CHAPTER – IV

TELEVISION TEMPLATES CUSTOMIZATION IN INDIA
4.1. Introduction

In the contemporary liberalized milieu that is considered by information and knowledge base, the media, predominantly the television news channels, is a very authoritative intermediate that plays a noteworthy responsibility in determining public opinions and beliefs, and disseminating correct information and knowledge with a gigantic accountability on their shoulders. Such dissemination of news, views, and other information has far-reaching effects on societies, businesses, and governments. At the same time, today, the electronic media attracts the best talent in the country. When talented people work in such an industry, society expects them to act in a more accountable manner and provide it with those news stories that will increase their knowledge, their sources of information, and inspire them to inculcate a feeling of responsibility toward society. In this chapter, electronic media in India in the age of globalization, development of television in India, television news channels in India and television templates customization in India are delineated.

4.2. Electronic Media in India in the Age of Globalization

India has emerged as a major media power in the world. The basis of the information revolution in India is the technological revolution in telecommunications, computers and electronic media. There has been a convergence of technologies relating to different areas of communication such as telephone, telegraph, radio, TV, Internet and data networks. The process of globalization has facilitated greater potential benefit of information and communication technologies. India has about 800 radio stations and 1,400 television stations in the present times.

Television has attracted large number of audiences in India regardless of gender, age, education, profession, income and other factors. Television industry has grown in India remarkably over a period of time. The broad access of television makes it a powerful and attractive medium for advertisers. The modern television programmes combine varying degrees of social value with commercial appeal in a competitive market. The television in India is also targeting the specific segments of the audience, in particular, young adults. The urban, middle to upper class youth, especially, constitute a key target group for private channels. Doordarshan network consists of 64 Doordarshan Kendras/ Production Centers, 24 Regional News Units, 126 Doordarshan Maintenance Centers, 202 High Power transmitters, 828 Low Power Transmitters, 351 Very Low Power Transmitters, 18 Transposes, 30 Channels and DTH Services according to the latest statistics.

The Sen Gupta Committee submitted its report in 1996 and suggested that the creation of Radio and Television Authority of India as an independent body outside the purview of Prasar Bharathi Corporation. The committees also suggested the extension of uplinking facilities to domestic and foreign satellite channels and bring them under the purview of Indian laws. Subsequently, All India Radio and Doordarshan were
brought under the Prasar Bharathi Corporation in 1997 when S. Jaipal Reddy was the Minister for Information and Broadcasting.

There was a definite policy shift in the management of electronic media in India which was greatly influenced by the process of economic liberalization in general and historical Supreme Courts’ judgment of 1995 in particular. The Supreme Court observed that the airways should not be the monopoly of anybody in a democratic country like India. This judgment led to the creation of an autonomous body for the management of All India Radio and Doordarshan. There was a great spurt of FM stations which posed challenges to the administrators and professionals of Indian broadcasting media.

The radio and television networks are very well developed in India especially in the post-independence era. All India Radio is the largest radio network in the world. Doordarshan is the second largest television network in the world. All India Radio and Doordarshan are owned, managed and controlled by the Prasar Bharathi Corporation. The private radio and television channels are giving tough competition to the All India Radio and Doordarshan. The public and private radio and television networks and operations are complimented by the application of innovative broadcasting technologies and progressive techniques of broadcasting media management in India in the age of globalization.

The radio and television programs are produced locally and relayed through local independent television stations. The programs primarily contain songs and news from Bollywood. Most of the programs are broadcasted for few hours during the weekends and supported by local ethnic advertisers such as ethnic grocery stores, basmati rice or masala distributors, and local Hindi cinema halls. Indian programs have been relayed in the US for some time, but they are targeted only to the expatriates from the Indian subcontinent. The India-based or UK-based Indian channels such as Zee TV, Zee Gold, Sony Asia, and B4U are attracting the audiences in large number.

The invasion of sky by the satellite television also compelled certain major policy changes in the electronic media management in India. The Government of India liberalized the broadcasting and allowed the broadcasters irrespective of their ownership and management to uplink form India with a condition that they must abide by the norms and guidelines with respect to advertising and broadcasting codes. There was no restriction on foreign equity in production of software, marketing of television rights, airtime and advertisements. In 2005, about 58 companies were enabled to uplink 68 TV channels with varying degree of foreign equity and remaining 41 companies were permitted to uplink 93 TV channels which had 100% Indian equity.

