Chapter Six

Values in Prime-Time Television Programmes: A Case Study of STAR Plus

Television telecast in India began in the year 1959, got a major boost in 1982 with introduction of colour television in the wake of Asian Games and eighteen years on; it has virtually metamorphosed into a national obsession. During the last decade, more precisely from 1992 onwards India has witnessed a revolution in the electronic media. The satellite invasion finally hit India leading to a plethora of channels that were uplinked from outside India. Cable system, satellite broadcasting and the marriage of these two technologies has brought about a phenomenal increase in the availability of television for information, education and entertainment which were not available to Indian audience just few years back. Over 60 channels beamed from different satellites uplinked from inside and outside India have enabled about 37 millions of Indians from every part of the country cutting across every strata of Indian society and geographical barriers to get access to television programmes of different languages and cultures and even countries.

A vast multitude of Indian masses are fed with sumptuous diet of mega budget serials, soaps, family sections and short films on a variety of issues. These programmes are ranging from good family values to adultery and extra-marital affairs. From comedy to horror shows, world of mystery and suspense to extreme violence; science and wild life to ghosts and unnatural, racy crime thrillers to court, suave to funny talk shows uninterrupted sports with emphasis on cricket matches played all over the world. The news and current affairs, film-based music, modern Indian music and international music, cartoons and Hindi, English and regional languages classified as
classic and block busters. The list of programmes in the "infotainment fold" never seems to end, on the contrary it goes on increasing with private satellite channels all vying for better television rating points (TRPs) - the yardstick of measurement of viewership and thereby contributing to a bigger slice of advertising revenue.

The cable and satellite television revolution and consequent entry of private satellite channels into Indian homes on daily and hourly basis has also led critics to doubt and debate the kind of values promoted by these channels and their desirability with respect to social responsibility of such a powerful medium. According to the critics, barring a few programmes of private satellite channels are not guided by consideration of promotion of social value, inter personal relationships, national integrity, social awareness, family harmony, gender equality, values of joint family systems, education, positive and health entertainment. Although the satellite revolution and globalisation of television is caters to variety of tastes, it has been charged and discredited with corrupting young people, promoting violence and crime, lowering standards of morality, erosion of family and social values and so on. The Judiciary through Public Interest Litigation's (PIL) by common people and organisations and government through executive orders and parliamentary act the Cable TV Network (Regulation) Act, 1994 have regulated beaming of objectionable programmes, advertisements and channels in various ways.

Studies have been done in the past on the impact of television programmes on the vast multitude of Indian viewers. The key issues of focus and debate are whether many of the entertainment programmes in satellite television are film-based, repetitive and recycled, and whether they glorify and promote western life styles and values? Second, whether the images of violence and vulgarity affect impressionable young minds. What could be the social and cultural impact of so many foreign programmes on Indian
viewers? What do they think about these programmes in terms of their quality and relevance? So as a part of this study, it is imperative to understand the audiences' responses towards the values reflected through television programmes and its impact on Indian cultural values. As a part of this study a survey study has been conducted to understand the impact of cable and satellite television. A schedule questionnaire was administered to selected quota sample of 150 people to obtain cable and satellite television viewers' opinion on the social and cultural impact of television programmes in Delhi. The main findings of the survey are discussed below.

The first finding of the survey, which is represented here as a pie-chart, reveals that 66.7 per cent of the respondents watch television with parents, in-laws, spouses, and siblings whereas 8 per cent of the respondents watch television with friends and 25.3 per cent of the respondents watch television alone. It is being said that with television becoming increasingly popular and consequently, with viewing hours on the increase family bonds have weakened. There are no longer visiting friends and relatives informally because they are always watching the television or at least keeping it on. In our survey findings 54.7 per cent of the respondents disagree with this argument whereas 45.3 per cent agree with the view. In fact social visits continue. Nevertheless sometimes two families (especially ladies) sit together
and watch their favourite family drama or serial while the men watch cricket or any of their favourite sporting events together. Television, by being a popular family medium brings all family members together where they watch and discuss their favourite programmes on television. This opens up the possibility of discussing various issues among family members and leads to transparency and strength to the relationship. The assumption behind this reasoning is that closed relations are one of the reasons for weakening of the family bond. In fact contrary to what critics say, our responses prove that television has actually brought family members together.

The claim is made that with the coming of a plethora of channels beaming variety of programmes all the twenty-four hours, the family interaction and informal visits to relatives and friends and social and cultural gathering have decreased. Children are glued to the television, which is ultimately hampering their studies. Further, according to the survey finding as compared to television viewing time per household in other countries, television viewing in India is not disturbing. To illustrate this fact the average television viewing time of some of the countries across the globe is given below.

| Table No. 1 |
| The Average Television viewing time per Household* |
| --- | --- |
| **Country** | **Hours** |
| Australia | 3.00 |
| Canada | 3.30 |
| France | 2.91 |
| Japan | 3.88 |
| South Korea | 2.52 |
| United Kingdom | 3.50 |
| United States | 4.0 |

As for India, according to the survey all the respondents on an average watch television for 2.7 hours on a weekday and 3.6 hours on Sunday. The claim that television watching takes up more of the average person’s time than anything else, apart from sleeping and working, is true. But in some countries viewing time is declining. In future, television will have to compete for viewers with other uses of the screen such as games, socialising and gathering information. Television, that will offer far more to watch but viewers will have less time to watch.

