Chapter - II

History of Television in India
Television Comes to India

Television came to India rather late, on September 15, 1959. For years the debate went on whether a poor country like India could afford T.V. It was also feared that T.V. might alienate us from our cultural roots, that it might spread a consumerist culture. Consumerism would increase the hunger for comforts and luxuries. It might increase frustration and lead to social conflict between the rich and the poor.

But manufactures, businessmen, educational institutions continued to make strong demands for T.V. in India. UNESCO offered a grant of twenty thousand dollars to buy community sets. The U.S.A. also offered some equipment. Philips India offered a transmitter at a low price. Ultimately, the Government yielded. It set up a T.V. station at Delhi on an experimental basis. The declared aim was to discover what T.V. could achieve in community development and formal education.

The transmission could cover an area of 40 km. in and around Delhi. Programmes were beamed twice a week. Each programme was of 20 minutes duration. The viewers were members of 180 tele-clubs. These clubs were provided free T.V. sets for community viewing by UNESCO. Programmes were beamed from an improvised studio at Delhi.

In 1972, (October) the inauguration of the Bombay T.V. centre came about. In 1973, Srinagar and Amritsar Kendras started producing tele programmes. Pune too started relaying programmes from Bombay that year. Calcutta, Madras and Lucknow T.V. centres were set up in 1975. Thus, we can see that the real expansion of T.V. in India came about in the seventies.

Role of Television

India today was witnessing the expanding influence of a new giant medium of communication, i.e., television. Within a period of hardly more than a decade, television has made tremendous progress and appears to have already outdistanced radio and films. According to Malhan, “in the West television is called the chewing gum of the eye...........millions of people of all ages, and belonging to different ethnic groups glue to it. For this reason, some Indians call it a ‘chipko’ medium. The video boom has added further to its craze.”
According to G. Parthasarathi, "The major achievement in last two years in India has been the setting up in record time - unprecedented anywhere in the world - of a large network of T.V. transmitters spread over the whole country. Linked with the domestic satellite, they provide nationally integrative programmes which present the cultural heritage of different parts of the country as well as the news and discussions on national and international affairs.

With such a vast network of transmission through satellite and its mass appeal to the plural audience, television was bound to play a very crucial role in society. It has already thrown the other mass media like the radio and the films in the background.

Recognising its social significance, the Mac Bride Commission of UNESCO enumerated the following functions of communication which the television can perform better than any other media: information, socialization, motivation, debate and discussion, education, cultural promotion, entertainment and integration. But the television is not an unmixed blessing. The functions of T.V. are essentially relative. The information may easily be corrupted into the dissemination of half truths and even falsehoods; persuasion may be converted into manipulation and propaganda, education may be aimed at indiscrimination; entertainment may develop bad tastes and bad habits and may lead to consumerism; and cultural promotion, may, eventually lead to 'vulgarization of culture'. This electronic media is in fact double edged sword which needs a very careful handling on the part of its managers, Rao has rightly pointed out that the television should be used in a big way in the field of education.

The codes of Television

A code is a rule - governed system of signs, whose rules and conventions are shared amongst members of a culture, and which is used to generate and circulate meanings in and for that culture. Codes are links between producers, texts, and audiences, and are the agents of intersexuality through which texts interrelate in a network of meanings that constitutes our cultural world. These codes work in a complex hierarchical structure that oversimplifies for the sake of clarity. Social psychologists such as Berne (1964) have shown us how dialogue in "real life" is frequently scripted for us by the interactional conventions of our culture. Casting is a conventional representational code, and appearance a social one, but the two differ only in intentionality and explicitness. People's appearance in "real life" is already encoded: in so
far as we make sense of people by their appearance we do so according to conventional codes in our culture. The casting director is merely using these codes more consciously and more conventionally, which means more stereotypically.

The point is that "reality" is already encoded; or rather the only way we can perceive and make sense of reality is by the codes of our culture. There may be an objective, empiricist reality out there, but there is no universal, objective way of perceiving and making sense of it. What passes for reality in any culture is the product of that culture's codes, so "reality" is always already encoded; it is never "raw". If this piece of encoded reality is televised, the technical codes and representational conventions of the medium are brought to bear upon it so as to make it (a) transmittable technologically and (b) an appropriate cultural text for its audiences.

Some of the social codes which constitute our reality are relatively precisely definable in terms of the medium through which they are expressed - skin color, dress, hair, facial expression, and so on.

Others, such as those that make up a landscape, for example, may be less easy to specify systematically, but they are still present and working hard. Different sorts of trees have different connotative meanings encoded into them, so do rocks and birds. So a tree reflected in a lake, for e.g. is fully encoded even before it is photographed and turned into the setting for a romantic narrative.

Similarly the technical codes of television can be precisely identified and analyzed. The camera work is used through angle and deep focus to give us a perfect view of the scene, and thus, a complete understanding of it. Much of the pleasure of television realism comes from this sense of our omniscience that it gives us.

**Figure: - The codes of television**

An event to be televised is already encoded

by *social codes* such as those of:
Level one:

“REALITY”

appearance, dress, make-up, environment, behavior, speech,
gesture, expression, sound, etc.
these are encoded electronically by
technical codes such as those of:

Level two:

“REPRESENTATION”
camera, lighting, editing, music, sound
which transmit the conventional representational codes, which shape the representations of,
for example:
narrative, conflict, character, action, dialogue, setting, casting, etc.

Level three:

“IDEOLOGY”
which are organized into coherence and social acceptability by
the ideological codes, such as those of:
Individualism, patriarchy, race, class, materialism,
capitalism, etc.

Satellite Instructional Television Experiment (SITE)

In 1975, the Satellite Instructional Television Experiment (SITE) was conducted. It made a deep impact on the country and the world. The one-year SITE exercise proved to India itself that it was ready for the satellite television.

In 1967, a UNESCO study was conducted in India on satellite TV’s use in the country. The study concluded that India can and should use satellite for national development. Accordingly, our Department of Atomic energy entered into an agreement with the national Aeronautic and Space Administration (NASA) of U.S.A. for the loan of a satellite for one year. The satellite called ATS 6 was provided free of cost from August 1, 1975, to July 31, 1976, for SITE.
Educational programmes were broadcast direct from a satellite to the T.V. sets for the first time. Direct satellite transmission means that it does not pass through the relay stations. The SITE programmes were received by 2,400 villages in six states - Andhra Pradesh, Bihar, Karnataka, Madhya Pradesh, Orissa and Rajasthan. An additional 2,500 villages and towns in these states received these programmes through earth transmitters.