The rapid expansion of the television services has provided more entertainment and advertisement services. In the 1980s, television became a quasi-commercial medium and commercialization of Indian broadcasting increased after globalization. The Nehru – Sarabhai approach of tapping the communication revolution in general and television in particular, as a major tool for the development of the masses had been ignored. The entry of foreign satellite channels eroded whatever little the national electronic media
had been doing for socio-economic development in spite of the pressures of commercialization. Marketization has changed the content and role of television from development to entertainment–oriented. Globalization has further pushed the culture of consumerism with television being the main carrier of consumer capitalism around the world (Bhatia, 2002:17).

The emergence of private television channels in India brought the television programmes to the doorsteps of the people. The new media allowed greater audience participation. There also is a growing selection of satellite transmission and cable services available in India. Competition from the satellite stations brought radical change to Akashavani and Doordarshan by cutting its audience and threatening its advertising revenues at a time when the government was pressuring it to pay for expenditures from internal revenues. The global media conglomerates have shown interest in Indian broadcasting market and launched regional television news channels. These developments have brought about an era of competitive broadcasting in India despite certain disadvantages.

This fatal attraction of the market and the consequent alienation from the civil society has serious implications for the future of the media themselves, although in India the freedom of and for the media are not specifically stipulated in the constitution. They are derivative right by Article 19 in the fundamental rights guaranteeing freedom of speech and expression. Quotes have repeatedly reconfirmed this right and civil society has stood shoulder to shoulder with the media whenever they were under threat whether from the executive, legislature or judiciary (Kumar, 2007:79).

The media institutions have grown in India remarkably over a period of time. A section of scholars have argued that globalization has given new dimension to the growth and development of communications media in India. Others have noted the impact of globalization on Indian culture, tradition and media environment. They have noted that reckless liberalization of economy and hyper competitions in the media have not served any good purpose. In reality, globalization and neo-liberalism have ultimately ended in propagating neo-liberal economic policies in the country. Consequently, the media have created a consumerist society in India since they are governed by the whims and fancies of multinational corporations which are least bothered about the local culture, environment and public interest. The globalization of mass media in India posses a wide range of questions which need to be answered by enlightened community of policy makers, researchers, professionals and intellectuals.

### 4.3 Development of Television Broadcasting in India

In India, television broadcasting began on September 15, 1959 from a makeshift studio at All India Radio headquarters which had a reach of barely 25 kilometers around Delhi and was seen in some teleclubs (Kumar, 2011:78). The main objectives were to facilitate formal education and community development in the project area. About 100 television clubs were established with the help of the engineering and the programme
professionals of All India Radio. The experimental programmes were telecast from a makeshift studio in Akashvani Bhavan, New Delhi. Television programmes for teachers were broadcast in 1961. A daily one hour service with a news bulletin was started in 1965 including entertainment programmes. In 1967 rural programmes and Krishi Darshan were started for farmers in 80 village teleclubs in Delhi and Haryana.

In 1972, television broadcasting services were extended to a second city Mumbai. By 1975 Calcutta, Chennai, Srinagar, Amritsar and Lucknow cities were also covered by television services. The early induction of the two border cities of Amritsar and Srinagar, far smaller in size and importance than either Kolkata or Chennai, was to counter the alleged anti-India propaganda unleashed by Pakistani television, whose broadcasts could be received across the border in Indian-administered Kashmir and the Punjab.

In 1975, television was separated from All India Radio and constituted a new body under a new banner called as Doordarshan which remained as the sole provider of television in India till 1975. Vikram Sarabhai, the founder of India's space program had strongly advocated that a nationwide satellite television system could play a major role in promoting economic and social development in India.

The Satellite Instructional Television Experiment (SITE) was conducted during August 1975 and July 1976 with a view to broadcast educational programmes to villages across six states. The objective was to use television for development, though entertainment programmes were also included. By 1976, the television network had grown to eight television stations covering a population of 45 million spread over 75,000 square kilometers in India. During the yearlong experiment (August 1975-July 1976), 24,000 television sets were installed in 2,330 villages in the six most economically backward states of Bihar, Karnataka, Madhya Pradesh, Orissa, Rajasthan, and Andhra Pradesh, all of which were accessible from the geosynchronous satellite. In addition, 355 villages in the Kheda district of Gujarat also received satellite signals on conventional receivers through a re-diffusion system.

