730435
Variance	0.075980676	0.076831
Observations	46	46
Pearson Correlation	0.097118347	
Hypothesized Mean Difference	0	
df	45	
t Stat	4.128197767	
P(T<=t) one-tail	7.80841E-05	
t Critical one-tail	1.679427393	
P(T<=t) two-tail	0.000156168	
t Critical two-tail	2.014103389	

Paired t test for means is conducted for variable Awareness for the category 'Urban Men', i.e. only men from Urban area from the entire sample.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'Urban Men' there is a significant difference in the 'Awareness' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Awareness', consolidated finding for hypothesis testing is recorded.

2.13. Urban Women

Table 33: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Awareness.Level	*Post.Awareness.Level*
Mean	1.528571429	1.635714
Variance	0.073350649	0.084519
Observations	56	56
Pearson Correlation	-0.151745811	
Hypothesized Mean Difference	0	
df	55	
t Stat	1.880618191	
P(T<=t) one-tail	0.032661373	
t Critical one-tail	1.673033965	
P(T<=t) two-tail	0.065322746	
t Critical two-tail	2.004044783	

Paired t test for means is conducted for variable Awareness for the category 'Urban Women', i.e. only women from Urban area from the entire sample.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'Urban Women' there is a significant difference in the 'Awareness' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Awareness', consolidated finding for hypothesis testing is recorded.

2.14. Urban 40+

Table 34: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Awareness.Level	*Post.Awareness.Level*
Mean	1.515789474	1.684211
Variance	0.087852063	0.087852
Observations	38	38
Pearson Correlation	0.009067358	
Hypothesized Mean Difference	0	
df	37	
t Stat	2.488141811	
P(T<=t) one-tail	0.008735312	
t Critical one-tail	1.68709362	
P(T<=t) two-tail	0.017470625	
t Critical two-tail	2.026192463	

Paired t test for means is conducted for variable Awareness for the category 'Urban 40+', i.e. men and women from Urban area from the entire sample with age group above 40.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'Urban 40+' there is a significant difference in the 'Awareness' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Awareness', consolidated finding for hypothesis testing is recorded.

2.15. Urban 18-40

Table 35: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Awareness.Level	*Post.Awareness.Level*
Mean	1.51875	1.675
Variance	0.066944444	0.080634921
Observations	64	64
Pearson Correlation	-0.088577711	
Hypothesized Mean Difference	0	
df	63	
t Stat	3.119203297	
P(T<=t) one-tail	0.001367102	
t Critical one-tail	1.669402222	
P(T<=t) two-tail	0.002734205	
t Critical two-tail	1.998340543	

Paired t test for means is conducted for variable Awareness for the category 'Urban 18 to 40', i.e. men and women from Urban area from the entire sample with age group between 18 to 40.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'Urban 18 to 40' there is a significant difference in the 'Awareness' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Awareness', consolidated finding for hypothesis testing is recorded.

3. Involvement

   3.1. All (Entire Sample)

Table 36: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Involvement.Level	*Post.Involvement.Level*
Mean	1.08175583	1.433196159
Variance	0.11079066	0.098269035
Observations	243	243
Pearson Correlation	0.186328585	
Hypothesized Mean Difference	0	
df	242	
t Stat	13.28023598	
P(T<=t) one-tail	6.7177E-31	
t Critical one-tail	1.651174514	
P(T<=t) two-tail	1.34354E-30	
t Critical two-tail	1.969815134	

Paired t test for means is conducted for variable Involvement for the category 'All', i.e. entire sample.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'All' there is a significant difference in the 'Involvement' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Involvement', consolidated finding for hypothesis testing is recorded.

3.2. All Men

Table 37: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Involvement.Level	*Post.Involvement.Level*
Mean	1.116455696	1.345147679
Variance	0.080053374	0.124303076
Observations	79	79
Pearson Correlation	0.28934072	
Hypothesized Mean Difference	0	
df	78	
t Stat	5.308259863	
P(T<=t) one-tail	5.0583E-07	
t Critical one-tail	1.664624645	
P(T<=t) two-tail	1.01166E-06	
t Critical two-tail	1.990847069	

Paired t test for means is conducted for variable Involvement for the category 'All Men', i.e. only men from the entire sample.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'All Men' there is a significant difference in the 'Involvement' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Involvement', consolidated finding for hypothesis testing is recorded.

3.3. All Women

Table 38: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Involvement.Level	*Post.Involvement.Level*
Mean	1.06504065	1.475609756
Variance	0.125314313	0.080846593
Observations	164	164
Pearson Correlation	0.171350086	
Hypothesized Mean Difference	0	
df	163	
t Stat	12.69010158	
P(T<=t) one-tail	2.1038E-26	
t Critical one-tail	1.654255585	
P(T<=t) two-tail	4.2076E-26	
t Critical two-tail	1.974624621	

Paired t test for means is conducted for variable Involvement for the category 'All Women', i.e. only women from the entire sample.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'All Women' there is a significant difference in the 'Involvement' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Involvement', consolidated finding for hypothesis testing is recorded.

3.4. All 40 +

Table 39: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Involvement.Level	*Post.Involvement.Level*
Mean	1.141564	1.325103
Variance	0.107487	0.09482
Observations	81	81
Pearson Correlation	0.379836	
Hypothesized Mean Difference	0	
df	80	
t Stat	4.6607	
P(T<=t) one-tail	6.2E-06	
t Critical one-tail	1.664125	
P(T<=t) two-tail	1.24E-05	
t Critical two-tail	1.990063	

Paired t test for means is conducted for variable Involvement for the category 'All 40+', i.e. men and women above age 40 from the entire sample.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'All 40+' there is a significant difference in the 'Involvement' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Involvement', consolidated finding for hypothesis testing is recorded.

3.5. All 18-40

Table 40: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Involvement.Level	*Post.Involvement.Level*
Mean	1.051852	1.487243
Variance	0.110421	0.091776
Observations	162	162
Pearson Correlation	0.149481	
Hypothesized Mean Difference	0	
df	161	
t Stat	13.3581	
P(T<=t) one-tail	3.61E-28	
t Critical one-tail	1.654373	
P(T<=t) two-tail	7.21E-28	
t Critical two-tail	1.974808	

Paired t test for means is conducted for variable Involvement for the category 'All 18 to 40', i.e. men and women between age group 18 to 40 from the entire sample.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'All 18 to 40' there is a significant difference in the 'Involvement' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Involvement', consolidated finding for hypothesis testing is recorded.

3.6. Rural

Table 41: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Involvement.Level	*Post.Involvement.Level*
Mean	0.978250591	1.46855792
Variance	0.099904537	0.103171001
Observations	141	141
Pearson Correlation	0.212101146	
Hypothesized Mean Difference	0	
df	140	
t Stat	14.55480323	
P(T<=t) one-tail	4.16715E-30	
t Critical one-tail	1.655810511	
P(T<=t) two-tail	8.33429E-30	
t Critical two-tail	1.97705372	

Paired t test for means is conducted for variable Involvement for the category 'Rural', i.e. men and women from Rural area from entire sample.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'Rural' there is a significant difference in the 'Involvement' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Involvement', consolidated finding for hypothesis testing is recorded.

3.7. Rural Men

Table 42: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Involvement.Level	*Post.Involvement.Level*
Mean	1.113131313	1.365656566
Variance	0.060690236	0.140311448
Observations	33	33
Pearson Correlation	0.156300981	
Hypothesized Mean Difference	0	
df	32	
t Stat	3.496247045	
P(T<=t) one-tail	0.00070346	
t Critical one-tail	1.693888748	
P(T<=t) two-tail	0.00140692	
t Critical two-tail	2.036933343	

Paired t test for means is conducted for variable Involvement for the category 'Rural Men', i.e. only men from Rural area from the entire sample.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'Rural Men' there is a significant difference in the 'Involvement' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Involvement', consolidated finding for hypothesis testing is recorded.

3.8. Rural Women

Table 43: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Involvement.Level	*Post.Involvement.Level*
Mean	0.937037037	1.5
Variance	0.105240568	0.088764278
Observations	108	108
Pearson Correlation	0.304697742	
Hypothesized Mean Difference	0	
df	107	
t Stat	15.91677474	
P(T<=t) one-tail	2.80359E-30	
t Critical one-tail	1.659219312	
P(T<=t) two-tail	5.60718E-30	
t Critical two-tail	1.98238337	

Paired t test for means is conducted for variable Involvement for the category 'Rural Women', i.e. only women from Rural area from the entire sample.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'Rural Women' there is a significant difference in the 'Involvement' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Involvement', consolidated finding for hypothesis testing is recorded.

3.9. Rural 40 +

Table 44: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Involvement.Level	*Post.Involvement.Level*
Mean	1	1.296124
Variance	0.10836	0.125778
Observations	43	43
Pearson Correlation	0.388856	
Hypothesized Mean Difference	0	
df	42	
t Stat	5.12882	
P(T<=t) one-tail	3.5E-06	
t Critical one-tail	1.681952	
P(T<=t) two-tail	7E-06	
t Critical two-tail	2.018082	

Paired t test for means is conducted for variable Involvement for the category 'Rural 40+', i.e. men and women from Rural area from the entire sample with age group above 40.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'Rural 40+' there is a significant difference in the 'Involvement' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Involvement', consolidated finding for hypothesis testing is recorded.

3.10. Rural 18-40

Table 45: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Involvement.Level	*Post.Involvement.Level*
Mean	0.968707	1.544218
Variance	0.096972	0.075482
Observations	98	98
Pearson Correlation	0.161475	
Hypothesized Mean Difference	0	
df	97	
t Stat	14.9708	
P(T<=t) one-tail	2.93E-27	
t Critical one-tail	1.660715	
P(T<=t) two-tail	5.87E-27	
t Critical two-tail	1.984723	

Paired t test for means is conducted for variable Involvement for the category 'Rural 18 to 40', i.e. men and women from Rural area from the entire sample with age group between 18 to 40.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'Rural 18 to 40' there is a significant difference in the 'Involvement' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Involvement', consolidated finding for hypothesis testing is recorded.

3.11. Urban

Table 46: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Involvement.Level	*Post.Involvement.Level*
Mean	1.224836601	1.384314
Variance	0.091346233	0.088288
Observations	102	102
Pearson Correlation	0.321903391	
Hypothesized Mean Difference	0	
df	101	
t Stat	4.614692577	
P(T<=t) one-tail	5.79602E-06	
t Critical one-tail	1.66008063	
P(T<=t) two-tail	1.1592E-05	
t Critical two-tail	1.983731003	

Paired t test for means is conducted for variable Involvement for the category 'Urban', i.e. men and women from Urban area from entire sample.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'Urban' there is a significant difference in the 'Involvement' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Involvement', consolidated finding for hypothesis testing is recorded.

3.12. Urban Men

Table 47: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Involvement.Level	*Post.Involvement.Level*
Mean	1.118841	1.330435
Variance	0.095588	0.115152
Observations	46	46
Pearson Correlation	0.379911	
Hypothesized Mean Difference	0	
df	45	
t Stat	3.96469	
P(T<=t) one-tail	0.00013	
t Critical one-tail	1.679427	
P(T<=t) two-tail	0.00026	
t Critical two-tail	2.014103	

Paired t test for means is conducted for variable Involvement for the category 'Urban Men', i.e. only men from Urban area from the entire sample.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'Urban Men' there is a significant difference in the 'Involvement' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Involvement', consolidated finding for hypothesis testing is recorded.

3.13. Urban Women

Table 48: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Involvement.Level	*Post.Involvement.Level*
Mean	1.311905	1.428571
Variance	0.072421	0.063492
Observations	56	56
Pearson Correlation	0.173646	
Hypothesized Mean Difference	0	
df	55	
t Stat	2.60452	
P(T<=t) one-tail	0.005904	
t Critical one-tail	1.673034	
P(T<=t) two-tail	0.011809	
t Critical two-tail	2.004045	

Paired t test for means is conducted for variable Involvement for the category 'Urban Women', i.e. only women from Urban area from the entire sample.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'Urban Women' there is a significant difference in the 'Involvement' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Involvement', consolidated finding for hypothesis testing is recorded.

3.14. Urban 40+

Table 49: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Involvement.Level	*Post.Involvement.Level*
Mean	1.301754	1.357895
Variance	0.059757	0.060161
Observations	38	38
Pearson Correlation	0.353861	
Hypothesized Mean Difference	0	
df	37	
t Stat	1.74326	
P(T<=t) one-tail	0.110797	
t Critical one-tail	1.687094	
P(T<=t) two-tail	0.221593	
t Critical two-tail	2.026192	

Paired t test for means is conducted for variable Involvement for the category 'Urban 40+', i.e. men and women from Urban area from the entire sample with age group above 40.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'Urban 40+' there is a significant difference in the 'Involvement' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Involvement', consolidated finding for hypothesis testing is recorded.

3.15. Urban 18-40

Table 50: Paired t test

t-Test: Paired Two Sample for Means		
	Pre.Involvement.Level	*Post.Involvement.Level*
Mean	1.179167	1.4
Variance	0.105661	0.105538
Observations	64	64
Pearson Correlation	0.339374	
Hypothesized Mean Difference	0	
df	63	
t Stat	4.72967	
P(T<=t) one-tail	6.55E-06	
t Critical one-tail	1.669402	
P(T<=t) two-tail	1.31E-05	
t Critical two-tail	1.998341	

Paired t test for means is conducted for variable Involvement for the category 'Urban 18 to 40', i.e. men and women from Urban area from the entire sample with age group between 18 to 40.

Advanced excel data analysis tools are used for paired t test and it is observed that the t critical value is less that t calculated statistically. Hence there is a significant difference in the means of pre test and post test scores. Hence for the category 'Urban 18 to 40' there is a significant difference in the 'Involvement' level of Indian television audience for non-fiction programs.

By considering significance test results for all categories for the variable 'Involvement', consolidated finding for hypothesis testing is recorded.

6.3.5   Observations

- For Appreciation: All Categories: t stat > t critical

  It is observed that for the variable 'Appreciation' for all categories –

  All, All Men, All Women, All 40+, All 18 to 40,

  Rural, Rural Men, Rural Women, Rural 40 +, Rural 18 to 40,

  Urban, Urban Men, Urban Women, Urban 40 +, Urban 18 to 40,

  t stat (calculated) exceeds t critical value.

- For Awareness: All Categories: t stat > t critical

  It is observed that for the variable 'Awareness' for all categories –

  All, All Men, All Women, All 40+, All 18 to 40,

  Rural, Rural Men, Rural Women, Rural 40 +, Rural 18 to 40,

  Urban, Urban Men, Urban Women, Urban 40 +, Urban 18 to 40,

  t stat (calculated) exceeds t critical value.

- For Involvement: All Categories: t stat > t critical

  It is observed that for the variable 'Involvement for all categories –

  All, All Men, All Women, All 40+, All 18 to 40,

  Rural, Rural Men, Rural Women, Rural 40 +, Rural 18 to 40,

  Urban, Urban Men, Urban Women, Urban 40 +, Urban 18 to 40,

  t stat (calculated) exceeds t critical value.

6.3.6   Findings and Interpretations

In view of above observations, it can be interpreted that

1. There is a significant difference in the means of level of Appreciation (i.e. Appreciation of television content by Indian television audience of non-fiction programs)
2. There is a significant difference in the means of level of Awareness (i.e. Awareness about television content of Indian television audience of non-fiction programs)
3. There is a significant difference in the means of level of Involvement (i.e. Involvement in television content of Indian television audience of non-fiction programs)

The findings help us interpret that irrespective of the location, gender and age, there is a significant difference in the means of level of Appreciation, Awareness and Involvement in the television content by Indian television audience of non-fiction programs. That means if exposure to alternative good quality content is given to television audience for non-fiction program from Urban as well as Rural area, there is a significant improvement in level of Appreciation, Awareness and Involvement in the television content is seen to be decreased.

Similar effect is observed in Men and Women from Urban as well as Rural Area.

Further, irrespective of location – i.e. Urban or Rural and irrespective of gender, for age group, i.e. 40 + or for 18 to 40, the appreciation and awareness level can be increased subject to exposure to alternative content and awareness about reality behind reality. Similarly involvement in these two age groups is also seen to be decreased irrespective of location and gender.

This observation, key finding and interpretation form the base for testing of null hypotheses.

6.4 Hypothesis testing

Null hypotheses for current study are as follows:

6.4.1 Null hypothesis 1: $H11_o$:

Television content appreciation level of Indian audience of non-fiction programs, in terms of appreciation of non-fiction programs *cannot change* through awareness about non-fiction programs and exposure to alternative television content

Inference

As per the key findings **null hypothesis is rejected**.

6.4.2 Null hypothesis 2: $H12_o$:

Television content appreciation level of Indian audience of non-fiction programs, in terms of awareness about non-fiction programs *cannot change* through awareness about non-fiction programs and exposure to alternative television content

Inference

As per the key findings **null hypothesis is rejected**.

6.4.3 Null hypothesis 3: H13o:

Television content appreciation level of Indian audience of non-fiction programs, in terms of involvement in the non-fiction programs *cannot change* through awareness about non-fiction programs and exposure to alternative television content

Inference

As per the key findings **null hypothesis is rejected**.

6.4.4 Null hypothesis H_0:

Television content appreciation level of Indian audience of non-fiction programs *cannot change* through awareness about non-fiction programs and exposure to alternative television content.

Inference

Since all null sub-hypotheses are rejected, the main null hypothesis is rejected.

Key findings and inferences

It is to be noted that all the null hypotheses related to individual variable, i.e. Appreciation, Awareness and Involvement are rejected.

Hence, then main null hypothesis related to 'television content appreciation level' is rejcted.

Consolidated inferences and research hypotheses which are accepted in view of the data analysis for all categories and all variables are as follows:

6.5 Inference

As per the key findings **null hypotheses are rejected**.

Hence hypotheses for the current study are accepted.

Hence, it is to be stated that

- Television content appreciation level of Indian audience of non-fiction programs *can change* through awareness about non-fiction programs and exposure to alternative television content.

- Television content appreciation level of Indian audience of non-fiction programs, *in terms of appreciation of non-fiction programs can change* through awareness about non-fiction programs and exposure to alternative television content

- Television content appreciation level of Indian audience of non-fiction programs, *in terms of awareness about non-fiction programs can change* through awareness about non-fiction programs and exposure to alternative television content

- Television content appreciation level of Indian audience of non-fiction programs, *in terms of involvement in the non-fiction programs can change* through awareness about non-fiction programs and exposure to alternative television content

6.6 Summary

- Data for current study is collected through predefined methods
- Collected data has been processed by standard methods and significance testing for inferential analysis is done
- Research tools used as per the research design of the current study
- Significance testing – paired t tests – is done for 15 different categories of sample.
- Observations are recorded for analysis of each data set
- Integrated data analysis is performed for multiple data sets corresponding to one variable
- Consolidated statistical analysis is performed
- Key finds are recorded for hypothesis testing
- Null Hypothesis for current study is rejected
- Hypothesis for current study is accepted

Chapter 7: Review of Literature

7 Chapter 7: Review of Literature

Contents

7.1   Theories

Sr. No	Title
1.	Hypodermic needle theory
2.	Marxist theory
3.	Cultural Capital
4.	Michel Foucault

Mass media theories are the important secondary literature in the research related to mass media. This research proposes the study about the Indian television audience and the non-fiction television programs, hence basic important theories have to be reviewed. In order to understand the audience behavior and the role of media, we have to look into different theories of mass media. In this chapter relevant theories and thoughts are discussed in order to i) explain the importance of theoretical discussion about the media influence on society and ii) describe the factors that affect the behavior of audience.

Hypodermic needle theory and Marxist theory are the two important thoughts which led the researcher to take up the current research work.

7.1.1   Hypodermic needle theory

Hypodermic needle theory is also called as magic bullet theory. People were assumed to be uniformly controlled by their biological 'instincts' and that they react more or less uniformly to whatever 'stimuli' came along (Lowery & De Fleur, 1995, p. 400). The Magic Bullet theory graphically assumes that the media's message is a bullet fired from the 'media gun' into the viewer's 'head' (Berger, 1995). Similarly, the Hypodermic Needle Model uses the same idea of the 'shooting' paradigm. It suggests that the media injects its messages straight into the passive audience (Croteau & Hoynes, 1997). This passive audience is immediately affected by these messages. The public essentially cannot escape from the media's influence, and is therefore considered a 'sitting duck' (Croteau & Hoynes, 1997). Both models suggest that the public is vulnerable to the messages shot at them because of the limited communication tools and the

studies of the media's effects on the masses at the time (Davis & Baron, 1981). It means the media explores information in such a way that it injects in the mind of audiences as a bullets. (wikipedia) The model is rooted in 1930s behaviorism.

After two step flow model, the theory is considered obsolete today. The instances like following media style, celebrity based advertisements and fan following waves, one can believe the magic bullet or the needle still exists and works as well.

The classic example of the application of the Magic Bullet Theory was illustrated on October 30, 1938 when Orson Welles and the newly formed Mercury Theater group broadcasted their radio edition of H.G. Wells' War of the Worlds. On the eve of Halloween, radio programming was interrupted with a "news bulletin" for the first time. What the audience heard was that Martians had begun an invasion of Earth in a place called Grover's Mill, New Jersey.

It became known as the 'Panic Broadcast' and changed broadcast history, social psychology, civil defense and set a standard for provocative entertainment. Approximately 12 million people in the United States heard the broadcast and about one million of those actually believed that a serious alien invasion was underway. A wave of mass hysteria disrupted households, interrupted religious services, caused traffic jams and clogged communication systems. People fled their city homes to seek shelter in more rural areas, raided grocery stores and began to ration food. The nation was in a state of chaos, and this broadcast was the cause of it.

Media theorists have classified the 'War of the Worlds' broadcast as the archetypal example of the Magic Bullet Theory. This is exactly how the theory worked, by injecting the message directly into the 'bloodstream' of the public, attempting to create a uniform thinking. The effects of the broadcast suggested that the media could manipulate a passive and gullible public, leading theorists to believe this was one of the primary ways media authors shaped audience perception. (University of Twente)

In short, this theory puts forth following points:

1. Mass Media had a direct, immediate and powerful effect on its audiences.

2. Mass media could influence a very large group of people directly and uniformly by 'shooting' or 'injecting' them with appropriate messages to trigger a desired response.

7.1.2 Marxist theory

Karl Marx (1818- 83), German philosopher (works include Capital & The Communist Manifesto) concentrates on social conflict in capitalist countries. He mainly stated following points in his work which later named as Marxist theory of mass media as

1. Dominant class creates dominant ideology

2. Media play major role in transmitting this ideology as 'common sense'.

In television today whatever is been shown is considered as common programs which audience like to watch. If one refuses to watch, he is considered as an uncommon person, a fool, in other words. When Marx wrote these observations, television was not in scene. Today it seems very relative as far as television programs are concerned.

7.1.3 Cultural Capital

Cultural capital is a sociological concept that has gained widespread popularity since it was first articulated by Pierre Bourdieu. Bourdieu and Jean-Claude Passeron first used the term in "Cultural Reproduction and Social Reproduction" (1973). Cultural capital can exist in three forms: in the *embodied* state, i.e., in the form of long-lasting dispositions of the mind and body; in the *objectified* state, in the form of cultural goods (pictures, books, dictionaries, instruments, machines, etc.), which are the trace or realization of theories or critiques of these theories, problematics, etc.; and in the *institutionalized* state, a form of objectification which must be set apart because, as will be seen in the case of educational qualifications, it confers entirely original properties on the cultural capital which it is presumed to guarantee. (Bourdieu)

Bourdieu writes in 'Distinction: A Social Critique of the Judgement of Taste', 'taste classifies, and it classifies the classifier', which means that we can determine people's class and taste level along with their cultural capital through their display of taste. Moreover, Bourdieu suggest that one's cultural capital can determine one's taste level because there are certain cultural codes that can only be deciphered through sufficient cultural capital and competence. Therefore those who have the cultural capital to understand a work of art or other cultural artifacts are part of the dominant taste class.

Most reality TV stars have attained the social wealth and fame through their one-hit TV series. They are considered to be 'nouveau riche', a social class that display their wealth in vulgar ways who attempt to signal that they have higher taste though they lack cultural capital. However, some reality TV stars are portrayed to be more fashionably acceptable and 'tasteful' then others. The audience taste needs to be redefined with regards of this concept and the cultural capital of the audience is hence to be tasted.

7.1.4   Michel Foucault

Michel Foucault (15 October 1926 – 25 June 1984) was a French philosopher, historian of ideas, social theorist, philologist and literary critic. His theories addressed the relationship between power and knowledge, and how they are used as a form of social control through societal institutions. Though often cited as a post-structuralist and postmodernist, Foucault rejected these labels, preferring to present his thought as a critical history of modernity. His thought has been highly influential for both academic and activist groups.

The media power and the moral issues are always questioned by many authorities. Here the researcher intended to understand and find the relationship between media and its audience and their level of understanding of the content. Based on the understanding of Foucault, the kinds of subjects we are producing and discussing through non-fiction television is to be studied with reference to Indian television.

Other than the theories, the research work available in form of books and research papers which are related to television industry, non-fiction genre and television audience.

7.2   Books

Sr. No	Title	Author
5.	Researching for Television and Radio	Adele Emm
6.	Seeing Things: Television in an Age of Uncertainty	John Ellis
7.	Television, Audiences and Everyday Life	Matt Bridggs

8.	Television Disrupted	Shelly Palmer
9.	Radio and TV programming	Herbert H. Howard and Michael S. Kievmman
10.	Prasar Bharati Aur Prasaran Neeti	Sudhish Pachauri
11.	Mass communication in India	Keval J. Kumar
12.	Inside Family viewing: Ethnographic research on television audiences	James Lull

7.2.1 Researching for Television and Radio

For television researcher 'Researching for Television and Radio' is a kind of handbook. It talks about different programs of television and radio, its making, production areas and researcher's role in it. The book offers practical advice for researcher since the author has a huge experience in the field of programming as well as research.

About the researcher and research methods:

First three chapters of the book talk about the concept of research and the role of researcher in the area of television programs. Researcher's definition, roles in production –basically in pre-production- different departments of production, its functions and researcher's job is well defined.

'There are no new ideas in television, everything has been done before' is the first statement of the second chapter 'ideas' and we get the clear idea about the ideas of television. The sources of ideas, treatment, etc are discussed here.

General research methods are discussed in the third chapter where primary and secondary research are the key words, telephonic interviews, research resources like press association, newspapers etc are discussed in brief.

People:

People is the fourth and important chapter of this book since the researcher needs to manage or provide the useful people at right place for the success of any programme. From general audience to participants to celebrity guests are discussed here. Some tips are given to get these people for the show.

Finding agents and managers is one of the tasks of the researcher and it is discussed thoroughly. Not even booking the guests but tips for how to negotiate issues are also provided at the same time. Selection criteria of audience, participants and experts are given with details. Handling the children participants, studio practice is also discussed. Even writing 'thank you' letters is important – the author suggests. She even discusses about the demand from the participants about the copies of the show and how to say no humbly to them! This chapter is overall interesting and important from the researcher's point of view.

Research for props and recce:

Chapters from five to nine deal with researcher's role in finding properties for production using pictures or music or videos without violating the copyrights, finding locations (recce) for filming etc.

Conclusion:

Researching for television and radio is in a way to-the-point handbook for working and aspiring researchers in the field of television and radio. The language is simple, even complicated issues like copyright etc are made very clear. Small tips given in between are helpful. A glossary of television and radio terms, further reading and list of helpful websites made the book authentic and humble.

7.2.2   Seeing Things: Television in an Age of Uncertainty

Seeing Things is a very interesting 193 pages book by John Ellis on uncertain field of television in both the ways, first from the television medium itself and second from the side of audience. Author outlines here his ambitious project of redefining our view of television. Using the idea of 'witness' to explore both television and its audiences, he focuses on the fundamental changes that this powerful medium has gone through in the last twenty years, demonstrating how it uses

all the means at its disposal, from scheduling and talk shows to documentaries and computer graphics, to mediate between conflicting approaches to our modern age. Author's remark in first chapter is important with respect to proposed research.

'It is clear that the initiative of the traditional media industries are bringing about significant and confusing transformations in the multi-contextual conditions of audience practices and experiences. At the same time, these large scale structural developments have made the predicaments of postmodern audiencehood ever more complex, indeterminate and difficult to access…there no longer is the position outside, as it were, from which we can have a total, transcending overview of all that's happening. Our minimal task, in such a world, is to explicate that world, make sense of it using our scholarly competencies to tell stories about social and cultural implications of living in such a world. Such stories cannot be comprehensive, but they can at least make us comprehend some of the peculiarities of that world; they should, in the listing of Greetz 'analyze, explain, disconcert, celebrate, edify, excuse, astonish, subvert' (Ellis, 2000)

Later in chapters like 'witness through the twentieth century', 'working through the genre of television', 'scheduling: where power lies in television'; author discussed the power of television medium, culture of audience, changes in mass culture and move to the chapter 'from offer led to demand led television'.

Even in the last chapter the area of what audience demand is considered more important than what audience ought to demand. The issue of television content appreciation level of audience is unfortunately neglected here. So researcher wants to underline the importance of present study is important in discussion of this issue in future.

7.2.3 Television, Audiences and Everyday Life

Television, audiences and everyday life is a book by Matt Briggs which brings forward number of case studies that focus on television genres like reality programs, lifestyle, news, talk shows, soap etc and explore the ways in which their significance is negotiated in everyday context.

Author frankly accepts that the book is short since no textbook can cover every single debate or area or concern. The book is broadly semiotic, to make better use of audience research, not to celebrate audience resistance or exaggerate media power, but to understand making in all of its complexity.

Including foreword by Stuart Allan, this book consists of five chapters with introduction and conclusion.

First chapter titled Television, news and the public sphere talks about the concept of news genre and its association with the term 'public sphere'. Also it tries to investigate the ways in which television news actually shapes audiences vies and opinions and the ways in which they understand the world. To understand this 'new game' is used which has been conducted by Glasgow University Media Group. Here participants are asked to write television news bulletins based on a few selected images. It is useful to understand audiences' media and critical literacy. This game was developed by Philo (1990) in his study of 1984-85 miners' strike of England.

The audiences are found capable of critical thought and are capable of arranging with and against news discourse. Some exceptions are also found in case of ill informed or engaged audiences. But more or less author found the clear indication of television news ability to shape thinking to set the parameters for public debate, action and reaction.

Chapter two, titled Reality Television, audiences and ethics, deals with the 'backstage behaviors' of the people. This chapter is very important with respect to understand the ethical approach of audience with respect to the current research of the researcher. Jade Goody, a popular actress of 'Big Brother' is an example. Ethics of television and its uses with reference to public sphere is discussed.

Bridggs's research about reality shows suggests that audiences are a good deal more critical with reality programming than they are with the news. The viewers' habits and their interest in watching such shows are also discussed here. Lifetime programming, talk shows are also discussed with reference to audiences' choices, their likes and dislikes. This chapter is important with reference to the current research. Audience choices are discussed but their level of understanding and appreciation of the content is not considered. The proposed research may fill this gap of knowledge.

Third chapter titled 'soap opera and play' discusses about this fiction genre. These are the flagship programs. That's why their viewing figures indicate not only the popularity of the soap itself but also the 'health' of the channel. Talk is at the heart of this genre. This chapter discusses about international audience studies conducted by Ien Ang, Brown, David Buckingham and Tamar Liebes and Elihu Katz. The concept of play provides a new way of looking at old insights and poses this as an important new direction for audience research and the public sphere. Soap opera and ethical issues, gossips and cultural power have different relationship. The meanings that one generates hare may resist the power of dominant disclosure its attempt to define world, our way of knowing and ways if being.

The very important aspects of soap opera i.e. personalization, character interpretation and speculation are well discussed here. Fantasy and emotional realism with reference to the TV show 'Dallas' is discussed as a special case. The viewers may have list a grip in reality but they believe in the reality of the show. Audiences not only respond to the invitation to the text to pass the judgment on its characters but also they relate them to their own lives. Since this chapter is related to the fiction genre of television the case may be different with reference to non-fiction genre and audiences' geographical area is also changed comparing current research.

In next chapter –Television and Domestic Space- author discusses television as a concrete and embedded nature of public sphere and the ways in which semiotics is generated in everyday life. Why we watch television, its social uses with reference to Lull's typology i.e. environment, regulation, communication facilitation, affiliation and avoidance, social learning, competence and dominance. Various examples from different researchers like Mackay and Ivey, Gaunttett & Hill, Gray, Gillespie, Hoover, Livingstone & Bovill etc. are here for ready references.