The daily 4 hour programmes were on education, agriculture, health and family planning. The satellite provided for one video channel and two audio channels, so the various programmes could be telecast only in two languages at one time. According to surveys conducted by the Indian Space Research Organisation (ISRO) and others, the experiment had a fair, though not complete success.

Commercial service on T.V. was started on January 1, 1976. Advertisers had to be allowed in because T.V. is a “Supreme Salesman”. But a code for advertisers was framed. Every advertisement had to be in accordance with the code. It could not be offensive. It could not hurt the moral, aesthetic and religious sentiments of the people. It could not be obscene and could not encourage violence or social conflict.

**INSAT Launched**

The first domestic satellite was launched in 1982. This satellite, INSAT 1-A, was placed in geostationary orbit but it could not become operational. India’s second satellite, INSAT 1-B, was launched in August 1983. This made T.V. programmes available to a much larger segment of our population. It also improved the quality of reception of broadcasts.

**Education Television**

Educational T.V. (ETV) was started in 1961 from Delhi. The broadcasts, to start with, were meant for science teachers and students of Delhi Schools. Later, they covered larger areas and more subjects. ETV. was then extended to other Kendra’s like Bombay, Calcutta, Madras and Srinagar. The service was also made available to higher secondary schools.

Programmes for higher education were started by the University Grants Commission (UGC) in 1984. UGC set up an ISAT Cell at Jamia Millia Islamia, New Delhi, to co-ordinate programmes prepared at different universities. The UGC transmission for higher education was called Countrywide Classroom.
Several Audio-Visual Research Centres (AVRCs) and Educational Media Research Centres (EMRCs) were set up in different parts of India to produce programmes. The programmes are meant to supplement the old and formal process of education. They also try to promote the interest of students in seeking knowledge outside the syllabi.

Television in India - a chronology of events

Doordarshan is a Public broadcast terrestrial television channel run by Prasar Bharati, a board formed by the Government of India. It is one of the largest broadcasting organizations in the world in terms of the infrastructure of studios and transmitters. Doordarshan had its beginning with the experimental telecast started in Delhi in September, 1959 with a small transmitter and a makeshift studio. The regular daily transmission started in 1965 as a part of All India Radio. The television service was extended to a second city Mumbai in 1972. Till 1975, only seven cities were covered by Doordarshan and it remained the only television channel in India. Television services were separated from Radio in 1976. Each office of All India Radio and Doordarshan were placed under the management of two separate Director Generals in New Delhi. Finally, its existence came into being when Doordarshan became a National Broadcaster. It is one of the largest broadcasting organizations in the world in terms of the infrastructure of studios and transmitters. Recently, it has also started digital Terrestrial Transmitters. Doordarshan is the only network that is permitted to broadcast television signals domestically. In a communications break through for Indian Television in July 1995, Doordarshan agreed, for a US 1.5 million annual fee and 50 percent of advertising revenue when it exceeds US 1.5 million, to allow CNN to broadcast twenty four hours a day via an Indian satellite. Indian Television Channel Doordarshan offers national, regional, and local service of Indian television viewers. DD became national when it started to telecast national programmes in the year 1982. In the same year, colours T.V. were introduced in the Indian markets. About 46 Doordarshan studios are presently producing T.V. programme. Currently, Doordarshan operates 19 channel - two All India channels, 11 Regional Languages Satellite Channels (RLSC), four state Networks, an International channel, a Sports channel and two channels (DD-RS and DD-LS) for live broadcast of parliamentary proceedings.
On DD-1 national programmes, regional programmes and local programmes are carried on time-sharing basis. DD-News channel was launched on 3rd November 2003 which replaced the DD-Metro Entertainment channel that provides 24 hour news service. The Regional Language Satellite channel have two components i.e., the Regional Service for the particular state relayed by all terrestrial transmitters in the state and additional programmes in the regional language in prime time and non-prime time available only through cable operators. Sports channel is exclusively devoted to the broadcasting of sporting events of national and international importance. This is the only sports channel which telecasts rural sports like Kho-Kho, Kabaddi, etc., something which private broadcasters will not attempt to telecast as it will not attract any revenues.

Doordarshan is often criticized for low quality of programmes and sometimes even poor telecast and presentation in quality. Additionally, since it is not a profit and loss enterprise like private channels Sun Network or Zee TV or Sony TV or Star Plus, it does not have the requisite push for better programming.

However, many contradict this stating that Doordarshan is more interested only in cricket matches and has addicted it’s so called “responsibilities” in favour of monetary gains and political dealings.

Prasar Bharati (Broadcasting Corporation of India) is India’s national public broadcaster. It is a board nominated by the Government of India. It comprises Doordarshan television and All India Radio which was established in November 23, 1997. It is due to the demand that the government owned broadcasters in India should be given autonomy like those in many other countries. The Parliament of India passed an Act to grant this autonomy in 1990. But if was not enacted until September 15, 1997. Doordarshan is one of the largest broadcasting organizations in the world in terms of the infrastructure of studios and transmitters. It has also started Digital Terrestrial transmitters.

Gone are the days of Indian T.V. serials with which the people could relate. The journey from Doordarshan to Zee, Sony and Star plus has been a long one. Indian Soap had its humble beginnings in ‘Hum Log’ the first ever T.V. serial to be broadcasted by Doordarshan the sole T.V. channel in 1984. People were glued to their television sets to watch each episode of Manohar Shyam Joshi’s ‘Hum Log’. This was a story of an Indian family that a large section of people could identify with. People could relate to the characters, their happiness and sorrows. Over the years, Doordarshan has presented many popular and
engrossing serials. For example ‘Weghley Ki Duniya’, ‘Yeh Jo Hain Zindegi’, ‘Nukkad’, ‘Rajni’ and the list goes on. The common theme across all these stories was the background setting ——— which reflected everyday life’s struggles, failures and triumphs. These serials had an underlying positive message upholding tradition, moral values and strengthening the fabric of Indian culture. From the mid 1990’s, Cable T.V. brought about a home entertainment revolution. Doordarshan found itself struggling to compete with a network of privately owned quality entertainment channels powered by commercials, and latest technology. Doordarshan made an effort to catch up but like most state owned efforts, soon became lackluster in comparison to the glitz and glamour of Zee, Sony and Star Plus.