The advent of advertising on Doordarshan in the late 1970s added new dimension to television broadcasting. The advertising revenues had increased to a substantial extent. Doordarshan shifted its focus from educational and informational programs to entertainment programs. The commercialization of Doordarshan saw the development of soap operas, situation comedies, dramas, musical programs and quiz shows. The television had emerged as the government’s pre-eminent media organization due to its national coverage by 1982. The INSAT-1A, the first of the country's domestic communications satellites became operational in 1982 and facilitated effective networking of all of Doordarshan's regional stations. In 1982, a regular satellite link between Delhi and other transmitters was established to facilitate the introduction of the National Programme.

The television services were extended to the people across the country through low power transmitters. The Asian Games organized in 1982 facilitated color
broadcasting in India. Another television channel was established in Delhi on November 19, 1984. Indian small screen programming started off in the early 1980s. In 1980s, Doordarshan telecast popular soap operas in Hindi such as Hum Log, Ramayana, Mahabharat, Tatnas and Bharat Ek Khoj. By 1990, over 90% of the population had access to television signals in the country.

Television is one of the fastest-growing media in India and threatens to dislodge cinema from its status as the most favored national entertainment. After its humble beginnings in 1959 and two decades of unhurried growth, television development suddenly accelerated in the 1980s, as more and more of the country was brought under the umbrella of the national television. The next leap forward came in 1991, with the arrival of the cable and satellite revolution through the intermediary of STAR TV, beamed from Hong Kong. The growth figures for cable and satellite television are staggering (Kasbekar, 2006:67).

In 1991-92, the Indian government facilitated the liberalization of the broadcasting industry, allowing in private and foreign broadcasters and opening the sector up to cable television. In 1990s, Zee TV emerged as the first privately-owned Indian channel to broadcast over cable followed by Asia Television Network (ATN) and the Star TV. Subsequently, many foreign channels like CNN, Discovery Channel, National Geographic Channel and BBC made their foray into Indian broadcasting. Several regional and English language channels flourished all over India. The private regional television channels such as Sun TV, Raj Television, Asianet, GEC (Golden Eagle Communication), Vijay TV, ETV also entered the market. There was also remarkable explosion of news channels in various languages such as NDTV, CNN IBN and Aaj Tak in the country.

The Metro entertainment channel had begun its operations in 1993. In the same year, five DD Satellite channels were established. The television programmes catered to the needs of the audience in the entire country under National, Regional and Local programmes. The regional television broadcasting services focused on regional issues and concerns. The regional station broadcast feature films, sports programmes, current affairs and other entertainment programmes. These programmes were relayed in 46 cities during 1990s.

DD-4 to DD-13 channels in ten regional language channels were also prominent regional broadcasting programme sources. The popular programmes of Doordarshan concentrated on entertainment and advertisement centered contents. The soap operas, talk shows and situation comedies had also gained in popularity. By 1995, television in India covered more than 70 million homes giving a viewing population of more than 400 million individuals through more than 100 channels. In India, the broadcast of free-to-air television was governed through state-owned Prasar Bharati Corporation, with the Doordarshan group of channels being the only broadcaster.

The landmark judgment delivered by the Supreme Court Judgment in 1995 emphasized that the airwaves were not the monopoly of the government. Many more
channels started beaming their content afterwards. Television broadcasting had grown both vertically and horizontally since then. The Government of India had brought about an amendment to the section 9 of the Cable Television Networks (Regulation) Amendment Ordinance, 1995. The viewers were enabled to access digital services only through a set top box (STB). The amendment to the Cable Television Networks (Regulation) Act, 1995 had made the cable TV operators to transmit or retransmit programs of any pay channel through an addressable system.

The advent of cable television in 1990s had facilitated the entry of several international channels. The number of channels also increased substantially, from two in 1991 to more than 50 by 1996. There were an estimated 60,000 cable operators in the 1995-1996 period, with a subscriber base ranging from as low as 50 to as high as in the thousands. The number of hours of television programming produced in India increased 500% from 1991 to 1996. The entry of international television channels broadcast via satellite and disseminated through cable initiated and accelerated globalization of television broadcasting.