The type of programmes Indian audience prefers to watch on the television, as found in the survey is discussed below and represented pictorially in a histogram. According to the survey and as is clear from the histogram, news and current affairs related programmes are popular amongst 78.7 per cent of the respondents, 69.3 per cent of the respondents prefer family drama or serials, 66.7 per cent of the respondents prefer Hindi cinema and 38.7 per cent of the respondents like to watch film-based programmes. Indian audience has a huge appetite for Hindi cinema and that’s why television programming are mostly dominated by film-based content. 54.7 per cent of the respondents would like to watch programmes on nature on channels like National Geographic and Discovery. There is a huge audience for sports in India, as 50.7 per cent of the respondents prefers sports on television.

Although the sample represents 86.7 per cent of the respondents in the category of 18-35 years of age group, surprisingly only 18.7 per cent prefer Western music and 28.0 per cent would like to watch Indian modern music or classical music and dance. Only 10.7 per cent of the respondents prefer to watch comedy serials and religious programmes on television.

The above findings are also corroborated by the reasons for taking cable connection. In particular these largely stem from the huge appetite of the Indian audience for entertainment and information based programmes. A
sample of 150 cable-connected audiences was asked the reasons for taking the connection. (See Table No. 2)

<table>
<thead>
<tr>
<th>Reasons</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>More news and more entertainment</td>
<td>78</td>
<td>52.0</td>
</tr>
<tr>
<td>More and more entertainment</td>
<td>28</td>
<td>18.7</td>
</tr>
<tr>
<td>More and more news</td>
<td>18</td>
<td>12.0</td>
</tr>
<tr>
<td>Cable TV is a good source of education</td>
<td>8</td>
<td>5.3</td>
</tr>
<tr>
<td>Doordarshan's limited programmes</td>
<td>8</td>
<td>5.3</td>
</tr>
<tr>
<td>Any others</td>
<td>10</td>
<td>6.7</td>
</tr>
<tr>
<td>Total</td>
<td>150</td>
<td>100</td>
</tr>
</tbody>
</table>

The majority of the respondents (52 per cent) get hooked to cable and satellite television for more news and more entertainment, 18.7 per cent for more entertainment and 12 per cent for more news and information. About 6.7 per cent of the respondents believed that cable TV provide good opportunity to watch the best of sporting events and some of the religious programmes. Many feel that Doordarshan is partly responsible as it has failed miserably to hold attention of the viewers after the initial novelties of cable television were off. But according to the survey only 5.3 per cent of the respondents cited Doordarshan’s limited programmes and lack of variety as their reason for taking a cable connection.
6.1 Advantages of Cable and Satellite Television

The sampled respondents see many advantages of entry of cable and satellite television in India. According to the survey 33.3 per cent of the respondents feel that with the cable television they have access to more news and more information, 25.3 per cent of the respondents agree that they have varied choice and preferences in terms of programmes. Twenty per cent of the respondents are of the opinion that now there are more of entertainment programmes. 8.0 per cent of the respondents feel that entry of cable & satellite television is a good time pass, 5.3 per cent find this as an opportunity to see quality programmes and for 2.7 per cent of the respondents it is an opportunity to see new movies.

One of the pertinent findings of this study is that India's cultural diversity has received increased focus due to cable and satellite television. A huge 76.0 per cent of the respondents agreed that cable and satellite television carry locally made Indian programmes on Indian society across the globe. Within India too the cultural diversity is being reflected in the television programmes. Thinking regional is the new strategy of satellite television as the regional market is rapidly increasing. Now regional channels are the fastest growing segment of broadcasting as the urban, metropolitan market
is near saturation. There is a huge growth potential for regional and niche channels, considering India’s vast population - with 24 languages, 146 dialects and rich cultural diversity.¹

In terms of the social and cultural impact, television programmes do influence viewer's attitudes and values but the influence is not always negative. There are always educational and informative programmes available on television with the result that children are more aware and alert about many aspects of life. They are much more attuned to the global village, with new and current affairs programmes bringing the world into their homes. Serials like Heena on Sony TV according to one respondent portray strong family values. Serials like Ramayana, Mahabharata and others on Doordrashan are the ideal pictures of Indian traditional values. The debate related to religious and mythological serials in a country like India and its wider implications on country's secular fabric have been discussed in the previous chapters. The serials, which depict extra-marital or marital problems, they in a way show the possibilities, and outlets of the people to break away from conformity to the norms and values, which are expected out of relationship.