The following are some major landmarks in the history of Doordarshan:-

15.09.1959 Experimental transmission from Delhi
24.10.1961 School television for Delhi student
15.08.1965 Regular service with entertainment programmes and daily news bulletin in Hindi
26.01.1967 Krishi Darshan - programmes for farmers
15.08.1968 Daily T.V. transmission increased from one to one and half hours and to two hours on Sundays
03.12.1971 First English news bulletin was introduced
02.10.1972 Television in a second city ——Mumbai
01.08.1975 SITE launched
01.01.1976 Commercials introduced
01.04.1976 Doordarshan delinked from AIR
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>15.08.1982</td>
<td>National programme, colour transmission and networking through satellite</td>
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<td>19.11.1982</td>
<td>Expansion through LPTs launched</td>
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<tr>
<td>15.07.1984</td>
<td>First mass appeal serial 'Hum Log'</td>
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<td>15.08.1983</td>
<td>Countrywide classroom of UGC launched</td>
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<td>09.08.1984</td>
<td>Second channel at Delhi</td>
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<td>09.08.1985</td>
<td>First regional satellite network in Maharashtra</td>
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<tr>
<td>23.02.1987</td>
<td>Morning transmission</td>
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<tr>
<td>26.01.1989</td>
<td>Afternoon transmission</td>
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<tr>
<td>01.04.1993</td>
<td>Metro channel with satellite networking</td>
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<td>01.10.1993</td>
<td>Regional language satellite channels</td>
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<td>15.08.1994</td>
<td>Restructuring of channels - DD1 to DD13</td>
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<td>14.03.1995</td>
<td>DD India - International channels</td>
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<tr>
<td>23.11.1997</td>
<td>Prasar Bharati - the autonomous broadcasting corporation of India</td>
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<td>18.03.1999</td>
<td>DD Sports channel inaugurated</td>
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<td>10.07.1999</td>
<td>News on the hour</td>
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<td>15.08.1999</td>
<td>DD News and current affairs channel (Test transmission)</td>
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On the eve of formal launch of Doordarshan’s DTH service by Prime Minister Manmohan Singh, Prasar Bharati said that it has set a target of two million subscribers by end
of 2005 and increasing channel capacity to 50 by June next. On the occasion of a demonstration of DD Direct Plus, the brand name under which DD would market its free DTH service, Prasar Bharati CEO K.S. Sarma said, “By December 2005 we hope to have a subscriber base of two million, which may help the platform net additional private T.V. channels”. DD Direct Plus is a free to DTH service offering 32 FTA T.V. channels, including 13 private ones, and 12 customized radio channels. A subscriber would have to make a one-time investment of Rs. 3,000 - Rs. 3,500 on the hardware and pay no monthly subscription fee, unlike the country’s first DTH service, marketed by ZEE Telefilms under Dish T.V. brand name. DD Direct Plus, beaming through NSS 6 satellite, includes all DD channels, apart from the likes of BBC World, Sun TV, Star Utsav, from the Zee stable Kairali TV, Zee Music and Smile TV, Jain TV, Aaj Tak and Headlines Today. The radio channels include All India Radio channels and according to the words given by the Prime Minister, DTH is reaching now to the mass of India in a huge way with all facilities. National broadcaster Doordarshan has launched two new channels in the public interest. Speaker Somnath Chatterjee and Rajya Sabha deputy chairman, Bhairon Singh Shekhawat did the honours by flagging off the two satellite channels. It was his intention that to telecast the proceedings live of both the Houses of Parliament. Chatterjee’s idea of exposing the honorable members in live telecasts of their actions in Parliament with a hope that it will improve their behavior which will cost the tax payer a reported Rs. 12 billion annually for each of the channels. Now Doordarshan and local channel of Doordarshan as Doordarshan North - East services are available in Tata Sky too, a satellite tele service.

**Effectiveness of Doordarshan**

Our T.V., like all T.V. services abroad, offers a wide variety of programmes. These programmes are generally divided into general audience and special audience broadcasts. In the first category are included programmes of general interest like news, current affairs, films, light music, film songs, chitrahaar, tele-plays, serials, soap operas. In the second category are included broadcasts for particular sections of the population. For example, youth programmes, women’s broadcasts, children’s films and other children’s telecasts, quiz shows, interviews, discussions, documentaries on particular subjects, features, docu-features, sports, educational T.V. (ETV), Countrywide classroom, classical music, western
music, etc. In November 1982, the Asian Games were efficiently covered through colour transmission. The way the T.V. personnel handled this huge task was appreciated widely in India and abroad. In March 1983, Doordarshan covered the Non-aligned Meet (Nam) held in Delhi. This was another feather in the cap of Doordarshan. The late night feature film project was introduced in 1987. Besides, a weekly news bulletin for the deaf and dumb was launched. We have also now Intext Service, which was introduced in Delhi in 1985. In 1988, Calcutta and Madras got a second channel. INSAT-1C was also launched. In 1990, INSAT-1D was launched. In 1993, Doordarshan started five Metro channels, including music, sports, and entertainment channels. They were started under pressure from the foreign channels like the Hong-Kong based Star TV and the U.S. based CNN.

It has provided entertainment to the viewers. It has brought films in their drawing rooms. It has served the farmers by informing them of new methods and techniques of agriculture, horticulture, poultry and village industries. It has also tried to spread awareness about our great epics, about women’s condition and role, about political processes like elections. It has made people aware of what is happening beyond India. ETV (Educational TV) and HETV (Higher Education) have also imparted education to school, college and university students in an informal way.

A Snapshot of Indian Television History

Indian Television has reached a supreme status of credibility and entertainment. The prestigious history of Indian television has envisioned the development of audio-visual media in the nation. During the 1980s Indian small screen programming began and at that time there was only one national channel Doordarshan, which was government owned. The ‘Ramayana’ and ‘Mahabharata’ were the first major television series produced. This serial reached the zenith of the world record viewership numbers for a single programme. By the late 1980s more and more people started to buy television sets.