In the new millennium, the broadcasting industry continued to boom with the addition of new channels and new content formats such as reality shows. The subscription revenues increased considerably in terms of cable and satellite households and improved realizations. The sales of DVD players and other equipment like set-top boxes had also grown. The entry of several new channels also created a greater demand for content. The Government of India passed the Prasar Bharati Act, 1990 which ensured autonomy to the broadcasters.

The Pawar committee recommended for taking back the control of government over Doordarshan and All India Radio. India also witnessed remarkable cable penetration which had reached 80% with the help of the Direct to Home (DTH) platform. The Indian television industry also witnessed the consolidation which created media platforms with sufficient leverage and scale to introduce services widely and economically due to the technological advancements. The year 2003 was a period of consolidation for major players like Sun and ETV in the southern region (Raturi, 2006:120).

The private television channels also adopted strategic management approaches and designed plans to diversify into mobile entertainment, Internet, outdoor, specialized magazines, licensed merchandise, home video and retail locations. The private companies also added new channels to their bouquet in order to attract more viewers. The strategy behind such channels was to widen the customer base rather than increase
profits. These channels also provided more flexibility for media planners and advertisers (Crawley and Page, 2001:30).

The rise of dedicated news and news-based channels is a recent phenomenon on Indian television. In 2005, there were 32 dedicated news channels offering news and news-based programs, ten of them in English, and the rest in Hindi and all the major languages of India. The English-language Headlines Today, for instance, is said to have trained its newscasters with CNN.

The customized programs on diverse themes also had a major impact in the cable television market in India. A broad spectrum of subjects, including science, technology, medicine, engineering, health, environment, wildlife, adventure, culture and traditions, agriculture, cinema, fashion, sex, and so on were incorporated into the television broadcasting. The television news channels also created genres and subgenres which spread into a number of languages and regions. The news channels accounted for 10% of total TV advertising revenues. The English channels have a premium over Hindi and regional ones (Kohli, 2007:73).

There was greater increase in local programming hours. The viewership of news channels in India is boosted by sub-genres such as crime, Bollywood and night life. The expansion of news to create genres and sub-genres in India was multiplied into dozens of languages and regions (Bajaj, 2007:09). Television saw a tremendous increase in the net direct-to-home (DTH) subscriber base totaling to 28 million at the end of 2010. The television industry grew by 15.5 per cent in 2010 and accounted for almost half of the Indian media and entertainment industry revenues. The total number of TV channels (both private and government owned) grew from 461 in 2009 to 626 in January 2011.

The advertising revenue continues to be the key driver of broadcaster revenue in India. The subscription revenue is expected to improve with digitization. The advent of digital distribution would help remove the capacity constraints being faced by the analog cable distribution system. The digitization is likely to improve the viability of niche channels with enhanced ability to target niche audiences through effective reach. The television channels are competing for same genres. The Indian television industry has also achieved the revenue growth of 13.2 per cent during 2010-11.

The television industry has achieved a marginal growth in revenues during 2010-11, with a 50 per cent decline in operating profits during the period. The contribution of subscription revenues, however, is expected to grow in the medium-term on the back of increasing penetration of digital distribution media across the country. The increasing advertising budget of leading corporate houses is likely to boost the income generating capacity of television industry. The long-term benefits of this growth, however, would depend on consolidation of viewership through consolidation of the broadcasting industry.

The large number of channels currently indicates high level of fragmentation. The digitization is expected to benefit the industry by improving both quality and capacity of distribution. The increasing digitization would also improve the carriage capacity and
enhance the niche genres through access to targeted audience at lower carriage fee. These developments would benefit the broadcasters in the near term as most of them have signed long-term commercial deals with the DTH operators. The entry of the newer players/channels would have the positive impact of expanding the overall market for television.

The Indian entertainment and media industry is one of the fastest-growing sectors in India and has outperformed the Indian economy. The growth of this sector is a function of the overall growth of the economy, as it is a cyclically sensitive industry. Advertising revenues and the expansion of regional channels will be the main factors triggering growth. The filmed entertainment and television segment dominates the industry, followed by the print, radio and music segments (Shrikhande, 2001:132).