6.2 Disadvantages of Cable and Satellite Television

The debate on the invasion of cable and satellite television has been ongoing since its inception in India but what is not really clear is the kind of impact it has on Indian. Therefore, it is essential to understand audience perception of the values promoted by cable television network and how are these values different from Indian values? The term Indian cultural values need to be defined well. The underlying assumption is that there are an identifiable bunch of precepts, largely positive, that generations of Indians have adhered to. Indian culture dictates respects for elders, the preservation
of marriage as an institution, devotion to husbands and family, devotion to the family, devotion to children, self-sacrifice, need to dress demurely and not to be amorous in the public, and general disapproval of sexual promiscuity, extra-marital and pre-marital sex: Indian cultural values do not entertain open depiction of sexuality in films or television screen. When people talk of television programmes endangering Indian values, these are the values they mean. To begin with it is therefore important for this research study to know respondents' opinion on the disadvantages of cable and satellite television.

The majority of the respondents (20.0 per cent) did not find any disadvantages with cable & satellite television. 14.7 per cent of the respondents felt that cable & satellite television programming content have too much of vulgarity and obscenity.

14.7 of the respondents felt that 24-hour constant programmes on television were not good for the children. 10.7 per cent of the respondents were in the opinion that the television programmes being delivered to Indian homes could have a bad effect on the children. 6.7 per cent of the respondents felt
that cable television could dismantle Indian values. 5.3 per cent thought that were more of Western programmes on television as compared to the Indian programmes.

A large section of the respondents as much as 40 per cent of them were not sure what are the values being promoted by the cable and satellite television? Altogether 34.7 per cent of the respondents agreed that cable and satellite promote vulgarity, pre-marital and extra-marital relations, sense of individualism and violence, 16 per cent of the respondent felt that cable and satellite TV is promoting the values of education and awareness, and 9.7 per cent were of the opinion that cable TV is promoting liberal western values.

Values promoted by the Cable TV Networks

- No response
- Awareness
- Consumerism
- Pre-marital & Extra-marital relations
- Individualism
- No values promoted
- Violence
- Liberal (western) values

Values different from Indian values

- No response
- Technology
- No difference
- Morality
- Individualism
- Liberal/western values

Fifty-three per cent of the respondents were unable to differentiate between the values being portrayed in cable and satellite television and in what way these are different from Indian values. According to 24 per cent of them liberal and Western values on cable and satellite television are different from
Indian values, 4.0 per cent of the respondents feel that individualism has never been an Indian value. 4.0 per cent of the respondent felt that the morality shown on cable and satellite television is not compatible with the Indian cultural values and traditions.

Moreover the dysfunctional familial values which are predominantly shown in the various television serials and soap operas can equally have a detrimental effect on society. Many of the popular serials from Tara on Zee TV in 1994, Neena Gupta's Dard on DD Metro and Saans on STAR Plus, Swabhimaan on Doordrshan National Network, Banegi Apni Baat, Sailaab on Zee TV, after-noon soaps such as Aparajita on Doordarshan and Kora Kagaz on STAR Plus - have liberal doses of pre-marital and extra-marital affairs. The marital relations are particularly under stress is also evident from a number of popular serials such as Saans, Kora Kagaz, Pal Chhin and others. In fact so rampant are these themes that its associations with serials evoke a sense of dejection. It is interesting that not all sections of viewers are inclined to write off these problems as mere drama. Does this signify that television is exploiting the dysfunctional unhappy family syndrome at the cost of the viewers? Do directors take into account the impact of these serials? Can such serials about extra-marital relations be made without understanding their impact on young audience and family as a whole? Neena Gupta, the producer and director of Saans, Dard and Pal Chhin puts entire issue in different perspective.

"It is not true that television shows are setting bad example, corrupting impressionable young minds. After all there is adultery in our society. If children can witness to this happening in their homes, what's wrong if they see it on the screen too? The intention is not to commercialise this but to hold a mirror to reality".2
The writer of most acclaimed serials like *Hum Log* and *Buniyaad* claims that

"Serial makers today cater to the sponsors who demand an upmarket, westernised milieu, more action and more loudness. However, most soaps are at best superficial mirrors of even the class they claim to portray". ³

The proposition that serials like *Saans*, *Kora Kagaz* and others have a detrimental effect on family values is however rejected by 60 per cent of the total respondents, 62.7 per cent of male, 66.7 per cent of female, 63.1 per cent of 18 to 35 years age group, 75 per cent of 36 to 50 years age group, 50 per cent of 50 years and above age group disagree that serials like *Saans*, *Kora Kagaz* and others will have any detrimental effect on the familial values. 66.7 per cent of the professionals, 60 per cent of the public sector, 73.3 per cent from the category of businessman and self-employed, 66.7 of the working class and 53.3 per cent of the working class feel the same. This is depicted in the following histogram:

![Histogram](image)

According to *Viewer's Voice*, a study conducted by Centre for Advocacy and Research, New Delhi, 1998 women in the age group of 35-55 feel that in today's marriages, there is no place left for love or other romantic needs. The
women respondents in this study feel that such serials show women's strength, and courage. Such serials are also touching the area of women suppression, which are getting addressed through television. These serials also bring changes in outlook because women who are suffering with these kinds of problems gather courage to fight. The positive outcome of such serials is that it has prepared them for such challenges and predicaments. But simultaneously we can not brush aside the questions of their negative impact on society.