Television in India has been in existence for about four decades. For the first 17 years, it spread haltingly and transmission was usually in black and white. The thinkers and policy makers of the country, which had just been liberated from centuries of colonial rule, though television to be luxurious element that Indians could do without it.
The Indian television industry is presently a huge industry by itself. Indian television is one of the most sought after medium for entertaining both in the urban and the rural areas. In this huge industry of entertainment and information thousands of programmes are aired in the various channels that represent almost all the states of India. Indian television, often known as the small screen has produced numerous celebrities of their own kind some even attaining national fame. T.V. soaps, serials, reality shows are extremely popular with housewives as well as working women. Several small screen actors have made noteworthy careers in Indian television.

In 1955 a cabinet decision was taken disallowing any foreign investments in print media which has since been followed religiously for nearly 45 years. Sales of T.V. sets, as reflected by licences issued to buyers were just 676,615 until 1977.

The rapid expansion of television hardware in India increased the demand for developing more program software to fill the broadcast hours. Programme production, previously a monopoly of Doordarshan, the government-run national television system in India, was then opened to the group of aspiring artists, producers, directors and technicians. Most of the talented individuals got connected with the television industry. Highly popular television soap operas began with ‘Hum Log’ in 1984-85, evoked a programming revolution at Doordarshan. The main lesson learned from this experience was that an indigenous television programme could attract and build a large loyal audience over the duration of the serial, generating big profits. The advertising carried by ‘Hum Log’ promoted a new consumer product in India, Maggi 2 - Minute Noodles. The public rapidly accepted this new consumer product, suggesting the power of television commercials.

‘Hum Log’ one of the most popular Hindi serial, was quickly followed by ‘Buniyaad’, a historical soap opera about the partition of British India into India and Pakistan in 1947. In 1987, ‘Ramayana’, a Hindu religious epic, attracted smash ratings, to be then eclipsed by the phenomenally successful ‘Mahabharata’ in 1988-89. In the 1990’s serials were in large numbers on Doordarshan. Huge hits included historical serials such as ‘The Sword of Tipu Sultan’ and ‘The Great Maratha’, religious serials such as ‘Jai Hanuman’, Shri Krishna and ‘Om Namah Shivay’, fantasy serials like ‘Saktimaan’ and family serials like ‘Shanti’, ‘Hum Raahi’, and ‘Udaan’. These popular television programmes attracted large audiences, and generated vast advertising earnings for the Indian government through Doordarshan.

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Advertisers quickly understood the advantages of advertising their products on a medium that reached a huge national audience.

Post Liberalisation Television

The central government launched a series of economic and social reforms in 1991 under Prime Minister Narasimha Rao. Under the new policies the government allowed private and foreign broadcasters to engage in limited operations in India. This process has been pursued consistently by all subsequent federal administrations. Foreign channels like CNN, Star TV and domestic channels such as Zee TV and Sun TV started satellite broadcasts. Starting with 41 sets in 1962 and one channel, by 1991 T.V. in India covered more than 70 million homes giving a viewing population of more than 400 million individuals through more than 100 channels. A large relatively untapped market, easy accessibility of relevant technology.

Cable Television: India’s Experience

“Easily the most dramatic revolution took place on the T.V. screen. 1991 was the year when India ended decades of isolation from the rest of the world”.

- India Today (1991)

In India, Cable Television networks are recent phenomenon when compared to Video and Television. Cable T.V. has its roots in the late seventies. During this period, there was not much variety in the Indian television fare. Indian Television under government control was hidebound and committed to the ideology of Television for development and the genres that were dull documentaries interspersed with films and film songs. The early leaders of T.V. were conservatives who were very suspicious of entertainment T.V. of the West. Under their tutelage, classical songs and dances occupied the pride place in the DD. However, India Television viewers were looking for entertainment options, apart from what state - owned broadcast DD was offering. Cable television was started in 1984 patronised first by tourist’s hotels. In fact, it was the hotel industry, public and private sector companies, housing colonies, high rise buildings and co-operative housing societies who pioneered the distribution of cable Television.
Cable T.V. is operated by linking the viewer’s T.V. sets through cables to a common antenna. It is operated through a dish antenna and from a control room. The dish antenna, placed in a particular angle, can catch signals from broadcasting services like Doordarshan or foreign services like Star TV, CNN, BBC, MTV, Prime Sports, Pakistan TV, etc. These broadcasts can be relayed through cable to individual customers of a cable T.V. operator. He also provides what is generally called “domestic service or T.V.”. In this service, he shows films or other programmes like Pakistani tele-plays, according to the demands of his customers. The customers are charged installation fee to lay cables. After this they are charged a monthly fee.

Cable television has been occupying a vital position in the progress of Indian television. According to a recent review, India has over 130 million homes with television sets, of which nearly 71 million have access to cable T.V. The emergence and notification of the HDVSL standard as a home grown Indian digital cable standard is likely to open an era of interactivity on cable networks.

Cable T.V. is fast becoming popular. Video and cable T.V. are now increasingly being used by political parties, especially during elections. Industrialists, businessmen and professionals like doctors, architects and consultants have also started using these media.

Sun TV (India) was launched in 1992 as the first private channel in South India. Today it has 20 television channels in the four South Indian languages - Kannada, Malayalam, Tamil and Telugu. Channels of the Sun TV network are also available outside of India. Recently Sun TV launched a DTH service.

The Raj Television Network was started in 1994 and continues to be an important player in the South Indian cable T.V. provider space.

In 1992, the government liberated its markets, opening them up to cable television. MTV, STAR Plus, BBC, Prime Sports and STAR Chinese Channel were the 5 Channels gave Indians a fresh breath of life. Zee TV was the first private owned Indian channel to broadcast over cable. A few years later CNN, Discovery Channel, and National Geographic Channel entered India. Star expanded its telecast introducing STAR World, STAR Sports, ESPN and STAR Gold. By 2001 HBO and History Channel were the other international channels entering India. By 2001-2003, other international channels such as Nickelodeon, Cartoon Network, VH1, Disney and Toon Disney came into foray. In 2003 news channels started to boom.
Presently, Indian television and private television channels have become an iconic representation. The private television networks in India encourage commercialization and consumerism through the advertisements they carry, and through the products that actors and actresses in entertainment programs, especially imported from the western programmes, wear and consume. The privatization of Indian television in the 1990s resulted in the westernization of India society in several significant ways. This was an inevitable consequence of living in a global village. Regional channels flourished along with a multitude of Hindi channels and few English channels.