The liberalization era paved the way to greater FDI in the entertainment and media industry as the film, television and other segments were opened to FDI. The Indian entertainment and media industry continues to outperform the Indian economy and is one of the fastest growing sectors in India. It is expected to grow annually at a rapid rate of 22%, from its current Rs 19,100 crore to Rs 51,900 crore in 2011 (Kumar, 2011:78). Simultaneously several news and current affairs channels also grew in the country. A total of 75 channels were down-linked till January 2011 by a number of foreign broadcasters. India had about 823 channels by the end of 2012.

The popularity of web enabled devices practically outpaced television broadcasting in the new millennium. The television viewing practice has undergone a drastic change in the country. There are myriad kinds of contents which cater to the demands of various viewers across different languages in the country. The market for digital distribution has increased due to mobile and broadband penetration in modern India.

The regional media consumption has also dramatically increased over a period of time. The national and foreign players have also ventured into regional markets. The convergence of media and technology has also changed the way of media consumption. The new breeds of smart TVs are offering excellent convergence opportunities. There is also commendable increase in the pace of digitization leading to tremendous growth in DTH and digital cable.

The television broadcasters have developed niche formats due to increasing audience segmentation in India. The innovative television broadcasting has become a new way of life in order to enable brand loyalty help expand the market. Doordarshan is facing ‘3 R’ challenges such as reach, relevance and revenue. Doordarshan is also facing tough challenge from the private broadcasting institutions both foreign and domestic. The PAS-1 and PAS-4 satellites helped in the telecasting of DD programmes in half the regions of the world (Singh, 2008:133).

The Ministry of Information and Broadcasting passed the Cable Television Networks (Regulation) Amendment Act to digitize the cable television sector by 2014. The analogue signals were switched off in Delhi and Mumbai. The state government
had refused to switch off analogue signals citing low penetration of set-top boxes (STBs) required for receiving digital signals. The state governments could not comply with the direction of the central government due to several technical limitations.

Television occupies a major position in the entertainment and media industry in India. The television industry caters to the needs of over 90% of India’s 100 million people. It is one of the most dynamic and extensive systems in the world. TV households are growing at a staggering rate of 4% per annum. The number of TV households far exceeds the number of telephone-connected homes. The share of cable television households is growing at a remarkable rate of 4% per annum. Cable and satellite homes are expected to grow at a rate of 8-10% (Menon, 2012:99).

According to the TAM Annual Universe Update - 2015, India now has over 167 million households (out of 234 million) with television sets, of which over 161 million have access to Cable TV or Satellite TV, including 84 million households which are DTH subscribers. Digital TV households have grown by 32% since 2013 due to migration from terrestrial and analog broadcasts. TV owning households have been growing at between 8-10%. Digital TV penetration is at 64% as of September 2014.

The growth in digital broadcast has been due to the introduction of a multi-phase digitization policy by the Government of India. An ordinance was introduced by the Govt. of India regarding the mandatory digitization of the Cable Services. It is also estimated that India now has over 823 TV channels covering all the main languages spoken in the nation. There are thousands of television programs in India which have enriched the broadcasting industry (Television Audience Measurement, 2016:139). The Hindi television industry is by far the biggest. The regional television centers also compete with the national and international centers.

4.4. Television News Channels in India

The last decade of 20th century witnessed the emergence of television news channels which were completely driven by the market forces. The private television news industry had grown as a sellers’ market. The television news industry had also grabbed every single eyeball to improve its ratings. The situation and prospects of broadcast television, which still commands a big audience across the world and remains the world’s premier advertising medium, do not seem much brighter. The entry of multi-channel private satellite television, without any regulatory framework in place, has certainly made a major difference to the media landscape. The content too has raised concerns about accuracy, taste, decency, rationality, and brazen class bias. While bringing some worthwhile and occasionally excellent news, features, sports, and educational programming to tens of millions of homes, Indian satellite TV contributes, in disproportionate measure, to the sensationalisation and trivialisation of news, the class bias, and the other ailment that have recently drawn a lot of public criticism (Ram, 2011:119).
There were about 742 channels in India during 2012. About 392 channels were given licenses under the category of news and current affairs channels. There were 409 are news and current affairs and 411 other genres from general entertainment channels in India. There were 650 television channels which functioned effectively in India. The total TV households in India were estimated to be 15.5 Crore at the end of year 2012. There was fierce competition among the news channels (Singh, 2008:133). The television industry in India was of Rs. 329 billion. The television industry also earned about Rs. 116 billion through advertisement. Satellite television has been in buoyant growth mode in South Asia, in China, and in other parts of the developing world. In 2011, television households in India are estimated to number 141 million, with 116 million of them served by cable and 26 million by direct-to-home television (TAM 2011:138).