On the one hand we find certain serials and soap opera promoting dysfunctional familial values on the other hand there are programmes, which in fact re-affirm familial values which, strengthen and unite families. There is a huge value of conformism as we see and analyse some of satellite television's success stories. The success stories are simply Indian. Amanat might be one of satellite television's biggest success stories. A homespun tale revolving around a father and his seven daughters, it has become an instant hit. The patriarch is firm in his values but there is a softness in him as well. It's every family's story. Unlike other soaps of the cable era, Amanat hitched bandwagon to the lifestyle of the common man and struck the common chord. Far removed from the world of blood and gore, Amanat is about heartfelt emotions. Cynicism does not cast its blight on it nor is there a dark side of any character. There are no heroes or villains, only circumstances and situations to contend with. It's the goodness that Amanat is trying to preserve in this materialistic world. Sapna Bhattacharya, producer of Amanat, attributes its massive appeal to “the attachment with Indianness and the identification of the goodness of the character”. Similar serials like Basera, Saath-Saath, Saaya, Ashirwad and Ek Mahal ho Sapno Ka which propagate stereotypical Indian family value and are a safe bet with the audience. They do not challenge middle-class
sensibilities unlike *Swabhimaan* or *Shanti* where characters are not restricted by their position in the household hierarchy.

The common element in these soaps of the patriarchal-joint family genre is a simplistic clash between perceived traditions and modernity. The former holds sway, with the older generation usually winning the battle. Emphasis is now on dominant patriarchs who demand subservience not only from their wives but also from their children and their spouses. With the joint family being projected as the ideal family unit, compromise and adjustments in accordance to the wishes of the elders is the new strategy that channels are chanting in unison. Audience feedback to Zee TV suggests that “family oriented serials work because they highlight traditional values and Indian culture”. A startling rationale behind the revival of the family cult suggests that it may have its roots in the search for new audiences, especially women. Family sagas seem to become advocates of despotism. While some may argue that serials are only a fictionalised account of the reality, the fact remains that family values, once threatened, are being institutionalised across satellite channels.

### 6.3 Television Programmes and its Impact on Younger Generation

Children are the most regular dedicated and enthusiastic viewers of television programmes. Research indicates that this attraction is equally valid for both rural and urban children. Children are not only the main viewers but also watch television for longer duration than adults. With the phenomenal growth recently, certain apprehensions are also coming to the fore about the programme contents and their impact implications, particularly in the context of children. Children prefer cartoon shows and comedies. It is seldom realised that cartoons and animation programmes
can have a profound effect on the young minds. Programmes like *Batman*, *Spiderman*, *Superman*, *He-man*, *Aladdin*, *Flash Gordon*, *Defenders of the Earth* and even *Tom & Jerry* are all violent serials which are bound to effect the psyche of any child exposed to the programmes day after day. Parents and teachers feel that, as a result of watching television, children have started using abusive language and have become more aggressive and violent.

The multiplicity of channels on satellite television and round the clock programming has got children so glued to television that they have very less time for serious study and sports. But can we blame the children when parents are themselves glued to crime thrillers and other kind of the programmes? The image of urban Indian youth beamed from television sets are that of a bristling human – audacious and arrogant and who loves to shock and could not care less about what others think of him. Just a couple of years ago, on Zee TV's *Campus*, the focus was on a serious issue like politics and violence in colleges. *Imtihaan* on Doordarshan Metro talked about a young girl's struggle to become a successful entrepreneur. Today, the brave new world of television demands some outrageous acts like stripping oneself down to their briefs for the interactive show; *V Dares you* or *MTV Bakra*. *Just Mohabbat* may have begin by depicting the funny side of childhood, but was transformed in a sudden onrush to pubescence, where the only preoccupation in life is the opposite sex and dating.

At the other end of the spectrum there are many educational programmes like *Bournvita Quiz Show* on Zee TV, *Mastermind India* on BBC World. Channels like Discovery and National Geographic channel help in broadening our children's horizons. We can not blame television for everything. If parents feel that children are not imbibing the right values, the parents are also to be blamed. While there is clearly great concern
about the effect on children and youth, of many feels that adult themselves often contribute to indirect negative effects. Channel managers say they are aware that most children do not get to see the programmes aimed specifically at them, because the elders are controlling the viewership pattern. Parents have a great influence in controlling what content is seen and also the way in which children watch. The family has to regulate children’s viewing habits.

The question then arises as to what extent television programmes like these have really influenced the younger generation. According to a survey by Ogilvy & Mather (O&M) Uncorking the Genie (1997), 79 per cent of the metropolitan young people in the age group of 18-25 said they shared most of their parent’s views; 86 per cent believe “young people should never dare challenge their parents” authority. The generation according to the survey desires “controlled freedom”, there is a strong individualism and desire to maximise opportunity but tempered by a strong sense of family engagement. 55.0 per cent, according to the survey, also believe that eastern values can co-exist with western values. Thus, life for this generation is a tough balancing act. These findings may carry the elements of truth but reality is far more complex.