**Programme Code**

Reproduced below are Rules made by the Central Government under the powers conferred by the Cable Television Networks (Regulation) Act, 1995.

(1) No programme should be carried in the cable service which:

(a) Offends against good taste or decency;

(b) Contains criticism of friendly countries;

(c) Contains attack on religions or communities or visuals or words contemptuous of religious groups or which promote communal attitudes;

(d) Contains anything obscene, defamatory, deliberate, false and suggestive innuendos and half truths;

(e) Is likely to encourage or incite violence or contains anything against maintenance of law and order or which promote anti-national attitudes;

(f) Contains anything amounting to contempt of court;

(g) Contains aspersions against the integrity of the President and Judiciary;

(h) Contains anything affecting the integrity of the Nation;
(i) Criticizes, maligns or slanders any individual in person or certain groups, segments of social, public and moral life of the country;

(j) Encourages superstition or blind belief;

(k) Denigrates women through the depiction in any manner of the figure of a women, her form or body or any part thereof in such a way as to have the effect of being indecent, or derogatory to women, or is likely to deprave, corrupt or injure the public morality or morals;

(l) Denigrates children;

(m) Contains visuals or words which reflect a slandering, ironical and snobbish attitude in the portrayal of certain ethnic, linguistic and regional groups;

(n) Contravenes the provisions of the Cinematograph Act, 1952.

(2) The cable operator should strive to carry programmes in his cable service which project women in a positive, leadership role of sobriety, moral and character building qualities.

(3) Programmes meant for adults should normally be carried in the cable service after 11 p.m. and before 6 a.m.

(4) Care should be taken to ensure that programmes meant for children do not contain any bad language or explicit scenes of violence.

(5) Programmes unsuitable for children must not be carried in the cable service at times when the largest numbers of children are viewing.
Conditional Access System

CAS or Conditional Access System is a digital mode of transmitting T.V. channels through a set-top box (STB). The transmission signals are encrypted and viewers need to buy a set-top box to receive and decrypt the signal. The STB is required to watch only pay channels.

The idea of CAS was mooted in 2001, due to a commotion over charge hikes by channels and subsequently by cable operators. Poor reception of certain channels; arbitrary pricing and increase in prices; bundling of channels; poor service delivery by Cable Television Operators (CTOs); monopolies in each area; lack of regulatory framework and redress avenues were some of the issues that were to be addressed by implementation of CAS.

It was decided by the government that CAS would be first introduced in the four metros. It has been in place in Chennai since September 2003, where until very recently it had managed to attract very few subscribers. It has been rolled out recently in the other three metros of Delhi, Mumbai and Kolkata. Eventually its acceptance is seen in other Indian cities and towns as well.

As of April 2008 only 25 per cent of the people have subscribed the new technology. The rest watch only free-to-air channels. As mentioned above, the inhibiting factor from the viewer's perspective is the cost of the STB.

The Indian T.V. regulatory authority has recommended that all Cable operators be given 5 years to change from the analogue system to the digital platform (July 2008). The rapid spread of Indian television, presently ensures covering over 35 million homes is expected to reach 60 million homes. With the passage of time, Indian television has ensured a position as a developing country to recognize and implement the significance of audio-visual communication.

Satellite Television:

Over 300 TV Satellite television channels are broadcast in India. This includes channels from the state-owned Doordarshan, News Corporation owned STAR TV, Sony
owned Sony Entertainment Television, Sun Network and Zee TV. Direct - To - Home service is provided by Airtel Digital TV, BIG TV, DD Direct Plus, DishTV, Sun Direct DTH and Tata Sky.

The decade of 1990s brought a big challenge for Doordarshan. The CNN covered Gulf War through satellite and telecast it in national channels of most of the Western and Asian countries. It has created potentially among the viewers to receive and watch foreign broadcast via satellite particularly in developing countries. In 1992, a Hong Kong based group of companies launched STAR TELEVISION (Satellite Television Asian Region). The programmes of STAR Television are beamed by Asian set Satellite. Its channel Star Plus, Prime Sports, BBC and MTV (now replaced by V Channel) beam their signal round the clock. The Hindi channel Zee TV also showed its programmes by hiring a transponder from Star TV.

The advent of Satellite television was a boon for cable operators. It motivated them to receive the programmes of Star TV, CNN, ATN, CNBC, Aaj Tak, NDTV 24 X 7, Headlines Today, BBC, STAR Movies, ZEE TV, SONY, SAHARA ONE, ZEE CINEMA, Pakistan TV, etc. Apart from linking satellite channels, cable operators also show their own programmes in their own local channel (mainly films, popular serials and film based programmes). It provided an alternative of the DD to Indian middle - class families. The popularity of satellite television was not confined only to metropolitans but it also became popular in small towns and villages of India. This growing popularity of satellite television first compelled DD to improve the quality of the programmes on its metro channel with an assumption that the phenomenon of satellite T.V. shall be confined to metros. But after receiving reports about its popularity in small towns the Ministry of Information and Broadcasting, Government of India decided to launch some more channels through Satellite INSAT 2B.

A privileged few watched CNN programmes during the Gulf War of 1991 in five star hotels and with the launch of ASIASAT-1 later that year, the cable operators could access the star channels. Zee TV was launched in the October 1992 by the pioneer Subhash Chandra, the driver of the expansion of cable television. In 2001, ZEE TV became a pay channel. With a reach of more than 80 countries and access to more than 225 million viewers globally, cable or satellite TV has created strong demand for the growth of the satellite and cable industry in India. The satellite channels logo became synonymous with entertainment of the India kind
topping TRP ratings. Satellite TV channels programming delivers a variety of choices for all segments of the audience, including primetime comedy, drama series, television movies, miniseries, theatrical films, specials, children’s programs, daytime dramas, game shows, and late night shows. Their menu kept expending and so did the number of channels, keeping pace with the phenomenal growth of an audience spread across Asia, Africa and Europe.