Daily program is one of the major aspects of television. It is discussed well here with references of the researches done by Hill, Riggs and Gaunttette. An Indian researcher Purnima Mankekar's reference of her research on 'Paramveer Chakra' on Doordarshan is mentioned in this chapter. The pleasures in the series derived precisely from watching the story unfolded through twists and turns that were familiar to them are the observation here.

The next chapter, Television, Identity and Global Audiences discusses about the terms like globalization, public sphere and imagined communication with reference to television. Different

researches are referred to clarify these terms and their correlation with semiotics of watching television.

Nostalgia and self-reflexivity are discussed by Askoy and Robins. Daliness and public sphere as television's roll is discussed from researches done in Australia and China. Ashwin Punatambekar's research on Hindi films on Doordarshan in India talks about its concern with cultural transmission and rehearsal of values as wreck as a space of self reflection.

Durham's research is important in this context. The participants were all US citizens, born of first generation immigrants of south Asian Indian descent female of age 13 to 15. These girls' preferred films are Hindi and they see them as 'fantastic' rather than 'realistic'. This new global space is discussed well in this chapter.

This book is a review of available audience researches about television. One can see that the book talks about different researches which could help to use audience research more useful and consistent to think television audience with better sensitivity. Author has successfully made us re-think about our own perspective of television audiences. The language is simple and straight forward and clear. The chapter wise breakup is essential and it helps us to get the clear idea about what author wants to point out.

7.2.4 Television Disrupted

Television disrupted is a book on television business written by Shelly Palmer and published by Focal Press, London, UK. It's a very interesting handbook for television media persons and the interested people in the field of media. Anyone not in this television business can get an overview of television business with the help of this crispy book. The tagline 'the transition from Network to Networked TV' is important and the whole book is focused on media, entertainment and telecommunication business. Concept of advanced media and 'where the television business is going' is well explained in simple language.

The author Shelly Palmer is managing partner in Advanced Media Ventures Group and has worked as a television producer. His invention, 'Enhanced Television' which are used by programs like 'Who wants to be millionaire?' and 'Monday Night Football' which are the most

popular shows and the former is copied in many languages in many countries and shown on different television networks.

The book is very crisp, interested and has plenty quotes such as 'all television is media but all media is not television' or 'nobody goes home to watch ABC at night, they go to watch 'desperate housewives' or 'lost'. The shows are brands, not networks' etc.

There are ten chapters like business of television, disrupting television using existing network technologies, internet, content, storytellers, gatekeepers and related skills, media consumption, digital rights management and copyright laws etc. most of the chapters are technical but with reference to the current study chapter 6, Content, storyteller, gatekeepers and related skills is important.

Telling story, listening skills, news values, reality of news sources are few issues discussed here. 'Concept is worthless-packaging is priceless' is the major subject discussed here. Promotion is more important than creation is the basic idea since author mainly wants to focus on television business. Hence when he talks about gatekeepers of television, he talks about technological gatekeepers, computers, networks etc.

Main points discussed here are:

-one-to-one storytelling system has changed to one-to-may storytelling.

- Gatekeeper's role is assumed by the proletariat (i.e. masses), we may experience interesting sociological changes.

- Networked technology offers direct access to their customers- they will have to develop customer relationship marketing skills to fully realize new business opportunities.

The missing link in this book is the taste of audience, their upgradation of viewing addiction and overall development as audience is not bothered. The author always talks about television business and ignore the role of television as an 'educator' while making money. The need to understand this issue may underline the importance of current study.

7.2.5 Radio and TV programming

Radio and TV programming is an important book for understanding of television programming. Authors - Mr. Howard is from University of Tennessee and Mr. Kievman belongs to Cox Broadcasting Corporation. i.e. one from the academics and the later from the television industry. The book is first published in 1986 by Macmillan publishing company, New York.

The book deals with A to Z of broadcast programming. It starts with the history of broadcast programming, regulation in programming, managing the program department, program planning, commercial television programming, programming the public broadcast stations, program criticism and future of broadcasting. Last three chapters are co-authored by Kent Side, Darrel Holt and Marks Banks.

First few chapters are for understanding of the broadcasting concept and very important to understand the television and radio industry. With reference to current research last two chapters are important.

In program criticism it is stated that the fear of danger to individuals and society lurks in the listening to and viewing of electronic media. Although there is a great contradictory data the fears can be oversimplify summarized in three general areas: lifestyle, altered values and perception of reality. This chapters starts with the concept 'what to believe' to convince the need to believe something. The author asks to built the value system to the programmer and hence construct its programming style which is appealing, pragmatic, professional and much less vulnerable to attach in the future.

In viewing the future of broadcast programming author is not sure about the exact idea of future programming, which in one sense, true because it depends on many factors and its social influence which is not known. The safest prediction made is that it will increase in diversity. But he is not sure about this prediction since he cannot predict the market place and human resources. Author says that whatever the future might be, it shall be sure interesting and challenging.

The book slightly touches the moral and ethical values about the programming in the end which is relevant to the need for this current research.

7.2.6 Prasar Bharati Aur Prasaran Neeti

Dr. Sudhish Pachauri is a media scholar who writes about television, radio and related media literature. 'Prasar Bharati aur Prasaran Neeti' is a well-received book in Hindi by him which discuss about the life and times of Prasar Bharati i.e. board of control of Radio and Television (especially Akashwani and Doordarshan) of India. The book is first published in 1999 by Vaani PRakashan, New Delhi.

This book underlines the need for empowering Doordarshan, the autonomy to be given to it and the control for the private television channels. The business model of the private network deals with the money they want to generate but author says that the money making shall not be the only agenda for the television channels because the generations are attached to it and a small mistake could be fatal.

The book discusses different issues like need for broadcast policy, aggression of the satellite channels, adult entertainment, media policy, broadcast bills, meanings of autonomy etc.

Author insists the need for broadcast policy and discusses the different issues regarding Prasar Bharati bills and decisions. This is a must read book for every media related person.

The need for undertaking current research related to non-fiction shows and the audience dependence is underlined after reading this book. The predictions and theoretical discussions of this book may get the concrete research base with data support by the means of current research.

7.2.7 Mass communication in India

Mass communication in India is a must read handbook by Keval J. Kumar for any media student, teacher and performer since it is a result of author's in-depth study and understanding of the mass media. The book is first published in 1994 by Jaico Publishing House, Mumbai. The book deals with a general introduction to Communication Theory, Advertising, Television, Effects of Media and Development. The book also deals with how the traditional discipline of mass

communication now stands challenged by the rapid integration of telecommunications, computing, broadcasting and other media. New mass media, intellectual property rights and the public domain has also been introduced here. The book is compact with each section and subsection having a list of suggested readings, and most of the books suggested are that of Indian authors. It focuses comprehensive and critical account of recent developments in the media industries and on media analysis and critique, to reflect contemporary trends in communication theory and research.

The book has five sections i.e. Introduction to communication theories, Mass media: history, practices and values, Psychology and sociology of media audiences, Mass communication and society and Mass media, culture and development.

The first section is important with reference to current research since it gives a detail view of mass media theories. Different models of communication are elaborated with examples. It also includes Indian communication theories which are difficult to find elsewhere.

Mass media, ethics and values are discussed with code of conducts and roles of different organizations with this reference. Development of news agencies, reports of press commissions, development of cinema, radio and television as a communication tools in India is elaborated in simple language.

Ownership and control of television, Chanda committee report, Vergese committee report, Joshi committee report, Prasar Bharati Bill, Prasar Bharati Act are the major points which has been discussed here.

It also discusses the survey conducted by Indian Institute of Mass Communication in New Delhi of the perception of viewers of the socio-cultural impact of Cable and satellite television. Substantial amount of people said that the television is entertaining but worried about their children since they thought 'the children will be adversely affected'. Most of the survey refers to the fiction television and the year it conducted was just the beginning of satellite channels in comparison to today's offering of more than five hundred channels.

Author also discussed psychology and sociology of media audiences, media rating, media planning and media research. It talks about the psychology of the groups and the nature of mass

audiences. Public and public opinion and how this leads to public polls, propaganda and agenda setting.

This book describes the terminologies and meanings with reference to Indian context. It is indeed one of the very important books that help us understand the basic models, theories, thoughts and terms of mass media in very simple language and that in Indian context.

7.2.8 Inside Family viewing: Ethnographic research on television audiences

Author James Lull is known as a European researcher referred for ethnographic approach (ethnography: the scientific description of people and cultures with their customs, habits, and mutual differences) (wikipedia) to study television. This book is a collection of essays with the preface by David Morley. The book is first published by Routledge, London in 1990.

An emerging tradition, the family communication patterns and social use of television, rules approached to study television and society, how families select television programs, china's new star, cultural variation in family television viewing, ethnographic studies for broadcast media audiences are the chapter headings of the book.

Basically author suggests how to take research on television ethnographically. How families can be located and how to study family television viewing since it is an active process and television functions in a more complex way in the dynamics of the family. Author also discusses about the types of families and the pressure they handle while viewing television. He talks about the active audience viewing process. The fact that audience eat, drink, have sex, do their home work or office work, cook, wash or iron while watching television. And it is known to television programmers and marketers. What motivates the families, how families match the researcher's expectations and how researcher takes risk of creating ideal audience for the research and hence how researcher believe the responses and how other believe the researcher.

This book is an interesting insight for any researcher doing television research. Tough this book have the context of the European audience since author belongs and talks about that geographical area, the understanding process of television audience is good enough for the insight for any such

researcher in the world. This helped a lot to the present researcher in the process of questionnaire forming for the current research.

7.3   Research Papers

Sr. No	Title	Author
13.	The "Reality" of Health	Peter Christenson, Maria Lvancin,
14.	The Impact Of Reality Television On Viewers` Perception Of Reality	Erika S. Pontius
15.	The future of children's television programming	Research Report by OfCom
16.	Youth TV Programs in Europe and the U. S.	Research Case Study: Spanish Television
17.	A study to analyse the impact of celebrities on reality shows	SONIA REBELLO
18.	PRIMETIME TV INSIGHT	Executive summary of report
19.	A metaphor for personalized television programming	Konstantinos Chorianopoulos and Diomidis Spinellis
20.	Reality TV, Big Brother and Foucault	James Wong

7.3.1   *The "Reality" of Health:*

Reality Television and the Public Health. A Discussion Paper prepared by: Peter Christenson, Ph.D., Lewis & Clark College, and Maria Ivancin, M.B.A., American University, October 2006

The impact of television on its audience has been documented in this research. Some of this impact is negative, but social marketers have long recognized that when television contains positive messages it can also have a positive effect.

7.3.2   *The Impact Of Reality Television On Viewers` Perception Of Reality*
By Erika S. Pontius, Department Of Psychology, Missouri Western State University

This research draws an interesting conclusion that viewers may have a different perception of reality altogether. In that sense, the reality is quite a 'relative' term that programmers must understand.

7.3.3 *The future of children's television programming*
(Research Report by OfCom (Office of Communication, UK: Publication date: 3 October 2007)

Ofcom's review of children's television programming was initiated in response to a number of profound consumer and market changes. With an increasing range of media available to many children and a growing number of dedicated children's channels, children are changing the ways in which they consume media. As a result, traditional commercial public service broadcasters are facing significant pressures on their ability to fund original programming for children.

This research draws a conclusion that there is least satisfaction with delivery of content to young teenagers who find that they rely on programming aimed at general adult output.

7.3.4 *Youth TV Programs in Europe and the U. S.*
Research Case Study: Spanish Television (Profesor de Periodismo, Universidad Rey Juan Carlos)

Interesting incidence cited in the conclusions of this research is enough explanatory to illustrate the findings.

'During our research, working with the two children of one of our collaborators (a boy of five and a girl of three), we played different cartoons of Sing Chang, a Japanese production. The older one was asked if her sister should be allowed to see the same cartoons that he just saw a few minutes ago and the answer was clear: no, it is too violent for her and it could be bad for her. Even without knowing anything about the broadcasters business, the self regulatory system, the university researchers, the foundations or parental associations, the rate developed by the industry to classified the contents… even without that knowledge, he was able to protect his sister and he was only five. Why cannot we, who are older and maybe with more knowledge than him, do the same?'

7.3.5 **A study to analyze the impact of celebrities on reality shows**
Research project by Ms SONIA REBELLO for Manipal University & Whistling Woods International

The research discusses impact of celebrities on reality shows as against the content. It leads to a conclusion that not the presence of celebrities alone, but the content is equally or perhaps more important for the show to be successful.

This finding is important from the perspective of programming.

7.3.6 Executive summary of report: PRIMETIME TV INSIGHT
An in-depth discussion of the current state of the networks and their plans for next season:

This summary highlights prominent trends of programming such as: different themes for drama, reality, stardom capture, popularity. It also focuses on distribution systems and its relation to success of a program.

The findings in brief mention that one of the biggest false assumptions on the part of programmers and networks is that families don't watch television together anymore. Survey illustrates that during primetime, on average, more than three-quarters of all homes have only one television set turned on. Families are searching for programs they can watch together—something too often overlooked by the programmers.

7.3.7 A metaphor for personalized television programming
 (Konstantinos Chorianopoulos and Diomidis Spinellis, Athens university of economics and business, Greece)

> This paper proposes a metaphor for accessing personalized television programming and suggests an approach for integrating the metaphor into the design of a television user interface.

> This gives a strong indication that interactive television is just on our horizons. It will be a new opportunity for programmers with a bouquet of programs to offer to their audience.

7.3.8 Reality TV, Big Brother and Foucault

James Wong (Wilfrid Laurier University)

Canadian Journal of Communication Volume 26, No 4 (2001)

In this paper published in 2001 researcher discuss the connection between reality TV- especially reality show titled Big Brother (which has Indian version titled Big Boss) and Michel Foucault's concepts. According to James Wong, Reality TV allows us to gaze at others. Some critics link

such watching, along with the reliance on new communication technologies in contemporary culture, to Foucault's use of the panopticon metaphor in his analysis of modernity.

The line of reasoning connecting reality TV, Big Brother and Foucault's use of the panopticon, seems to run as follows: Reality TV allows ordinary individuals to gaze at others much like Big Brother. Perhaps, according to researcher, people have become Big Brother ourselves. But such surveillance is nothing compared to what is possible with new communication technologies. Indeed, the increasing reliance on such technologies in contemporary life has made possible the emergence of what Mark Poster (1990) calls a 'superpanopticon', in which individuals are subject to continuous supervision (Whitaker, 1999). Reality TV, Big Brother, and the panopticon are thus linked in a continuum by surveillance and domination.

Furthermore, Foucault (1979) tells us that individuals who are subjected to surveillance, and who know that they are under scrutiny, assume "responsibility for the constraints of power," making the play of power spontaneously upon themselves (p. 202). The idea that we are the ones who bring the effects of power upon ourselves suggests the complicity to which individuals participate in the panoptic scheme, which some commentators note runs deeper still (Gamson, 1998). As such, Foucault recommends that we stop describing 'the effects of power in negative terms: it excludes, it represses. In fact, power produces. The individual and the knowledge that may be gained of him belong to this production'.

Though here in this paper, analysis does not address the nature of reality TV itself, such as identifying the common elements in various shows from *Big Brother* and *Survivor* to *America's Funniest Home Videos* and *The Jerry Springer Show* in order to map out the genre or the connections and divergences between its subgroups, nor to determine the effects of such shows on viewers and thereby gauge the impact of these shows on contemporary culture. Because researcher believes that these questions are empirical and are beyond the scope of his paper. But this paper examines the concepts *Big Brother*, the *panopticon,* and *surveillance*as they are used by commentators to assess the cultural meanings of reality TV. Such meta-analysis of reality TV, or any other cultural phenomena for that matter, is important for self-understanding and the possibility of change; however, without appropriate conceptual tools informing such interpretations, these exercises are likely to miss the mark.

The term 'panopticon' was invented by Jeremy Bentham in the late eighteenth century in a series of writings on prison reform. In the panopticon, inmates are housed in a structure in which their every movement can, in principle, be continuously observed. Bentham thought that such an arrangement would induce the prisoners to improve their behaviour. In his high hopes for the panopticon model, Bentham announced that "*morals reformed - health preserved - industry invigorated - instruction diffused - public burthens lightened - ... - all* [achieved] by a simple idea in architecture!" (cited in Foucault, 1979, p. 207). But Bentham's prison reform schemes never took hold with the English authorities, and they faded from view (McLemee, 2000).

Like the prisoners in Bentham's panopticon, citizens in Orwell's Oceania, too, are aware that they may be watched at any moment through two-way television. Most individuals toe the line for fear of the consequences of noncompliance (Lyon, 1994). And the punishment is harsh, if Winston Smith's fate is any indication.

In the electronic age, the omnipresent gaze in the panoptic machine has taken on a new form. It is now possible to have a record of just about everything we do. Mark Poster (1984) tells us that

With the electronic mechanisms of information processing, the ability to monitor behavior is extended considerably. On the basis of these traces, a computer can gather information that yields a surprisingly full picture of an individual's life. (p. 103)

Foucault's contention that discipline is internalized, distinguishes his use of the panopticon metaphor from that of Big Brother. Fear is central to the operation of Orwell's Big Brother system.

Researcher ends his point stating if individuals are to refuse the current version of consumer culture, a critique of the conditions that make possible the production of phenomena such as reality TV (and our own roles in those processes) would be an important first step.

7.4   Reports and documents:

Sr. No	Title
21.	KPMG report 2010: M&E industry to reach Rs 1091 billion in five years
22.	FICCI-KPMG Report on Media & Entertainment Industry (2010)
23.	Indian Broadcasting Foundation
24.	TV history: Emmy TV legends

7.4.1   KPMG report 2010: M&E industry to reach Rs 1091 billion in five years

The television industry, which is pegged at Rs 257 billion, has been growing at the rate of 6.8 per cent since 2008. The industry has seen growth in TV penetration and an increase in the number of digital homes, leading to a rise in subscription revenues for the distributors and broadcasters. Though the average time spent on watching television remained largely flat, the number of advertisers on TV increased from 8,500 in 2008 to 9,400 in 2009.

Out of this, 4,600 were new advertisers on the medium. Apart from that, TV's share of ad spends was 40 per cent in 2009, indicating its nature as a powerful medium for advertisers.

The television industry is projected to grow at the rate of 15 per cent over 2010-14 and reach a size of INR521 billion in 2014. This growth will be driven by a rise in subscription and advertisement revenues for the industry.

The report also highlights that the growing potential of the regional markets, penetration of newer digital TV distribution platforms, increasing competition, innovation across product, processes, marketing and distribution models and growing importance of pay audiences were some of the key highlights of the previous year. However, it was DTH sector that proved to be a successful medium and helped in increasing the pay TV subscriber base even during challenging market conditions.

 (Federation of Indian Chambers of Commerce and Industries)

(Klynveld Peat Marwick Goerdeler)

7.4.2 FICCI-KPMG Report on Media & Entertainment Industry (2010)

The FICCI-KPMG report points out the Indian M&E industry went through a tough phase in last two years due to the economic slowdown which impacted businesses in the country. The industry which is dependent on advertising for almost 40% of its revenues was hit due to shrinking ad budgets of the corporate world. However, the industry as a whole remained at an almost flat rate registering a very modest growth of around 1.3% in 2009 compared to 12 % in 2008. It is poised for recovery in 2010, riding on the back of economic growth picking up and favorable demographics of the country.

2009 was a year marked with innovations and cost efficiencies which came about in all the sectors, more as a necessity to combat the pressures on bottom line. Newer content formats and strategies adopted by the players in the industry ensured that customers had more choices and led to the evolution of the industry. Cost efficiencies which came about last year proved to be a silver lining for the industry in a bad year as the industry feels some of the measures adopted are here to stay and will benefit players in the long run.

Some sectors were impacted more than the others like OOH and Films, both of which registered a negative growth during the year. Even in 2010, they are expected to recover with an almost flat or moderate growth rate. Sectors like Print, Radio and music either remained flat or showed a very moderate growth. TV industry displayed an almost double digit growth rate, mainly on account of subscription revenues, though advertising revenues also showed positive growth. Internet, Gaming and Animation, brought reasons to cheer for the industry with their growth rates touching double digits, albeit on a smaller base.

The FICCI-KPMG Report identifies 10 key drivers for the growth of the M&E industry.

1. Digitization to help in spreading the reach and impact of M&E industry

Availability and penetration of newer distribution platforms like Digital Cable, DTH and IPTV, digitization of newspapers, magazines, films and sale of online and mobile music are some of the ways in which the M&E industry has benefited from digitization and the growth is likely to continue in years to come.

The digitization of TV platforms has given way to better technology and picture and sound quality for viewers, more transparent distribution of revenues for stakeholders in the value chain and more band width becoming available to broadcasters giving them opportunity to provide value add services. This will enable niche content being available in future. Digital production in films has reduced film processing and storage costs and digital distribution and exhibition has led to enhanced picture quality, reduced costs, shortened release window and a wider reach. Digital music distribution is mainly restricted to the telecom segment, through ring tones and caller ring back tunes. With increase in mobile and broadband penetration and expected 3G rollout, market for other digital distribution platforms such as full track downloads, streaming music and subscriptions etc might also open up.

2. Regionalization to aid in inclusion of untapped markets

2009 was the year of providing content in regional languages across sectors like Print, TV, Music, Films and Radio. Going forward, it is expected that Regionalization will be one of the significant factors driving growth with growing increase in literacy, consumption and disposable incomes in Tier 2 & 3 cities. Advertisers are also increasing focus on rural markets due to saturation of urban markets. Demand for regional content is emerging fast.

Ad spends on regional TV channels is increasing and national broadcasters are looking at adding regional channels to their portfolios. The share of local advertisers on radio and in print is increasing. Corporates such as UTV, Reliance, and PNC etc. are taking exposure in regional cinema in order to diversify. Multiplexes which were largely based in HSM, are now increasingly opening up properties in other regions. Over last few years, Hindi cinema has lost share to other languages in terms of total films certified. Tapping of regional markets is growing in importance in the India strategy of international film studios which are releasing prints and doing dubbed language screenings in these markets. The untapped potential and latent demand in these markets is also leading to the roll out of Phase III radio licenses largely in Tier 2 and 3 towns and OOH space seeing increased investments in these cities.

3. Convergence and Impact of new media to benefit media players

Advertisers are looking at multiple delivery platforms for content to break through the clutter in existing platforms. This allows superior and more convenient technology to take over. The new

media is bringing about a revolution by merging the functionalities of customer end terminal devices like TV, PCs, Mobile phones etc. For example, IPTV, Online newspapers and magazines, podcasts, Wi-Max, new video formats, internet streaming etc are technological advancements leading to convergence of two or more media into one entity. It is expected to benefit the players by enabling them to leverage synergies and attract a whole new set of consumers. Advent of 3G can fuel the convergence phenomenon by making the mobile phone a very handy tool for accessing video and audio formats.

This has increased the number of entertainment and information delivery choices available to consumers and intensified the challenges posed by audience fragmentation. The recent launch of I-Pad has the potential for becoming a delivery platform for news, entertainment etc in future. We expect to see more content being customized for these new portable devices compared to the traditional stay-at-home devices.

4. Consolidation leading to emergence of players with superior capabilities

The M&E industry is increasingly becoming fragmented in nature due to entry of newer players and newer customers and regions getting added. We have seen existing players expanding horizons by coming out of their traditional businesses and establishing presence in other domains. Also, players from other sectors like IT, Telecom etc have entered the industry. Foreign players are also looking at increasing investments in their Indian portfolios. Growing regionalization is also helping some regional players to become strong by tapping newer markets. Also, media players are looking at leveraging their content across platforms leading to emergence of conglomerates.

These trends giving rise to increasing competition are expected to give way to consolidation of operations. Some of this has already started happening, with last year being a tough year seeing some of the smaller players finding it difficult to survive. The players which are able to weather the downturn will look at enhancing their market shares. This will help in emergence and growth of players with superior product, marketing, distribution, technological and innovation capabilities. It will aid the growth in the overall market size and reach for the industry.

5. Competition expanding the operating market

The entry of newer players in the market has had a positive impact on the overall market as it has helped in expanding the market size. This will continue in future with new players emerging to capture newer set of audiences with advancements in their product, marketing and distribution to tap these customer segments.

To take the example of DTH, entry of Sun which was a strong regional broadcaster in the business has expanded the overall subscriber base by tapping the entire Southern Pay TV market. Similarly, it has been proven that in some cases, entry of a new TV channel has expanded the size of the overall market / genre. For example, the entry of 'Star Jalsha', expanded the GRPs of the Bengali GEC / News market. The leader in the segment lost GRPs and leadership but given the potential for growth in the market, it managed to moderately increase ad rates. The entry of 'Colors' also expanded the GRPs of the Hindi GEC market.

6. Talent development and Management key to business success

The M&E industry relies heavily on its human capital for business success and differentiation, as it is talent driven to a great extent. The industry has dealt with a lack of supply of trained professionals in the sector for a long time. Investment in educational institutions providing specialized courses for skilled technicians is a step in the right direction to develop talent and meet the demand of the industry. The curriculum in media schools can be made sensitive to the actual needs of the industry to impart basic and advanced skills. This is being further augmented with investments in training and development of employees by media houses. This will help in creating talent within the M&E industry, thereby reducing the need to hire people from other sectors. Furthermore, identifying and retaining high potential staff by media players will also be key to performing well in the industry for media players.

7. Innovation across product, process, marketing, distribution and business model by media players

Innovation is essential for players to adapt to the changing market scenario, technology and consumer behavior. If done rightly, it not only helps in making an impact in the increasingly competitive market place but also increases the overall market size by tapping newer customer segments and retaining the existing ones. It requires continuous investment in research and

development and is an ongoing effort on the part of the players in order for them to be responsive and to market needs and consumer choices.

An example of successful product innovation is the introduction of T20 format in cricket, followed by IPL which effectively combined entertainment and sports. T20 made the sport more popular and convenient to watch for cricket enthusiasts, whereas IPL not only brought male audiences to prime time TV viewership but also attracted female audiences and kids. In advertising, the Zoozoo campaign was a content innovation by Vodafone, that was different from the celebrity driven campaigns. It was successful in effectively reaching out to customers and creating a good recall for the brand. Advent of social networking sites like Facebook, Twitter and LinkedIn is an innovation that enabled brands and advertisers to gather momentum and attract media and consumer attention.

8. The growing importance of pay markets in media business models

Traditionally advertising revenues have had a strong hold in the M&E industry, but now even subscription revenues are becoming important with consumers paying for media services. The media business models in India are undergoing a change with audiences becoming more willing to pay for content and value added services. Technology has brought about convenience and offered superior quality to consumers who have responded positively. The growth in ticket prices of movies at multiplexes, increasing number of Pay TV subscribers, increasing penetration of DTH with its user friendly interface and technology, and introduction of VAS by media players are some examples of pay markets gaining importance.

Growth in this will be driven by research in consumption trends and better understanding the set of audiences who are likely to pay more for these value added services. This will ensure going beyond basic monetization of audience through ad sales.

9. Consumer research to ensure consumer oriented media products and delivery

With increasing fragmentation of audiences and competition within and from outside media sectors, it is becoming difficult for players in the M&E industry to rely purely on past experience and creative ex-pression. There is an increasing need for investments and focus on research in concept testing, new product development and delivery platforms. Companies are increasing

spends on consumer research as the stakes have increased. Many players have a separate team within the organization to concentrate on research as an ongoing process, whereas others take help of outside research agencies for specific projects / concepts.

In a market like India, need for research is enhanced due to the inherent diversity in consumer preferences. Also consumers are becoming more savvy and demanding. Furthermore, in order to monetize pay audiences, product needs to be developed with a consumer oriented approach across pricing, distribution and promotion. This would not only help in growing the overall content market, but will also help target niche segments.

10. Focus on 360 degree connects with consumers

The players are looking beyond just the traditional mediums by reaching the consumers across multiple platforms in order to establish a stronger connect. They are taking the help of multiple touch points at the same time to communicate to the consumer across platforms like TV, Print, Radio, OOH, Films, Internet, Mobile and Retail.

Recent examples of two very successful 360 degree marketing campaigns of films are 'Avatar' and '3 idiots'. 'Avatar' was released globally with one of the most successful digital marketing campaigns. '3 idiots' repeated the success story in India with their innovative techniques and all inclusive marketing strategy. These films managed to explore multiple touch points and reach out effectively through digital media and experiential marketing techniques. TV channels in the kids genre also created a 360 degree communication platform to interact with kids through websites, phones, SMSes, polls and activation campaigns in schools, retail outlets, malls, cinemas etc.

The report states that the amount of media spends in India as a percentage of GDP is 0.41%. This ratio is almost half of the world's average of 0.80% and is much lesser compared to developed countries like USA and Japan. This indicates the potential for growth in spends as the industry in India matures and the potential of the untapped market is explored.

A comparison of the contribution of India to the world in terms of population, it is second only to China at 22%. China's media spend ratio at 0.75% is much in line with the world average, whereas India lags behind. This is largely due to some of the media platforms being relatively

new and in a nascent stage, due to which they have not been able to break the penetration barrier. As penetration increases and more and more audiences come in the fold of M&E industry, it is expected to show a higher growth going forward.

The current media spend per capita for India is very low at 4 USD compared to the other countries. Even though it is difficult to reach the levels of countries like US, Japan and UK, due to a very large population base and lower spending power per capita, there is scope to follow China and enhance this ratio.

With revised growth estimates for GDP at 6.8% in 2009 by IMF, which is higher than the world average and the expected recovery from the slow down, the M&E industry is expected to grow steadily over the next 5 year period. The industry is looking at tapping newer target segments, geographies and mediums, while tapping the potential of the existing ones.

7.4.3 Indian Broadcasting Foundation

Self-regulatory content guidelines for non-news & current affairs television channels

This is a document published by Indian Broadcasting foundation in year 2011. According to IBF, 'In the absence of an independent and autonomous regulatory body, the Broadcast Media stakeholders agree that it is the urgent need of the hour to expedite the implementation of a Self-Regulatory body to be set up and implemented by the IBF so that it functions as an independent, autonomous organization, free from government intervention and free from influence of any one or more organizations, private or otherwise, in order to provide an enabling environment to facilitate creativity, promote viewpoint diversity and the plurality of ideas.'

So, IBF has adopted with suitable modifications the Ministry of Information Broadcasting Self-Regulation Guidelines for Broadcasting Sector draft version of 2008, which has been formulated after a comprehensive consultative process by over 40 stakeholders from across the Government, civil society, NGOs, Industry. These SelfRegulation Guidelines, Content Code & certification rules sets out principles, guidelines and ethical practices, which shall guide the Broadcasting Service Provider (BSP) in offering their programming services in India so as to conform to the

Programme Code prescribed under the Cable Television Networks (Regulations) Act 1995, irrespective of the medium/platform used for broadcasting of the programme.

The guidelines contain introductory chapters viz. PRINCIPLES, SELF-REGULATION MECHANISM, Broadcaster / Channel Level: TIER – I, Broadcasting Content Complaints Council (BCCC): TIER – ii, Procedure 12 D IBF'S CONTENT CODE & CERTIFICATION RULES 2011.

In these chapters the theoretical discussions and channel types are discussed. General principles, basic ideas about good broadcastings and general 'good bahaviour' kind of things are shared here. In principles section 9 is for basic principles of these Guidelines. They are:

(a) Programmes should always be scheduled with an awareness of the likely audience in mind. Great care and sensitivity should be exercised to avoid shocking or offending the audience.

(b) Each BSP shall categorize each of their programs based on its theme, subjectmatter treatment, language and audiovisual presentation and slot it accordingly. The BSP will ensure that all programmes broadcast are in accordance with scheduling as per Certification Rules.

(c) The BSP should take reasonable steps to protect minors. The BSP should be vigilant in gaining an understanding of how material shown on television could impact the development of minors. Minors cover a wide age group and levels of maturity. It is therefore necessary for the BSP to exercise judgment on the capacity of minors in different age groups in coping with the depiction and treatment of material, which may not be suitable for them.

After reading these guidelines, if a remote is given to any layman and he is asked to surf Indian television channels for one hour, even he can make the contradiction between the wish of IFB and the actual happening on television channels.