Well used, television has proved to be child’s best friend depending upon how it is used. It is just one of the many entertainment and education medium options that the child exercises in a day, which includes school, play and homework. Television does not spoil the child; neglect does. The responsibility of helping children to view the programmes falls in the families, particularly parents. As children are influenced by television the adult members of the society, the parents and programme producers should use the media effectively to produce positive results and thereby enrich society in process. It is surprising that despite forty five per cent of its population below eighteen years and total television viewers constituting
over half of this age group, India has no policy on children vis-à-vis television. One major reason for this is that the Indian State is not particularly child-centred.

6.4 Values in Prime-Time Television Programmes: A Case Study of STAR Plus

In this study, STAR TV as the case study is the symbolic representation of cable and satellite television in India. The cultural impact of plethora of programmes beamed by over 60 private satellite television channels on the Indian society in the long run has already been discussed. In order to validate audience's perception of television channels and its impact on the Indian value, it is important to critically understand the programming content on various channels. Accordingly, an attempt has been made to examine the value-content of the selected programmes on STAR TV's entertainment channel STAR Plus and to see how far this perceived value-content is reflected in the perceptions of a sample audience. The content analysis is a detailed examination of the values thought to be reflected in these programmes and its results may be taken as a standard with which the perceptions of the sample audience may be compared. In this light we begin with a presentation of the content analysis and then proceed to a discussion of the findings in the questionnaires. This section is divided into two parts. First is the popularity of STAR TV as a network and second is the content analysis of the sample programmes.

6.4.1 The Popularity of STAR TV

According to the survey findings, it was found that the most preferred channels is the Zee TV (16.0 per cent) followed by the Sony TV (13.3 per cent) and STAR Plus (8.0 per cent). Amongst the STAR TV channels STAR Plus (36.0 per cent) is the most preferred followed by STAR News (20.0 per
cent) and STAR Sports (16.0 per cent). The importance of STAR Plus a an entertainment channel is tremendous as according to the National Readership Survey 1999 the viewership of STAR Plus is 13.7 per cent in the urban area and 0.4 per cent in the rural area. The popularity of the STAR TV can be attributed to various positive reasons (see Table No. 3) of STAR TV programming which appear attractive to the audiences. The findings are given in the following table with the frequency and percentage.

Table No. 3

<table>
<thead>
<tr>
<th>Opinion on STAR TV's programmes</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>STAR TV offers quality programmes</td>
<td>36</td>
<td>24.0</td>
</tr>
<tr>
<td>STAR TV offers more news and more information</td>
<td>28</td>
<td>18.6</td>
</tr>
<tr>
<td>STAR TV offers varied channels and programmes</td>
<td>16</td>
<td>10.6</td>
</tr>
<tr>
<td>STAR TV offers better analysis of news/current affairs</td>
<td>10</td>
<td>6.6</td>
</tr>
<tr>
<td>No Response</td>
<td>60</td>
<td>40.0</td>
</tr>
<tr>
<td>Total</td>
<td>150</td>
<td>100</td>
</tr>
</tbody>
</table>

According to the findings 24.0 per cent of the respondents feel STAR TV offers quality programmes, 18.6 per cent prefers STAR TV for more news & information, 10.6 per cent for varied channels and programmes and 6.6 per cent for its in-depth analysis of news and current affairs. STAR TV meets the entertainment demands of its viewers, whether it is the entire family, adults or children. STAR Plus is the flagship and the only Hindi channel of STAR TV. The channel offers 24-hour transmission of drama, comedy, talk shows, documentaries, Hindi film, and general entertainment. Serials like Saans, Kora Kagaz and Good Morning India have been runaway successes. Channel [V] speaks the language of the young generation, serves a buffet of localised music, mixed with an international flavour. STAR Sports offers diverse array of top-flight Asian and international sporting events, most of
them live. STAR World provides the viewers with choice of entertainment with fresh and current programming which has been proven internationally. National Geographic Channel which has a region-wide distribution with the STAR TV brings to the region high calibre programmes covering natural history, science, wildlife, adventure and peoples of the world. STAR News offers in-depth analysis of news and current affairs.