The television news channels commanded a share of advertising revenue disproportionate to their viewership share. The television industry included the entire news and non-news genres of broadcast. The news channels also earned about Rs.16-17 billion through advertisement revenue in 2012. The television news channels tended to have carriage payout significantly higher than subscription revenue. The revenue increase through volume growth for news channels, as inventory levels were already very high. The share of news channels in this market had increased from 6.1% in 2004 to 6.72% in 2013. The television service sector in the country mainly comprises cable TV services, pay DTH services, IPTV services, free to air DTH services and terrestrial TV services provided by Doordarshan.

The technological revolutions such as smart phones, Tablet PCs, 3G and 4G, Video on Demand and 3D effects have completely changed the nature of television industry. The Smart television sets also enabled the access to Internet. The news and entertainment videos and e-version of the print media were made available to subscribers on computers and other digital devices. The convergence of customer premises, equipment, transmission and access media and service providers also reduced the cost of delivery of service. The television news also found a new way across India. The private television channels also joined the race. The television news channels are primarily categorized into National Hindi News Channels, National English News Channels, Business News Channels and Regional News Channels. The regional news channels have also gained immense popularity over a period of time. In particular, the National Hindi news genre is the biggest stakeholder of the news channel market in India.

The contemporary popular entertainment television channels include – Star Plus, Life Ok, Star Utsav, Channel V, Zee TV, Zindagi, Zee Anmol & TV, Zee Smile, Sony TV, Sab TV, Sony Pal, Colors, Rishtey, MTV, Bindaas, Sahara One, DD India, DD Bharati and DD National. The prominent movie channels include – Sony Max, Sony Max2, Zee Cinema, Zee Action, Zee Classic and Pictures, Star Gold, Movies OK, B4U Movies, UTV Movies, UTV Action, Filmy, Enterr 10, Manoranjan TV, Cinema TV, Maha Movie, WOW Cinema, RT Movies and Houseful Movies. The notable music and Bollywood channels include - 9XM, Zing, Zee ETC Bollywood, Music India, Sony Mix,

The English news channels are also watched by the highly educated and privileged section of Indian society which contributes for public opinion formation on vital issues and concerns. The business news channels have managed to develop a market of their own in India. The regional news channels are also very popular in the country. The regional television news channels also have good potential in terms of growth especially with the Indian diaspora abroad. The leading media houses are operating more than one channel and have presence in more than one genre. The television news channels have also gained power and popularity through merger with major national networks. The NDA Government has issued a total of 31 warnings for violating the Cable Television (Regulation) Act, 1995. The television news channels have been warned by the government for violation of norms. The non-news channels have committed less violation. The regional news channels have also received the warming by the government (Patel, 2015:117).

4.5. Templates Customization in Television News Channels in India

Television templates are commonly broadcast in modern times with a view to advertise the products and services and create new desire for consumption of products and services. Template customization is time consuming process which involves hard work and creativity. It basically involves designing of logo, color, animation, duration, speed of the animation, adding and removing elements. The specialists in customization are actively involved in the production of templates for various communications media (Howard, 2000:53). The service providers are required to furnish relevant information about text, slogans, images and/or videos. The designers require all the technical details for the final video which includes resolution, file format and compression. The service providers also develop their own websites and provide the templates for customization (Xiyong, 2006:147).
Template Digital is a community driven motion graphics marketplace which allows buying and selling of royalty free stock motion graphics for production, film, and television network professionals. The premium motion graphics are supplied as broadcast-quality fully fledged packages which are both 100% customizable and 100% vector based meaning (Ariadi and Rennie, 2008:05). The prominent media templates include - production resume templates, animators and cartoonists resume templates, costuming resume templates, directors and producers resume templates, public relations and publicity resume templates, reporters, announcers and analysts resume templates and sound resume templates. The templates can be re-used for creating a variety of projects, and a wide variety of media, including broadcast, film, video, and the Web.