Other chapters of this document are: Chapter – 1: Preliminary, Chapter – 2: Programme Classification System, Chapter – 3: Categorisation System

In last chapter, there are different themes titled Theme 1: Crime & Violence, Theme 2: Sex, Obscenity & Nudity, Theme 3: Horror & Occult, Theme 4: Drugs, Smoking, Tobacco, Solvents

& Alcohol, Theme 5: Religion & Community, Theme 6: Harm & Offence, Theme 7: General Restrictions

The chapters deals with how complaints from the audience about any content shall be handled. How these shall receive and handled by the content head, duties of content coordinator, do's and don'ts for the person, meaning and work of Broadcasting Content Complaints Council (BCCC) etc.

The IBF suggests that every program shall be categorized under sections G or R ie. For general viewing or Ristricted viewing depending upon the content of the program. But it is observed that television channels in India hardly observe these categorization and it seems for the broadcasters that all the content they show is for general audience.

In short this code of conduct is good initiative but looks like it remains on paper only. The most important thing for the researcher is that for IBF crime, sex and violence are the only things which are harmful for audience. The beauty of audiovisual language, understanding of audiovisual art and its appreciation and audiences' view hardly matter.

7.4.4   TV history: Emmy TV legends

Emmy TV Legends published crisp television history for a quick but honest view of American television history and its development. (Archive of American Television, 2013) Sharp headings, good quotes made this document interesting. Some of the important points from this document are as follows.

When he heard about television, comedy writer HAL KANTER said "I thought they were pulling my leg when they said that one of these days, pictures are going to be flying through the air – you'll be able to see radio." By 1880, when a speculative article appeared in The Scientific American magazine, the concept of a working television system began to spread on an international scale.

At the dawn of the twentieth century, there were a few American laboratories leading the way: Bell, RCA, and GE. It wasn't until 1927, when 21-year-old Philo Farnsworth, beat everyone to the punch by producing the first electronic television picture. This historic breakthrough

catapulted him into a decades-long patent battle against major corporations, including RCA and CBS. The battle took its toll on everyone and RCA's David Sarnoff brilliantly marketed this invention to the public and became known as the father of television -- while Philo Farnsworth died in relative obscurity.

Experimental broadcast television began in the early 1930s, transmitting fuzzy images of wrestling, music and dance to a handful of screen. It wasn't until the 1939 World's Fair in New York, where RCA unveiled their new NBC TV studios in Rockefeller Plaza, that network television was introduced. A few months later, William Paley's CBS began broadcasting from its new TV studios in Grand Central Station.

Four months after NBC station W2XBS began regular programming in 1939, Red Barber announced the first televised major league baseball game between the Cincinnati Reds and the Brooklyn Dodgers. Even though television was still considered a fad, throughout the 1940s, the deep-pocketed television divisions of NBC and CBS -- and soon ABC – cashed in on the tastes of the American public. Networks expanded their reach as key cities built broadcast facilities.

Television showed signs of becoming a commercial success, at least until the US entered World War II. The war interrupted its growth significantly, as personnel shortages forced stations to shut down. Only the DuMont network remained on the air.

It wasn't until 1947 that television's growth truly exploded. Some of the biggest shows premiered including: The Ed Sullivan Show, Candid Camera, Howdy Doody, Philco Playhouse, and Kukla, Fran & Ollie. Meet the Press began broadcasting out of the nation's capitol to become the longest-running news program ever.

Perhaps the brightest star of the era was Milton Berle, "America's favorite uncle." Berle brought his vaudeville sensibilities to NBC's Texaco Star Theatre and made it an unprecedented success. City water levels dropped during commercials, stores closed early. Television set sales skyrocketed.

As networks raced to provide content for the popular new medium, many radio stars and shows attempted to make the transition to television -- Burns and Allen, The Jack Benny Program, The Shadow, Fred Allen, and Fibber McGee and Molly.

Other chapters like Television News Finds Its Way (1950s), Storytellers to a Nation (1950s Entertainment), Television News Come of Age (1960s News), "Mr. Ed, Dr. Kildare will see you in Room 222" (1960s Entertainment), In Watergate's Wake (1970s News), From Bradys to Bunkers (1970s Entertainment), The Rise of CNN to the Fall of the Berlin Wall (1980s News), Who Watched J.R.? (1980s Entertainment), Roseanne vs. O.J. Simpson (1990s through today) are very interesting talks briefly about develpoement of television news and fiction and non-fiction programs. The history of television develeopement is understood through this document.

Some of the interesting Quotes from this document include:

"Short hair, long hair, dove, hawk or right wing, left wing. Everything was extreme and we went to the other side, which was not being represented in network television, or any television."
TOM SMOTHERS, performer

"None of us had any ax to grind, none of us had any political ambitions. Our only real purpose in life, and in work, was to tell people what we knew to be true."
DAVID BRINKLEY, News anchor

"I went to CBS and said, in all those minutes of entertainment, couldn't you find 60 minutes of some kind of newsmagazine?"
DON HEWITT, 60 Minutes Executive Producer

"Nixon made that speech saying 'I want you to know that your president is not a crook.' When it was over, there was Cronkite saying, 'Dan, what do you think of his saying that?' I said, 'I don't know, except the evidence indicates he is one, right?' The White House called Paley and told him they didn't like that 'instant analysis.'"
DANIEL SCHORR, CBS news correspondent/commentator

"We benefited from the fact that we were on NBC, which in the early eighties, if you wanted to hide from the FBI you'd go on NBC."

MICHAEL J. FOX, actor

"I got a call from Barry Diller, who was the head of Fox, and he said, I'd like you to do a high school show and I said, 'Barry, at my age, what the hell do I know about high school?' And he

said, 'you have two kids idiot.'"

AARON SPELLING, producer, Beverly Hills, 90210

The document ends with the discussions of home video and other issues which affect the television. It reads 'With the proliferation of home video, news coverage took on a new dimension. When amateur video images of Rodney King being beaten by police were transmitted across the globe, it brought the reality of police brutality to light. And, in 1992, when a jury acquitted the officers involved in the beating, amateur videographers again preserved the horrific images of the riots that broke out on the streets of Los Angeles.

Domestically, probably the most televised news story of the decade was the O. J. Simpson story. From the night Simpson's Bronco raced down Los Angeles freeways, until his acquittal for the murder of his ex-wife, the story played out on television. Although the entire trial was televised, it was the verdict, read live, that initiated a worldwide debate on the fairness of the American justice system.

Even syndicated talk shows reflected a controversial change in American tastes and values. Shows that premiered in the 1990s include: The Jenny Jones Show, Jerry Springer, The Montel Williams Show and The Rosie O'Donnell Show. As the decade and millennium drew to a close, new challenges were on the horizon for everyone. The 21st Century promised new technologies that would change the way America used television.'

The total document is very informative and reader friendly. It informs in an entertaining manner.

Chapter 8: Conclusions

8   Chapter 8: Conclusions

Contents

The study was set up to explore the television content appreciation level of Indian television audience of non-fiction programs, in terms of its change, subject to exposure to alternative television content. The study has also sought to know the audiences' types and choices based on their geographical area, gender and age for the non-fiction television programs in India. The study has sought to answer the following questions:

1. Whether the audience knows the reality about the non-fiction television content they watch?

2. Whether the audience is deeply involved in their favorite non-fiction television content?

3. Whether the audience is ready to accept the fact about the fictionization of the non-fiction programs they watch on television?

4. Whether the audiences' level of appreciation changes after the exposure to the alternative television content?

8.1   Empirical Findings:

The main empirical findings are chapter specific and were summarized within the respective chapters. This section synthesizes the empirical findings to answer the study's four research questions:

1. Whether the audience knows the reality about the non-fiction television content they watch?

a. Awareness of the reality: Most of the audience is not aware about how the television content is made. The difference between recorded, live and delayed is hardly known. The fact that the no show can be unplanned is hardly ever thought.

b. Negligence of awareness of the reality: Audience is hardly bothered about the fact that they must 'know' what they are watching. The concept of entertainment is very simple and there is no room for the interest about seeking the reality about the non-fiction television content they watch.

2. Whether the audience is deeply involved in their favorite non-fiction television content?

a. Emotional involvement: Yes, it is emotional. Audience is deeply involved in the show they are watching. The emotions are anchor specific, area specific, language specific. Many times

audience watches particular non-fiction television show just because they like the anchor. Content hardly matters in this regards.

b. Practical involvement: The involvement is practical many times. The audience tries to take part in their favorite show, they vote for their favorite participants so that she/he would win the show. They spend time, they spend money as well. For them this is the entertainment.

3. Whether the audience is ready to accept the fact about the fictionization of the non-fiction programs the watch on television?

After the study, it is found that the answer for this question is yes. They are ready to accept the fact of fictionization of their favorite non-fiction program. In this study researcher tried to involve the audience participants to play a game of making the non-fiction television show. They realized after the role play that even on the tiny scale, one needs preparations. No show can go wrong. And when millions of rupees are involved, the makers and the channels can't afford to be unprepared or dependent totally on non-fiction-ness of the genre.

4. Whether the audiences' level of appreciation changes after the exposure to the alternative television content?

Yes, it changes. The outcome of this study is very important with respect to understanding the current television model of Indian television. The audience is not aware about the television making, its content and their own taste. When they are made aware of meaning and importance of appreciation, the need and creative urge for alternative television content, the appreciation level of the audience changes across all sectors i.e. geographical area, age and gender.

8.2   Theoretical Implications:

The theories that state the importance of audience participation are underlined with this study. The study also contributes to the Marxist theory of communication (Capital, Karl Marx 1818-1883) which states that dominant class creates dominant ideology and media plays key role to display that ideology as a common sense. This study tries to suggest that the dominant class does not differ than the media today and the media itself is a dominant class which creates the dominant ideology. This study leads to combine the statement made by Marshall MacLuhan that 'the medium is the message' (Mcluhan, 1964) and Marxist theory together.

8.3   Policy Implications:

There are some policies regarding the content and the measurement of audience response and as a conclusion of the present research, some policy implications are as follows:

1. Indian Broadcasting Federation (IBF) has published its self-regulatory content guidelines for non-news & current affairs television channels. (Federation, 2011) This policy document talks about self regulatory guidelines for television channels and concerns about categorizations of the content, general principles and all.

   With this study it is observed that audience wants to watch some good quality original content and ready to respond with good TVRs hence researcher proposes to amend this document to encourage to experiment the broadcasters for new shows which explore the beauty of audiovisual language, understanding of audiovisual art and its appreciation.

2. In India CAS (Conditional Access System) is mandatory in many cities. Major portion of television viewing is turning to DTH (Direct to Home) system where the audience have set top box at their household and everyone can get counted. The current TVR measuring policy may get changed to understand audiences' urge to watch better programs. Policy of current TVR system may change from likes and dislikes among already telecast shows to what kind of program audiences wish to watch and would like to watch in future. The measure of the intention of the audience shall lead to better and meaningful television content.

Chapter 9: Recommendations

9 Chapter 9: Recommendations

Contents

9.1 Constructive model for non-fiction programming for Indian Television

Figure 1: Constructive model for non-fiction programming
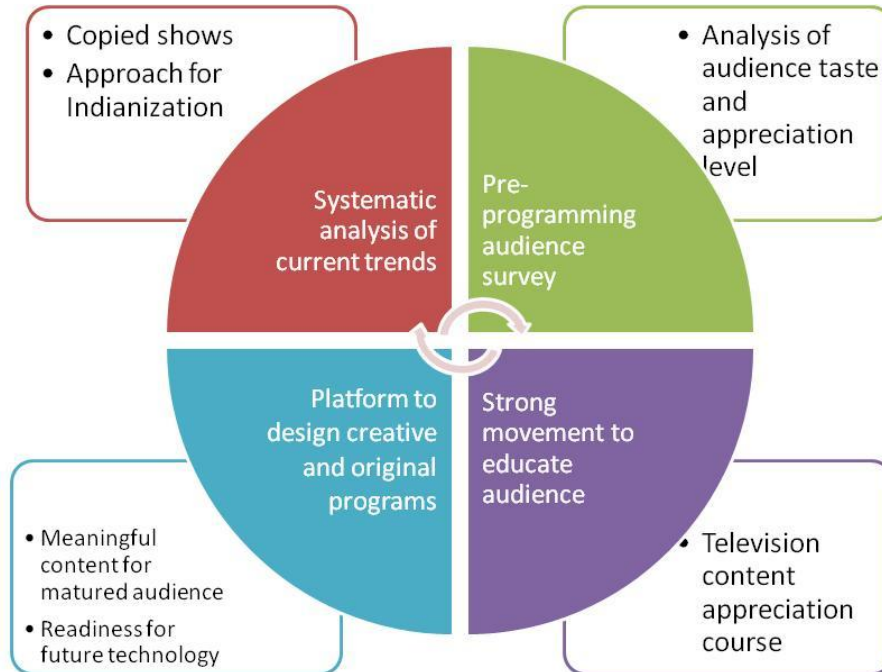
- Meaningful content will lead to a matured audience and matured audience will demand more meaningful content
- A new constructive model, perhaps, shall encourage creativity and originality of programmers that would add to the power of television, as the medium of mass communication

9.2 Explanation of the model:

- The model consists of eight parts. Four quarters of a circle and four inputs to each quarter. All four quarters are interlinked and interdependent. The first quarter is of current trends analysis. The inputs for this quarter are based on current shows on television, its approach towards Indianization and basic analysis of the television content.
- The second quarter is for pre programming audience survey which is supported by the input of analysis of the audience taste and appreciation level. This input will definitely lead to the quality pre programming survey generate the input for the television programmers to understand what audience really want.
- Third quarter is for television programmers. It deals with the strong platform to them for the creative and original programming and opportunity to design such programs for the matured audience. The meaningful content will lead to the matured audience is the key for this quarter.
- Fourth quarter deals with the improvement with the audience, creating matured audience who shall respond to the meaningful content designed by the programmers. The television content appreciation course is the input for this quarter.
- Thus better level of appreciation shall lead to the matured audience who interns respond to the meaningful programs and meaningful programs shall create more matured audience. Simultaneously this shall lead to better result in analyzing the current trends and knowledge of the taste of audience.
- Hence the television shall have better programs and the guaranteed audience for those programs.

So all four quarters are connected and interdependent for the overall approach towards the television media and this self-sustainable model shall have commercial viability.

Chapter 10: Scope for further research

10 Chapter 10: Scope for further research

The scale of this research is extensive and multifaceted since the involvement of the makers, broadcasters, operators and the receivers is huge in numbers. To generate achievable policy strategies and development targets with regards to diversification, there is need for more such researches with respect to the different geographical areas and languages, culture and tastes of the Indian audience to allow further assessment of local dimensions of the subject.

Exploring the following as future research strategies can facilitate the attainment of this goal:

1. Television content appreciation for other genres like fiction and advertisement.

Since fiction is as important as non-fiction on television, its audience is vast and drives the broadcasters' decisions. The content of the advertisements is also very crucial in television and has to be understood and appreciated by the audience. The future research is possible in these fields.

2. Television content appreciation for the children.

Children under the age of 14 are the major audience of television. Considering current micro-family system in society, the children are the driving force in consumer market. It is observed that advertisements on television targets the children and hence the shows. The taste of these future adult shall be studied and analyzed.

3. Television content appreciation for the new media.

Today's television content is not available only on television sets. Internet television, mobile internet and mobile apps are showing television content and audience is shifting or new 'app audience' is getting generated. The taste and level of appreciation of this audience may differ than the 'home audience'. Hence this shall be studied in future.

4. Television content appreciation for the insiders.

The insiders of the television i.e. technicians, crew and the actors are also the audience and it will be very interesting to study their level of television content appreciation. It is as equal as checking doctors health.

Summary

Television medium has the capacity to mould the audience. Issue lies in having an opportunity to experiment with creative and original programs.

Television programmers can venture into creative and original programs, provided, audience responds by good TVRs and commercial viability of channel is ensured thereby. Therefore, television content appreciation level of audience has to be enhanced.

Meaningful content will lead to a matured audience and matured audience will demand more meaningful content, as a result of the new model for nonfiction programming. A new constructive model, perhaps, shall encourage creativity and originality of programmers that would add to the power of television, as the medium of mass communication.

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Appendices

12 Appendices

12.1 Questionnaire – Pre-test

प्रश्नावली

1. Do you watch Indian television?

   आपण भारतातले टिव्ही चॅनल्स बघता काय?   ☐ Yes   ☐ No

              होय   नाही

2. Do you watch non-fiction?

   आपण नॉन-फिक्शन प्रकारचे कार्यक्रम बघता काय?   ☐ Yes   ☐ No

              होय   नाही

If both the answers are positive, then the questionnaire should be given.

Personal Information:

1. **Name:**_____

2. **Age:** _____

3. **Gender:**

   ☐ Male पुरूष   ☐ Female स्त्री

4. **Marital status:**   ☐ Married विवाहित आहे   ☐ Unmarried विवाहित नाही

5. **Occupation (व्यवसाय)**

   ☐ Student   ☐ Service   ☐ Business   ☐ Self employed

   विद्यार्थी   नोकरी   व्यवसाय   स्वयंरोजगार

6. **Monthly income in INR (महिना उत्पन्न)**

   ☐ <5000   ☐ 5000 to 15000   ☐ 15000 to 30000   ☐ >30000

7. **Educational qualification (शिक्षण)**

☐ Undergraduate पदवीपूर्व   ☐ Graduateस्नातक/ पदवीधर   ☐ Postgraduate स्नातकोत्तर   ☐ Doctorateडॉक्टरेट/ वाचस्पती

8. Area you are living in आपण कुठल्या भागात राहता?

☐ Urban शहरी   ☐ Rural ग्रामीण   ☐ Semi Urban निमशहरी

Questionnaire

1) How many hours per day do you watch TV? आपण रोज किती तास टिव्ही बघता?

☐ < Half(अर्धा)   ☐ Half – One अर्धा ते एक   ☐ One – Two एक ते दोन   ☐ > Two दोनपेक्षा जास्त

2) Major portion of your TV viewing includes आपण कुठले कार्यक्रम जास्त बघता?

☐ Non-fiction नॉन फिक्शन   ☐ Serials मालिका   ☐ News बातम्या   ☐ Other (Specify) इतर (कुठले ते लिहा)…………………

3) What kind of non-fiction shows do you prefer to watch? कुठल्या प्रकारचे नॉन फिक्शन कार्यक्रम बघायला आपल्याला आवडतात?

☐ Reality रियालिटी शोज्   ☐ Music/Dance संगीत/नृत्य   ☐ Documentaries माहितीपट   ☐ Quiz based प्रश्नमंजुषा

☐ Other इतर   _____

4) Name the non-fiction show(s) you are following currently: आपण सध्या बघत असलेल्या नॉन फिक्शन शोचं नाव/नावे लिहा………………………………………………………………

5) You want to follow the non-fiction show because it is…..
नॉन फिक्शन कार्यक्रम बघायला आपल्याला का आवडतात ?

☐ Entertaining
करमणूक होते

☐ You don't have anything else to watch बाकी बघण्यासारखं दुसरं काही नसतं

☐ Other (specify) इतर (कृपया लिहा)

………………………

☐ Motivational
प्रेरणा मिळते

☐ You don't have anything else to do बाकी करण्यासारखं दुसरं काही नसतं

6) Do you get involved in the show you watch?आपण बघत असलेल्या कार्यक्रमांमध्ये आपण गुंतून जाता का?

☐ Yes होय   ☐ No नाही

7) Do you sympathize with the participants of the show? आपल्याला त्यात भाग घेणा-यांविषयी आत्मीयता वाटते काय?

☐ Yes होय   ☐ No नाही

8) Do you think the show is scripted? या कार्यक्रमांना लिखित संहिता असते असं वाटतं का?

☐ Yes होय   ☐ No नाही

9) Do you think the participants are real?
यात भाग घेणारे लोक खरे असतात असं वाटतं काय?

☐ Yes होय   ☐ No नाही

10) Do you want to participate in your favorite non-fiction show?आपल्याला अशा कार्यक्रमांमध्ये भाग घ्यायची इच्छा असते काय?

☐ Yes होय   ☐ No नाही

11) Have you tried to participate in your favorite non-fiction show?आपण कधी आपल्या आवडत्या नॉनफिक्शन कार्यक्रमांमध्ये भाग घेण्याचा प्रयत्न केलेला आहे काय?

☐ Yesहोय   ☐ No नाही

12) Have you ever got response from the show regarding the participation? आपल्याला अशा प्रकारच्या कार्यक्रमाच्या वतीनं भाग घेण्यासाठी कधी विचारणा झाली आहे काय?

☐ Yes होय   ☐ No नाही

13) Have you participated in any non-fiction show?आपण कधीएखाद्या नॉन फिक्शन शोमध्ये भाग घेतला आहे काय?

☐ Yes होय   ☐ No नाही

14) Do you discuss the happenings of the show next day with your friends?
आपण बघत असलेल्या कार्यक्रमांविषयी दुस-या दिवशी मित्र-मैत्रिणींबरोबर चर्चा करता काय?

☐ Always नेहमी   ☐ Sometimes कधीकधी   ☐ Rarely क्वचित   ☐ Never कधीच नाही

15) With whom do you prefer to discuss the content of your favorite show?आपल्या आवडत्या कार्यक्रमाविषयी कुणाबरोबर चर्चा करायला आपल्याला आवडतं ?

☐ Friends मित्र   ☐ Family members कुटूंबिय   ☐ Office colleagues कार्यालयीन सहकारी

☐ Other इतर (कृपया लिहा) (Specify)……….

16) What do you think about the content of the show you generally watch?आपण बघत असलेल्या कार्यक्रमाचा आशय कसा असतो असं आपल्याला वाटतं?

☐ Good चांगला   ☐ Average सामान्य   ☐ Bad वाईट   ☐ Can't Say सांगता येत नाही

17) Do you like to get information about your favorite show from other media?आपल्या आवडत्या कार्यक्रमाविषयीची माहिती इतर माध्यमातून मिळवायला आपल्याला आवडतं काय?

☐ Yes होय   ☐ No नाही

18) Where do you like to know more about your favorite show?आपल्या आवडत्या कार्यक्रमाविषयीची माहिती कुठून मिळवायला आपल्याला आवडते?

☐ Internet इंटरनेट   ☐ News   paper   ☐ Media   magazines   ☐ Other   TV   shows
                          वर्तमानपत्र   मासिकं   इतर टिव्ही शोज्

☐ Do not like to know more अधिक माहिती
   मिळवायला आवडत नाही

19) What is your reaction if you have to leave watching your favorite show in the middle?आपला आवडता कार्यक्रम बघताना मध्ये व्यत्यय आला तर आपल्याला..

☐ Got angry राग येतो   ☐ Disappointed निराशा   ☐ Other (Specify) इतर (कृपया
                                वाटते   लिहा)

☐ Nervous अस्वस्थ वाटतं   ☐ It's OK काहीच वाटत   ……………………………
                                नाही   …………...

20) If some guest comes to your home while you are watching your favorite show, what do you do? आपण आपला आवडता कार्यक्रम बघत असताना घरी पाहुणे आले तर आपण-

☐ Switch off the TV set टिव्ही बंद करता

☐ Ask the guest to watch the show पाहुण्यांना तो कार्यक्रम बघायला सांगता

☐ Other(Specify) इतर (कृपया लिहा)

……………………
…………..

☐ Sound mute the TVsetटिव्हीचा आवाज म्यूट करता

☐ Keep watching the show टिव्ही चालू ठेऊन कार्यक्रम बघत बसता

21) If you don't get to watch your favorite show you
आपला आवडता कार्यक्रम जर बघता आला नाही तर आपण

☐ Watch its repeat telecastपुन:प्रक्षेपण बघता

☐ Watch it on internet इंटरनेटवर बघता

☐ Get to know from friend मित्रांकडून माहिती मिळवता

☐ Other (Specify) इतर (कृपया लिहा)……………
…………………

22) Do you think you cannot live without your favorite show?
आपल्या आवडत्या कार्यक्रमाशिवाय आपण जगू शकणार नाही असं आपल्याला वाटतं काय?

☐ Yes होय   ☐ No नाही   ☐ Can't say सांगता येणार नाही

- 7 -

23) Do you think that your favorite show is original?

आपला आवडता कार्यक्रम ओरिजिनल आहे असं आपल्याला वाटतं काय?

☐ Yes होय ☐ No नाही ☐ Don't botherफरक पडत नाही ☐ Can't Say सांगता येत नाही

24) Do you watch your favorite show just because you like the host?

आपल्याला कार्यक्रमाचा निवेदक/निवेदिका आवडतो म्हणूनच केवळ आपण एखादा कार्यक्रम बघता काय?

☐ Yes होय ☐ No नाही

25) Do you think there could be some better shows you may like than your favorite show?

आपल्या आवडत्या कार्यक्रमापेक्षा इतरत्र चांगले कार्यक्रम असू शकतात असं आपल्याला वाटतं काय ?

☐ Yes होय ☐ No नाही

26) Do you leave watching your favorite show to watch other show suggested by some reliable person? एखाद्या विश्वासू व्यक्तीनं दुसरा कार्यक्रम बघण्याविषयी सुचवलं तर आपण आपला आवडता कार्यक्रम बघणं बंद कराल काय?

☐ Yes होय ☐ No नाही ☐ Can't say सांगता येणार नाही

27) Do you remember what you were doing at the same time when you were not watching this show? आपण जो कार्यक्रम सध्या बघता आहात तो सुरू होण्यापूर्वी त्या वेळेत आपण काय करत होता हे आपल्याला आठवतं काय?

☐ No
नाही

☐ Yes, watching some other show होय, टिव्हीवर दुसरा कार्यक्रम बघत होतो

☐ Yes, doing some other work than watching होय, टिव्ही बघण्याव्यतिरिक्त दुसरं काम करत होतो

☐ Other (Specify) इतर (कृपया लिहा)……………
……………….

12.2 Questionnaire- Post-test workshop

Personal Information:
Full Name / पूर्ण नाव

_____

Questionnaire

1) After having attended the workshop, what change will you experience in terms of number of hours of TV viewing per day? या कार्यशाळेत भाग घेतल्या नंतर आपले रोजचे टिव्ही बघण्याचे तास कशाप्रकारे बदलतील असे आपल्याला वाटते?

☐ Increase वाढ होईल
☐ Decrease कमी होईल
☐ Remain same तसेच राहतील
☐ Can't say सांगता येणार नाही

2) After having attended the workshop, major portion of your TV viewing will include-
या कार्यशाळेत भाग घेतल्यानंतर आपण टिव्हीवर कोणत्या प्रकारचे कार्यक्रम जास्त बघाल ?

☐ Reality shows रियालिटी शोज्

☐ Serials (Daily soap) मालिका

☐ Non-fiction other than reality shows रियालिटी शोज् सोडून इतर नॉन फिक्शन कार्यक्रम

☐ News बातम्या

☐ Other (Specify) इतर (कृपया लिहा)…………………

- 10 -

3) After having attended the workshop, what kind of non-fiction shows will you prefer to watch? या कार्यशाळेत भाग घेतल्यानंतर कोणत्या प्रकारचे नॉनफिक्शन कार्यक्रम बघायला आपल्याला आवडतील?

☐ Reality
रियालिटी शोज्

☐ Music/Dance
संगीत/नृत्य इ.

☐ Documentaries
माहितीपट इ.

☐ Quiz based
प्रश्नमंजूषा इ.

☐ Other (Specify)
इतर (कृपया
लिहा)…………

4) Name the reality show you wish to follow: आपण यापुढे बघू इच्छिणा-या रियालिटी शो चं नाव/नावे लिहा १. …………………………………२……………………….........................

5) I will follow the non-fiction show because it is मी भविष्यात नॉन फिक्शन शोज् बघेन कारण

☐ It'll entertain
करमणूक होईल

☐ I won't have anything else to watch
बघण्यासारखं काही नसेल म्हणून

☐ I won't have anything else to do इतर
करण्यासारखं काही नसेल म्हणून

☐ It'll motivate
प्रेरणादायी असतील
म्हणून

☐ Other (specify)
इतर (कृपया लिहा)
…………………….

6) Will you get involved in the show you watch?
आपण बघत असलेल्या कार्यक्रमांमध्ये आपण गुंतून जाल का?

☐ Yes होय   ☐ No नाही

7) Will you sympathize with the participants of the show? आपल्याला त्यात भाग घेणा-यांविषयी आत्मीयता वाटेल काय?

☐ Yes होय   ☐ No नाही

8) Will you be able to make out the part of the show that is scripted? एखाद्या कार्यक्रमाचा कुठला भाग आधीच लिहिला गेला

असेल हे आपल्याला ओळखता येईल का? ☐ Yes होय   ☐ No नाही   ☐ Can't say सांगता येत नाही

9) Will you be able to identify the reality about participants? कार्यक्रमांमध्ये भाग घेणा-या लोकांचा खरेपणा ओळखता येईल असे वाटते का?

☐ Yes होय   ☐ No नाही   ☐ Can't say सांगता येत नाही

10) Do you desire to participate in your favorite non-fiction show? आपल्याला अशा कार्यक्रमांमध्ये भाग घ्यायची इच्छा आहे काय? ☐ Yes होय   ☐ No नाही

11) Would you try to participate in your favorite non-fiction show? आपल्या आवडत्या नॉनफिक्शन कार्यक्रमांमध्ये भाग घेण्याचा प्रयत्न कराल काय? ☐ Yes होय   ☐ No नाही

12) Do you think it is easy to participate in your favorite reality show? आपल्या आवडत्या नॉनफिक्शन कार्यक्रमामध्ये भाग घेणं सहज शक्य आहे असं आपल्याला वाटतं काय? ☐ Yes होय   ☐ No नाही

13) Will you try to vote to your favorite participant via sms? आपण एसेमेस द्वारा आपल्या आवडत्या स्पर्धकाला मतदान कराल का? ☐ Yes होय   ☐ No नाही

14) Do you think the reality shows are really real? हे रियालिटी शोज् खरोखर रियल म्हणजे खरे असतात असं आपल्याला वाटतं काय? ☐ Yes होय   ☐ No नाही

15) Will you discuss the happenings of the show next day with your friends? यापुढे आपण बघत असलेल्या कार्यक्रमांविषयी दुस-या दिवशी मित्र-मैत्रिणींबरोबर चर्चा कराल काय?

☐ Always नेहमी   ☐ Sometimes कधीकधी   ☐ Rarely क्वचित   ☐ Never कधीच नाही

16) With whom will you prefer to discuss the content of your favorite show? भविष्यात आपल्या आवडत्या कार्यक्रमाविषयी कुणाबरोबर चर्चा करायला आपल्याला आवडेल?

☐ Friends मित्र   ☐ Family members कुटूंबिय   ☐ Office colleagues कार्यालयीन सहकारी   ☐ Other (Specify) इतर (कृपया लिहा)..........

17) What would be the basis to judge the show you would watch henceforth? यापुढे आपण बघत असलेल्या कार्यक्रमांचं परीक्षण आपण कशाच्या आधारावर कराल?

☐ Content कंटेंट/आशय   ☐ Participants भाग घेणारे लोक   ☐ Audience reaction प्रेक्षकांचा प्रतिसाद   ☐ Through media माध्यमांच्या मार्फत

☐ Other(specify) इतर (कृपया लिहा)...........

18) Would you like to get more information about your favorite show from other media? यापुढे आपल्या आवडत्या कार्यक्रमाविषयीची अधिक माहिती इतर माध्यमांतून मिळवायला आपल्याला आवडेल का?

☐ Yes होय   ☐ No नाही

19) From where would you like to know more about your favorite show? यापुढे आपल्या आवडत्या कार्यक्रमाविषयीची अधिक माहिती कुठून मिळवायला आपल्याला आवडेल?

☐ Internet इंटरनेट   ☐ News paper वर्तमानपत्र   ☐ Media magazines मासिकं   ☐ Other TV shows इतर टिव्ही शोज्

☐ Will not like to get more information अधिक माहिती मिळवायला आवडणार नाही

20) What would be your reaction if you were to leave watching your favorite show in the middle? यापुढे आपला आवडता कार्यक्रम बघताना मध्ये व्यत्यय आला तर आपल्याला..