6.4.2 Content Analysis of the Sample Programmes

As described in Chapter 1, 14 hours of STAR Plus prime time programming was selected for content analysis. The samples cover entertainment programmes such as serials, family drama, movie-based, comedy, game show, news & current affairs, talk show & a documentary. A group of four viewers were shown the sampled programmes and asked to rate the values perceived in these programmes on four-point scale. The average of the group ratings of the value emphasis in these programmes is presented in the following table. The table also carries the selected codified dominant values and their attributes.
<table>
<thead>
<tr>
<th>Programmes</th>
<th>Traditionalism</th>
<th>Modernism</th>
<th>Family</th>
<th>Personal integrity</th>
<th>Aesthetics</th>
<th>Morality</th>
<th>Constitutionalism</th>
<th>Pluralism</th>
<th>Patriotism</th>
<th>Product</th>
<th>Good Health</th>
<th>Utility</th>
<th>Economy</th>
<th>Productivity</th>
<th>Consumerism</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tu Tu Main Main (Comedy)</td>
<td>High (2.5)</td>
<td>High (2.5)</td>
<td>High (3.0)</td>
<td>High (2.5)</td>
<td>High (3.0)</td>
<td>Very High (3.5)</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
<td>High (2.0)</td>
<td></td>
</tr>
<tr>
<td>Saans (Serial)</td>
<td>Medium (2.0)</td>
<td>Medium (2.0)</td>
<td>Medium (2.0)</td>
<td>High (2.5)</td>
<td>High (2.3)</td>
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<td>N/A</td>
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<tr>
<td>Main (Serial)</td>
<td>Low (1.9)</td>
<td>Medium (2.0)</td>
<td>Low (0.5)</td>
<td>Medium (1.9)</td>
<td>Medium (2.0)</td>
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<td>N/A</td>
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<td>Very High (4.0)</td>
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<tr>
<td>Hera Phir (Comedy)</td>
<td>Medium (2.0)</td>
<td>Medium (2.0)</td>
<td>Medium (2.0)</td>
<td>Medium (2.0)</td>
<td>High (3.0)</td>
<td>Medium (2.0)</td>
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<tr>
<td>Kre Kagaat (Serial)</td>
<td>Very High (4.0)</td>
<td>Medium (2.0)</td>
<td>Very High (3.5)</td>
<td>High (3.0)</td>
<td>Very High (4.0)</td>
<td>High (3.0)</td>
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<td>N/A</td>
<td>High (2.5)</td>
<td>Medium (2.0)</td>
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<td>Tanha (Serial)</td>
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**Dominant values and their attributes**
- **Traditionism:** time honored, old, legendary
- **Modernism:** contemporary, new, advanced
- **Family:** focus on home and nurture, sibling relationships
- **Personal integrity:** honesty, self-esteem, courage to express conviction, judgement
- **Aesthetics:** sense of respectability, nothing indecent, vulgar or repulsive
- **Morality:** virtue, righteousness, righteousness, honourability, noble, humane
- **Constitutionalism:** fundamental rights, legal authority, citizen's responsibilities, equality, egalitarianism
- **Pluralism:** diversity, respect rights of all, peaceful co-existence of all religious communities, faiths, culture etc.
- **Patriotism:** Nationalism, Sense of duty, National pride & respect
- **Product:** long-life, effectiveness, purity, efficiency, toughness, standardisation
- **Good Health:** fitness, health, vigour, heartiness, vitality, free from illness
- **Utility:** handy, time-saving, easy to use, quick, suitable
- **Economy:** value for money, cheap, giving more product life
- **Productivity:** work, success, skill, career
- **Consumerism:** increasing consumption, desire to have more than the required

**Value Emphasis**
- Good Health
- Utility
- Economy
- Productivity
- Consumerism
6.4.3 Discussion on the Content Analysis of Selected Programmes

_Saans_ is one of the most successful family drama in terms of its viewership on STAR Plus' prime time. It is contemporary in its theme, portraying issues central to the lives of modern Indian women like, marriage, social identity, and disillusionment about the present gender role relationships. It also shows the individual woman’s protest against the injustices inflicted upon her by an infidel husband and her reconciliation more often through avoidance, predicament of compromise and reconciliation for the sake of the family. Though the serial is based on the various problems emerging out of human relationships, there is no vulgarity. The family and aestheticism are given high emphasis.

In _Main_ (Serial) Sekhar Suman is a super star riding high on the crest of success, fame and fortune. In his trek to the top, he uses and abuses people-friends, colleges, family and relatives. His mother is disillusioned with him and his estranged wife resigns herself to her fate. The values like traditionalism, family, personal integrity is of low emphasis whereas consumerism is very prominent.

_Kora Kagaz_ (Family Drama) is the story of a woman, written by Razia Fatima and directed by Asha Parekh, is the story of a woman who rises above the dogmas and the ways of society and lives her life on her own terms. Family, traditionalism and aestheticism are of high emphasis and modernism is of medium emphasis.

_Tanha_ is a family drama written by Hasina Moin, one of the most successful women writers of Pakistan today. It is all about a high-income modern Muslim family with high emphasis on traditionalism, family, morality, aestheticism, economy and productivity.
*Ajeeb Dastaan* is a supernatural fiction series that infuses the mundane with bizarre and twists the viewer's perception of reality until fact: fiction, memory and imagination all merge into a blur. Each episode is complete story in itself raising questions that often do not have an answer. Although slotted as a thriller this particular sample episode of *Ajeeb Dastaan* is highly philosophical. A story of a lonely lady with the feeling of left over, rejection and strong attachment to home as well as with oneself she refuses to accept death: the ultimate truth. The episode concludes with the personification of death as taken from *Srimad Bhagwat Gita*, "there is another life waiting for you." The emphasis on family as a value is low whereas traditionalism and aestheticism are of very high emphasis.

*Pal Chhin*, Family Drama, is the story of Manohar Singh, a widower and the patriarch of the Thakur family, who finds himself constantly at odds with other members of his family because of the two integral values that he has strongly lived with all his life: family honour and personal integrity.

*Ek Mulaquat* is a family drama in the backdrop of Rajasthan and its sand dunes technically try to capture the colours of the deserts and palaces but on the other hand the family's desire to have child through another woman is absurd. The other negative ingredient of this serial is jealousy and revenge. The values like personal integrity and morality in the sample episode are of very low emphasis.