In the mid-1960s, Dr. Vikram Sarabhai, a far-sighted technocrat and founder of India’s space program, began arguing in policy-making circles that a nationwide satellite television system could play a major role in promoting economic and social development. At Sarabhai’s initiative, a national satellite communication group (NASCOM) was established in 1968. Based on its recommendations, the Indian Government permitted the concepts of “hybrid” television broadcasting system consisting of communication satellites as well as ground-based microwave relay transmitters. Sarabhai envisioned that the satellite component would allow India to leap multiple steps into the state-of-the-art communication technology, speed up the development process, and take advantage of the lack of infrastructure (until 1972), there was only one television transmitter in India, located in Delhi.

Eventually, satellite television was introduced in India after surveying the constant popularity of Indian television. Satellite broadcasting fits naturally with India’s immense size, and with the ability of satellites to overcome natural barriers to television signals like mountains. A satellite in this geo-stationary orbit is believed to be perfect platform for television broadcasting. The footprint of the television signal would cover almost one-third of the earth’s surface. Essentially satellite communication removes the cost of distance in transmitting television (or telephone) messages. The initial success of the channels had a snowball effect. More foreign programmers and Indian entrepreneurs flagged off their own versions. From two channels before 1991, Indian viewers were exposed to more than 50 channels by 1996. Software producers came up to cater to the programming boom almost overnight. Some talent came from the film industry, some evolved advertising and some from the field of journalism.

More and more people set up television cable networks until there was a time in 1995-96 when an estimated 60,000 cable operators existed in the country. Some of them had subscriber bases as low as 50 to as high as in the thousands. Most of the networks could relay just 6 to 14 channels as higher channel relaying capacity demanded heavy investments, which cable operators were unable to make. The multi-system operators (MO’s) started buying up
local networks or franchising cable T.V. feeds to the smaller operators for a typical fee. This phenomenon led to resistance from smaller cable operators who joined forces and started functioning as MSOs. The net outcome was that the number of cable operators in the country fell to 30,000. The rash of players who rushed to set up satellite channels discovered that advertising revenue was not large enough to support them. Gradually, at least half a dozen either folded up or aborted the high-flying plans they had drawn up, and started operating in a restricted manner. Some of them also converted their channels into basic subscription services charging cable operators a specific carriage fee.

The first private network to capitalize on the opportunity provided by direct broadcast satellite (DBS) was STAR-TV, headquartered in Hong Kong. “STAR” stands for Satellite Television for the Asian Region. The network, originally owned by the Hutch Vision Group of Hong Kong, was founded in 1991, and then acquired for $871 million by Rupert Murdoch’s gigantic News Corporation in 1995. While STAR-TV was the catalyst for direct satellite broadcasting into India, its path was rapidly followed by Indian-owned private networks like Zee-TV, and by foreign-owned broadcasters like Sony. By the late 1990s, more than 40 private television channels were available to Indian audiences. It was estimated that by 2000 India would have the world’s largest cable and satellite markets with cable connectivity to 35 million homes, comprising some 150 million cable viewers.

The government started taxing cable operators in a proposal to generate revenue. The rates varied in the 26 states that go to form India and ranged from 35 percent upwards. The authorities moved in to regulate the business and the Cable T.V. Act, which was passed in 1995. The Supreme Court passed a judgment that the air waves are not the property of the Indian government and any Indian citizen wanting to use them should be permitted to do so. The government made efforts to get some regulation in place by setting up committees to propose what the broadcasting law of India should be, as the sector was still being governed by laws which were passed in 19th century India. A broadcasting bill was drawn up in 1997 and that was introduced in parliament. But it was not passed into an Act. State-owned telecaster Doordarshan and radiocaster All India Radio were brought under a combined company called the Prasar Bharati under an act that had been gathering dust for seven years, the Prasar Bharati Act, 1990. The Act served to give autonomy to the broadcasters as their management was left to a supervisory board consisting of retired professionals and bureaucrats.
A committee headed by a senior Congress (I) politician Sharad Pawar and few other politicians and industrialist was set up to analyze the contents of the Broadcasting Bill. It held discussions with industry, politicians, and consumers and a report was even drawn up. But the United Front government fell and since then the report and the Bill was not brought under consideration. But before that it issued a ban on the sale of Ku-band dishes and on digital direct-to-home Ku-band broadcasting, which the Rupert Murdoch-owned News Television was threatening to start in India. In 1999, a BJP-led government has been threatening to once again allow DTH Ku-band broadcasting and it has been taking of dismantling the Prasar Bharati and once again reverting Doordarshan’s and All India Radio’s control back in the government’s hands.

The year 2000 will be remembered for a single show in the history of Indian television. The Indian television industry went on to switch the fortunes of some promising media companies. ‘Kaun Banega Crorepati’, the Amitabh Bachchan hosted game show based on who wants to be a Millionaire, not only became the most-watched programme on private satellite television but also catapulted Star Plus into an incredible popular position. On the foundation of the success of Star Plus, Rupert Murdoch built his media empire. If Subhash Chandra had tasted success all through these years since Zee launched, 2000 was a turning point to Zee TV’s history as well.

In recent times, Indian television is said to be in close amalgamation with the private channels that offers all kinds of entertainment and educational shows in a perfect dazzling presentation. The Indian television or the small screen has achieved strata of indispensability. Life without the audio-visual media is imagined to be a standstill one. The glamour packed soaps and serials, reality shows, talk shows and other entertainment packages encompass a major section of Indian lifestyle.

**Tata Sky Dish India:**

These services are provided by locally built satellites from ISRO such as INSAT 4CR, INSAT 4A, INSAT-2E, INSAT-3C and INSAT-3E as well as private satellites such as the Dutch-based SES, Global-owned NSS 6, Thaicom-2 and Telstar 10.
**Direct-to-Home:**

DTH is defined as the reception of satellite programmes with a personal dish in an individual home. DTH does not compete with CAS. Cable T.V. and DTH are two methods of delivery of television content. CAS is integral to both the systems in delivering pay channels.