☐ Get angry राग येईल   ☐ Feel disappointed निराशा वाटेल   ☐ Nervous अस्वस्थ वाटेल

☐ It's OK काहीच वाटणार नाही   ☐ Other (Specify) इतर (कृपया लिहा)……………

21) If some guest comes to your home while you are watching your favorite show, what would you do? यापुढे आपण आपला आवडता कार्यक्रम बघत असताना घरी पाहुणे आले तर आपण-

☐ Switch off the TV set टिव्ही बंद कराल

☐ Ask the guest to watch the show पाहुण्यांना तो कार्यक्रम बघायला सांगाल

☐ Mute the TV set टिव्हीचा आवाज म्यूट कराल

☐ Continue watching the show टिव्ही चालू ठेऊन कार्यक्रम बघत बसाल

☐ Other(Specify) इतर (कृपया लिहा)
…………………

22) In future if you don't get to watch your favorite show you would यापुढे जर आपल्याला आपला आवडता कार्यक्रम आपल्याला बघता आला नाही तर आपण

☐ Watch its repeat telecastपुन:प्रक्षेपण बघाल

☐ Watch it on internet इंटरनेटवर बघाल

☐ Get updates from friend मित्रांकडून माहिती मिळवाल

☐ Other (Specify) इतर (कृपया लिहा)…………

23) Do you think you cannot live without your favorite show? आपल्या आवडत्या कार्यक्रमाशिवाय आपण जगू शकणार नाही असं आपल्याला वाटतं काय?

☐ Yes होय

☐ No नाही

☐ Can't say सांगता येणार नाही

24) Do you think your favorite show is original? आपला आवडता कार्यक्रम ओरिजिनल आहे असं आपल्याला वाटतं काय?

☐ Yes होय   ☐ No नाही   ☐ Don't bother फरक पडत नाही   ☐ Can't Say सांगता येणार नाही

25) Will you watch your favorite show just because you like the host? आपल्याला कार्यक्रमाचा निवेदक/निवेदिका आवडतो म्हणूनच केवळ आपण एखादा कार्यक्रम बघाल काय?

☐ Yes होय   ☐ No नाही

26) Do you think there could be some better shows you might like than that of your favorite show? आपल्या आवडत्या कार्यक्रमापेक्षा इतरत्र चांगले कार्यक्रम असू शकतात असं आपल्याला वाटतं काय ?

☐ Yes होय   ☐ No नाही

27) Would you leave watching your favorite show and switch to other one that is suggested by some reliable person? एखाद्या विश्वासू व्यक्तीनं दुसरा कार्यक्रम बघण्याविषयी सुचवलं तर आपण आपला आवडता कार्यक्रम बघणं बंद कराल काय?

☐ Yes होय   ☐ No नाही   ☐ Can't say सांगता येणार नाही

28) Did you like the workshop? आपल्याला ही कार्यशाळा आवडली काय?

☐ Yes होय   ☐ No नाही

29) What is the use of the workshop to you? या कार्यशाळेचा आपल्याला काय उपयोग झाला?

☐ It helped to increase my TV content appreciation level
माझ्या टिव्ही आशय रसग्रहणाच्या क्षमतेमध्ये वाढ झाली

☐ It made me re-think about my TV viewing habits
माझ्या टिव्ही बघण्याच्या सवयींविषयी पुन्हा विचार करावासा वाटला

☐ It opened more avenues of TV viewing
टिव्ही बघण्यासाठीचे आणखी मार्ग उघडले

☐ Nothing
काहीही नाही

☐ Other (please specify)
इतर (कृपया लिहा)

30) What should be the frequency of such workshops in future? अशा प्रकारच्या कार्यशाळा भविष्यात कधी असाव्यात असं आपल्याला वाटतं?

☐ Every month प्रत्येक महिन्याला

☐ Every Three months दर तीन महिन्यांनी

☐ Every six months दर सहा महिन्यांनी

☐ Once in a year वर्षातून एकदा

31) Which part of this workshop is most effective according to you?
या कार्यशाळेचा सगळ्यात परिणामकारक भाग कोणता असं आपल्याला वाटतं?

☐ Content आशय

☐ Subject विषय

☐ Presentation मांडणी

☐ Other (please specify) इतर.. कृपया लिहा...

Questionnaire- Show insiders

Personal Information:

1. Name:

_____

2. Age: _____

3. Gender:

☐ Male   ☐ Female

4. Marital status:

☐ Married   ☐ Unmarried

5. Occupation:

☐ Actor   ☐ Singer   ☐ Other (please specify).....

6. Participated in the Show/s:

☐ ....   ☐ ....   ☐ ....   ☐ ....

7. Participated as:

☐ Participant   ☐ Judge   ☐ Anchor   ☐ Other (please specify)

....

Questionnaire

1) What is your experience of the show?

☐ Very Good   ☐ Good   ☐ Average   ☐ Bad   ☐ Very Bad

2) Participation in the show has...

☐ Increased my popularity   ☐ Increased show's popularity

☐ Decreased my popularity   ☐ Decreased show's popularity

3) Are you satisfied after participating in the show?

☐ Yes ☐ No ☐ Can't Say

4) The show I participated was

☐ Scripted ☐ Non scripted ☐ Partially scripted

5) Script for the show I participated was

☐ Given to me ☐ I wrote it ☐ It was extempore

6) Do you think the judges of the show were fair in judgment?

☐ Yes ☐ No ☐ Can't Say

7) I agreed to participate in the show because

☐ I like reality shows ☐ I was well paid for that

☐ I thought it will increase my popularity ☐ Other (please specify)

………………………………

8) Do you think the show you've participated was fair in terms of results?

☐ Yes ☐ No

9) Do you now regret your participation in the show?

☐ Yes ☐ No

10) Was the concept of the show originally yours? ☐ Yes ☐ No

11) Do you think the concept of the show you participated, was original?

☐ Yes ☐ No ☐ Can't say ☐ Don't know

12) Do you think people know you just because of the show you participated? ☐ Yes ☐ No

13) Do you think that the reality shows are the best thing to watch on Television? ☐ Yes ☐ No

14) Do you personally watch reality shows on TV? ☐ Yes ☐ No

15) Do you think the reality shows are really real? ☐ Yes ☐ No

16) Which is your favorite reality show on TV? ....

17) Name the channel which shows your favorite TV show…………………………………

18) According to you, which is the best channel to watch today? ....

19) Which is your favorite pass time work?

☐ Watching TV ☐ Reading book ☐ Listing music ☐ Sleeping ☐ Other (please specify)

……………………….

20) When the show that you participated was on, did you discuss the happenings of the show next day with your friends/family?

☐ Always ☐ Sometimes ☐ Rarely ☐ Never

21) With whom did you prefer to discuss the content of your favorite show?

☐ Friends ☐ Family members ☐ Office colleagues ☐ Other (Specify)……….

22) On what basis did you judge the content of the show you participated?

☐ Content ☐ Participants ☐ Audience reaction ☐ Through media

23) Would you allow your own children to watch reality shows on Indian TV? ☐ Yes ☐ No

24) Would you encourage your children to watch reality shows on Indian TV? ☐ Yes ☐ No

25) If you are you still connected with the co-participants /co-judges/co-technicians of the show you participated, how would you define your relation with them?

☐ We are close friends ☐ We are just friends ☐ Other (Please Specify) ………………… …………

☐ We have formal relations ☐ I don't remember them

26) According to you, what is the best thing to watch on TV today?

☐ Serials   (Daily soap)

☐ Reality shows

☐ Movies

☐ Infotainment shows

☐ Other (please specify)…………..

☐ Music videos

27) In future will you accept any offer to participate in a reality show?

☐ Of course   ☐ May be   ☐ No   ☐ Never

28) Do you think there is better content on TV than the reality shows?

☐ Yes   ☐ No   ☐ Don't know

29) Do you think the cat-fights created in reality shows are good for audiences' mental health?

☐ Yes   ☐ No   ☐ Don't bother

30) My advice to TV Audience………………..

☐ Watch TV Regularly

☐ Watch only reality shows

☐ Watch anything but reality shows

☐ Watch whatever you wish

☐ Watch only reality shows

☐ Watch anything but reality shows

12.3 Photographs of the workshops

	Participants
Game: Discussions	

Game
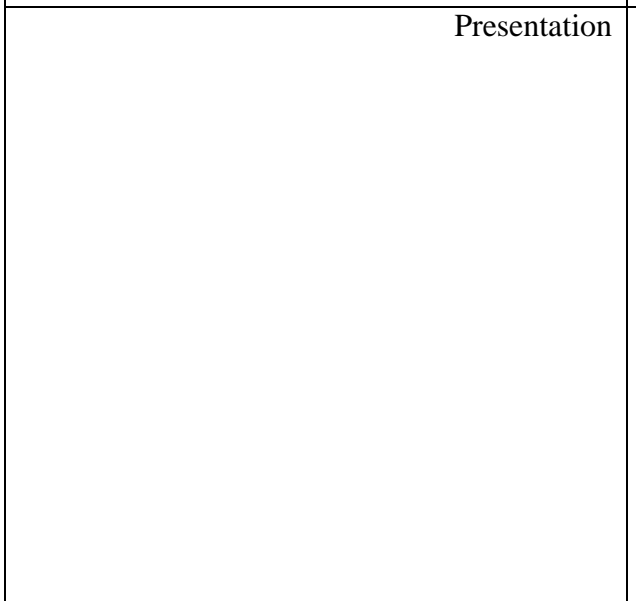
Presentation

	Participants
Presentation	

Participants

Participants

Presentation

Discussions

	Participants

12.4 List of Permitted Private Satellite TV Channels

Ref: Ministry of Information and Broadcasting: www.mib.nic.in

List of Permitted Private Satellite TV Channels as on 30-04-2015

Sr. No.	Channel Name	Name of the Company	Category	Upliniking/Downlinkin/ Uplinking Only	Language	Date of Permission
1	9X	9X MEDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI	24/09/2007
2	9XM	9X MEDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI/ENGLISH	24/09/2007
3	9XO (9XM VELNET)	9X MEDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI	29/09/2011
4	9X JHAKAAS (9X MARATHI)	9X MEDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	MARATHI	29/09/2011
5	9X JALWA (PHIR SE 9X)	9X MEDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI	29/09/2011
6	9X BANAAO (Earlier 9X BANGLA)	9X MEDIA PVT. LTD.	NON-NEWS	UPLINKING	BENGALI	17-01-15
7	TV 24	A ONE NEWS TIME BROADCASTING PRIVATE LIMITED	NEWS	UPLINKING	HINDI/ PUNJABI/ ENGLISH	21/10/2008
8	BHASKAR NEWS (AP 9)	A.R. RAIL VIKAS SERVICES PVT. LTD.	NEWS	UPLINKING	HINDI, ENGLISH, MARATHI AND ALL OTHER INDIAN SCHEDULE LANGUAGE	14/10/2011
9	SATYA	A.R. RAIL VIKAS SERVICES PVT. LTD.	NON-NEWS	UPLINKING	HINDI, ENGLISH, MARATHI AND ALL OTHER INDIAN SCHEDULE LANGUAGE	14/10/2011
10	AADRI ENRICH	AADRI ENTERTAINMENT AND MEDIA WORKS PVT.LTD.	NON-NEWS	UPLINKING	TELUGU/HINDI/ENGLISH/GUJARATI/TAMIL/KANNADA/ BENGALI/MALAYALAM	22/11/2011
11	AADRI WELLNESS	AADRI ENTERTAINMENT AND MEDIA WORKS PVT.LTD.	NON-NEWS	UPLINKING	TELUGU/HINDI/ENGLISH/GUJARATI/TAMIL/KANNADA/ BENGALI/MALAYALAM	22/11/2011
12	ABN-ANDHRA JYOTHI	AAMODA BROADCASTING COMPANY PRIVATE LIMITED	NEWS	UPLINKING	TELUGU	30/06/2009
13	ANJAN TV	AAP MEDIA PVT.LTD.	NON-NEWS	UPLINKING	HINDI, ENGLISH AND ALL OTHER INDIAN SCHEDULE LANGUAGES	20/07/2011
14	AASPAS TV	AASPAS MULTIMEDIA LTD.	NEWS	UPLINKING	GUJARATI/ MARATHI/ HINDI/ ENGLISH/ ALL OTHER INDIAN SCHEDULE LANGUGES	10/04/2012
15	ARIHANT	AASTHA BROAD CASTING NETWORK LIMITED	NON-NEWS	UPLINKING	HINDI/GUJRATI/ENGLISH	18/11/2009

16	THE HISTORY CHANNEL	AETN18 MEDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI, ENGLISH AND OTHER VARIOUS INDIAN REGIOANL LANGUAGES	25/05/2011
17	THE BIOGRAPHY CHANNEL	AETN18 MEDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI, ENGLISH AND OTHER VARIOUS INDIAN REGIOANL LANGUAGES	25/05/2011
18	AL JAZEERA ENGLISH	AJI INTERNATIONAL PRIVATE LIMITED	NEWS	DOWNLINKING	ENGLISH	03/12/2010
19	REAL ESTATE	ALLIANCE BROADCASTING PRIVATE LIMITED	NEWS	UPLINKING	ENGLISH/ REGIONAL LANGUAGES	10/01/2007
20	MAGIK (Earlier known as Bhojpuria Magic)	ALLIANCE STRATEGIES LIMITED	NON-NEWS	UPLINKING	HINDI/Bhojpuri, Kumaoni & Garhwali	16/02/2009
21	PRAG (earlier NEWS BANGLA)	AM TELEVISION PRIVATE LIMITED	NEWS	UPLINKING	ENGLISH/ HINDI/ NORTH EASTERN LANGUAGES	22/01/2008
22	AMRITA	AMRITA ENTERPRISES PRIVATE LIMITED	NEWS	UPLINKING	MALAYALAM/ HINDI/ ENGLISH	27/07/2004
23	YOUR NEWS	ANDHRAPRABHA PUBLICATIONS LIMITED	NEWS	UPLINKING	ENGLISH AND ALL OTHER INDIAN SCHEDULE LANGUAGES	08/06/2011
24	XCLUSIVE TV (Anugraha Malyalam)	Angel Admark Pvt. Ltd.	Non-News	UPLINKING	Hindi, English, All Indian Languages	01/02/2013
25	GOD TV	ANGEL MEDIA NETWORK PVT LTD	NON-NEWS	DOWNLINKING	ENGLISH/ HINDI/ TAMIL	07/02/2008
26	CITY PLUS	ANOLI HOLDINGS PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI	02/09/2009
27	ARADANA	ARADANA BROADCASTING INTERNATIONAL PRIVATE LIMITED	NON-NEWS	UPLINKING	TELUGU/ ENGLISH/ HINDI	06/04/2009
28	MARINE BIZ TV	ARIES TELECASTING PVT. LTD.	NON-NEWS	DOWNLINKING	ENGLISH	29/11/2007
29	IND 24 (earlier Live India Kannada, NEWS SUPER FAST)	ARPAN MEDIA PRIVATE LIMITED	NEWS	UPLINKING	HINDI, ENGLISH AND ALL OTHER INDIAN SCHEDULE LANGUAGE	12/10/2011
30	ASHIRWAD	ASHIRWAD TELENETWORK PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI/ ENGLISH/ OTHER NORTH INDIAN LANGUAGES	20/11/2007
31	MOVIES HOUSE (Earleir ASHIRWAD CLASSIC)	ASHIRWAD TELENETWORK PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI ENGLISH AND ALL OTHER INDIAN SCHEDULED LANGUAGES	14/10/2011
32	ASHIRWAD Gold	ASHIRWAD TELENETWORK PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI ENGLISH AND ALL OTHER INDIAN SCHEDULED LANGUAGES	14/10/2011

33	High News (earlier CEE NEWS)	ASHOKA PRODUCTIONS AND COMMUNICATION PVT LTD	NEWS	UPLINKING	HINDI, ENGLISH AND ALL OTHER INDIAN SCHEDULE LANGUAGES	20/07/2011
34	SUPER TV (earlier CEE VANDANA/Adhyatm)	ASHOKA PRODUCTIONS AND COMMUNICATION PVT LTD	NON-NEWS	UPLINKING	HINDI,ENGLISH & ALL OTHER INDIAN LANGUAGES.	23/03/2011
35	ASIANET	ASIANET COMMUNICATIONS LIMITED	NON-NEWS	UPLINKING	MALAYALAM	18/07/2001
36	ASIANET PLUS	ASIANET COMMUNICATIONS LIMITED	NON-NEWS	UPLINKING	MALAYALAM	02/03/2005
37	Suvarna Plus(earlier SITARA)	ASIANET COMMUNICATIONS LIMITED	NON-NEWS	UPLINKING	Kannada	28/03/2007
38	SUVARNA	ASIANET COMMUNICATIONS LIMITED	NON-NEWS	UPLINKING	KANNADA/ ENGLISH	08/12/2006
39	ASIANET MIDDLE EAST	ASIANET COMMUNICATIONS LIMITED	NON-NEWS	UPLINKING ONLY	MALAYALAM/ ENGLISH	05/03/2010
40	ASIANET MOVIES (earlier ASIANET CHIRI)	ASIANET COMMUNICATIONS LIMITED	NON-NEWS	UPLINKING	MALAYALAM	03/10/2011
41	ASIANET NEWS	ASIANET NEWS NETWORK PRIVATE LIMITED	NEWS	UPLINKING	MALAYALAM	19/06/2001
42	SUVARNA NEWS	ASIANET NEWS NETWORK PRIVATE LIMITED	NEWS	UPLINKING	KANNADA/ ENGLISH	10/07/2007
43	ASIANET INDIA NEWS	ASIANET NEWS NETWORK PRIVATE LIMITED	NEWS	UPLINKING	ENGLISH AND ALL OTHER INDIAN LANGUAGES	01/06/2011
44	TOLLY WOOD	ASPIRATION MEDIA PVT. LTD.	NON-NEWS	UPLINKING	ENGLISH/ REGIONAL LANGUAGES	10/09/2010
45	TV 9	ASSOCIATED BROADCASTING COMPANY PRIVATE LIMITED	NEWS	UPLINKING	MARATHI/ HINDI/ KANNADA/ MALAYALAM/ TELUGU/ TAMIL/ ENGLISH/ OTHER INDIAN LANGUAGES	23/10/2003
46	TV9 KANNADA	ASSOCIATED BROADCASTING COMPANY PRIVATE LIMITED	NEWS	UPLINKING	MARATHI/ HINDI/ KANNADA/ MALAYALAM/ TELUGU/ TAMIL/ ENGLISH/ OTHER INDIAN LANGUAGES	16/06/2006
47	TV9 MUMBAI	ASSOCIATED BROADCASTING COMPANY PRIVATE LIMITED	NEWS	UPLINKING	MARATHI/ HINDI/ KANNADA/ MALAYALAM/ TELUGU/ TAMIL/ ENGLISH/ OTHER INDIAN LANGUAGES	22/09/2006

48	TV 1	ASSOCIATED BROADCASTING COMPANY PRIVATE LIMITED	NEWS	UPLINKING	MARATHI/ HINDI/ TELUGU/ MALAYALAM/ KANNADA/ TAMIL/ ENGLISH/ OTHER INDIAN LANGUAGES	13/08/2007
49	NEWS 9	ASSOCIATED BROADCASTING COMPANY PRIVATE LIMITED	NEWS	UPLINKING	GUJARATI/ MARATHI/ HINDI/ KANNADA/ MALAYALAM/ TELUGU/ TAMIL/ ENGLISH/ OTHER INDIAN LANGUAGES	30/11/2007
50	TV9 AP (Earlier known as TV 9 KOLKATA)	ASSOCIATED BROADCASTING COMPANY PRIVATE LIMITED	NEWS	UPLINKING	GUJARATI/ MARATHI/ HINDI/ KANNADA/ MALAYALAM/ TELUGU/ TAMIL/ ENGLISH AND OTHER INDIAN LANGUAGES	30/11/2007
51	TV9 GUJARAT	ASSOCIATED BROADCASTING COMPANY PRIVATE LIMITED	NEWS	UPLINKING	GUJARATI/ MARATHI/ HINDI/ KANNADA/ MALAYALAM/ TELUGU/ TAMIL/ ENGLISH/ OTHER INDIAN LANGUAGES	02/01/2008
52	TV 100 (Earlier known as AVANTI SAMACHAR)	AVANTI MEDIA LIMITED	NEWS	UPLINKING	HINDI AND OTHER DIALECT	05/06/2006
53	AXN HD	AXN Network India Pvt. Ltd.	NON-NEWS	DOWNLINKING	Hindi, English & Other Indian Langauges	07/04/2014
54	SONY KIX (Earlier SET ONE)	AXN Network India Pvt. Ltd.	NON-NEWS	DOWNLINKING	Korean, Hindi English and /or Other Indian Languages	07/04/2014
55	Athmeeyayathra (earlier AY TV)	AY BROADCAST FOUNDATION	NON-NEWS	UPLINKING	MALAYALAM/ ENGLISH	30/12/2010
56	B4U MOVIES	B4U TELEVISION NETWORK I PVT. LTD.	NON-NEWS	DOWNLINKING	ENGLISH/ HINDI	04/02/2008
57	B4U MUSIC	B4U TELEVISION NETWORK I PVT. LTD.	NON-NEWS	DOWNLINKING	ENGLISH/ HINDI	04/02/2008
58	AATH	BANGLA ENTERTAINMENT PRIVATE LIMITED	NON-NEWS	UPLINKING	BANGLA	27/10/2008
59	BBC WORLD	BBC WORLD INDIA PVT LTD	NEWS	DOWNLINKING	ENGLISH	08/07/2008

60	Movies Now+ (Earlier known as Romedy Now + / ANANDA)	BENNETT COLEMAN AND COMPANY LIMITED	NON-NEWS	UPLINKING	HINDI/ENGLISH	11/11/2004
61	Romedy Now (earlier M-3)	BENNETT COLEMAN AND COMPANY LIMITED	NON-NEWS	UPLINKING	HINDI/ENGLISH	11/11/2004
62	ZOOM TV	BENNETT COLEMAN AND COMPANY LIMITED	NON-NEWS	UPLINKING	HINDI/ ENGLISH	03/06/2008
63	TIMES NOW-2	BENNETT COLEMAN AND COMPANY LIMITED	NEWS	UPLINKING	ENGLISH, HINDI and all remaining Indian Scheduled Language	25/11/2014
64	TIMES NOW-3	BENNETT COLEMAN AND COMPANY LIMITED	NEWS	UPLINKING	ENGLISH, HINDI and all remaining Indian Scheduled Language	25/11/2014
65	ET NOW-2	BENNETT COLEMAN AND COMPANY LIMITED	NEWS	UPLINKING	ENGLISH, HINDI and all remaining Indian Scheduled Language	25/11/2014
66	JAI HIND	BHARAT BROADCASTING NETWORK LIMITED	NEWS	UPLINKING	MALAYALAM	12/03/2007
67	NETWORK 10	BHARAT HYDEL PROJECTS PRIVATE LIMITED	NEWS	UPLINKING	HINDI	25/02/2011
68	NSN News	Bhole Baba Real Estate Developers Pvt. Ltd.	NEWS	UPLINKING	Hindi, English and All Other Indian Schedules Languages	26/02/2014
69	Daati Ahsas	Bhole Baba Real Estate Developers Pvt. Ltd.	NON-NEWS	UPLINKING	Hindi, English and All Other Indian Schedules Languages	26/02/2014
70	BIG RTL (earlier BIG RTL THIRILL)	AZALIA BROADCAST PVT. LTD. (earlier BIG RTL BROADCAST PVT. LTD. , Big Showbiz Broadcast Pvt. Ltd.)	NON-NEWS	UPLINKING	ENGLISH/ HINDI	06/08/2008
71	BIZZ NEWS	BIZZ NEWS PRIVATE LIMITED	NEWS	UPLINKING	GUJARATI	07/10/2008
72	BLOOMBERG TELEVISION ASIA-PACIFIC FEED	BLOOMBERG TELEVISION PRODUCTION SERVICES PVT. LTD.	NEWS	DOWNLINKING	ENGLISH	10/09/2008
73	FW News (REPORTER 24*7)	BPL MEDIA LIMITED	NEWS	UPLINKING	HINDI AND OTHER INDIAN SCHEDULED LANGUAGES	06.09.2011
74	DY 365	BRAHMAPUTRA TELE-PRODUCTIONS PRIVATE LIMITED	NEWS	UPLINKING	ASSAMESE/ HINDI/ ENGLISH	30/07/2008
75	DY-365 UP	BRAHMAPUTRA TELE-PRODUCTIONS PRIVATE LIMITED	NEWS	UPLINKING	HINDI/ BHOJPURI	02/06/2010

76	Jonack (earlier DHOOM /DY 365 ENTERTAINMENT)	BRAHMAPUTRA TELE-PRODUCTIONS PRIVATE LIMITED	NON-NEWS	UPLINKING	ASSAMESE	02/06/2010
77	NEWS TIME ASSAM	BRAND VALUE COMMUNICATIONS PRIVATE LIMITED	NEWS	UPLINKING	ASSAMI	17/04/2009
78	NEWS TIME BANGLA	BRAND VALUE COMMUNICATIONS PRIVATE LIMITED	NEWS	UPLINKING	BENGALI	23/02/2010
79	News Time Aasam (Earlier known as RUPASI BANGLA)	BRAND VALUE COMMUNICATIONS PRIVATE LIMITED	NON-NEWS	UPLINKING	BENGALI & Aasam	23/02/2010
80	DHOOM MUSIC BANGLA	BRAND VALUE COMMUNICATIONS PVT. LTD.	NON-NEWS	UPLINKING	BENGALI	30/09/2011
81	BRINDAVAN TV	BRINDAVAN TELEVISION NETWORK LIMITED	NON-NEWS	UPLINKING	TAMIL ENGLISH, HINDI, AND OTHER SOUTH INDIAN LANGUAGES	01/03/2006
82	LIVE INDIA	BROADCAST INITIATIVES LIMITED	NEWS	UPLINKING	HINDI	23/08/2005
83	TV SOUTH ASIA	BROADCAST WORLDWIDE LIMITED	NEWS	UPLINKING	BENGALI	03/06/2002
84	TARA MUSIX	BROADCAST WORLDWIDE LIMITED	NON-NEWS	UPLINKING	GUJARATI	03/06/2002
85	TARA PUNJABI	BROADCAST WORLDWIDE LIMITED	NON-NEWS	UPLINKING	PUNJABI	03/06/2002
86	Bllomberg TV India (Earlier known as BLOOMBERG UTV)	Business Broadcast News Pvt. Ltd. (Earlier Known as UTV NEWS LIMITED)	NEWS	UPLINKING	ENGLISH	06/02/2008
87	DW TV	CABSAT CHANNELS PRIVATE LIMITED	NEWS	DOWNLINKING	GERMAN/ ENGLISH	11/02/2008
88	CTVN-AKD-PLUS	CALCUTTA TELEVISION NETWORK PRIVATE LIMITED	NEWS	UPLINKING	BENGALI	11/10/2006
89	UTTAR BANGLA AKD (C BANGLA)	CALCUTTA TELEVISION NETWORK PRIVATE LIMITED	NEWS	UPLINKING	BENGALI	23/03/2011
90	CAPTAIN TV	CAPTAIN MEDIA PRIVATE LIMITED	NEWS	UPLINKING	TAMIL/ ENGLISH	18/08/2009
91	CAPTAIN NEWS	CAPTAIN MEDIA PRIVATE LIMITED	NEWS	UPLINKING	TAMIL/ ENGLISH	19/10/2011
92	TV 5 MONDE	CATVISION PRODUCTS LTD.	NEWS	DOWNLINKING	FRENCH	05/06/2008
93	FRANCE 24	CATVISION PRODUCTS LTD.	NEWS	DOWNLINKING	FRENCH	03/12/2010
94	TRAVELXP-HD (TRAVEL XP)	CELEBRITIES MANAGMENT PRIVATE LIMITED	NON-NEWS	UPLINKING	REGIONAL LANGUAGES	08/05/2008
95	TV 99	CHANNEL 99 MEDIA NETWORK PRIVATE LIMITED	NEWS	UPLINKING	HINDI/ ENGLISH	05/02/2009

96	IMAYAM TV	CHANNEL BHARAT ENTERTAINMENT PRIVATE LIMITED	NEWS	UPLINKING	TAMIL ENGLISH/ OTHER REGIONAL LANGUAGES	01/03/2006
97	CHANNEL 2	CHANNEL NO 2 NEWS MEDIA PVT LTD	NEWS	UPLINKING	PUNJABI/ HINDI/ ENGLISH / ALL OTHER SCHEDULED INDIAN LANGUAGES	22/02/2010
98	CHARDIKALA TIME TV	CHARHDIKALA PUBLICATIONS PRIVATE LIMITED	NEWS	UPLINKING	PUNJABI/ ENGLISH/ OTHER INDIAN LANGUAGES	20/03/2007
99	CALVARY TV	CHRISTU KRUPA BROADCASTING PVT LTD	NON-NEWS	UPLINKING	ALL INDIAN LANGUAGES	05/08/2011
100	TV PUNJABI	CITY NETWORK BROADCAST CONVERGENCE PVT LTD	NON-NEWS	UPLINKING	ALL INDIAN LANGUAGES	13/10/2011
101	CHANNEL UFX	CLEMET VENTURES PRIVATE LIMITED	NON-NEWS	UPLINKING	TAMIL/ TELUGU/ MALAYALAM/ KANNADA/ HINDI/ ENGLISH	18/08/2009
102	Satkar	Cobol Communications Pvt. Ltd.	NON-NEWS	UPLINKING	English and All Indian Languages	26/02/2014
103	CNEB	COMPLETE NEWS AND ENTERTAINMENT BROADCAST PRIVATE	NON-NEWS	UPLINKING	ENGLISH AND ALL INDIAN REGIONAL LANGUAGE	27/03/2008
104	TV 7/ TV3 HEALTH PLANET	COMSAT SYSTEM PRIVATE LIMITED	NEWS	UPLINKING	ENGLISH/ TELUGU/ HINDI	23/03/2011
105	SHOPPING ZONE	COXSWAIN TECHNOLOGIES LIMITED	NON-NEWS	UPLINKING	HINDI/ MARATHI	03/06/2003
106	Archana (earlier SPACETOON KIDS TV)	COXSWAIN TECHNOLOGIES LIMITED	NON-NEWS	UPLINKING	HINDI/ MARATHI	11/09/2003
107	LAKSHYYA ENTERTAINMENT (SUPER STAR-JOSH)	COXSWAIN TECHNOLOGIES LIMITED	NON-NEWS	UPLINKING	TAMIL/ ORIYA	24/01/2006
108	7 S MUSIC (earlier NILCHAKARA)	COXSWAIN TECHNOLOGIES LIMITED	NON-NEWS	UPLINKING	ORIYA/ HINDI	13/04/2010
109	RAKSHANA TV	COXSWAIN TECHNOLOGIES LIMITED	NON-NEWS	UPLINKING	TELUGU/ HINDI	13/04/2010
110	MANORANJAN TV	CREATIVE CHANNEL ADVERTISING AND MARKETING PRIVATE	NON-NEWS	UPLINKING	HINDI, ENGLISH/ OTHER INDIAN SCHEDULED LANGUAGES	25/04/2007
111	Manoranjan Music	CREATIVE CHANNEL ADVERTISING AND MARKETING PRIVATE	NON-NEWS	UPLINKING	Hindi	27/11/2012
112	JAN TV	CSL INFOMEDIA PRIVATE LIMITED	NEWS	UPLINKING	HINDI, ENGLISH AND ALL OTHER INDIAN SCHEDULE LANGUAGES	10/10/2011