*STAR Best Sellers*, the one-hour slot of Saturday night is presented in a mini-movie format is by unknown filmmakers. The sample episode *Shuruaat* is written by Luvleen Mishra and directed by Rajit Kapur depicts marital discord and loneliness in its extreme. The episode is of high thematic value as it depicts a crisis in the family and relationship on the backdrop of
growing individualism in the garb of career and professionalism in urban society. The negative fallout of productivity (work, success, skill, and career) is seen, as it affects marital relationships. In spite of all, emphasis on aestheticism remains high.

*Tu Tu Main Main* is a comedy directed by Sachin in which modern mother-in-law (Reema Lagoo) and her daughter-in-law (Supriya Pilgoanker) are in the lead role. A comedy is a film, play or book, which is intentionally amusing either in its character or actions but more significantly reflects strong societal values too. Aristotle, in his *Poetics* has defined comedy as “an imitation of men worse than the average, worse however, not as regards any and every sort of fault, but only as regards one particular kind, the Ridiculous, which is a species of the ugly. The Ridiculous may be defined as a mistake or deformity not productive of pain or harm to others.” *Tu Tu Main Main* as a comedy imparts social and traditional values and emotional bonds that is very relevant in the current disintegrating family scenario. In the group ratings of *Tu Tu Main Main* the values like traditionalism, family, personal integrity, aestheticism and morality were high in emphasis.

*Hera-Pheri* is a satire. Its simple, yet refreshing to look at the flip side of life through Ajay (Sekhar Suman) and Rashmi Premji’s (Rakhi Tandon) experiences. The couple has an uncanny knack of getting into trouble and that too with family members and friends. In this comedy the sense of aestheticism is very high.

*Is Duniya ke Sitare* is a series based on the glitz and glamour of the film world. This show brings some of the famous actors and actresses from Indian cinema to the television screen reminiscing about the most coveted moments of their lives. The most remarkable aspect of this film-based show
is that it is free of any scandals and gossips. The emphasis on values like traditionalism, modernism, family, personal integrity, morality is high.

A celebrity shows, *Kinetic Mega Show*, have an anchor, studio audience and a popular film star. The show is different as the audience gets to ask questions to the guest film star about her life, their films etc. and the most interesting question wins the prize. The sense of family, and aestheticism is very high. Productivity as value is emphasised is very high when Mahesh Bhatt is shown suggesting to his daughter Pooja Bhatt (also the guest in the show in the sample episode) that “.... Life is a daring venture and she must have the audacity to pursue her dreams that she is frightened to dream for herself. She should single-mindedly pursue the vision she has and make it a concrete reality.”

*Rendezvous with Simi Garewal* is a popular television talk show on STAR Plus. The programme is based on intimate conversations with very famous and successful personalities in India. For the first time viewers get an opportunity to have an intimate glimpse of these famous people in programme that offer depth. The sample episode featured Chess Maestro Vishwanath Anand and his wife Aruna Anand. The importance of family, its support in the individual growth, arranged marriage as an institution was discussed at length. In reply to a question to Vishwanath Anand what he does with so much of earned money, Anand replies, “...it (money) definitely provides security but I find happiness in small things.” The episode puts low value emphasis is consumerism. The value emphasis is on traditionalism, family, personal integrity, aestheticism, morality, economy and productivity.

*MasterCard family Fortunes* (Game Show) is a game series where two families are locked in a guessing prize. Contestant families are selected and each
family has a story to tell, considering their backgrounds, hobbies and special interests. Thus contestants are stars in their own rights. The channel claims the show belongs to them as much as it belongs to you. The positive side of the series is the high emphasis on family, aestheticism, economy and productivity but in the other side there is emphasis on consumerism, the desire to have more and more.

_Living on the Edge_ is a half an hour series completely dedicated to environmental cause. This award winning series has each episode divided into three segments focussing on different environmental issues and is presented in docu-drama style by Nasheeruddin Shah. _Living on the Edge_ is definitely one of the best documentaries offered by STAR Plus in prime time. The sample episode covered traffic, pollution problems and governmental concern, problems of greying citizen of India, child-beggars, Melghat reserves of Maharashtra & growing ecological imbalance and practical uses of wild bushes and trees. The episode advocates the right to breathe fresh air, which in turn carries high value of constitutionalism. The other values with high emphasis are traditionalism, economy and productivity.

Finally, _STAR News_ keeps the viewers informed all the latest happenings and events in the country and around the world. The sampled STAR News at 9:00 p.m. covers the day news from the global perspective. _The STAR News Sunday_ is the recap of the national and international news of the week. The _STAR News Sunday_ along with its regular round up of the news also invites prominent figures and personalities to analyse and share their views on current events. The value emphasis as content analysed in more than four hours of news and current affairs programmes include productivity which is very high, Constitutionalism, pluralism, economy are of high value-emphasis whereas traditionalism, modernism and personal integrity is of medium value emphasis.
As mentioned at the beginning, the purpose of this content analysis was to ascertain the types of cultural values that are being transmitted through television programmes. Results indicate that television programming is to large extent, if not predominantly, promoting the values of traditionalism, modernism, family, personal integrity, aestheticism, morality through entertainment programmes such as family drama, serials and comedy. Constitutionalism, pluralism and patriotism as values are being promoted through news and current affairs programmes. The values like product, good health, utility and economy is promoted in the news and documentaries and productivity is being promoted heavily in the various talk-shows in which prominent personalities appear and share their days of struggle and the responsibilities ahead. Consumerism, desire to have more than the required, is also featured in some programmes but not very significantly. In examining the data from the study, the programmes tend to favour values like traditionalism and family most in consonant with the changing India.