Cable T.V. is through cable networks and DTH is wireless, reaching direct to the consumer through a small dish and a set-top box. Although the government has ensured that free-to-air channels on cable are delivered to the consumer without a set-top box, DTH signals cannot be received without the set-top box.

India currently has 6 major DTH service providers and a total of over 5 million subscriber households. Dish T.V. (a ZEE TV subsidiary), Tata Sky, South India Media Giant Sun Network owned 'Sundirect DTH', Reliance owned BIG T.V., Bharti Airtel's DTH Service 'Airtel Digital TV' and the public sector DD Direct Plus.

Next in the line up is an Indian white goods giant Videocon's DTH service (Brand name 'Videocon D2H'), is lined up to be launched within F/Y 2008-2009.

The rapid growth of DTH in India has propelled an exodus from cabled homes; the need to measure viewership in this space is more than ever; a Map, the overnight ratings agency, has mounted a people-meter panel to measure viewership and interactive engagement in DTH homes in India.

**Internet Protocol Television (IPTV):**

IPTV launched only in some cities around 2006-2007 by Mtnl/Bsnl, later expands too many urban areas and still expanding. Private Broadband provider Bharti Airtel also starts its IPTV service in Delhi, NCR region. At present (2009/2010) IPTV in India is hardly making any impact in the market. But IPTV and Online Video Services in India are expected to expand. Screen Digest estimates broadband penetration of T.V. households to increase from 4.2 per cent in 2009 to 13.4 per cent in 2013.

**Soap Operas**

The year 1984 was very important for our T.V. The first sponsored serial, 'Hum Log', went on the air in July. Higher Education T.V. (HETV), produced by the University Grants
Commission, was started. Doordarshan celebrated its silver jubilee and Delhi Kendra’s second channel started.

Before our own ‘Hum Log’, we imported serials, sitcoms (situation comedies), soap operas and similar other programmes. The name soap opera is given to sentimental, sob - and - sigh dramatic serials. Such serials first appeared on the radio in 1920’s in America. They were sponsored by soap sellers and their sentimental stuff was mainly meant for women. Broadcasts like ‘The Fox’, ‘Sorry’, ‘I Love Lucy’, and ‘Star Trek’ were all imported. The imports came mainly from the U.S.A. and Germany.

Our Indian soap operas took their inspiration from Mexico. Mexico had achieved great success with its soap operas like ‘Come with Me’ and ‘Come Along with Me’. The first was meant to encourage adult literacy. The later attempted to popularize family planning. The project of ‘Hum Log’ was inspired by these Mexican soap operas. The serial was on the air for 156 weeks. It became very popular with the viewers. Actors became T.V. personalities. This soap opera was sponsored by Food Specialties that launched Maggi noodles in the market. The sales of noodles increased enormously, especially in urban India.

The ‘Ramayana’ and ‘Mahabharata’ (both being Hindu mythological stories based on religious scriptures of the same names) were the first major television series produced. This serial notched up the world record in viewership numbers for a single program.

**Soap Opera Form**

Brown (1987) lists eight generic characteristics of soap operas:

1) Soap form which resists narrative closure
2) multiple characters and plots
3) use of time which parallels actual time and implies that the action continues to take place whether we watch it or not
4) abrupt segmentation between parts
5) emphasis on dialogue, problem solving, intimate conversation
6) male characters who are “sensitive men”
7) female characters who are often professional and otherwise powerful in the world outside the home
8) the home, or some other place which functions as a home, as the setting for the show.
Each of these characteristics merits considerable discussion, particularly if and why they constitute a feminine aesthetic. Brown concentrates on the first two characteristics, i.e., soap opera's ongoing, serial form with its consequent lack of narrative closure, and the multiplicity of its plots. Traditional realist narratives are constructed to have a beginning, middle, and an end, but soap opera realism works through and infinitely extended middle. Traditional narrative begins with a state of equilibrium which is disturbed: the plot traces the effects of this disturbance through to the final resolution, which restores a new and possibly different equilibrium. Comparing the states of equilibrium with which it begins and ends and specifying the nature of the threat of disturbance is a good way of identifying the ideological thrust of a story. The end of such a narrative is the point of both narrative closure and ideological closure. The narrative resolves the questions it posed, makes good its lacks and deficiencies, and defuses its threats. The resolutions of these disturbances prefer a particular ideological reading of its events, settings, and characters. For the aim realist narrative is to make sense of world, and the pleasure it offers derives from the apparent comprehensiveness of this sense. This comprehensiveness is evaluated according to relation to the ideologies of the reader, and through them, to dominant ideology of the culture. So a narrative with no ending lacks one of the formal points at which ideological closure is most powerfully exerted. Of course, individual plotlines can end, often with the departure or death of the characters central to them, but such endings have none of the sense of finality of novel or film endings. Departed characters can, and do, return, and even apparently dead characters can return to life and the program - four did so within two years on Days of Our Lives! But even without physical presence, the departed characters live on in the memory and gossip both of those that remain, and of their viewers.

TV Industry

Swamvar'. These programs have witnessed the highest TRPs and even stormed a lot of controversies. A total estimation of the T.V. industry annual budget is over 1 lack crores.

Since 2002 News channels have grown exponentially. Today the news channels have become a significant market and are catching the entertainment channels fast. They have become a super package where they not only show the news bulletins but have the entire list of programs where they have special hours for Talk shows, debates, Exit Polls, Film critics, Program clippings and masala news packages like 'Sansani', 'Vishesh', 'Kaal Kapal Mahakal', etc. A no. of Sports channels have also come up and Channels like Movie on Demand and Music on demand are also favorites amongst the viewers.

**Television in Assam**

It was way back in the 13th century that a Mong Mao or Shan prince Chao - Lung Su - Ka - Pha began his arduous journey westward with around 1000 odd followers and entered greater Assam in this part of North - eastern India. He was believed to have crossed the Patkai Hills and reached the Brahmaputra Valley in 1228. He moved from place to place, looking for a suitable habitat to settle down. The invasion was characterised not by bloodshed but by goodwill. Instead of fighting bloody wars with the ethnic Morans and Borahis, Su - ka - pha decided to befriend them instead. His followers, much depleted from the original number, married into the Borahi and the Moran ethnic groups.