113	JAN TV PLUS	CSL INFOMEDIA PRIVATE LIMITED	NEWS	UPLINKING	HINDI, ENGLISH AND ALL OTHER INDIAN SCHEDULE LANGUAGES	10/10/2011
114	TEN CRICKET (Earlier known as PLAY TV)	DAKSHIN MEDIA GAMING SOLUTIONS PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI/ ENGLISH/ MARATHI/ TAMIL/ TELUGU/ MALAYALAM	22/12/2005
115	DAYSTAR TELEVISION NETWORK	DAYSTAR TELEVISION NETWORK INDIA PVT. LTD.	NON-NEWS	DOWNLINKING	ENGLISH	15/02/2008
116	MUNSIF TV	DERA TELEVISIONS PRIVATE LIMITED	NEWS	UPLINKING	URDU/ HINDI/ ENGLISH/ REGIONAL LANGUAGES	12/11/2008
117	KHABAR FAST	DEVBHUMI BROADCAST PRIVATE LIMITED	NEWS	UPLINKING	HINDI, ENGLISH, AND ALL OTHER INDIAN SCHEDULE LANGUAGE	20/06/2011
118	AKHON SAMAY	DEVKRIPA VYAPAAR PVT LTD	NEWS	UPLINKING	BENGALI AND ALL OTHER INDIAN SCHEDULE LANGUAGE	15/04/2010
119	DISHA NEWS CHANNEL (Earlier known as DHALIWAL TV)	DHALIWAL ENTERTAINMENT PVT LTD	NEWS	UPLINKING	HINDI/ PUNJABI/ ENGLISH OTHER INDIAN LANGUAGES	11/12/2006
120	DHARM SANGEET	DHARM MEDIA VENTURES PRIVATE LIMITED	NON-NEWS	UPLINKING	ALL INDIAN SCHEDULED LANGUAGES	13/10/2011
121	WIN TV	DIKSAT TRANSWORLD LIMITED	NEWS	UPLINKING	TAMIL	11/04/2002
122	AASEERVATHAM	DIKSAT TRANSWORLD LIMITED	NEWS	UPLINKING	KANNADA	29/06/2004
123	CUSINE TV	DIKSAT TRANSWORLD LIMITED	NEWS	UPLINKING	ENGLISH	19/03/2010
124	WIN TV - U.P.	DIKSAT TRANSWORLD LIMITED	NEWS	UPLINKING	HINDI	19/03/2010
125	DNN	DILIP BUILDCON PRIVATE LIMITED	NEWS	UPLINKING	HINDI	06/06/2008
126	ANIMAL PLANET	DISCOVERY COMMUNICATION INDIA PRIVATE LIMITED	NON-NEWS	DOWNLINKING	ENGLISH/ HINDI	12/05/2008
127	DISCOVERY CHANNEL	DISCOVERY COMMUNICATION INDIA PRIVATE LIMITED	NON-NEWS	DOWNLINKING	ENGLISH, HINDI, TAMIL, TELUGU, MALAYALAM, MARATHI AND BENGALI LANGUAGES	12/05/2008
128	TLC	DISCOVERY COMMUNICATION INDIA PRIVATE LIMITED	NON-NEWS	DOWNLINKING	ENGLISH, HINDI, TAMIL, TELUGU, MALAYALAM, MARATHI AND BENGALI	12/05/2008
129	DISCOVERY HD WORLD (DISCOVERY HD)	DISCOVERY COMMUNICATION INDIA PRIVATE LIMITED	NON-NEWS	DOWNLINKING	ENGLISH/ HINDI	10/08/2009
130	DISCOVERY SCIENCE	DISCOVERY COMMUNICATION INDIA PRIVATE LIMITED	NON-NEWS	DOWNLINKING	ENGLISH/ HINDI	10/08/2009

131	DISCOVERY TURBO	DISCOVERY COMMUNICATION INDIA PRIVATE LIMITED	NON-NEWS	DOWNLINKING	ENGLISH/ HINDI	10/08/2009
132	DISCOVERY CHANNEL TAMIL	DISCOVERY COMMUNICATION INDIA PRIVATE LIMITED	NON-NEWS	DOWNLINKING	TAMIL	01/06/2011
133	Animal Planet HD World (Earlier known as DISCOVERY HOME AND HEALTH)	DISCOVERY COMMUNICATION INDIA PRIVATE LIMITED	NON-NEWS	DOWNLINKING	ENGLISH/ HINDI OTHER LOCAL LANGUAGES IN INDIA	01/06/2011
134	DISCOVERY 3D NET	DISCOVERY COMMUNICATION INDIA PRIVATE LIMITED	NON-NEWS	DOWNLINKING	ENGLISH/ HINDI OTHER LOCAL LANGUAGES IN INDIA	01/06/2011
135	ID INVESTIGATION DISCOVERY	DISCOVERY COMMUNICATION INDIA PRIVATE LIMITED	NON-NEWS	DOWNLINKING	ENGLISH/ HINDI OTHER LOCAL LANGUAGES IN INDIA	01/06/2011
136	TLC HD World (Earlier known as MILITARY CHANNEL)	DISCOVERY COMMUNICATION INDIA PRIVATE LIMITED	NON-NEWS	DOWNLINKING	ENGLISH/ HINDI OTHER LOCAL LANGUAGES IN INDIA	01/06/2011
137	DISCOVERY KIDS CHANNEL	DISCOVERY COMMUNICATION INDIA PRIVATE LIMITED	NON-NEWS	DOWNLINKING	ENGLISH/ HINDI OTHER LOCAL LANGUAGES IN INDIA	01/06/2011
138	DIVYA	DIVYA BROADCASTING NETWORK PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI/ PUNJABI/ ENGLISH/ URDU	25/09/2008
139	DARSHAN 24(LIFE 24)	E24 Glamour Ltd. (Earlier known as B.A.G. GLAMOUR LIMITED)	NON-NEWS	UPLINKING	ENGLISH/HINDI	12/09/2007
140	E 24	E24 Glamour Ltd. (Earlier known as B.A.G. GLAMOUR LIMITED)	NON-NEWS	UPLINKING	ENGLISH/HINDI	12/09/2007
141	KANAK TV (earlier KANAK SAMBAD)	EASTERN MEDIA LIMITED	NEWS	UPLINKING	ORIYA	23/06/2009
142	ARRA (Earlier known as MANJARI)	EASTERN MEDIA LIMITED	NON-NEWS	UPLINKING	ALL INDIAN LANGUAGE	23/03/2011
143	PENGAL	EASWARI MEDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	ALL INDIAN LANGUAGES	01/07/2011
144	ETV TELUGU	Eenadu Television Pvt. Ltd.	NEWS	UPLINKING	TELUGU	06/06/2001
145	ETV-Andhrapradesh (earlier known as ETV-2)	Eenadu Television Pvt. Ltd.	NEWS	UPLINKING	TELUGU	27/08/2003
146	ETV-Telangana (earlier known as ETV-3)	Eenadu Television Pvt. Ltd.	NEWS	UPLINKING	TELUGU	30/07/2010
147	ETV CINEMA	Eenadu Television Pvt. Ltd.	NON-NEWS	UPLINKING	TELUGU	30/07/2010
148	ETV-PLUS	Eenadu Television Pvt. Ltd.	NON-NEWS	UPLINKING	TELUGU	19-01-15
149	ETV LIFE	Eenadu Television Pvt. Ltd.	NON-NEWS	UPLINKING	TELUGU	19-01-15
150	ETV ABHIRUCHI	Eenadu Television Pvt. Ltd.	NON-NEWS	UPLINKING	TELUGU	19-01-15

151	ENTERR 10	ENTER 10 TELEVISION PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI/ ENGLISH	02/08/2004
152	ENTER 10 MOVIES	ENTER 10 TELEVISION PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI/ ENGLISH	26/02/2009
153	BHOJPURI CINEMA	ENTER 10 TELEVISION PRIVATE LIMITED	NON-NEWS	UPLINKING	ALL INDIAN LANGUAGES	01/10/2014
154	LUCK TV	ENTER 10 TELEVISION PRIVATE LIMITED	NON-NEWS	UPLINKING	ALL INDIAN LANGUAGES	01/10/2014
155	MTUNES	ENTERTAINMENT TELEVISION NETWORK PVT. LTD.	NON-NEWS	DOWNLINKING	HINDI/ ENGLISH/ PUNJABI	22/11/2006
156	M TUNES HD-HINDI (earlier ETC-HINDI)	ENTERTAINMENT TELEVISION NETWORK PVT. LTD.	NON-NEWS	UPLINKING	HINDI	05/02/2002
157	Bhakti Sagar (earlir M TUNES-TAMIL/ETC Punjabi)	ENTERTAINMENT TELEVISION NETWORK PVT. LTD.	NON-NEWS	UPLINKING	PUNJABI	05/02/2002
158	Epic TV	Epic Television Networks Pvt. Ltd.	NON-NEWS	UPLINKING	All Indian Languages	08/09/2014
159	Star Sports 3 (earlier STAR CRICKET)	ESPN SOFTWARE INDIA PRIVATE LIMITED	NON-NEWS	DOWNLINKING	ENGLISH/ HINDI	28/06/2007
160	STAR Sports 4 (earlier ESPN)	ESPN SOFTWARE INDIA PRIVATE LIMITED	NON-NEWS	DOWNLINKING	English/Hindi, Indian Regional Languages	20/06/2008
161	Star Sports 1 (earlier STAR SPORTS)	ESPN SOFTWARE INDIA PRIVATE LIMITED	NON-NEWS	DOWNLINKING	ENGLISH/ HINDI	26/06/2008
162	ESP NEWS	ESPN SOFTWARE INDIA PRIVATE LIMITED	NEWS	DOWNLINKING	ENGLISH	21/10/2010
163	STAR Sports HD2 (earlier ESPN HD)	ESPN SOFTWARE INDIA PRIVATE LIMITED	NON-NEWS	DOWNLINKING	English and Indian Regional Langauges	23/12/2010
164	Star Sports HD 1 (earlier STAR CRICKET HD)	ESPN SOFTWARE INDIA PRIVATE LIMITED	NON-NEWS	DOWNLINKING	ENGLISH	24/05/2011
165	STAR SPORTS 2 (earlier STAR SPORTS HD)	ESPN SOFTWARE INDIA PRIVATE LIMITED	NON-NEWS	DOWNLINKING	ENGLISH, HINDI AND ALL OTHER INDIAN LANGUAGES	10/07/2012
166	CCTV NEWS	ESSEL SHYAM COMMUNICATION LIMITED	NEWS	DOWNLINKING	ENGLISH	07/01/2008
167	EURO NEWS	ESSEL SHYAM COMMUNICATION LIMITED	NEWS	DOWNLINKING	INFORMATION NOT PROVIDED BY THE COMPANY	30/05/2011
168	PHENO TV(NEWS MAKERS)	ESSENCE TELEVISION PVT.LTD.	NON-NEWS	UPLINKING	ALL INDIAN LANGUAGES	07/01/2011

169	VEDAS OM TV	EXCLUSIVE VISION MEDIA PVT. LTD.	NON-NEWS	UPLINKING	ENGLISH, HINDI & ALL INDIAN SCHEDULED LANGUAGE	02-03-15
170	EXPLORE TV	EXPLORE BROADCASTING PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI/ENGLISH	21/11/2008
171	Zonet Zawlbuk (earlier EN TV)	EXPRESS BROADCASTING PRIVATE LIMITED	NEWS	UPLINKING	PUNJABI/ HINDI/ ENGLISH/ ALL OTHER INDIAN SCHEDULE LANGUAGES	22/03/2011
172	RVS News (earlier RUDR NEWS)	FAME MEDIA PRIVATE LIMITED	NEWS	UPLINKING	HINDI ENGLISH AND ALL OTHER INDIAN SCHEDULED LANGUAGES	14/10/2011
173	Techno India Television (Earlier known as BANGLA LIVE/ NEWS BANGLA)	FASTTRACK MEDIA AND COMMUNICATION PVT LTD	NEWS	UPLINKING	BENGALI	03/10/2011
174	WELLNESS	FILMCITY COMMUNICATION TECHNOLOGIES LIMITED	NON-NEWS	UPLINKING	HINDI	06/02/2008
175	BABY TV	FOX CHANNELS INDIA PVT LTD	NON-NEWS	DOWNLINKING	ENGLISH/ HINDI/ REGIONAL LANGUAGES	04/02/2009
176	NAT GEO WILD	FOX CHANNELS INDIA PVT LTD	NON-NEWS	DOWNLINKING	ENGLISH/ HINDI/ REGIONAL LANGUAGES	02/07/2009
177	NAT GEO MUSIC	FOX CHANNELS INDIA PVT LTD	NON-NEWS	DOWNLINKING	ENGLISH/ HINDI/ REGIONAL LANGUAGES	02/07/2009
178	NATIONAL GEOGRAPHIC HD	FOX CHANNELS INDIA PVT LTD	NON-NEWS	DOWNLINKING	ENGLISH/ HINDI/ REGIONAL LANGUAGES	02/07/2009
179	NAT GEO PEOPLE (NAT GEO ADVENTURE)	FOX CHANNELS INDIA PVT LTD	NON-NEWS	DOWNLINKING	ENGLISH/ HINDI/ REGIONAL LANGUAGES	02/07/2009
180	NAT GEO PEOPLE HD (NAT GEO WILD HD)	FOX CHANNELS INDIA PVT LTD	NON-NEWS	DOWNLINKING	ENGLISH, HINDI AND OTHER REGIONAL LANGUAGES	30/05/2011
181	NAT GEO ADVENTURE HD	FOX CHANNELS INDIA PVT LTD	NON-NEWS	DOWNLINKING	ENGLISH, HINDI AND OTHER REGIONAL LANGUAGES	30/05/2011
182	INDIA NOW (Earlier INE LIVE)	FUTURE VISION BROADCAT PRIVATE LIMITED	NEWS	UPLINKING	HINDI/ENGLISH ALL INDIAN SCHEDULED LANGUAGE	31/10/2014
183	UTV BINDASS (Earlier known as BINDASS)	GENX ENTERTAINMENT LIMITED	NON-NEWS	UPLINKING	HINDI	28/08/2007

184	UTV ACTION (Earlier known as BINDASS MOVIES)	GENX ENTERTAINMENT LIMITED	NON-NEWS	UPLINKING	HINDI, Telugu, Tamil & Bangla Languages	28/08/2007
185	Cine 21 (earlier GT ENTERTAINMENT)	GLOBAL TELECASTING PVT. LTD.	NON-NEWS	UPLINKING	ENGLISH, HINDI AND ALL OTHER INDIAN LANGUAGES	17/08/2012
186	REPORTER 24X7 (Earlier known as GN News GNN NEWS)	GN INFOMEDIA PVT LTD	NEWS	UPLINKING	HINDI/ ENGLISH/ ALL OTHER INDIAN SCHEDULE LANGUAGE	27/10/2010
187	WHISTLE TV (Earlier known as GN Bhakti GNN BHAKTI /GNN ENTERTAINMENT)	GN INFOMEDIA PVT LTD	NON-NEWS	UPLINKING	HINDI/ ENGLISH/ ALL OTHER INDIAN SCHEDULE LANGUAGE	27/10/2010
188	PTC NEWS	G-NEXT MEDIA PRIVATE LIMITED	NEWS	UPLINKING	HINDI/PUNJABI	30/07/2008
189	PTC PUNJABI	G-NEXT MEDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI/ PUNJABI	30/07/2008
190	PTC CHAK DE	G-NEXT MEDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI/PUNJABI	30/07/2008
191	Peace of Mind	God Media Pvt. Ltd.	NON-NEWS	UPLINKING	Hindi, English and All other Indian Scheduled & World Languages	11/06/2014
192	SUBHA VAARTHA	GOOD NEWS CHANNEL PRIVATE LIMITED	NON-NEWS	UPLINKING	TELUGU	03/05/2007
193	SUBHSANDESH	GOOD NEWS CHANNEL PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI	17/10/2011
194	GOODNESS TV	GOODNESS MEDIA PVT LTD	NON-NEWS	UPLINKING	MALYALAM/ ENGLISH	14/06/2011
195	TOPPER	GREYCELLS18 MEDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI/ ENGLISH	06/02/2008
196	V TV	GUJARAT NEWS BROADCASTING PVT.LTD.	NEWS	UPLINKING	GUJARATI,HINDI & ENGLISH.	23/03/2011
197	GULISTAN NEWS	GULISTAN TV NETWORK PRIVATE LIMITED	NEWS	UPLINKING	HINDI, ENGLISH, PUNJABI AND ALL OTHER INDIAN SCHEDULE LANGUAGE	30/09/2011
198	SADA CHANNEL	HBN ENTERTAINMENT AND BROADCASTING PVT LTD	NON-NEWS	UPLINKING	ENGLISH, HINDI AND ALL INDIAN REGIONAL LANGUAGES	22/07/2010
199	365 DIN	HERITAGE TELEVENTURE AND MEDIA PRIVATE LIMITED	NEWS	UPLINKING	HINDI	13/10/2008
200	DABANGG	HHP BROADCASTING SERVICES PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI	18/11/2010

201	HBC NEWS	HINDUSTAN BROADCASTING COMPANY PRIVATE LIMITED	NEWS	UPLINKING	HINDI/ ENGLISH OTHER NORTH INDIAN LANGUAGES	26/02/2009
202	Jai Tamil TV (Earlier known as HORIZON NEWS)	HORIZEN SATELLITE SERVICE PVT LTD	NEWS	UPLINKING	ALL INDIAN LANGUAGE	12/01/2011
203	Y TV (Earlier known as Voice 24 Tripura/Horizon News 24x7)	HORIZEN SATELLITE SERVICE PVT LTD	NEWS	UPLINKING	English and any other Indian Languages	02/07/2012
204	HM TV	HYDERABAD MEDIA HOUSE LIMITED	NEWS	UPLINKING	TELUGU/ HINDI/ ENGLISH/ NORTH INDIAN LANGUAGES	02/05/2008
205	WAVES 24X7 (IAAN TV)	IAAN CREATION PVT LTD	NON-NEWS	UPLINKING	HINDI DIALECTS	20/01/2010
206	IBN LOKMAT	IBN LOKMAT NEWS PRIVATE LIMITED	NEWS	UPLINKING	MARATHI	26/03/2008
207	IBN-7 (Earlier known as JTV Channel-7)	IBN18 BROADCAST LIMITED	NEWS	UPLINKING	HINDI/ENGLISH	28/01/2005
208	CNN-IBN (Earlier known as Broadcast News)	IBN18 BROADCAST LIMITED	NEWS	UPLINKING	ENGLISH/ HINDI	30/08/2005
209	CNBC TV18 PRIME HD (earlier CNN-IBN CHANNEL -1)	IBN18 BROADCAST LIMITED	NEWS	UPLINKING	ENGLISHI/ REGIONAL	18/07/2008
210	CNBC Bajaar (earlier CNN IBN HD/ CNN-IBN CHANNEL -2)	IBN18 BROADCAST LIMITED	NEWS	UPLINKING	English, Hindi & Regional Languages	18/07/2008
211	News18 India (earlier CNBC TV18 GUJRATI / CNN-IBN CHANNEL -3)	IBN18 BROADCAST LIMITED	NEWS	UPLINKING ONLY	English, Hindi & Regional Languages	18/07/2008
212	CVR NEWS	IMAGE BROADCASTING INDIA PRIVATE LIMITED	NEWS	UPLINKING	TELUGU, ENGLISH, HINDI, KANNADA, TAMIL, MALAYALAM	30/09/2011
213	CVR HEALTH	IMAGE BROADCASTING INDIA PRIVATE LIMITED	NEWS	UPLINKING	TELUGU, ENGLISH, HINDI, KANNADA, TAMIL, MALAYALAM	30/09/2011
214	CVR News English	Image Broadcasting Private Limited	NEWS	UPLINKING	Hindi,English & ALL OTHER INDIAN SCHEDULE LANGUAGES	26/02/2013

215	CVR Spiritual Om	Image Broadcasting Private Limited	Non-NEWS	UPLINKING	Hindi,English & ALL OTHER INDIAN SCHEDULE LANGUAGES	26/02/2013
216	MU ODIA (earlier KATHA TV)	IMPACT TELEVISION PRIVATE LIMITED	NON-NEWS	UPLINKING	ALL INDIAN LANGUAGES	13/10/2011
217	INDIA TV	INDEPENDENT NEWS SERVICE PVT LTD	NEWS	UPLINKING	HINDI/ENGLISH	17/06/2003
218	INDIA TV WIZ	INDEPENDENT NEWS SERVICE PVT LTD	NEWS	UPLINKING	ENGLISH/ HINDI	11/08/2009
219	INDIAVISION NEWS	INDIAVISION SATELLITE COMMUNICATIONS LIMITED	NEWS	UPLINKING	TELUGU	23/01/2003
220	YES-INDIAVISION	INDIAVISION SATELLITE COMMUNICATIONS LIMITED	NON-NEWS	UPLINKING	MALAYALAM	30/04/2004
221	SAKSHI	INDIRA TELEVISION LIMITED	NEWS	UPLINKING	HINDI/ ENGLISH	31/12/2008
222	REPORTER	INDO ASIAN NEWS CHANNEL PVT LTD	NEWS	UPLINKING	MALAYALAM	25/02/2011
223	INDIA NEWS	INFORMATION TV PRIVATE LIMITED	NEWS	UPLINKING	HINDI/ ENGLISH AND NORTH INDIAN REGIONAL LANGUAGES	21/09/2007
224	ITV NEWS	INFORMATION TV PRIVATE LIMITED	NEWS	UPLINKING	HINDI/ ENGLISH/ NORTH INDIAN LANGUAGES	28/03/2008
225	INDIA NEWS HARYANA	INFORMATION TV PRIVATE LIMITED	NEWS	UPLINKING	HINDI	06/05/2008
226	AWAAM	INFORMATION TV PRIVATE LIMITED	NEWS	UPLINKING	URDU	10/08/2009
227	India News Uttar Pradesh-Uttrakhand (earlier INDIA NEWS UTTAR PRADESH / MARRIAGE TV/DELHI NEWS)	INFORMATION TV PRIVATE LIMITED	NEWS	UPLINKING	ENGLISH/ HINDI	10/08/2009
228	INDIA NEWS BIHAR JHARKHAND (SAMAJ)	INFORMATION TV PRIVATE LIMITED	NEWS	UPLINKING	HINDI/ OTHER NORTH INDIAN REGIONAL LANGUAGES	10/08/2009
229	INDIA NEWS PUNJAB (MUMBAI NEWS)	INFORMATION TV PRIVATE LIMITED	NEWS	UPLINKING	HINDI/ OTHER NORTH INDIAN REGIONAL LANGUAGES	10/08/2009
230	INDIA NEWS RAJASTHAN (CRIME TV)	INFORMATION TV PRIVATE LIMITED	NEWS	UPLINKING	HINDI/ ENGLISH/ ALL OTHER NORTH INDIAN LANGUAGES	23/12/2010

231	DELHI NEWS	INFORMATION TV PRIVATE LIMITED	NEWS	UPLINKING	HINDI/ ENGLISH AND OTHER NORTH INDIAN LANGUAGES	04/08/2011
232	GANGA	INFORMATION TV PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI	23/12/2010
233	IMN NEWS (NEWS X)	INX NEWS PRIVATE LIMITED	NEWS	UPLINKING	ENGLISH/HINDI	21/09/2007
234	EXPRESS TV	J.S.D. DATA INFOTECH PRIVATE LIMITED	NEWS	UPLINKING	ALL INDIAN LANGUAGE	13/10/2011
235	JAIN TV	JAIN STUDIOS LIMITED	NEWS	UPLINKING	HINDI/ ENGLISH	04/01/2001
236	PBN (earlier SAMACHAR 24X7)	JAINSON MEDIA PRIVATE LIMITED	NEWS	UPLINKING	HINDI, ENGLISH AND ALL OTHER INDIAN SCHEDULE LANGUAGE	30/08/2011
237	Janam	Janam Multi Media Ltd.	NEWS	UPLINKING	English and All Other Schedule Languages	26/08/2014
238	JANAPRIYA	JANAPRIYA COMMUNICATION LTD.	NEWS	UPLINKING	MALAYALAM & ENGLISH	03/10/2011
239	JEEVAN TV	JEEVAN TELECASTING CORPORATION LIMITED	NEWS	UPLINKING	MALAYALAM	18/07/2002
240	MBC TV (VON JANTA KI AWAAZ)	JOSH MEDIAVISION PVT LTD	NEWS	UPLINKING	HINDI/ ENGLISH/ BENGALI	29/10/2009
241	OM BANGLA	K.K. MEDIA PRODUCTION PVT.LTD.	NON-NEWS	UPLINKING	BENGALI,HINDI,ENGLISH AND ALL OTHER INDIAN SCHEDULE LANGUAGE	08/06/2011
242	KALAIGNAR TV	KALAIGNAR TV PRIVATE LIMITED	NEWS	UPLINKING	TAMIL	05/11/2007
243	KALAIGNAR ISAI ARUVI	KALAIGNAR TV PRIVATE LIMITED	NEWS	UPLINKING	TAMIL	14/01/2008
244	KALAIGNAR SEITHIGAL	KALAIGNAR TV PRIVATE LIMITED	NEWS	UPLINKING	TAMIL	01/07/2008
245	KALAIGNAR ASIA	KALAIGNAR TV PRIVATE LIMITED	NEWS	UPLINKING ONLY	TAMIL	30/06/2009
246	KALAIGNAR SIRIPPOLI	KALAIGNAR TV PRIVATE LIMITED	NON-NEWS	UPLINKING	TAMIL	03/02/2009
247	KALAIGNAR CHITHIRAM	KALAIGNAR TV PRIVATE LIMITED	NON-NEWS	UPLINKING	TAMIL	03/02/2009
248	KALAIGNAR MURASU	KALAIGNAR TV PRIVATE LIMITED	NON-NEWS	UPLINKING	TAMIL	04/11/2009
249	Kalinga TV	Kalinga Media Entertainment Pvt. Ltd.	NEWS	UPLINKING	Hindi, English, Oriya and all other schedule Indian language	04/09/2014
250	SRI SANKARA	KAMADHENU TELEFILMS PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI/ TELUGU/ KANNADA/ TAMIL/ MALAYALAM/ ENGLISH	31/07/2008
251	ODISHA TIME (earlier KAMYAB TV)	KAMYAB TELEVISION PRIVATE LIMITED	NEWS	UPLINKING	ORIYA	12/11/2008

252	DAY N NIGHT NEWS	KANSAN NEWS PRIVATE LIMITED	NEWS	UPLINKING	PUNJABI/ HINDI/ ENGLISH	19/03/2009
253	KASHISH NEWS	KASHISH DEVELOPERS LTD.	NEWS	UPLINKING	HINDI, ENGLISH AND ALL OTHER INDIAN SCHEDULE LANGUAGES.	28/12/2010
254	KASTHURI	KASTHURI MEDIAS PRIVATE LIMITED	NEWS	UPLINKING	KANNADA	07/12/2005
255	KASTHURI NEWS 24	KASTHURI MEDIAS PRIVATE LIMITED	NEWS	UPLINKING	KANNADA	21/10/2010
256	I PLUS TV (Earlier SHAKTI TV)	KDM MEDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI/ PUNJABI/ ENGLISH	25/08/2004
257	KAUMUDY	KERELA KAUMUDI PVT LTD	NEWS	UPLINKING	MALAYALAM	09/08/2010
258	KHUSBOO	KHUSBOO MULTIMEDIA PVT. LTD.	NON-NEWS	UPLINKING	HINDI, ORIYA, ENGLISH, BENGALI	15/05/2012
259	KBC NEWS	KOHINOOR BROADCASTING CORPORATION LIMITED	NEWS	UPLINKING	PUNJABI	01/03/2006
260	DILLAGIII	KRISHNA SHOWBIZ SERVICES PVT. LTD.	NON-NEWS	UPLINKING	HINDI	29-12-14
261	TAK DHINA DIN	KRISHNA SHOWBIZ SERVICES PVT. LTD.	NON-NEWS	UPLINKING	HINDI	29-12-14
262	MAUJA MOSTII	KRISHNA SHOWBIZ SERVICES PVT. LTD.	NON-NEWS	UPLINKING	HINDI	29-12-14
263	Madha TV (earlier KRISHANA TV)	Krishnaswamy Associates Media Renaissance Pvt. Ltd. (Earlier known as KRISHNASWAMY ASSOCIATES MEDIA RENAISSANCE)	NON-NEWS	UPLINKING	TAMIL/ ENGLISH	23/07/2009
264	SS ENTERTAINMENT	L AND C MEDIA PRIVATE LIMITED	NEWS	UPLINKING	TAMIL/ TELGU/ MALYALAM/ KANNADA/ ENGLISH AND ORS	04/09/2008
265	SS MUSIC	L AND C MEDIA PRIVATE LIMITED	NEWS	UPLINKING	TAMIL/ TELUGU/ MALAYALAM/ KANNADA/ ENGLISH/ AND OTHER REGIONAL LANGUAGES	04/09/2008
266	MUSIC XPRESS (LAMHAS CLASSIC)	LAMHAS ENTERTAINMENT LIMITED	NON-NEWS	UPLINKING	HINDI	14/05/2004
267	RUSSIA TODAY	LAMHAS SATELLITE SERVICES LIMITED	NEWS	DOWNLINKING	ENGLISH	10/12/2008
268	I-Witness	Landmark Apartment Pvt. Ltd.	NEWS	UPLINKING	Hindi Language	11/12/2012
269	L-TV	Landmark Infonet Pvt. Ltd.	NEWS	UPLINKING	Hindi Language	11/12/2012
270	LEADER TV	LEADER TELEVISION AND ENTERTAINMENT PVT LTD	NON-NEWS	UPLINKING	HINDI AND ENGLISH	14/06/2011

271	JANTA TV	LEGEND TRAVEL PVT LTD	NEWS	UPLINKING	HINDI/ ENGLISH AND ALL OTHER INDIAN SCHEDULE LANGUAGES	24/09/2010
272	JHANKAR MOVIES	LEMON ENTERTAINMENT LTD	NON-NEWS	UPLINKING	HINDI/ OTHER INDIAN LANGUAGES	22/03/2005
273	LEMON NEWS (Earlier known as Lemon TV)	LEMON ENTERTAINMENT LTD	NEWS	UPLINKING	HINDI/ OTHER INDIAN LANGUAGES	21/12/2006
274	Lotus News (Earlier known as NATION NEWS)	LIVE NEWS INDIA NETWORK PVT LTD	NEWS	UPLINKING	HINDI, ENGLISH AND ALL OTHER INDIAN SCHEDULE LANGUAGES	03/10/2011
275	MGK	M G K PRINTING WORKS PVT LTD	NON-NEWS	UPLINKING	HINDI, ENGLISH, PUNJABI AND ALL OTHER INDIAN LANGUAGES	14/10/2011
276	Blue	M G K PRINTING WORKS PVT LTD	NON-NEWS	UPLINKING	English, Hindi & Punjabi Regional Languages	07/08/2014
277	MH ONE NEWS	M.H. ONE TV NETWORK LIMITED	NEWS	UPLINKING	HINDI	03/05/2007
278	MH 1	M.H. ONE TV NETWORK LIMITED	NON-NEWS	UPLINKING	HINDI	29/04/2003
279	MH ONE SHRADDHA	M.H. ONE TV NETWORK LIMITED	NON-NEWS	UPLINKING	HINDI	31/01/2007
280	MAA TV	MAA TELEVISION NETWORK LIMITED	NEWS	UPLINKING	TELUGU	09/04/2002
281	MAA GOLD(MAA JUNIOR)	MAA TELEVISION NETWORK LIMITED	NON-NEWS	UPLINKING	TELUGU	08/10/2007
282	MAA MOVIES (MAA POOJA)	MAA TELEVISION NETWORK LIMITED	NON-NEWS	UPLINKING	TELUGU	08/10/2007
283	MAA MUSIC	MAA TELEVISION NETWORK LIMITED	NON-NEWS	UPLINKING	TELUGU	08/10/2007
284	MEDIA ONE TV	MADHYAMAM BROADCASTING LTD	NEWS	UPLINKING	MALAYALAM/ ENGLISH	30/09/2011
285	MK TELEVISION	MADURAI KRISHAN NETWORK PVT. LTD.	NON-NEWS	UPLINKING	TAMIL	22/08/2012
286	MAHUUA	MAHUAA MEDIA PRIVATE LIMITED	NEWS	UPLINKING	HINDI/ BHOJPURI	06/11/2007
287	MAHUUA NEWS	MAHUAA MEDIA PRIVATE LIMITED	NEWS	UPLINKING	BHOJPURI/ HINDI/ MITHILA/ BANGLA	08/08/2008
288	First India (earlier MAHUAA KHOBOR)	MAHUAA MEDIA PRIVATE LIMITED	NEWS	UPLINKING	BANGLA/ HINDI/ ENGLISH	04/06/2010
289	Mahuaa News Line (Uttar Pradesh /Uttrakhand) [earlier MAHUAA BANGLA]	MAHUAA MEDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	BHOJPURI/ HINDI	08/08/2008