From the content analysis and the viewer's point of views through administered scheduled questionnaire, we can draw the following conclusions about the impact of cable and satellite television with reference to STAR TV. In relation to the impact on cultural values, this research uncovered two phenomena that might shed some light on the perplexing problem. On the one hand the survey data supports the charge that cable and satellite television can be detrimental to Indian values. On the other hand content analysis of the sampled programmes do not suggest the same. The portrayal of negative values in global or local television is related to the profile of the channel and the audiences they cater. Since STAR Plus now is 24-hour Hindi channels with programmes from Indian producers it reflect primarily Indian values. Although this is not a comparative study of STAR TV and Doordarshan, it has been observed that Doordarshan usually shows
programmes depicting values compatible with Indian values. It is at times difficult to distinguish Indian cultural values from Western values. Some values seem to be 'universal' as they appear in all television channels. It was also found that most respondents (audiences) find programmes on private television much more attractive than the Doordarshan's programmes. It was found that cable and satellite television has helped in broadening the outlook and knowledge of the audiences. The sampled audiences acknowledge the fact that with television especially cable and satellite, India's cultural diversity has increased manifold.

The research also revealed the fact that Indian audiences are very much apprehensive of the negative impact of the cable and satellite television especially on the younger generation. Today, programmes – both good and bad – are beaming into Indian homes and if media consumers do find certain programmes 'objectionable', the question they are faced with is: to whom they address their protest? Is censorship on television desirable? Should the STAR TV programmes be regulated? According to our survey, 49.3 per cent of the respondents were in favour of regulating the programmes on STAR TV whereas 30.7 per cent of the respondents were not in favour of it. Out of the 49.3 per cent, 14.7 per cent of the respondents were in favour of governmental intervention or legislation whereas 20.0 per cent of the respondents favoured self-regulation. Those respondents who felt that it was dangerous to ask for any kind of regulation of programming will simply mean strengthening restrictive mechanism like the state, and opening up everything for greater censorship.

In the context of censorship discussion, a code or set of rules can only serve as framework, not to be an absolute end in itself. Society and social processes are in a state of continuous change, and encoded rules can only be the guidelines and not much more. "When you say the medium should
remain responsible and sensitive to values and standards of society, Indian society represents a vast diversity. Upper middle class, urban society's concept of value will certainly be different from that of underprivileged who live in slums. It's not the same in terms of social behaviour. So guidelines can only say not to violate the universal humanists values that are already codified in most religious books. 10

The need for censorship was felt when satellite television transcended cultural barriers by bringing into Indian homes images that were not available on television, though adult films and music channels always offered those objectionable visuals. The Parliament did pass legislation making registration mandatory for Indian cable operators and enjoining them to transmit only that programme that conform to Indian programming codes. The most notable thing about this law is that there has been no effort to enforce it. The judiciary has seized this challenge. In the latest judgement dealing with an end of censorship for cable and satellite television, the court ordered the government to initiate a clear policy to stop cultural invasion. While government is still to take some concrete decision, the market is now imposing some degree of regulation. STAR TV and others have already Indianised their channel and programming for significant part of the Indian middle class.

But can we solely depend on the profit driven market of global capitalism as informal censor? The market in order to earn more and more profits may tend towards converting culture into a commodity. The Indian people have shown cultural resilience in de-codification of cultural meaning of symbolism projected by mass media of communication. However, despite our cultural resilience, the quality and institutional organisation of mass-based, market and commodity oriented new cultural forces are more likely to cause dislocations. They may give rise to sub-cultures directly in conflict with
general cultural values and practices. The relevance of cultural policy assumes significance in this context. In the context of cultural challenges that are most likely to be generated by the market capitalism, information technologies and globalisation of culture, a policy framework to meet the challenges becomes inevitable. Broadly, such a policy framework must take into account the need to enrich and protect local and regional cultural values, practices and identities in the forces of cultural exposure to mega-institutions of mass communication and marketisation. The cultural policy must deeply look into pluralism, core value of Indian constitution, a national media policy and creating a strong alternative media network to pursue public service broadcasting.
Endnotes

1 The Economic Times, June 20, 2000
2 Neena Gupta, Times of India Oct. 31, 1999
3 Manohar Shyam Joshi, Times of India Dec. 19, 1999
5 Nandita Chowdhury (1999) “Preaching Papas” India Today, November 1
6 Nandita Chowdhry (1999) “Preaching Papas” India Today, November 1
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10 Shyam Benegal, Censorship does not work, Hindustan Times Nov. 10,1999