The Borahis, a Tibeto - Burman ethnic group, were subsumed into the Ahom fold, though the Moran maintained their independent ethnicity. Sui - ka - pha finally established his capital at Charaideo, near present - day Sivasagar in 1253, and began the task of forming a state. The Ahoms, considered as the architect of modern Assam, brought the dispersed tribal groups and regions under one roof and reigned for more than 600 years.

As such, the Ahoms have a rich and multi - faceted cultural and social legacy. The long and checkered history from that incredible journey from China through Myanmar to the imperial kingdom that they established has inspired many historians and researchers for ages. Though the history of the great Ahoms is a matter of pride for Assam, this astonishing civilisation is yet to cast its hues on international audience.

For the first time, in its broadcast history, two internationally acclaimed television networks, the National Geographic Channel and Fox History Channel telecast a series on the
mighty Ahoms of Assam. It is indeed a matter of great pride for Assam that the two television networks telecasted a one-hour documentary titled ‘The Mighty Ahoms’ on Friday (September 3, 2010) at 7pm with repeat telecast on Sunday (September 5, 2010) at 10 am. This episode was a part of their series ‘Colours of India’. The Energy and Research Institute (TERI) and the Surabhi Foundation, have came together to launch ‘Colours of India’, a series depicting the rich heritage of India. The project is part of the corporate social responsibility initiative of the Oil and Natural Gas Commission (ONGC). The series was conceptualised to inspire the viewers, particularly the youth, to celebrate India’s rich heritage. The documentaries aim at disseminating knowledge on environment, protection of monuments and our rich cultural roots. The series had four stories that bring together different aspects of India, from the forts of Jaisalmer to the sacred forests of North-east and from the homes of ‘Tai Ahom’ kings to a city that was, as myths go, carved out of stone - Warangal.

Produced by Siddharth Kak of ‘Surabhi’ fame, the series has been directed by Ravi Dhawla. However, the direction of this particular episode on the mighty Ahoms has been ably negotiated by Bidyut Kotoky. The role of the legendary Su - Ka - Pha has been played by Brajen Kumar Handique of Golaghat district in Eastern Assam. Though the series has been made in both English and Hindi, the music uses authentic Tai - Ahom dialect. The project incorporates in itself extensive research on the part of its makers. Indeed… a must watch!

Television Channels in Assam

1. Doordarshan Kendra, Guwahati (DDK)
2. Focus television
3. NE Bangla
4. NE Hi-Fi
5. PRAG Channel
6. DY 365
7. NEWS LIVE
8. NE TV
History of Doordarshan Kendra (DDK), Guwahati

It can be traced back to the year 1982. It was in this year that India hosted the 9th Asian Games and this event in New Delhi brought about a far-reaching change in the social and economic lives of people of Guwahati.

In the same year Doordarshan Kendra Guwahati was commissioned with LPT status on 19th November 1982. Later it was converted to HPT in the month of January 1985 with a transmitter power of 10KW covering range of 89-120 Kms. The Kendra transmits its programme through III/09 channel Band. At the initial stage, the Kendra was run in a rented House at Panbazar, Guwahati. Later it was shifted to its permanent area at R.G.Baruah Road Guwahati on 7th February 1992. The complex has got better facilities for recording and transmission with modern technology. It has got two colour studio set up. Besides, there is a studio for recording of North East programme separately (PPC, NE) and a computerized Earth Station for networking. Presently this Earth Station is utilized for Uplinking the Guwahati Doordarshan programme for networking to the entire country through INSAT-4B.

Secondly, if we look back, we find some of the important landmarks such as telecast of Regional serials on 23rd Aug. 1990 while Assamese (Regional Language) News network was launched on 15th March 1991. After some months it was felt necessary to introduce BATORI (Assamese - বাতরী) since the present News chunk was not able to cover the required news fully. Hence, Assamese News chunk was introduced in morning transmission with effect from 19th December 1992. Again the LPTs located in different places of Assam linked for Regional service on 1st May 1993. Though the RLSS initially was uplinked from Delhi, later this service was also uplinked from Guwahati on 15th August 1994 while commercial was introduced from 1st October 1994. Last year DDK, Guwahati has earned Rs. 2.45 crore) only against in - house programme. There was another achievement of DDK, Guwahati that the induction of External Satellite Service from 14th March 1995 whiles the North East News service begun to telecast from Guwahati from 1st March 1997 onwards. Moreover the other significant achievement of PPC (NE) was the installation of North-East Satellite Service (24 hours) with effect from 27th December 2000.

Being a public broadcaster Doordarshan always leads in production of programmes on mainly information, education and entertainment. Last year, DDK Guwahati telecast (31 per
cent) informative, (24 per cent) educative and (45 per cent) entertainment programmes.

The notable achievements of DDK, Guwahati by its some appreciable programmes which were being popularized among its viewers i.e. above (40 per cent) (estimated by DART Survey) and some of them had been rewarded in National level and Zonal level as well.

Nobody can deny the importance of information technology in this fast changing era of digital revolution. Doordarshan Kendra Guwahati also wants to become a partner and so we have decided to start this new website for the information of all which includes history, own programmes, business opportunities, commercial activities, etc. The website will also give the names and addresses of the important persons of this organizational set up.

The following are some major landmarks in the history of DDK, Guwahati:-

19.11.1982 LPT, Guwahati
21.01.1985 HPT, Guwahati
24.03.1985 Interim Studio
24.03.1985 News in Assamese
17.12.1986 Live Telecast of One Day International Cricket
27.12.1989 Transposer, Guwahati
23.08.1990 Regional Serial Telecast
15.03.1991 Assamese News Network
20.12.1991 Dibrugarh Capsuling
07.02.1992 DDK, Guwahati shifted to permanent complex at R.G. Baruah Road
01.05.1993 All Transmitters in Assam linked for Regional Service
01.05.1993 S.R.L.S.
14.04.1994 S.R.L.S. (DD-5) uplinked from Delhi
14.04.1994 North East English News Relay from Delhi
15.08.1994 RLSS uplinked from Guwahati
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<tr>
<td>27.11.1994</td>
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<tr>
<td>14.03.1995</td>
<td>External Satellite Service</td>
</tr>
<tr>
<td>01.03.1997</td>
<td>North East News Telecast from Guwahati</td>
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<tr>
<td>27.12.2000</td>
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