290	MAHUAA MOVIES	MAHUAA MEDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	BHOJPURI/ HINDI/ ENGLISH	29/07/2010
291	MAKKAL TV	MAKKAL THOLAI THODARPU KUZHUMAM LIMITED	NEWS	UPLINKING	TAMIL/ ENGLISH	21/03/2006
292	KAIRALI	MALAYALAM COMMUNICATIONS LIMITED	NEWS	UPLINKING	MALAYALAM	01/01/2002
293	PEOPLE	MALAYALAM COMMUNICATIONS LIMITED	NEWS	UPLINKING	MALAYALAM	08/11/2004
294	WE	MALAYALAM COMMUNICATIONS LIMITED	NON-NEWS	UPLINKING	MALAYALAM	13/12/2006
295	ARABIA	MALAYALAM COMMUNICATIONS LIMITED	NEWS	UPLINKING ONLY	MALAYALAM	04/12/2014
296	MAURYA	MAURYA TV PRIVATE LIMITED	NEWS	UPLINKING	HINDI	09/05/2008
297	JAYA TV	MAVIS SATCOM LIMITED	NEWS	UPLINKING	TAMIL	29/03/2001
298	JAYA PLUS	MAVIS SATCOM LIMITED	NEWS	UPLINKING	TAMIL	26/03/2004
299	JAYA MAX	MAVIS SATCOM LIMITED	NEWS	UPLINKING	TAMIL	02/06/2006
300	J MOVIE	MAVIS SATCOM LIMITED	NEWS	UPLINKING	TAMIL	18/09/2007
301	SPLASH TV	MAYAJAAL ENTERTAINMENT LIMITED	NON-NEWS	UPLINKING	ENGLISH/ ALL INDIAN LANGUAGES	15/06/2001
302	CHANNEL NEWS ASIA INTERNATIONAL	MCN INTERNATIONAL INDIA PVT LTD.	NEWS	DOWNLINKING	ENGLISH	07/04/2008
303	ABP NEWS (earlier STAR NEWS)	MEDIA CONTENT AND COMMUNICATIONS SERVICES INDIA PRIVATE LIMITED	NEWS	UPLINKING	HINDI/ENGLISH/MARATHI	07/01/2004
304	ABP ANANDO (earlier STAR ANANDO)	MEDIA CONTENT AND COMMUNICATIONS SERVICES INDIA PRIVATE LIMITED	NEWS	UPLINKING	HINDI/ ENGLISH/ BENGALI	28/04/2005
305	ABP MAJHA (earlier STAR MAJHA)	MEDIA CONTENT AND COMMUNICATIONS SERVICES INDIA PRIVATE LIMITED	NEWS	UPLINKING	HINDI/ ENGLISH/ MARATHI	06/06/2007
306	ABP Sanjha	MEDIA CONTENT AND COMMUNICATIONS SERVICES INDIA PRIVATE LIMITED	NEWS	UPLINKING	Punjabi Regional Language	24/07/2014
307	MY TV(MDP TV)	MEDIA GURU BROADCAST PVT LTD	NON-NEWS	UPLINKING	ENGLISH/ HINDI AND ALL OTHER INDIAN SCHEDULE LANGUAGES	22/02/2010
308	EDU TV	MEDIA GURU BROADCAST PVT LTD	NON-NEWS	UPLINKING	ENGLISH/ HINDI/ AND ALL OTHER INDIAN SCHEDULE LANGUAGES.	28/03/2011

309	News 30 (Earlier known as NEWS GURU)	MEDIA GURU NEWS PVT. LTD.	NEWS	UPLINKING	HINDI, ENGLISH AND ALL OTHER INDIAN SCHEDULE LANGUAGE	12/10/2011
310	HOLIDAYS	MEDIA NETWORK BROADCASTING PVT LTD	NON-NEWS	UPLINKING	HINDI/ ENGLISH/ OTHER INDIAN LANGUAGES	23/02/2010
311	LIFE STYLE ASIA	MEDIA NETWORK BROADCASTING PVT LTD	NON-NEWS	UPLINKING	HINDI/ ENGLISH/ OTHER NORTH INDIAN LANGUAGES	23/02/2010
312	WOW	MEDIA NETWORK BROADCASTING PVT LTD	NON-NEWS	UPLINKING	HINDI/ ENGLISH/ OTHER NORTH INDIAN LANGUAGES	23/02/2010
313	SANGEET BANGLA	MEDIA WORLDWIDE PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI	11/11/2005
314	MUSIC INDIA	MEDIA WORLDWIDE PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI	07/09/2006
315	SANGEET BHOJPURI	MEDIA WORLDWIDE PRIVATE LIMITED	NON-NEWS	UPLINKING	MULTILINGUAL	19/03/2010
316	Meenakshi TV	Meenakshi Networks Pvt. Ltd.	NON-NEWS	UPLINKING	Tamil Langauge	24/09/2014
317	THANTHI TV (earlier NDTV HINDU CHENNAI)	METRONATION CHENNAI TV PVT LTD	NEWS	UPLINKING	ENGLISH	04/02/2010
318	THE MGM	MGM PROGRAMMING SERVICES INDIA PVT. LTD.	NON-NEWS	DOWNLINKING	ENGLISH	30/05/2008
319	LOK SHAHI	MITCON INFRASPROJECT PRIVATE LIMITED	NEWS	UPLINKING	ENGLISH/HINDI AND ALL OTHER REGIONAL LANGUAGES	13/10/2011
320	KHUSHI	MITCON INFRASPROJECT PRIVATE LIMITED	NON-NEWS	UPLINKING	ENGLISH/HINDI AND ALL OTHER REGIONAL LANGUAGES	13/10/2011
321	MANORAMA NEWS SOUTH	MM TV LIMITED	NEWS	UPLINKING	MALAYALAM	06/03/2006
322	MANORAMA NEWS NORTH	MM TV LIMITED	NEWS	UPLINKING	MALAYALAM	06/03/2006
323	MANORAMA NEWS CENTRAL	MM TV LIMITED	NEWS	UPLINKING	MALAYALAM	06/03/2006
324	MAZHAVIL MANORAMA INTERNATIONL (earlier MANORAMA NEWS INTERNATIONAL)	MM TV LIMITED	NEWS	UPLINKING	MALAYALAM	28/08/2007
325	MAZHAVIL MANORAMA (MANORAMA VISION)	MM TV LIMITED	NON-NEWS	UPLINKING	MALAYALAM	26/12/2008

326	MAHAA NEWS (MAHAA TV)	MONICA BROADCASTING PRIVATE LIMITED	NEWS	UPLINKING	TELUGU/ HINDI/ OTHER OTHER REGIONAL LANGUAGES	26/11/2008
327	XTRA	MONICA BROADCASTING PRIVATE LIMITED	NEWS	UPLINKING	TELUGU	30/09/2011
328	MOON TV	MOON VISION PRIVATE LIMITED	NEWS	UPLINKING	TAMIL AND ENGLISH	19/09/2008
329	Maiboli (earlier DHAMAKAA /APNA TV)	MPCR BROADCASTING SERVICE PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI	27/05/2011
330	THENDREL	MUKUNDHAA NETWORK PRIVATE LIMITED	NEWS	UPLINKING	TAMIL	09/03/2010
331	SET MAX	MULTI SCREEN MEDIA PRIVATE LIMITED	NON-NEWS	DOWNLINKING	ENGLISH/ HINDI/ AND OTHER INDIAN LANGUAGES	05/06/2008
332	SET PIX	MULTI SCREEN MEDIA PRIVATE LIMITED	NON-NEWS	DOWNLINKING	ENGLISH/ HINDI/ AND OTHER INDIAN LANGUAGES	05/06/2008
333	SAB	MULTI SCREEN MEDIA PRIVATE LIMITED	NON-NEWS	DOWNLINKING	ENGLISH/ HINDI/ AND OTHER INDIAN LANGUAGES	05/06/2008
334	ANIMAX	MULTI SCREEN MEDIA PRIVATE LIMITED	NON-NEWS	DOWNLINKING	ENGLISH	05/06/2008
335	AXN	MULTI SCREEN MEDIA PRIVATE LIMITED	NON-NEWS	DOWNLINKING	ENGLISH/ HINDI/ AND OTHER INDIAN LANGUAGES	05/06/2008
336	SONY ENTERTAINMENT TELEVISION-SET	MULTI SCREEN MEDIA PRIVATE LIMITED	NON-NEWS	DOWNLINKING	ENGLISH/ HINDI/ AND OTHER INDIAN LANGUAGES	05/06/2008
337	SIX	MULTI SCREEN MEDIA PRIVATE LIMITED	NON-NEWS	DOWNLINKING	HINDI, ENGLISH AND OTHER INDIAN LANGUAGES	18/07/2011
338	MIX	MULTI SCREEN MEDIA PRIVATE LIMITED	NON-NEWS	DOWNLINKING	HINDI,ENGLISH AND OTHER INDIAN LANGUAGES	18/07/2011
339	SAB HD	MULTI SCREEN MEDIA PRIVATE LIMITED	NON-NEWS	DOWNLINKING	HINDI,ENGLISH AND OTHER INDIAN LANGUAGES	27/02/2012
340	SIX HD	MULTI SCREEN MEDIA PRIVATE LIMITED	NON-NEWS	DOWNLINKING	HINDI,ENGLISH AND OTHER INDIAN LANGUAGES	27/02/2012

341	MAX HD	MULTI SCREEN MEDIA PRIVATE LIMITED	NON-NEWS	DOWNLINKING	HINDI,ENGLISH AND OTHER INDIAN LANGUAGES	27/02/2012
342	PIX HD	MULTI SCREEN MEDIA PRIVATE LIMITED	NON-NEWS	DOWNLINKING	HINDI,ENGLISH AND OTHER INDIAN LANGUAGES	27/02/2012
343	SET HD	MULTI SCREEN MEDIA PRIVATE LIMITED	NON-NEWS	DOWNLINKING	HINDI,ENGLISH AND OTHER INDIAN LANGUAGES	27/02/2012
344	MANGAL KALASH (earlier Oye Music)	Munny Entertainments Pvt Ltd.	NON-NEWS	UPLINKING	PUNJABII,ENGLISH, ALL OTHER INDAIN LANGUAGES	29/08/2012
345	Boom Music	Munny Entertainments Pvt Ltd.	NON-NEWS	UPLINKING	PUNJABII,ENGLISH, ALL OTHER INDAIN LANGUAGES	29/08/2012
346	MUSIC CHOICE	MUSIC CHOICE INDIA PRIVATE LIMITED.	NON-NEWS	UPLINKING	HINDI/ PUNJABI/ TAMIL/ URDU	09/06/2008
347	NAXATRA TV	N K MEDIA VENTURES PVT LTD	NEWS	UPLINKING	ORIYA	04/02/2008
348	NAXATRA NEWS JHARKHAND BIHAR (NAXTRA BARNALII)	N K MEDIA VENTURES PVT LTD	NON-NEWS	UPLINKING	BENGALI	29/08/2011
349	NAXTRA SAPTRANG	N K MEDIA VENTURES PVT LTD	NON-NEWS	UPLINKING	ORIYA	29/08/2011
350	PEPPERS	N&D COMMUNICATIONS PVT. LTD.	NON-NEWS	UPLINKING	ENGLISH, TAMIL, MALAYALAM, KANNADA, TELUGU AND OTHERINDIAN SCHEDULED LANGUAGES	27/05/2011
351	VIP News (Earlier known as Prabhatam HSB)	Naman Broadcastings and Telecommunications Pvt. Ltd.	NEWS	UPLINKING	Hindi, English as well as few Regional Languages	10/02/2014
352	SADHANA ARYAN NEWS (Earlier 24X7 BTV NEWS , Prabhatam LIFELINE)	Naman Broadcastings and Telecommunications Pvt. Ltd.	NEWS	UPLINKING	Hindi, English as well as few Regional Languages	10/02/2014
353	STUDIO N	NARNE NETWORKS PRIVATE LIMITED	NEWS	UPLINKING	TELUGU/ HINDI/ ENGLISH	25/07/2008
354	NDTV GOOD TIMES	NDTV LIFESTYLE LIMITED	NON-NEWS	UPLINKING	ENGLISH/HINDI	27/08/2007
355	JANO DUNIYA	NEESA TECHNOLOGIES PVT.LTD.	NEWS	UPLINKING	HINDI & ENGLISH	20/07/2011
356	NEO SPORTS	NEO SPORTS BROADCAST PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI/ ENGLISH/ REGIONAL LANGUAGES	27/09/2006

357	NEO CRICKET	NEO SPORTS BROADCAST PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI/ ENGLISH	27/09/2006
358	SAAM TV	NEO TELEVISION LIMITED	NEWS	UPLINKING	English, Hindi & All Other Regional Langauges	06/02/2008
359	VOYAGES TELEVISION	NEON SOLUTION PVT. LTD	NON-NEWS	DOWNLINKING	ENGLISH	11/09/2008
360	FTV.COM INDIA	NEON SOLUTION PVT. LTD	NON-NEWS	DOWNLINKING	ENGLISH	11/09/2008
361	NDTV 24 7	NEW DELHI TELEVISION LIMITED	NEWS	UPLINKING	ENGLISH /HINDI	07/06/2002
362	NDTV INDIA	NEW DELHI TELEVISION LIMITED	NEWS	UPLINKING	ENGLISH/ HINDI	04/04/2003
363	NDTV PROFIT	NEW DELHI TELEVISION LIMITED	NEWS	UPLINKING	ENGLISH/HINDI	14/12/2004
364	NDTV METRONATION	NEW DELHI TELEVISION LIMITED	NEWS	UPLINKING	ENGLISH/ HINDI	21/12/2005
365	GRANDA TV	NEW DELHI TELEVISION LIMITED	NON-NEWS	DOWNLINKING	HINDI/ ENGLISH	22/12/2010
366	TRACE SPORTS HD (TRACE TV)	NEW DELHI TELEVISION LIMITED	NON-NEWS	DOWNLINKING	HINDI/ ENGLISH	22/12/2010
367	Puthu Yugam (earlier KALAI SARAL)	NEW ERA MEDIA CORPORATION CHENNAI PRIVATE LIMITED (earlier TRP MEDIA PRIVATE LIMITED)	NON-NEWS	UPLINKING	ALL INDIAN LANGUAGES	05/07/2011
368	PUTHIYA THAILAIMURAI	NEW GENERATION MEDIA CORPORATION PVT LTD (EARLIER KNOWN AS M/S GENERATION NOW MEDIA PVT LTD)	NEWS	UPLINKING	TAMIL/ ENGLISH/ OTHER SOUTH INDIAN LANGUAGES	01/03/2011
369	News Nation (earlier NATION TODAY/ TULIP NEWS)	News Nation Network Pvt. Ltd (Earlier known as ALPHA DEALCOM PRIVATE LIMITED)	NEWS	UPLINKING	ALL INDIAN LANGUAGES	03/10/2011
370	NEWS STATE UTTARAKHAND/UTTAR PRADESH (Earlier UPASANA)	News Nation Network Pvt. Ltd (Earlier known as ALPHA DEALCOM PRIVATE LIMITED)	NEWS	UPLINKING	ALL INDIAN LANGUAGES	03/10/2011
371	JHALAK	News Nation Network Pvt. Ltd (Earlier known as ALPHA DEALCOM PRIVATE LIMITED)	NON-NEWS	UPLINKING	ALL INDIAN LANGUAGES	03/10/2011
372	NEWS 24	News24 Broadcast India Ltd.(Earlier known as B.A.G. GLAMOUR LIMITED)	NEWS	UPLINKING	HINDI	21/09/2007
373	AAPNO 24(BIZ 24)	News24 Broadcast India Ltd.(Earlier known as B.A.G. GLAMOUR LIMITED)	NEWS	UPLINKING	HINDI	21/09/2007
374	NEWS PLUS	NEWSPLUS TELEVISION PRIVATE LIMITED	NEWS	UPLINKING	TAMIL/ ENGLISH AND ALL OTHER INDIAN SCHEDULE LANGUAGES	08/12/2009

375	NATIONAL GEOGRAPHIC	NGC NETWORK INDIA PVT LTD	NON-NEWS	DOWNLINKING	ENGLISH/ HINDI/ REGIONAL LANGUAGES	16/05/2008
376	Fox Life (Earlier known as FOX TRAVELLER CHANNEL/ FOX HISTORY AND TRAVELLER/ FOX HISTORY AND ENTERTAINMENT)	NGC NETWORK INDIA PVT LTD	NON-NEWS	DOWNLINKING	ENGLISH/ HINDI/ AND OTHER INDIAN LANGUAGES	16/05/2008
377	Fox Life HD (Earlier known as FOX TRAVELLER HD)	NGC NETWORK INDIA PVT LTD	NON-NEWS	DOWNLINKING	ENGLISH,HINDI AND OTHER REGIONAL LANGUAGES	10/07/2012
378	V6	NIKIT INVESTMENT PRIVATE LIMITED	NEWS	UPLINKING	TELUGU	16/02/2012
379	KBS WORLD	NOIDA SOFTWARE TECHNOLOGY PARK LTD.	NEWS	DOWNLINKING	KORIAN/ ENGLISH	11/01/2008
380	NHK WORLD TV	NOIDA SOFTWARE TECHNOLOGY PARK LTD.	NEWS	DOWNLINKING	ENGLISH/ JAPANESE	25/03/2008
381	NHK WORLD PREMIUM	NOIDA SOFTWARE TECHNOLOGY PARK LTD.	NEWS	DOWNLINKING	ENGLISH/ JAPANESE	26/03/2008
382	HOPE TV	NOIDA SOFTWARE TECHNOLOGY PARK LTD.	NON-NEWS	DOWNLINKING	ENGLISH, TAMIL, HINDI, TELUGU, MALAYALAM AND KANNADA	11/11/2009
383	Green TV	Nomad Films Ltd.	NON-NEWS	UPLINKING	Hindi, English as well as few Regional Languages	27/01/2014
384	O TV	ODISHA TELEVISION LIMITED	NEWS	UPLINKING	ENGLISH / REGIONAL LANGUAGES	28/09/2006
385	TARANG	ODISHA TELEVISION LIMITED	NON-NEWS	UPLINKING	ORIYA	06/08/2008
386	TARANG MUSIC	ODISHA TELEVISION LIMITED	NON-NEWS	UPLINKING	ORIYA	03/02/2009
387	PRARTHANA	ODISHA TELEVISION LIMITED	NON-NEWS	UPLINKING	ORIYA	05/03/2010
388	ALANKAR	ODISHA TELEVISION LIMITED	NON-NEWS	UPLINKING	HINDI/ENGLISH/ODIA	07/10/2011
389	4 REAL NEWS (DEV BHUMI)	OMEGA BROADCAST PVT LTD	NEWS	UPLINKING	HINDI, ENGLISH AND ALL OTHER INDIAN SCHEDULE LANGUAGE	16/06/2011
390	Sarv Dharm Sangam (Earlier known as 4 Real Entertainment)	OMEGA BROADCAST PVT LTD	NEWS	UPLINKING	Hindi, English and ALL Other Indian Languages	05.12.2012
391	News India 24x7 (earlier UK NEWS)	OMEGA TV MEDIA PVT LTD	NEWS	UPLINKING	HINDI, ENGLISH AND ALL OTHER INDIAN SCHEDULE LANGUAGE	12/07/2011

392	ONKAR ONLY TRUTH	ONKAR ENTERTAINMENT PRIVATE LIMITED	NEWS	UPLINKING	BENGALI/ HINDI/ ENGLISH/ ALL OTHER INDIAN SCHEDULES LANGUAGES	11/10/2011
393	A TV	OPPORTUNITY MEDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	ENGLISH	24/09/2008
394	Oscar Movies Bhojpuri (earlier MARATHI MUSIC)	OSCAR MEDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI/ BHOJPURI/ ENGLISH/ MARATHI	28/08/2009
395	Power of God TV (Earlier known as Page 3)	Page 3 Entertainment India Pvt. Ltd.	NON-NEWS	UPLINKING	BANGLA	10/01/2013
396	CHANNEL NO.1	PAL NEWS MEDIA PRIVATE LIMITED	NEWS	UPLINKING	PUNJABI/ HINDI/ ENGLISH	17/11/2006
397	PRARTHANA BHAWAN TV (GATHA TV)	PALM BROADCASTING PRIVATE LIMITED	NON-NEWS	UPLINKING	ALL INDIAN LANGUAGES	29/07/2011
398	KHABRAIN ABHI TAK(ABHI TAK)	PALTECH COOLING TOWERS AND EQUIPMENTS LIMITED	NEWS	UPLINKING	HINDI/ DIALECTS	19/01/2011
399	ETV URDU	Panorama Television Pvt. Ltd.	NEWS	UPLINKING	URDU	06/06/2001
400	ETV UTTER PRADESH UTTARANCHAL	Panorama Television Pvt. Ltd.	NEWS	UPLINKING	HINDI	20/11/2001
401	ETV M P CHATTISGARH	Panorama Television Pvt. Ltd.	NEWS	UPLINKING	HINDI	20/11/2001
402	ETV RAJASTHAN	Panorama Television Pvt. Ltd.	NEWS	UPLINKING	HINDI	20/11/2001
403	ETV BIHAR JHARKHAND	Panorama Television Pvt. Ltd.	NEWS	UPLINKING	HINDI	20/11/2001
404	ETV NEWS BANGLA(ETV PUNJABI)	Panorama Television Pvt. Ltd.	NEWS	UPLINKING	PUNJABI	20/11/2001
405	ETV NEWS ODIA (ETV NEWS MARATHI)	Panorama Television Pvt. Ltd.	NEWS	UPLINKING	TAMIL	20/11/2001
406	ETV NEWS KANNADA(ETV ASSAM)	Panorama Television Pvt. Ltd.	NEWS	UPLINKING	ASSAM	20/11/2001
407	ETV NEWS GUJARATI (ETV MALAYALAM)	Panorama Television Pvt. Ltd.	NEWS	UPLINKING	MALAYALAM	20/11/2001
408	ETV-HARYANA/HIMACHAL PRADESH	Panorama Television Pvt. Ltd.	NEWS	UPLINKING	HINDI	30/07/2010
409	9X TASHAN(PURVAIYA)	PAUL ENTERTAINMENT PRIVATE LIMITED	NON-NEWS	UPLINKING		25/05/2011
410	LIVE TODAY	PAVITAR ENTARTAINMENT PVT. LTD.	NEWS	UPLINKING	PUNJABI/ HINDI/ ENGLISH	11/08/2009
411	P7 NEWS	PEARLS BROADCASTING CORPORATION PRIVATE LIMITED	NEWS	UPLINKING	PUNJABI, ENGLISH/ OTHER INDIAN LANGUAGES	12/10/2006

412	P7 GUJARATI	PEARLS BROADCASTING CORPORATION PRIVATE LIMITED	NON-NEWS	UPLINKING	GUJRATI/ ENGLISH/ ALL OTHER INDIAN SCHEDULE LANGUAGES	30/12/2010
413	IN- SYNC	PERFECT-OCTAVE MEDIA PROJECTS LIMITED	NON-NEWS	UPLINKING	HINDI AND ENGLISH	17/11/2011
414	K News 24*7 (earlier NEWS & VIEWS)	PIGEON INFORMATION TECHNOLOGY PRIVATE LIMITED	NEWS	UPLINKING	ALL INDIAN LANGUAGES	11/08/2011
415	ARIRANG TV	PLANET E-SHOP HOLDINGS INDIA LIMITED	NEWS	DOWNLINKING	ENGLISH	06/08/2008
416	MIRACLENET	PLANET E-SHOP HOLDINGS INDIA LIMITED	NON-NEWS	DOWNLINKING	ENGLISH/ HINDI/ TAMIL/ TELUGU/ MALAYALAM	06/11/2008
417	POLIMER	POLIMER MEDIA PRIVATE LIMITED	NEWS	UPLINKING	TAMIL	07/04/2008
418	POLIMER NEWS	POLIMER MEDIA PRIVATE LIMITED	NEWS	UPLINKING	TAMIL	16/02/2012
419	Sahana	POLIMER MEDIA PRIVATE LIMITED	NEWS	UPLINKING	Tamil	09/11/2012
420	Polimer Kannada	POLIMER MEDIA PRIVATE LIMITED	NEWS	UPLINKING	KANNADA	09/11/2012
421	CHANNEL C UTTAR PRADESH	POMPASH FISCAL SERVICES PRIVATE LIMITED	NEWS	UPLINKING	HINDI	23/03/2011
422	CHANNEL C	POMPASH FISCAL SERVICES PRIVATE LIMITED	NEWS	UPLINKING	HINDI	23/03/2011
423	Focus NE TV (Earlier known as NE TELEVISION)	POSITIV TELEVISION PRIVATE LIMITED	NEWS	UPLINKING	BENGALI/ OTHER NORTH EASTERN LANGUAGES	21/10/2003
424	Focus Bangla (Earlier known as NE BANGLA)	POSITIV TELEVISION PRIVATE LIMITED	NEWS	UPLINKING	BENGALI/ OTHER NORTH EASTERN LANGUAGES	23/11/2006
425	Focus Haryana (Earlier known as FOCUS TV)	POSITIV TELEVISION PRIVATE LIMITED	NEWS	UPLINKING	ENGLISH, HINDI, Haryanvi & Other Northern Regional Languages	22/01/2008
426	Focus News (Earlier known as HAMAR TV)	POSITIV TELEVISION PRIVATE LIMITED	NEWS	UPLINKING	English, Hindi & Other Indian Languages	14/05/2008
427	Focus Odisha (Earlier known as HY TV)	POSITIV TELEVISION PRIVATE LIMITED	NEWS	UPLINKING	Oriya, Hindi, English & Other Indian Langauges	14/05/2008
428	Focus Hi Fi (Earlier known as NE-HI FI)	POSITIV TELEVISION PRIVATE LIMITED	NON-NEWS	UPLINKING	ENGLISH/ HINDI/ BENGALI/ OTHER NORTH EASTERN LANGUAGES	09/12/2005
429	PRABHATAM NEWS RAJESTHAN	PRABHATAM ADVERTISING PVT LTD	NEWS	UPLINKING	HINDI/ ENGLISH/ AND OTHER INDIAN SCHEDULE LANGUAGE	06/05/2011
430	JIA News (earlier PRABHATAM NEWS GUJARAT)	PRABHATAM ADVERTISING PVT LTD	NEWS	UPLINKING	GUJARATI/ ENGLISH/ AND OTHER INDIAN SCHEDULE LANGUAGE	06/05/2011

431	RK News (earlier PRABHATAM NEWS PUNJAB)	PRABHATAM ADVERTISING PVT LTD	NEWS	UPLINKING	PUNJABI/ ENGLISH/ AND OTHER INDIAN SCHEDULE LANGUAGE	06/05/2011
432	PRABHATAM NEWS	PRABHATAM ADVERTISING PVT LTD	NEWS	UPLINKING	HINDI/ ENGLISH/ AND OTHER INDIAN SCHEDULE LANGUAGE	06/05/2011
433	B News (earlier PRABHATAM NEWS MAHARASHTRA)	PRABHATAM ADVERTISING PVT LTD	NEWS	UPLINKING	HINDI/ ENGLISH/ AND OTHER INDIAN SCHEDULE LANGUAGE	06/05/2011
434	Mahuaa Plus (Earlier known as PRAGYA TV)	PRAGYA VISION PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI	06/09/2006
435	NEWS LIVE	PRIDE EAST ENTERTAINMENTS PRIVATE LIMITED	NEWS	UPLINKING	ENGLISH/ HINDI/ NORTH EASTERN LANGUAGES	13/06/2007
436	NEWS LIVE ODISHA	PRIDE EAST ENTERTAINMENTS PRIVATE LIMITED	NEWS	UPLINKING	HINDI, ENGLISH AND OTHER INDIA LANGUAGES	19/03/2012
437	RANG	PRIDE EAST ENTERTAINMENTS PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI/ ENGLISH/ ASSAMI	09/07/2009
438	RAMDHENU	PRIDE EAST ENTERTAINMENTS PRIVATE LIMITED	NON-NEWS	UPLINKING	ASSAMASEME, HINDI, ENGLISH AND BENGALI	28/03/2011
439	INDRADHANUSH	PRIDE EAST ENTERTAINMENTS PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI, ENGLISH AND OTHER INDIA LANGUAGES	19/03/2012
440	COLORS BANGLA (Earlier ETV BENGALI)	Prism TV Pvt. Ltd.	NEWS	UPLINKING	BENGALI	06/06/2001
441	COLORS MARATHI (Earlier ETV MARATHI)	Prism TV Pvt. Ltd.	NEWS	UPLINKING	MARATHI	06/06/2001
442	COLORS KANNADA (Earlier ETV KANNADA)	Prism TV Pvt. Ltd.	NEWS	UPLINKING	KANNADA	06/06/2001
443	COLORS ORIYA (Earlier ETV ORIYA)	Prism TV Pvt. Ltd.	NEWS	UPLINKING	ORIYA	06/06/2001
444	COLORS GUJARATI (Earlier ETV GUJARATI)	Prism TV Pvt. Ltd.	NEWS	UPLINKING	GUJARATI	06/06/2001
445	FRONTIER TV	PRIYAMDA MEDIA & INFOTAINMENT PRIVATE LIMITED	NEWS	UPLINKING	HINDI	08/07/2009
446	Namastute (earlier RR News)	R & AAR Communication (P) Ltd.	NEWS	UPLINKING	Hindi, English and other Indian scheduled languages	06/05/2013
447	N TV	RACHANA TELEVISION PRIVATE LIMITED	NEWS	UPLINKING	TELUGU	20/03/2007

448	VANITHA TV	RACHANA TELEVISION PRIVATE LIMITED	NEWS	UPLINKING	TELUGU	31/07/2008
449	BHAKTHI	RACHANA TELEVISION PRIVATE LIMITED	NON-NEWS	UPLINKING	TELUGU	20/06/2007
450	RAFTAAR MEDIA	RAFTAAR MEDIA PRIVATE LIMITED	NEWS	UPLINKING	HINDI ENGLISH AND ALL INDIAN SCHEDULED LANGUAGES	13/08/2009
451	R PLUS	RAHUL SPRINGS PVT LTD	NEWS	UPLINKING	BANGLA	04/07/2008
452	R PLUS GOLD (earlier R PLUS NEWS)	RAHUL SPRINGS PVT LTD	NEWS	UPLINKING	BANGLA	08/04/2011
453	RAJ TV	RAJ TELEVISION NETWORK LIMITED	NEWS	UPLINKING	TAMIL	29/03/2001
454	VISSA	RAJ TELEVISION NETWORK LIMITED	NEWS	UPLINKING	TAMIL	17/05/2007
455	RAJ NEWS TELUGU	RAJ TELEVISION NETWORK LIMITED	NEWS	UPLINKING	TAMIL	30/05/2007
456	RAJ NEWS	RAJ TELEVISION NETWORK LIMITED	NEWS	UPLINKING	TAMIL	30/05/2007
457	RAJ NEWS KANNADA	RAJ TELEVISION NETWORK LIMITED	NEWS	UPLINKING	TAMIL	14/01/2009
458	RAJ NEWS MALAYALAM	RAJ TELEVISION NETWORK LIMITED	NEWS	UPLINKING	MALAYALAM	26/02/2009
459	RAJ PARIWAR	RAJ TELEVISION NETWORK LIMITED	NEWS	UPLINKING	TELUGU	26/02/2009
460	RAJ TV ASIA	RAJ TELEVISION NETWORK LIMITED	NEWS	UPLINKING ONLY	HINDI/ ENGLISH	23/09/2009
461	RAJ DIGITAL PLUS	RAJ TELEVISION NETWORK LIMITED	NON-NEWS	UPLINKING	TAMIL	29/03/2001
462	RAJ MUSIX	RAJ TELEVISION NETWORK LIMITED	NON-NEWS	UPLINKING	TAMIL	17/05/2007
463	RAJ MUSIX KANNADA	RAJ TELEVISION NETWORK LIMITED	NON-NEWS	UPLINKING	KANNADA	14/01/2009
464	RAJ MUSIX MALAYALAM	RAJ TELEVISION NETWORK LIMITED	NON-NEWS	UPLINKING	MALAYALAM	26/02/2009
465	RAJ MUSIX TELUGU	RAJ TELEVISION NETWORK LIMITED	NON-NEWS	UPLINKING	TELUGU	26/02/2009
466	Patrika TV Rajasthan	Rajasthan Patrika Pvt. Ltd.	NEWS	UPLINKING	Hindi & English and All Other Languages	14-07-14
467	FRESH TV	RAMA ASSOCIATES LIMITED	NON-NEWS	DOWNLINKING	ENGLISH	06/07/2009

468	R TV	RAYUDU VISION MEDIA LIMITED	NEWS	UPLINKING	TELUGU ENGLISH/ OTHER INDIAN LANGUAGES	04/12/2007
469	FOOD FIRST (Earlier known as REAL TV)	REAL GLOBAL BROADCASTING PVT. LTD.	NON-NEWS	DOWNLINKING	HINDI	23/12/2008
470	TV NEW (earlier TV Now/ PERFECT NEWS)	REAL VIDEO IMPACT PRIVATE LIMITED	NEWS	UPLINKING	Malyalam, English and other south Indian Languages	29/07/2011
471	Big Magic Punjab (Earlier known Big Magic MP /BIG FAMILY)	RELIANCE BIG BROADCASTING PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI	18/09/2008
472	Big Magic HD (Earlier known as Big Magic UP /BIG BONDHON)	RELIANCE BIG BROADCASTING PRIVATE LIMITED	NON-NEWS	UPLINKING	BANGLA	18/09/2008
473	BIG GAURAV	RELIANCE BIG BROADCASTING PRIVATE LIMITED	NON-NEWS	UPLINKING	MARATHI	18/09/2008
474	BIG MAGIC	RELIANCE BIG BROADCASTING PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI	18/09/2008
475	Big Magic Ganga (Earlier Big Magic Bihar /BIG HITS)	RELIANCE BIG BROADCASTING PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI	18/09/2008
476	Big Power (Earlier known as BIG JUICE)	RELIANCE BIG BROADCASTING PRIVATE LIMITED	NON-NEWS	UPLINKING	Hindi, English, Marwardi, Punjabi, Dogri, Sindhi, Bhojpuri, Gujrati, Marathi, Bengali, Khasi, Assamese, Tamil, Telugu, Malyalam, Kannada, Konkani, Nepali & Oriya	18/09/2008
477	Big Prime (Earlier known as Big CBS Prime/ BIG FITNESS 24x7)	RELIANCE BIG BROADCASTING PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI/ ENGLISH	18/09/2008
478	Big Love (Earlier known as Big CBS Love / BIG HEALTH)	RELIANCE BIG BROADCASTING PRIVATE LIMITED	NON-NEWS	UPLINKING	ENGLISH	18/09/2008
479	Big Fame (Earlier known as Big CBS SPARK /BIG SPIRITUAL)	RELIANCE BIG BROADCASTING PRIVATE LIMITED	NON-NEWS	UPLINKING	ENGLISH	18/09/2008
480	TUNES 6 (earlier RKM GOLD NEC PULSE)	RKM NEWS AND ENTERTAINMENT CHANNEL PVT LTD	NON-NEWS	UPLINKING	HINDI/ PUNJABI/ ENNGLISH/ ALL OTHER INDIAN SCHEDULE LANGUAGES	27/05/2011

481	ASSAM TALKS (Earlier PRIME NEWS (ARYAN TV)	ROCKLAND MEDIA AND COMMUNICATION PRIVATE LIMITED	NEWS	UPLINKING	HINDI/ ENGLISH/ ALL OTHER SCHEDULED LANGUAGES	22/02/2010
482	MUSIC F (earlier M3M music..movie..masti / VARDAAN)	ROYALRAJ MEDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI, ENGLISH AND ALL OTHER INDIAN SCHEDULE LANGUAGES	15/07/2011
483	KOLKATTA 24 7	RP TECHVISION INDIA PRIVATE LIMITED	NEWS	UPLINKING	BANGLA/HINDI/ENGLISH/N ORTHEAST	08/06/2011
484	RVISION	R-VISION INDIA PVT. LTD.	NON-NEWS	UPLINKING	ALL INDIAN LANGUAGE	29-12-14
485	RVS CHANNEL	RVS NETWORK INDIA LIMITED	NON-NEWS	UPLINKING	TELUGU	06/06/2011
486	IBC 24 (earlier ZEE 24 GHANTE-CHATTISGARH)	S.B.MULTIMEDIA PVT. LTD.	NEWS	UPLINKING	HINDI	27/08/2008
487	BANSAL NEWS	S.D.BANSAL IRON AND STEEL PVT. LTD.	NEWS	UPLINKING	HINDI/ ENGLISH	02/06/2010
488	DHEERAN TV (ARADHANA)	SAANVI STUDIOZ LIMITED	NON-NEWS	UPLINKING	HINDI	20/06/2011
489	Aryan TV National (earlier SADHNA ORISSA)	SADHNA MEDIA PRIVATE LIMITED	NEWS	UPLINKING	HINDI	23/03/2011
490	MAX VISION [CHITRA (EARLIER SADHNA)]	SADHNA MEDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI	04/04/2003
491	SAFARI	SAFARI MULTIMEDIA PVT. LTD	NON-NEWS	UPLINKING	MULTILINGUAL	09/11/2012
492	JAI MAHARASHTRA	SAHANA FILMS PRIVATE LIMITED	NEWS	UPLINKING	MARATHI/ ENGLISH / AND ALL OTHER INDIAN SCHEDULED LANGUAGES	23/03/2011
493	SAHANA NEWS	SAHANA FILMS PRIVATE LIMITED	NEWS	UPLINKING	ENGLISH/ HINDI	23/03/2011
494	SAHARA TV	SAHARA INDIA COMMERCIAL CORPORATION LIMITED	NEWS	UPLINKING	HINDI	10/05/2002
495	SAMAY	SAHARA INDIA COMMERCIAL CORPORATION LIMITED	NEWS	UPLINKING	HINDI	10/05/2002
496	SAHARA SAMAY UP	SAHARA INDIA COMMERCIAL CORPORATION LIMITED	NEWS	UPLINKING	HINDI	10/05/2002
497	SAHARA SAMAY MP	SAHARA INDIA COMMERCIAL CORPORATION LIMITED	NEWS	UPLINKING	HINDI	10/05/2002
498	SAHARA SAMAY BIHAR	SAHARA INDIA COMMERCIAL CORPORATION LIMITED	NEWS	UPLINKING	HINDI	10/05/2002
499	SAHARA SAMAY MUMBAI	SAHARA INDIA COMMERCIAL CORPORATION LIMITED	NEWS	UPLINKING	HINDI	10/05/2002
500	AALAMI SAHARA	SAHARA INDIA COMMERCIAL CORPORATION LIMITED	NEWS	UPLINKING	HINDI	10/05/2002

501	SAHARA SAMAY NCR	SAHARA INDIA COMMERCIAL CORPORATION LIMITED	NEWS	UPLINKING	HINDI	10/05/2002
502	SAHARA FILMY	SAHARA INDIA COMMERCIAL CORPORATION LIMITED	NON-NEWS	UPLINKING	HINDI	10/05/2002
503	SAHARA ONE	SAHARA INDIA COMMERCIAL CORPORATION LIMITED	NON-NEWS	UPLINKING	HINDI/ENGLISH	10/05/2002
504	SAHARA FIRANGI	SAHARA INDIA COMMERCIAL CORPORATION LIMITED	NON-NEWS	UPLINKING	HINDI	29/01/2008
505	KHABAR BHARTI	SAI PRAKASH TELECOMMUNICATION LTD.	NEWS	UPLINKING	HINDI, ENGLISH AND ALL OTHER INDIAN SCHEDULE LANGUAGE	30/09/2011
506	NEWS EXPRESS	SAI PRASAD MEDIA PVT.LTD.	NEWS	UPLINKING	HINDI & ENGLISH	23/05/2011
507	SAIRAM TV	SAIRAM MEDIA NETWORK PVT. LTD.	NON-NEWS	UPLINKING	ALL INDIAN LANGUAGE	13/11/2014
508	SANATAN TV	SANATAN INDIA NETWORKING PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI/ ENGLISH AND ALL INDIAN SCHEDULED LANGUAGES	10/02/2009
509	S. NEWS	SANCTUARY TELEVISION PVT LTD	NEWS	UPLINKING	ALL INDIAN LANGUAGES	10/06/2011
510	SINEMA	SANCTUARY TELEVISION PVT LTD	NON-NEWS	UPLINKING	ALL INDIAN LANGUAGES	10/06/2011
511	A1 TEHELKA HIMACHAL-HARYANA (Earlier known as HINDUSTAN LIVE /NEWS 17)	SANGEET AUDIO INDIA PRIVATE LIMITED	NEWS	UPLINKING	HINDI, ENGLISH AND ALL OTHER INDIAN SCHEDULE LANGUAGES	03/10/2011
512	iConcerts (Earlier known as Hastey Raho)	Sangeet Television Network Pvt. Ltd.	NON-NEWS	UPLINKING	Hindi, English and all other Indian Schedule Languages	27/01/2014
513	SANSKAR	SANSKAR INFO TV PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI	09/04/2003
514	SATSANG	SANSKAR INFO TV PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI	21/10/2003
515	SARTHAK TV (OLLYWOOD TV)	SARTHAK ENTERTAINMENT PRIVATE LIMITED	NON-NEWS	UPLINKING	ORIYA	04/11/2009
516	SATHIYAM	SATHIYAM MEDIA VISION PRIVATE LIMITED	NEWS	UPLINKING	TAMIL/ ENGLISH/ ALL OTHER INDIAN SCHEDULE LANGUAGES	16/04/2009
517	DARSHANA	SATHYA DHARA COMMUNICATION PVT LTD	NON-NEWS	UPLINKING	MALAYALAM	21/06/2010
518	SAMAYA	SATISH SUGARS LIMITED	NEWS	UPLINKING	KANNADA	14/01/2008
519	Satlon News	Satlon Enterprise Pvt. Ltd.	NEWS	UPLINKING	Gujarati/Hindi/English	09/01/2014

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520	I NEWS	SAURABH INTERNATIONAL PRIVATE LIMITED	NEWS	UPLINKING	TELUGU/ ENGLISH/ HINDI/ AND NORTH INDIAN REGIONAL LANGUAGES	29/11/2007
521	SHALINI TV (earlier GURU DIKSHA NEWS/ VEDA TV)	SCAN MEDIA PVT.LTD.	NEWS	UPLINKING	ALL INDIAN LANGUAGES	10/01/2011
522	SPACE TV	SCORPION MEDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI ENGLISH OTHER NORTH INDIAN LANGUAGES	14/03/2007
523	SEA NEWS UTTAR PRADESH & UTTARAKHAND (SEA NEWS)	SEA TV NETWORK LIMITED	NEWS	UPLINKING	HINDI/ ENGLISH/ ALL OTHER INDIAN LANGUAGE	11/11/2009
524	JINVANI	SEA TV NETWORK LIMITED	NON-NEWS	UPLINKING	HINDI/ ENGLISH	11/11/2009
525	STV SAMACHAR	SEASHORE SECURITIES LIMITED	NEWS	UPLINKING	HINDI/ ENGLISH	04/11/2009
526	SMBC Insight (earlier VOICE OF CENTRAL INDIA VOCI)	SEE MEDIA SERVICES PVT LTD	NEWS	UPLINKING	HINDI, ENGLISH AND ALL OTHER INDIAN SCHEDULE LANGUAGE	27/05/2011
527	SENIOR-1 TV	Senior Media Ltd.	NEWS	UPLINKING	Hindi/English and other North Indian Language	26/08/2004
528	SENTINEL NEWS	SENTINEL BROADCASTING PVT LTD	NEWS	UPLINKING	ENGLISH/ HINDI/ ASSAMESE/ BENGALI/ KHASI/ BODO/ MANIPURI/ NAGAMIS	02/06/2010
529	CARE WORLD	SEVEN STAR SATELLITE PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI	16/09/2004
530	SOUTH ASIA WORLD	SGA NEWS LIMITED	NEWS	UPLINKING ONLY	HINDI	02/09/2004
531	SHALOM TELEVISION	SHALOM COMMUNICATIONS LIMITED	NON-NEWS	UPLINKING	MALAYALAM, English and All Indian Langauges	07/10/2004
532	SADHNA NEWS BIHAR	SHARP EYE ADVERTISING PRIVATE LIMITED	NEWS	UPLINKING	HINDI	28/11/2008
533	Sadhna National (R.K. NEWS/KATYAYANI)	SHARP EYE ADVERTISING PRIVATE LIMITED	NEWS	UPLINKING	HINDI	15/09/2009
534	SADHANA NEWS-UTTARAKHAND/HIMACHAL PRADESH	SHARP EYE ADVERTISING PRIVATE LIMITED	NEWS	UPLINKING	HINDI	15/09/2009
535	SADHANA NEWS-MP	SHARP EYE ADVERTISING PRIVATE LIMITED	NEWS	UPLINKING	HINDI	15/09/2009

536	TV 5 NEWS	SHREYA BROADCASTING PRIVATE LIMITED	NEWS	UPLINKING	ENGLISH/ TELUGU	26/02/2007
537	KHOJ INDIA	SIGNET COMMUNICATIONS PRIVATE LIMITED	NEWS	UPLINKING	ENGLISH/ HINDI	07/08/2008
538	MEGA TV	SILVERSTAR COMMUNICATIONS LIMITED	NEWS	UPLINKING	TAMIL	08/12/2006
539	MEGA 24	SILVERSTAR COMMUNICATIONS LIMITED	NEWS	UPLINKING	TAMIL/ ENGLISH	29/12/2009
540	MEGA MUSIQ	SILVERSTAR COMMUNICATIONS LIMITED	NON-NEWS	UPLINKING	TAMIL AND ALL OTHER LANGUAGES	29/12/2009
541	SK TV	SINDHI KACHHI ENTERTAINMENT CORPORATION LIMITED	NON-NEWS	UPLINKING	SINDHI/ KANCHHI /Punjabi/Hindi/English	22/10/2009
542	AKASH B	SKY B (BANGLA) PRIVATE LIMITED	NEWS	UPLINKING	BENGALI	12/04/2001
543	99 Percent (earlier CHANNEL NO.3)	SKYNEWS MEDIA PRIVATE LIMITED	NEWS	UPLINKING	PUNJABI, HINDI, ENGLISH AND ALL OTHER INDIAN SCHEDULE LANGUAGE	22/03/2011
544	ADHYATM BHAKTI	SNEH BROADCASTING NETWORKS PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI, ENGLISH AND ALL OTHER INDIAN SCHEDULE LANGUAGES	03/10/2011
545	APN (Axis Press Network) [Earlier known as SOBHAGYA MITHILA/ SOBHAGYA TV]	SOBHAGAYA MEDIA PRIVATE LIMITED	NEWS	UPLINKING	HINDI/ ENGLISH/ NORTH INDIAN LANGUAGES	15/01/2008
546	MK NEWS	SOFIYA ENTERTAINMENT PRIVATE LIMITED	NEWS	UPLINKING	HINDI/ MARATHI	02/06/2010
547	Bangla Time (Earlier known as Khabar Tej)	Soft Tele Network Pvt Ltd.	NEWS	UPLINKING	Hindi, English, All Indian Languages	27/12/2012
548	Cinema TV(earlier Ishwar/SADHNA HEALTH)	SOFTLINE CREATION PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI	27/05/2011
549	Shri News (earlier ARYAN/NEWS 11)	SOFTLINE MEDIA LIMITED	NEWS	UPLINKING	HINDI	30/11/2006
550	FAST 24*7	SOUND TELENETWORKS PRIVATE LIMITED	NEWS	UPLINKING	HINDI, ENGLISH AND ALL OTHER INDIAN SCHEDULE LANGUAGE	14/10/2011
551	10 TV	Spoorthi Communication Pvt. Ltd.	NEWS	UPLINKING	Telugu, English, All Indian Languages	01/02/2013
552	G7 SPV (Earlier known as B TV)	SPV COMMUNICATIONS INDIA LIMITED	NON-NEWS	DOWNLINKING	MALAYALAM/ HINDI/ TAMIL/ KANNADA/ TELUGU	27/12/2006

553	G-TV	SPV COMMUNICATIONS INDIA LIMITED	NEWS	UPLINKING	TAMIL and Other South Indian Languages	27/02/2009
554	Fata Fati	Squoosh Entertainment Pvt. Ltd.	NON-NEWS	UPLINKING	BENGALI ONLY	03/03/2014
555	MI MARATHI	SRI ADHIKARI BROTHERS TELEVISION NETWORK LIMITED	NEWS	UPLINKING	MARATHI	29/01/2007
556	SWADESH NEWS	SRI SAI MEDIA PVT. LTD.	NEWS	UPLINKING	HIND, ENGLISH & ALL INDIAN SCHEDULED LANGUAGE	09-04-15
557	SRI VENKATESWARA	SRI VENKATESWARA BHAKTI CHANNEL PRIVATE LIMITED	NON-NEWS	UPLINKING	TELUGU/ OTHER LANGUAGES	11/09/2007
558	KALVI	SRM INFOTAINMENT MEDIA PVT. LTD.	NON-NEWS	UPLINKING	ALL INDIAN LANGUAGES	05/07/2011
559	KOLKATTA TV	SST MEDIA PRIVATE LIMITED	NEWS	UPLINKING	BANGLA	08/03/2006
560	STANDARD WORLD	STANDARD CORPORATION INDIA LIMITED	NEWS	UPLINKING	PUNJABI/ ENGLISH / HINDI	14/03/2007
561	Shop CJ alive (earlier STAR/CJ ALIVE)	STAR CJ NETWORK INDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	ENGLISH/ HINDI/ OTHER REGIONAL LANGUAGES	16/07/2010
562	STAR JALSHAA	STAR ENTERTAINMENT MEDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	BENGALI, ENGLISH, ASSAMESE, BHOJPURI, GUJARATI, HINDI, KANNADA, MAITHILI, MALAYALAM, MARATHI, NEPALI, ORIYA, PUNJABI, TAMIL AND TELUGU	15/07/2008
563	STAR PARVAH	STAR ENTERTAINMENT MEDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	MARATHI AND ENGLISH, BENGALI, ASSAMESE, BHOJPURI, GUJARATI, HINDI, KANNADA, MAITHILI, MALAYALAM, , NEPALI, ORIYA, PUNJABI, TAMIL AND TELUGU	15/07/2008
564	STAR GOLD	STAR INDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI	16/07/2010
565	STAR UTSAV	STAR INDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI	16/07/2010
566	STAR PLUS	STAR INDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI	16/07/2010
567	STAR ONE SOUTH EAST ASIA	STAR INDIA PRIVATE LIMITED	NON-NEWS	UPLINKING ONLY	HINDI	16/07/2010
568	Life OK (Middle East) [Earlier known as STAR ONE MIDDLE EAST]	STAR INDIA PRIVATE LIMITED	NON-NEWS	UPLINKING ONLY	HINDI	16/07/2010

569	LIFE OK (STAR ONE)	STAR INDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI	16/07/2010
570	STAR GOLD SOUTH EAST ASIA	STAR INDIA PRIVATE LIMITED	NON-NEWS	UPLINKING ONLY	HINDI	16/07/2010
571	STAR PLUS MIDDLE EAST	STAR INDIA PRIVATE LIMITED	NON-NEWS	UPLINKING ONLY	HINDI	16/07/2010
572	STAR WORLD	STAR INDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	ENGLISH	16/07/2010
573	STAR MOVIES	STAR INDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	ENGLISH	16/07/2010
574	CHANNEL V	STAR INDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI/ ENGLISH	16/07/2010
575	STAR MOVIES HD	STAR INDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	ENGLISH	22/12/2010
576	STAR WORLD HD	STAR INDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	ENGLISH	22/12/2010
577	STAR GOLD HD	STAR INDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI	22/12/2010
578	STAR PLUS HD	STAR INDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI	22/12/2010
579	STAR BENGALI	STAR INDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	BENGALI AND ENGLISH	02/06/2011
580	TV 5 NEWS	STAR INDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	ENGLISH	30/09/2011
581	STAR GOLD ACTION (earlier MOVIES OK)(STAR DIAMOND)	STAR INDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI	30/09/2011
582	LIFE OK HD	STAR INDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI, ENGLISH, ASSAMESE, BENGALI, BODI, DOGRI, GUJARATI, KANNADA, KASHMIRI, KONKANI, MAITHILI, MALAYALAM, MANIPURI, MARATHI, NEPALI, ORIYA, PUNJABI, SANSKRIT, SANTHALI, SINDHI, TELUGU AND URDU AND ANY OTHER LANGUAGE AS MAY BE PERMITTED UNDER THE CONSTITUTION OF INDIA	06/03/2012

583	Star World Premiere HD (earlier STAR ASHA)	STAR INDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI, ENGLISH, ASSAMESE, BENGALI BODO, DOGRI, GUJARATI, KANADA, KASHMIRI, KONKANI, MAITHILI, MALAYALAM, MANIPURI, MARATHI, NEPALI, ORIYA, PUNJABI, SANSKRIT, SANTHALI, SINDHI, TELUGU AND URDU AND ANY OTHER LANGUAGE AS MAY BE PERMITTED UNDER THE CONSTITUTION OF INDIA	06/03/2012
584	FX	STAR INDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI, ENGLISH, ASSAMESE, BENGALI, BODI, DOGRI, GUJARATI, KANNADA, KASHMIRI, KONKANI, MAITHILI, MALAYALAM, MANIPURI, MARATHI, NEPALI, ORIYA, PUNJABI, SANSKRIT, SANTHALI, SINDHI, TELUGU AND URDU AND ANY OTHER LANGUAGE AS MAY BE PERMITTED UNDER THE CONSTITUTION OF INDIA	10/07/2012

585	SATR MOVIES SELECT HD (Earlier FOX CRIME)	STAR INDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI, ENGLISH, ASSAMESE, BENGALI, BODI, DOGRI, GUJARATI, KANNADA, KASHMIRI, KONKANI, MAITHILI, MALAYALAM, MANIPURI, MARATHI, NEPALI, ORIYA, PUNJABI, SANSKRIT, SANTHALI, SINDHI, TELUGU AND URDU AND ANY OTHER LANGUAGE AS MAY BE PERMITTED UNDER THE CONSTITUTION OF INDIA	10/07/2012
586	STAR Sports 1	STAR INDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	English, Hindi, Assamese, Bengali, Bodo, Dogri, Gujarati, Kannada, Kashmiri, Konkani, Maithili, Malayalam, Manipuri, Marathi, Nepali, Sanskrit, Santhali, Sindhi, Tamil, Telugu, Urdu and any other language as permitted under the Constitution of India	28/08/2014

587	STAR Sports 2	STAR INDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	English, Hindi, Assamese, Bengali, Bodo, Dogri, Gujarati, Kannada, Kashmiri, Konkani, Maithili, Malayalam, Manipuri, Marathi, Nepali, Sanskrit, Santhali, Sindhi, Tamil, Telugu, Urdu and any other language as permitted under the Constitution of India	28/08/2014
588	STAR Sports 3	STAR INDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	English, Hindi, Assamese, Bengali, Bodo, Dogri, Gujarati, Kannada, Kashmiri, Konkani, Maithili, Malayalam, Manipuri, Marathi, Nepali, Sanskrit, Santhali, Sindhi, Tamil, Telugu, Urdu and any other language as permitted under the Constitution of India	28/08/2014

589	STAR Sports 4	STAR INDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	English, Hindi, Assamese, Bengali, Bodo, Dogri, Gujarati, Kannada, Kashmiri, Konkani, Maithili, Malayalam, Manipuri, Marathi, Nepali, Sanskrit, Santhali, Sindhi, Tamil, Telugu, Urdu and any other language as permitted under the Constitution of India	28/08/2014
590	STAR Sports HD1	STAR INDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	English, Hindi, Assamese, Bengali, Bodo, Dogri, Gujarati, Kannada, Kashmiri, Konkani, Maithili, Malayalam, Manipuri, Marathi, Nepali, Sanskrit, Santhali, Sindhi, Tamil, Telugu, Urdu and any other language as permitted under the Constitution of India	28/08/2014

| 591 | STAR Sports HD2 | STAR INDIA PRIVATE LIMITED | NON-NEWS | UPLINKING | English, Hindi, Assamese, Bengali, Bodo, Dogri, Gujarati, Kannada, Kashmiri, Konkani, Maithili, Malayalam, Manipuri, Marathi, Nepali, Sanskrit, Santhali, Sindhi, Tamil, Telugu, Urdu and any other language as permitted under the Constitution of India | 28/08/2014 |
| 592 | Star Sports HD3 (Earlier known as ESPN) | STAR INDIA PRIVATE LIMITED | NON-NEWS | UPLINKING | English, Hindi, Assamese, Bengali, Bodo, Dogri, Gujarati, Kannada, Kashmiri, Konkani, Maithili, Malayalam, Manipuri, Marathi, Nepali, Sanskrit, Santhali, Sindhi, Tamil, Telugu, Urdu and any other language as permitted under the Constitution of India | 28/08/2014 |

593	Star Sports HD4 (Earlier known as ESPN HD)	STAR INDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	English, Hindi, Assamese, Bengali, Bodo, Dogri, Gujarati, Kannada, Kashmiri, Konkani, Maithili, Malayalam, Manipuri, Marathi, Nepali, Sanskrit, Santhali, Sindhi, Tamil, Telugu, Urdu and any other language as permitted under the Constitution of India	28/08/2014
594	STAR Sports Highlights	STAR INDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	English, Hindi, Assamese, Bengali, Bodo, Dogri, Gujarati, Kannada, Kashmiri, Konkani, Maithili, Malayalam, Manipuri, Marathi, Nepali, Sanskrit, Santhali, Sindhi, Tamil, Telugu, Urdu and any other language as permitted under the Constitution of India	28/08/2014

595	STAR Cricket Asia	STAR INDIA PRIVATE LIMITED	NON-NEWS	UPLINKING ONLY	English, Hindi, Assamese, Bengali, Bodo, Dogri, Gujarati, Kannada, Kashmiri, Konkani, Maithili, Malayalam, Manipuri, Marathi, Nepali, Sanskrit, Santhali, Sindhi, Tamil, Telugu, Urdu and any other language as permitted under the Constitution of India	28/08/2014
596	PUNJAB TODAY	STV ENTERPRISES LIMITED	NEWS	UPLINKING	PUNJABI/HINDI	05/12/2001
597	STV JAMMU-KASHMIR NEWS (EARLIER STV-MARATHI NEWS)	STV ENTERPRISES LIMITED	NEWS	UPLINKING	HINDI/ ENGLISH	07/06/2007
598	STV HARYANA NEWS	STV ENTERPRISES LIMITED	NEWS	UPLINKING	ENGLISH/ HINDI	07/06/2007
599	STV UP NEWS (STV-RAJASTHAN) (EARLIAR STV BIHAR-JHARKHAND NEWS	STV ENTERPRISES LIMITED	NEWS	UPLINKING	KONKANI/ ENGLISH/ HINDI	06/07/2007
600	SNBC NEWS	SUB NEWS AND BROADCASTING CORPORATION LTD	NEWS	UPLINKING	ENLISH, HINDI AND OTHER INDIAN LANGUAGES	25/03/2011
601	ROSE TV	SUB NEWS AND BROADCASTING CORPORATION LTD	NON-NEWS	UPLINKING	HINDI, ENLISH AND OTHER INDIAN LANGUAGES	14/06/2011
602	SUBHARTI	SUBHARTI MEDIA LIMITED	NON-NEWS	UPLINKING	HINDI	30/12/2010
603	SUDARSHAN	SUDARSHAN TV CHANNEL LIMITED	NEWS	UPLINKING	HINDI	21/02/2005
604	A TO Z	SUDARSHAN TV CHANNEL LIMITED	NEWS	UPLINKING	HINDI	24/04/2009
605	A TO Z DOCUMENTARY AND TELEFILMS	SUDARSHAN TV CHANNEL LIMITED	NON-NEWS	UPLINKING	HINDI	24/04/2009
606	DHARAMA (SAI TV)	SUDARSHAN TV CHANNEL LIMITED	NON-NEWS	UPLINKING	HINDI	24/04/2009
607	NEWS 7 (PRAMEYA NEWS)	SUMMA REAL MEDIA PRIVATE LIMITED	NEWS	UPLINKING	ODIYA	06/01/2011
608	SUN TV	SUN TV NETWORK LIMITED	NEWS	UPLINKING	ENGLISH/ ALL INDIAN LANGUAGES	26/03/2001
609	SUN NEWS	SUN TV NETWORK LIMITED	NEWS	UPLINKING	ENGLISH/ ALL INDIAN LANGUAGES	26/03/2001

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610	SURYA TV	SUN TV NETWORK LIMITED	NEWS	UPLINKING	ENGLISH/ ALL INDIAN LANGUAGES	26/03/2001
611	CHUTTI TV	SUN TV NETWORK LIMITED	NEWS	UPLINKING	ENGLISH/ ALL INDIAN LANGUAGES	26/03/2001
612	SUN MUSIC	SUN TV NETWORK LIMITED	NEWS	UPLINKING	ENGLISH/ ALL INDIAN LANGUAGES	26/03/2001
613	ADITHYA TV	SUN TV NETWORK LIMITED	NEWS	UPLINKING	ENGLISH/ ALL INDIAN LANGUAGES	26/03/2001
614	KIRAN TV	SUN TV NETWORK LIMITED	NEWS	UPLINKING	ENGLISH/ ALL INDIAN LANGUAGES	26/03/2001
615	UDAYA COMEDY (USHE TV)	SUN TV NETWORK LIMITED	NEWS	UPLINKING	ENGLISH/ ALL INDIAN LANGUAGES	26/03/2001
616	KHUSHI TV	SUN TV NETWORK LIMITED	NEWS	UPLINKING	ENGLISH/ ALL INDIAN LANGUAGES	26/03/2001
617	CHINTU TV	SUN TV NETWORK LIMITED	NEWS	UPLINKING	ENGLISH/ ALL INDIAN LANGUAGES	26/03/2001
618	K TV	SUN TV NETWORK LIMITED	NEWS	UPLINKING	BANGLA/ ENGLISH/ ALL INDIAN LANGUAGES	26/03/2001
619	UDAYA TV	SUN TV NETWORK LIMITED	NEWS	UPLINKING	ENGLISH/ ALL INDIAN LANGUAGES	10/04/2001
620	UDAYA MUSIC (UDAYA TV-II)	SUN TV NETWORK LIMITED	NEWS	UPLINKING	ENGLISH/ ALL INDIAN LANGUAGES	10/04/2001
621	GEMINI TV	SUN TV NETWORK LIMITED	NEWS	UPLINKING	ENGLISH/ ALL INDIAN LANGUAGES	26/12/2002
622	Gemini Comedy (TEJA TV)	SUN TV NETWORK LIMITED	NEWS	UPLINKING	ENGLISH/ ALL INDIAN LANGUAGES	26/12/2002
623	UDAYA NEWS (UDAYA VARTHEGALU)	SUN TV NETWORK LIMITED	NEWS	UPLINKING	ENGLISH/ ALL INDIAN LANGUAGES	06/09/2006
624	UDAYA MOVIES	SUN TV NETWORK LIMITED	NEWS	UPLINKING	ENGLISH/ INDIAN LANGUAGES	06/09/2006
625	GEMINI NEWS	SUN TV NETWORK LIMITED	NEWS	UPLINKING	ALL INDIAN LANGUAGES AND ENGLISH	06/09/2006
626	GEMINI MUSIC	SUN TV NETWORK LIMITED	NEWS	UPLINKING	ENGLISH/ ALL INDIAN LANGUAGES	06/09/2006
627	SUN TV-HD	SUN TV NETWORK LIMITED	NEWS	UPLINKING	ENGLISH/ ALL INDIAN LANGUAGES	12/01/2011
628	SURYA ACTION	SUN TV NETWORK LIMITED	NEWS	UPLINKING	ENGLISH AND ALL OTHER INDIAN LANGUAGES	12/01/2011
629	GEMINI TV-HD	SUN TV NETWORK LIMITED	NEWS	UPLINKING	ENGLISH AND ALL OTHER INDIAN LANGUAGES	12/01/2011

630	KOCHU TV	SUN TV NETWORK LIMITED	NEWS	UPLINKING	ENGLISH AND ALL OTHER INDIAN LANGUAGES	12/01/2011
631	K TV-HD	SUN TV NETWORK LIMITED	NEWS	UPLINKING	ENGLISH AND ALL OTHER INDIAN LANGUAGES	12/01/2011
632	SUN LIFE	SUN TV NETWORK LIMITED	NEWS	UPLINKING	ENGLISH AND ALL OTHER INDIAN LANGUAGES	12/01/2011
633	SUN MUSIC-HD	SUN TV NETWORK LIMITED	NEWS	UPLINKING	ENGLISH AND ALL OTHER INDIAN LANGUAGES	12/01/2011
634	GEMINI LIFE	SUN TV NETWORK LIMITED	NEWS	UPLINKING	ENGLISH AND ALL OTHER INDIAN LANGUAGES	12/01/2011
635	SUN TV-RI	SUN TV NETWORK LIMITED	NEWS	UPLINKING	ENGLISH AND ALL OTHER INDIAN LANGUAGES	12/01/2011
636	Surya Music (earlier SUN NEWS ENGLISH)	SUN TV NETWORK LIMITED	Non-NEWS	UPLINKING	ENGLISH AND ALL OTHER INDIAN LANGUAGES	12/01/2011
637	SUN ACTION	SUN TV NETWORK LIMITED	NEWS	UPLINKING	ENGLISH AND ALL OTHER INDIAN LANGUAGES	12/01/2011
638	SURIYAN TV	SUN TV NETWORK LIMITED	NEWS	UPLINKING	ENGLISH AND ALL OTHER INDIAN LANGUAGES	12/01/2011
639	GEMINI ACTION	SUN TV NETWORK LIMITED	NEWS	UPLINKING	ENGLISH AND ALL OTHER INDIAN LANGUAGES	12/01/2011
640	GEMINI MOVIES (Earlier known as NAVVULU TV)	SUN TV NETWORK LIMITED	NON-NEWS	UPLINKING	ENGLISH/ ALL INDIAN LANGUAGES	19/08/2003
641	Harvest TV 24x7 cristian Channel (earlier Gnext)	Sunny ENTERTAINMENT HOUSE PRIVATE LIMITED	NON-NEWS	UPLINKING	PUNJABII,ENGLISH, ALL OTHER INDAIN LANGUAGES	10/09/2012
642	Gnext Discovery	Sunny ENTERTAINMENT HOUSE PRIVATE LIMITED	NON-NEWS	UPLINKING	PUNJABII,ENGLISH, ALL OTHER INDAIN LANGUAGES	10/09/2012
643	FLOWERS (Suryansh Melody)	Suryansh Broadcasting Pvt. Ltd.	NON-NEWS	UPLINKING	Hindi and English	27/11/2012
644	AZAD	T G ANGEL MEDIA PRIVATE LIMITED	NEWS	UPLINKING	HINDI	11/04/2007
645	ORANGE TV	T. SARKAR PVT. LTD.	NON-NEWS	UPLINKING	BANGLA	12/11/2014
646	TAAZA TV	TAAZA INFOTAINMENT PRIVATE LIMITED	NEWS	UPLINKING	HINDI	21/07/2010
647	TEN 1 (earlier TEN SPORTS)	TAJ TELEVISION (INDIA)PRIVATE LIMITED	NON-NEWS	DOWNLINKING	ENGLISH	27/03/2008
648	TEN 1 HD (earlier TEN HD)	TAJ TELEVISION (INDIA)PRIVATE LIMITED	NON-NEWS	DOWNLINKING	ENGLISH	03/10/2011
649	TEN GOLF HD (earlier TEN GOLF)	TAJ TELEVISION (INDIA)PRIVATE LIMITED	NON-NEWS	DOWNLINKING	HINDI AND ENGLISH (MULTILINGUAL)	04/10/2011

650	TEN 2 (earlier TEN ACTION)	TAJ TELEVISION (INDIA)PRIVATE LIMITED	NON-NEWS	DOWNLINKING	MULTILINGUAL	27/02/2012
651	TAMILAN TELEVISION	TAMILAN KALAI KOODAM PRIVATE LIMITED	NEWS	UPLINKING	TAMIL	11/02/2003
652	T NEWS	TELANGANA BROADCASTING PRIVATE LIMITED	NEWS	UPLINKING	TELUGU	18/03/2011
653	HBN	TELEBRANDS INDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI	07/02/2008
654	Maha Movie	Teleone Consumers Product Pvt. Ltd.	NON-NEWS	UPLINKING	Hindi, English and All Others Indian Schedule Languages	09/01/2014
655	CNBC-TV 18	TELEVISION EIGHTEEN INDIA LIMITED	NEWS	UPLINKING	ENGLISH	29/04/2003
656	CNBC AWAZ	TELEVISION EIGHTEEN INDIA LIMITED	NEWS	UPLINKING	HINDI	14/05/2004
657	MATHRUBHUMI NEWS	THE MATHRUBHUMI PRINTING AND PUBLISHING COMPANY LIMITED	NEWS	UPLINKING	MALAYALAM	25/02/2011
658	MATHRUBHUMI NEWS SOUTH	THE MATHRUBHUMI PRINTING AND PUBLISHING COMPANY LIMITED	NEWS	UPLINKING	MALAYALAM	25/02/2011
659	MATHRUBHUMI NEWS NORTH	THE MATHRUBHUMI PRINTING AND PUBLISHING COMPANY LIMITED	NEWS	UPLINKING	MALAYALAM	25/02/2011
660	Kappa TV (earlier MATHRUBHUMI NEWS CENTRAL)	THE MATHRUBHUMI PRINTING AND PUBLISHING COMPANY LIMITED	NEWS	UPLINKING	MALAYALAM	25/02/2011
661	Sandesh News	The Sandesh Ltd.	NEWS	UPLINKING	Gujarati/Hindi/English dialects	18/06/2014
662	Disney XD (TOON DISNEY)	THE WALT DISNEY COMPANY INDIA PVT LTD	NON-NEWS	DOWNLINKING	ENGLISH, HINDI, TAMIL AND TELUGU LANGUAGES	08/07/2008
663	DISNEY CHANNEL	THE WALT DISNEY COMPANY INDIA PVT LTD	NON-NEWS	DOWNLINKING	HINDI/ ENGLISH/ TELUGU LANGUAGES	08/07/2008
664	BHARAT SAMACHAR	TIME TODAY MEDIA NETWORK PRIVATE LIMITED	NEWS	UPLINKING	HINDI/ ENGLISH/ ALL OTHER INDIAN SCHEDULE LANGUAGES	24/09/2010
665	TIMES NOW	TIMES GLOBAL BROADCASTING COMPANY LIMITED	NEWS	UPLINKING	ENGLISH /HINDI	21/12/2005
666	ET NOW	TIMES GLOBAL BROADCASTING COMPANY LIMITED	NEWS	UPLINKING	ENGLISH	05/11/2008

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667	TOTAL TV	TOTAL TELEFILMS PRIVATE LIMITED	NEWS	UPLINKING	HINDI	27/07/2004
668	TRAVEL TRENDZ TV	TOURISM AND TRAVEL MEDIA ENTERTAINMENT PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI	15/04/2010
669	VENDHAR TV (NEWS 4U)	TRAC MEDIA PVT LTD	NEWS	UPLINKING	ALL INDIAN LANGUAGES	05/01/2011
670	SANDESH SAMACHAR (earlier TRANSMEDIA NEWS)	TRANSMEDIA SOFTWARE LIMITED	NEWS	UPLINKING	MARATHI, GUJARATI, HINDI DIALECTS	19/10/2011
671	TRANSMEDIA SOHAM	TRANSMEDIA SOFTWARE LIMITED	NON-NEWS	UPLINKING	MARATHI, GUJARATI, HINDI DIALECTS	19/10/2011
672	TRANSMEDIA GUJARAT	TRANSMEDIA SOFTWARE LIMITED	NON-NEWS	UPLINKING	MARATHI, GUJARATI, HINDI DIALECTS	19/10/2011
673	TRAVEL CHANNEL	TRAVEL CHANNEL INDIA PRIVATE LIMITED	NON-NEWS	DOWNLINKING	ENGLISH	18/11/2011
674	ANGEL TV	TRINITY TELEVISION PRIVATE LIMITED	NON-NEWS	UPLINKING	TAMIL/ ENGLISH AND OTHER INDIAN LANGUAGES	11/11/2008
675	TML VOICE OF INDIA UP	TRIVENI MEDIA LIMITED	NEWS	UPLINKING	HINDI/ ENGLISH	19/11/2007
676	TML VOICE OF INDIA PUNJAB/HARYANA/HIMACHAL PRADESH	TRIVENI MEDIA LIMITED	NEWS	UPLINKING	PUNJABI/ HINDI/ ENGLISH	19/11/2007
677	TML VOICE OF INDIA RAJASTHAN	TRIVENI MEDIA LIMITED	NEWS	UPLINKING	MARATHI	19/11/2007
678	TML VOICE OF INDIA MADHYA PRADESH	TRIVENI MEDIA LIMITED	NEWS	UPLINKING	HINDI	19/11/2007
679	TML VOICE OF INDIA	TRIVENI MEDIA LIMITED	NEWS	UPLINKING	HINDI	13/04/2007
680	TML VOICE OF INDIA MUSIC	TRIVENI MEDIA LIMITED	NON-NEWS	UPLINKING	HINDI	19/11/2007
681	TML VOICE OF INDIA LIFESTYLE	TRIVENI MEDIA LIMITED	NON-NEWS	UPLINKING	HINDI	19/11/2007
682	TULASI NEWS (earlier TULASI)	TULASI BROADCASTING NETWORK PRIVATE LIMITED	NEWS	UPLINKING	TELUGU	13/10/2011
683	FOOD FOOD TV	TURMERIC VISION PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI/ ENGLISH/ OTHER REGIONAL LANGUAGES	20/11/2008
684	CNN INTERNATIONAL	TURNER INTERNATIONAL INDIA PVT. LTD.	NEWS	DOWNLINKING	ENGLISH	13/06/2008
685	TOONAMI (Earlier known as BOOMERANG)	TURNER INTERNATIONAL INDIA PVT. LTD.	NON-NEWS	DOWNLINKING	ENGLISH	13/06/2008
686	POGO	TURNER INTERNATIONAL INDIA PVT. LTD.	NON-NEWS	DOWNLINKING	ENGLISH/ HINDI	13/06/2008

687	TCM TURNER CLASSIC MOVIES	TURNER INTERNATIONAL INDIA PVT. LTD.	NON-NEWS	DOWNLINKING	ENGLISH	13/06/2008
688	CARTOON NETWORK	TURNER INTERNATIONAL INDIA PVT. LTD.	NON-NEWS	DOWNLINKING	ENGLISH/ HINDI	13/06/2008
689	HBO	TURNER INTERNATIONAL INDIA PVT. LTD.	NON-NEWS	DOWNLINKING	ENGLISH	08/07/2008
690	WB	TURNER INTERNATIONAL INDIA PVT. LTD.	NON-NEWS	DOWNLINKING	ENGLISH	05/02/2009
691	HBO HITS	TURNER INTERNATIONAL INDIA PVT. LTD.	NON-NEWS	DOWNLINKING	ENGLISH, HINDI AND IN SELECTED CASES, SUBTITLED OR DUCCED IN LOCAL LANGUAGES	13/08/2012
692	HBO DEFINED HD	TURNER INTERNATIONAL INDIA PVT. LTD.	NON-NEWS	DOWNLINKING	ENGLISH, HINDI AND IN SELECTED CASES, SUBTITLED OR DUCCED IN LOCAL LANGUAGES	13/08/2012
693	HOME SHOP 18	TV 18 HOME SHOPPING NETWORK PVT LTD	NON-NEWS	UPLINKING	HINDI/ENGLISH	23/11/2007
694	NEPAL 1	TV LIVE INDIA PRIVATE LIMITED	NEWS	UPLINKING	HINDI/ ENGLISH/ BHOJPURI/ NEPALI	11/02/2003
695	AAJ TAK	TV TODAY NETWORK LIMITED	NEWS	UPLINKING	ENGLISH/ INDIAN LANGUAGES	04/12/2000
696	HEADLINES TODAY	TV TODAY NETWORK LIMITED	NEWS	UPLINKING	ENGLISH/ INDIAN LANGUAGES	28/03/2003
697	DELHI AAJ TAK	TV TODAY NETWORK LIMITED	NEWS	UPLINKING	ENGLISH/ INDIAN LANGUAGES	22/04/2003
698	AAJTAK TEZ	TV TODAY NETWORK LIMITED	NEWS	UPLINKING	ENGLISH/ INDIAN LANGUAGES	22/04/2003
699	BUSINESS TODAY	TV TODAY NETWORK LIMITED	NEWS	UPLINKING	ENGLISH/ INDIAN LANGUAGES	17/11/2006
700	MASTIII	TV VISION PVT. LTD.	NON-NEWS	UPLINKING	HINDI	26/05/2010
701	TVC ONLINE	TVC SKY SHOP LIMITED	NON-NEWS	UPLINKING	HINDI/ ENGLISH	29/04/2004
702	Sakhi TV (earlier CHANNEL 5)	TWO STAR MEDIA PVT.LTD.	NEWS	UPLINKING	PUNJABI, HINDI, ENGLISH AND ALL INDIAN SCHEDULE LANGUAGES	27/05/2011
703	DHAMAAL	UBJ BROADCASTING PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI	28/10/2010
704	TIRUPATHI	UNISSION NETWORK MEDIA PVT.LTD.	NON-NEWS	UPLINKING	HINDI	24/06/2011
705	HUNGAMA TV	UNITED HOME ENTERTAINMENT PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI/ TAMIL	13/10/2004

706	Disney XD (Earlier known as UTV WORLD MOVIES / WORLD MOVIES)	UTV ENTERTAINMENT TELEVISION LIMITED	NON-NEWS	UPLINKING	HINDI	28/12/2007
707	UTV MOVIES INTERNATIONAL	UTV ENTERTAINMENT TELEVISION LIMITED	NON-NEWS	UPLINKING	HINDI	28/12/2007
708	UTV BOLLYWOOD (TEHKEKAAT)	UTV ENTERTAINMENT TELEVISION LIMITED	NON-NEWS	UPLINKING	HINDI	28/12/2007
709	UTV MOVIES	UTV ENTERTAINMENT TELEVISION LIMITED	NON-NEWS	UPLINKING	HINDI	28/12/2007
710	UTV ACTION- TELUGU (UTV ANNA)	UTV ENTERTAINMENT TELEVISION LIMITED	NON-NEWS	UPLINKING	TELUGU	03/06/2011
711	UTV COMEDY	UTV ENTERTAINMENT TELEVISION LIMITED	NON-NEWS	UPLINKING	HINDI	03/06/2011
712	UTV MUSIC	UTV ENTERTAINMENT TELEVISION LIMITED	NON-NEWS	UPLINKING	HINDI	03/06/2011
713	Bindass Play (Earlier known as UTV STARS/ UTV RAAZ)	UTV ENTERTAINMENT TELEVISION LIMITED	NON-NEWS	UPLINKING	HINDI	03/06/2011
714	VAARTHA	VAARTHA BROADCASTING LTD	NON-NEWS	UPLINKING	TELUGU	21/06/2011
715	POWER VISION	VALUE VISION BROADCASTING PRIVATE LIMITED	NON-NEWS	UPLINKING	MALAYALAM/ ENGLISH/ HINDI	09/12/2005
716	Ishwar Bhakti (earlier SUKH SAGAR)	VARUN MEDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI/ ENGLISH/ ALL OTHER INDIAN SCHEDULE LANGUAGES	04/10/2010
717	Royal TV (earlier GOOD LIFE)	VARUN MEDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI/ ENLISH/ ALL OTHER INDIAN SCHEDULE LANGUAGES	04/10/2010
718	VASANTH	VASANTH AND CO MEDIA NETWORK PRIVATE LIMITED	NEWS	UPLINKING	TAMIL	24/12/2007
719	AASTHA	VEDIC BROADCASTINGS LIMITED	NON-NEWS	UPLINKING	HINDI	06/11/2008
720	AASTHA BHAJAN	VEDIC BROADCASTINGS LIMITED	NON-NEWS	UPLINKING	HINDI	06/11/2008
721	VEDIC	VEDIC BROADCASTINGS LIMITED	NON-NEWS	UPLINKING	HINDI/ GUJARATI/ OTHER INDIAN LANGUAGES AND ENGLISH	23/07/2009
722	SHRI S7 NEWS (VEE NEWS)	VEECON MEDIA AND BROADCASTING PVT LTD	NEWS	UPLINKING	HINDI/ ENGLISH AND ALL OTHER INDIAN SCHEDULE LANGUAGE	10/06/2010

723	KATYAYANI	VEECON MEDIA AND BROADCASTING PVT LTD	NEWS	UPLINKING	HINDI/ ENGLISH AND ALL OTHER INDIAN SCHEDULE LANGUAGE	10/06/2010
724	SHAGUN (earlier PRABHAT NEWS UTTRAKHAND)	VERTENT MEDIA SOFT PRIVATE LIMITED	NEWS	UPLINKING	HINDI, ENGLISH AND ALL OTHER INDIAN SCHEDULE LANGUAGE	19/10/2011
725	MTV	VIACOM 18 MEDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	ENGLISH/ HINDI	12/06/2008
726	VH 1	VIACOM 18 MEDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI/ ENGLISH	12/06/2008
727	NICK	VIACOM 18 MEDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI/ ENGLISH	12/06/2008
728	COLORS	VIACOM 18 MEDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI	12/06/2008
729	Nick Jr./ Teen Nick (Earlier Nickelodeon / MTV2)	VIACOM 18 MEDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	ENGLISH/ HINDI	12/06/2008
730	SONIC (V.18 KIDS)	VIACOM 18 MEDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI/ ENGLISH/ TAMIL/ TELUGU	26/08/2011
731	MTV Indies (earlier COLORS INTERNATIONAL/ V.18 MOVIES)	VIACOM 18 MEDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI/ ENGLISH/ TAMIL/ TELUGU	26/08/2011
732	COMEDY CENTRAL (V.18 I)	VIACOM 18 MEDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI/ ENGLISH	26/08/2011
733	COLORS HD (V.18 II)	VIACOM 18 MEDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI/ENGLISH	26/08/2011
734	RISHTEY (earlier MTV INDIA INTERNATIONAL /earlier V.18 III)	VIACOM 18 MEDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI/ENGLISH	26/08/2011
735	STAR TELUGU	VIJAY TELEVISION PRIVATE LIMITED	NON-NEWS	UPLINKING	TELUGU/ ENGLISH	04/07/2008
736	VIJAY TV	VIJAY TELEVISION PRIVATE LIMITED	NON-NEWS	UPLINKING	TAMIL/ ENGLISH	12/11/2008
737	VIJAY INTERNATIONAL FEED	VIJAY TELEVISION PRIVATE LIMITED	NON-NEWS	UPLINKING ONLY	TAMIL/ ENGLISH	16/09/2010
738	VIKAAS TV	VIKAAS TV ALLIANCE PVT LTD	NEWS	UPLINKING	GUJARATI/ HINDI/ ENGLISH/ OTHER INDIAN LANGUAGES	06/07/2010
739	NIRMANA TV	VIKAAS TV ALLIANCE PVT LTD	NEWS	UPLINKING	HINDI/ ENGLISH/ AND OTHER INDIAN LANGUAGE	10/09/2010

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740	LIVING INDIA (earlier AYUR LIVING INDIA)	VINTAGE STUDIO PVT LTD	NEWS	UPLINKING	HINDI/ ENGLISH	01/02/2010
741	VISION TV SHIKSHA	VISION CORPORATION LIMITED	NON-NEWS	UPLINKING	HINDI	31/03/2009
742	VISION TV (earlier VISION TV MUSIC)	VISION CORPORATION LIMITED	NON-NEWS	UPLINKING	HINDI/ DIALECTS	31/03/2009
743	Interactive TV (earlier known as DHARISANA)	VISWA DHARISANAM TV PRIVATE LIMITED	NON-NEWS	UPLINKING	TAMIL/ ENGLISH AND ALL PTHER INDIAN LANGUAGES	21/06/2011
744	MAYABAZAR (RHYTHM)	VYJAYANTHI TELEVENTURES PRIVATE LIMITED	NON-NEWS	UPLINKING	TELUGU	23/07/2009
745	Channel win	WIN TV PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI,ENGLISH & ALL OTHER INDIAN SCHEDULE LANGUAGES	09/11/2012
746	MANAGEMENT TODAY	WORLD MEDIA TRADING LIMITED	NON-NEWS	UPLINKING	ENGLISH/HINDI	14/10/2011
747	Public TV(TOP TV /KARNATAKA NEWS 24X7)	WRITEMEN MEDIA PRIVATE LIMITED	NEWS	UPLINKING	KANNADA	11/11/2011
748	Public Music	WRITEMEN MEDIA PRIVATE LIMITED	NON-NEWS	UPLINKING	KANNADA	10-07-14
749	JANASRI	YASH BROADCASTING INDUSTRIES PRIVATE LIMITED	NEWS	UPLINKING	HINDI/ ENGLISH/ PUNJABI	23/06/2010
750	YO TV	YASH SATELLITE INDUSTRIES PRIVATE LIMITED	NEWS	UPLINKING	HINDI/ PUNJABI/ ENGLISH	01/12/2005
751	GREEN (SAMACHAR 365)	YASH SATELLITE INDUSTRIES PRIVATE LIMITED	NEWS	UPLINKING	HINDI/ ENGLISH/ MARATHI	10/02/2010
752	NEWS TIME 24X7(earlier JANSANDESH PLUS) (FAST NEWS)	YASH SATELLITE INDUSTRIES PRIVATE LIMITED	NEWS	UPLINKING	HINDI/ ENGLISH/ ALL OTHER INDIAN SCHEDULE LANGUAGES	31/03/2011
753	TTC (earlier JANADESH)	YASH SATELLITE INDUSTRIES PRIVATE LIMITED	NEWS	UPLINKING	HINDI/ ENGLISH/ ALL OTHER INDIAN SCHEDULE LANGUAGES	14/10/2011
754	BHOJPURIA (ERA CHANNEL)	YASH SATELLITE INDUSTRIES PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI, BHOJPURI, PUNJABI, ENGLISH AND ALL OTHER INDIAN SCHEDULED LANGUAGES	06/02/2008
755	MAHA BODHI CHANNEL (earlier REPORTER MAHARASHTRA)	YASH TECHNO MEDIA PVT.LTD.	NEWS	UPLINKING	HINDI & ENGLISH	07/09/2011

756	PEARLS NEWS-MADHYA PRADESH- CHATITISGARH (earlier PEARLS KANNADA)	YASH TELE NETWORK PRIVATE LIMITED	NEWS	UPLINKING	HINDI/ ENGLISH/ ALL OTHER INDIAN LANGUAGES	08/06/2011
757	PROTIDIN TIME (earlier KHABAR 365 DIN REPORTER HARYANA)	YASH TV ENTERTAINEMENT PVT.LTD.	NEWS	UPLINKING	HINDI, ENGLISH & ALL OTHER INDIAN SCHEDULE LANGUAGE	29/08/2011
758	Pearls Haryana Express (earlier Pearls NCR-Haryana-Rajasthan /PEARLS PUNJABI)	YASH TV MEDIA PRIVATE LIMITED	NEWS	UPLINKING	HINDI/ ENGLISH/ ALL OTHER INDIAN SCHEDULE LANGUAGES	08/06/2011
759	GET PUNJABI (NEWS CHAKRA)	YPT ENTERTAINMENT HOUSE PRIVATE LIMITED	NEWS	UPLINKING	HINDI, ENGLISH, PUNJABI AND ALL OTHER INDIAN SCHEDULE LANGUAGES	22/06/2011
760	BULAND NEWS SAMACHAR PLUS (earlier LPS TV/ERA NEWS)	YPT ENTERTAINMENT HOUSE PRIVATE LIMITED	NEWS	UPLINKING	HINDI, ENGLISH, PUNJABI AND ALL OTHER INDIAN SCHEDULE LANGUAGES	04/07/2011
761	Salvation (earlier KALASH TV /ERA MOVIES)	YPT ENTERTAINMENT HOUSE PRIVATE LIMITED	NON-NEWS	UPLINKING	HINDI, ENGLISH, PUNJABI AND ALL OTHER INDIAN SCHEDULE LANGUAGES	25/10/2011
762	ERA SPORTS	YPT ENTERTAINMENT HOUSE PRIVATE LIMITED	NON-NEWS	UPLINKING	ENGLISH, HINDI AND IN SELECTED CASES, SUBTITLED OR DUCCED IN LOCAL LANGUAGES	14/08/2012
763	Samachar Plus Rajastha (earlier Buland News)	YPT ENTERTAINMENT HOUSE PRIVATE LIMITED	NEWS	UPLINKING	Hindi, English, Punjabi & all other Idian scheduled languages	27/05/2013
764	24 GHANTA	ZEE AKAASH NEWS PRIVATE LIMITED	NEWS	UPLINKING	BANGLA	20/03/2006
765	ZEE CAFE	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	DOWNLINKING	ENGLISH	31/01/2008
766	ZEE STUDIO	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	DOWNLINKING	ENGLISH/ HINDI	31/01/2008
767	ZEE TRENDZ	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	DOWNLINKING	ENGLISH	31/01/2008
768	ZING	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING	HINDI	06/12/2001
769	ZEE TV	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING	HINDI	13/12/2002
770	ZEE CINEMA	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING	HINDI	13/12/2002

771	SMILE TV	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING	HINDI	23/06/2003
772	PREMIERE CINEMA	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING	HINDI	13/01/2004
773	CLASSIC CINEMA	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING	HYBRID HINDI/ ENGLISH	13/01/2004
774	ACTION CINEMA	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING	HYBRID HINDI/ ENGLISH	13/01/2004
775	JAGRAN	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING	HINDI	13/01/2004
776	ZEE SALAAM	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING	HYBRID HINDI/ ENGLISH	13/01/2004
777	& TV HD (Earlier known as TEN ACTION +)	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING	ENGLISH/ HINDI	30/09/2004
778	ZEE TV UK	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING ONLY	HINDI/ ENGLISH	23/11/2004
779	ZEE TV USA	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING ONLY	HINDI/ENGLISH	23/11/2004
780	ZEE TV-SOUTH AFRICA	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING ONLY	HINDI/ ENGLISH	23/11/2004
781	ZEE TAMIZH (ZEE INTENATIONAL)	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING ONLY	TAMIL AND ENGLISH	23/11/2004
782	ZEE CINEMA UK	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING ONLY	HINDI/ ENGLISH	23/11/2004
783	ZING UK	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING ONLY	HINDI/ ENGLISH	23/11/2004
784	ALPHA PUNJABI UK	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING ONLY	HYBRID HINDI/ENGLISH	23/11/2004
785	ZEE TV SE ASIA	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING ONLY	HYBRID HINDI/ENGLISH	23/11/2004
786	JAGRAN USA	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING ONLY	HINDI/ ENGLISH	02/05/2005
787	JAGRAN UK	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING ONLY	HINDI/ ENGLISH	02/05/2005
788	CLASSIC CINEMA USA	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING ONLY	HYBRID HINDI/ ENGLISH	02/05/2005
789	CLASSIC CINEMA UK	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING ONLY	HYBRID HINDI/ ENGLISH	02/05/2005
790	ACTION CINEMA USA	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING ONLY	HYBRID HINDI/ ENGLISH	02/05/2005

791	ACTION CINEMA UK	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING ONLY	HYBRID HINDI/ ENGLISH	02/05/2005
792	ZEE CINEMA USA	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING ONLY	HYBRID HINDI/ ENGLISH	02/05/2005
793	ZEE TV RUSSIA	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING ONLY	HYBRID HINDI/ ENGLISH	21/03/2007
794	ZEE TV HD (MOVIE ON DEMAND-HINDI)	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING	HINDI	13/06/2007
795	Zee Anmol (earlier ZEE CINEMA PLUS/MOVIE ON DEMAND-ENGLISH)	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING	ENGLISH	13/06/2007
796	ZEE TALKIES	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING	MARATHI	29/05/2007
797	ZEE CINEMA-MIDDLE EAST	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING ONLY	HINDI/ENGLISH/FOREIGN	17/11/2008
798	ZEE SEA	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING ONLY	HINDI/ ENGLISH/ FOREIGN	17/11/2008
799	ZEE ME	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING ONLY	HINDI/ ENGLISH/ FOREIGN	17/11/2008
800	ZEE VARIASI (ZEE ASTRO)	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING ONLY	HINDI/ ENGLISH/ FOREIGN	17/11/2008
801	Zindagi (ETC PUNJABI PLUS / ZEE PUNJABI PLUS)	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING	PUNJABI/ HINDI	06/04/2009
802	ETC BOLLYWOOD (earlier ZEE BOLLYWOOD)	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING	PUNJABI/ HINDI	06/04/2009
803	& Pictures (Earlier ZEE KANNADA CINEMA)	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING	Hindi	06/06/2011
804	& TV (earlier ZEE MALAYALAM)	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING	Hindi (earlier MALAYALAM)	06/06/2011
805	ZEE BANGLA CINEMA	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING	BANGLA	06/06/2011
806	& Picutures HD (Earlier known as ZEE MUSIC)	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING	HINDI	06/06/2011
807	ZEE Q (Earlier known ZEE HOME SHOPPING)	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING	HINDI/ENGLISH	06/06/2011
808	ZEE CINEMA HD	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING	HINDI	06/06/2011
809	ZEE STUDIO HD (ZEE CAFE-HD)	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING	ENGLISH	06/06/2011

810	ZEE KHANA KHAZANA	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING	HINDI/ ENGLISH	23/06/2003
811	ZEE BANGLA USA (Earlier known as Alpha Gujarati USA)	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING ONLY	HYBRID HINDI/ENGLISH	02/05/2005
812	ZEE TELUGU USA (Earlier known as Alpha Gujarati U.K.)	ZEE ENTERTAINMENT ENTERPRISES LIMITED	NON-NEWS	UPLINKING ONLY	HYBRID HINDI/ENGLISH	02/05/2005
813	ZEE MARATHI NEWS	Zee Media Corporation Ltd. (Earlier known as ZEE NEWS LTD.)	NEWS	UPLINKING	MARATHI	06/12/2001
814	ZEE CINEMALU	Zee Media Corporation Ltd. (Earlier known as ZEE NEWS LTD.)	NEWS	UPLINKING	TELUGU	06/12/2001
815	ZEE BANGLA NEWS	Zee Media Corporation Ltd. (Earlier known as ZEE NEWS LTD.)	NEWS	UPLINKING	BANGLA	06/12/2001
816	Zee Punjab Haryana Himachal (earlier ZEE PUNJABI NEWS)	Zee Media Corporation Ltd. (Earlier known as ZEE NEWS LTD.)	NEWS	UPLINKING	PUNJABI & Hindi	06/12/2001
817	ZEE NEWS (Zee National)	Zee Media Corporation Ltd. (Earlier known as ZEE NEWS LTD.)	NEWS	UPLINKING	HINDI	06/12/2001
818	ZEE BUSINESS	Zee Media Corporation Ltd. (Earlier known as ZEE NEWS LTD.)	NEWS	UPLINKING	ENGLISH/ HINDI	08/11/2004
819	ZEE TELUGU	Zee Media Corporation Ltd. (Earlier known as ZEE NEWS LTD.)	NEWS	UPLINKING	TELUGU	13/04/2006
820	ZEE KANNADA	Zee Media Corporation Ltd. (Earlier known as ZEE NEWS LTD.)	NEWS	UPLINKING	KANNADA	13/04/2006
821	ZEE 24 TAAS	Zee Media Corporation Ltd. (Earlier known as ZEE NEWS LTD.)	NEWS	UPLINKING	MARATHI	05/01/2007
822	Zee Madhya Pradesh Chattisgarh (earlier ZEE 24 Ghante Madhya Pradesh Chattisgarh/ ZEE TAMIL)	Zee Media Corporation Ltd. (Earlier known as ZEE NEWS LTD.)	NEWS	UPLINKING	Hindi	06/08/2008
823	Zee Kalinga (ZEE 24 GHANTALU)	Zee Media Corporation Ltd. (Earlier known as ZEE NEWS LTD.)	NEWS	UPLINKING	TELUGU	27/02/2009
824	Zee Sangam (earlier ZEE NEWS UTTAR PRADESH Uttarakhand/ ZEE NEWS UTTAR PRADESH)	Zee Media Corporation Ltd. (Earlier known as ZEE NEWS LTD.)	NEWS	UPLINKING	HINDI	27/02/2009

825	Zee Marudhara [eariler Zee Rajasthan Plus / Zee News HD/ZEE BIZ]	Zee Media Corporation Ltd. (Earlier known as ZEE NEWS LTD.)	NEWS	UPLINKING	ENGLISH	29/09/2011
826	ZEE BANGLA-USA	Zee Media Corporation Ltd. (Earlier known as ZEE NEWS LTD.)	NEWS	UPLINKING ONLY	BANGLA	17/10/2011
827	ZEE TELUGU-USA	Zee Media Corporation Ltd. (Earlier known as ZEE NEWS LTD.)	NEWS	UPLINKING ONLY	TELUGU	17/10/2011
828	PLANET NEWS (earlier ZEUS NEWS)	ZEUS NETWORKING PRIVATE LIMITED	NEWS	UPLINKING	HINDI	13/10/2011
829	ZONET	ZONET CABLE TV PRIVATE LIMITED	NON-NEWS	UPLINKING	MIZO	30/09/2011
830	Movies Now (Earlier known as ZOOM DIVA)	ZOOM ENTERTAINMENT NETWORK LIMITED	NON-NEWS	UPLINKING	HINDI/ ENGLISH	20/10/2008