There are well established norms and guidelines for television templates. The users try to get as far away as possible from the world of commercials and sites. The television channel templates offer the perfect solution for quick and efficient site refreshment with tons of benefits for the service providers and users. The designers prepare the layout and offer a plethora of features in one easy-to-install and cost-effective package. These layouts are focused on simplicity and elegance, wowing the viewers with smooth visual effects and high-quality images. These images are used in the demo templates which are free and they will be delivered with the theme. All the layouts are completely customizable and serve the purpose with the help of modern technologies and strategies (Howard, 2000:53).

The Storyboard IT and Template Digital automatically create a customizable storyboard of selected motion graphics template which suits a particular business project, product and service. The template digital has become one of the best places to learn from the pros and to share the work for critique. Anyone is free to sign up for an account and begin trading or purchasing files. The website templates serve as the building blocks which are responsive and most of the television news channel websites can also be coupled as blogs (Ariadi and Rennie, 2008:05).

The Indian television channels also provide the templates for target specific audiences. Features like the back to top button, drop down menus, and the user friendly search forms make it easy for the viewers to find the channel of their choice. The wide collection of Google fonts and free stock photos also facilitate suitable changes and modifications in the television templates. The television executive producer normally oversees all aspects of production of television templates on the basis of proper experience in both local and national markets, including major cable television networks (Ma et. al, 2012:90).

The television templates are well equipped with advanced theme options, sliced PSD multiple layouts, color schemes to suit the purpose, selective discrete layout for separate pages, alternative module layouts, back to top button for the easy navigation of the visitor and multiple dropdown menus. The websites built on these templates show cross-browser compatibility and SEO friendly qualities. The storable gallery and tooltips with each template are added perks of the best news channel web templates coded with HTML5. Some of these templates also come with multi-option gallery layouts like Accordion,
Isotope, Carousel and Slider along with Tag cloud support and compound Tab options. These are the best options for the web builders who make use of television templates for business purpose (Xiyong, 2006:147).

Television has become the most popular source of entertainment and advertisement to the audience in India and rest of the world. The television templates enable the news channels to plan and schedule the favorite television programs, plays and serials which are liked by the viewers. The television program schedule provides the complete account of information that helps the viewers to manage their time to accomplish day to day chores, office work and assignments to get enough free time to watch the favorite programs and plays on television (Ma et. al, 2012:90). The television templates also enable the viewers to watch the programmes of their choice conveniently. The viewers are also enabled to understand the date, time, the TV station and name of TV shows etc. They are free to download and use the television program schedule template to make their own television program schedule.

In India, the television channels have developed their own Online TV PowerPoint Templates which are free television PPT template for presentations about online television or online meetings. They are also useful for shows or expo presentations. The television templates can be used for shows or celebrities in PowerPoint as well as television programs or online meetings and conferencing. The after effects television templates for broadcasting are compatible with after effects CS4, CS5 and CS6. These templates further suit sport, news channel, corporate and business, graphics, wedding and fashion. The viewers can easily customize them and enjoy the power they have to deliver (Hussain, 2014:54).

The audience can also download the television templates free of cost and use common design software to design their customized television show proposal template. There are different types of television templates which enable the viewers to find the programmes of their choice and watch them according to their convenience. Most non-modifiable documents are created in PDF (portable document format), a file format that has the advantage of maintaining all the formatting of the original document. The viewers can find many templates for forms, documents, letters and other visual aids in either a word processing document or PDF form.

4.6 Summary

India has emerged as a major media power in the world. The radio and television networks are very well developed in India especially in the post-independence era. Globalization has further pushed the culture of consumerism with television being the main carrier of consumer capitalism around the world. The invasion of sky by the satellite television also compelled certain major policy changes in the electronic media management in India. According to the TAM Annual Universe Update - 2015, India now has over 167 million households (out of 234 million) with television sets, of which
over 161 million have access to Cable TV or Satellite TV, including 84 million households which are DTH subscribers. The television news channels have also gained power and popularity through merger with major national networks. The Indian television channels also provide the templates for target specific audiences. The television templates also enable the viewers to watch the programmes of their choice conveniently. In India, the television channels have developed their own Online TV PowerPoint Templates which are free television PPT template for presentations about online television or online meetings. The viewers can find many templates for forms, documents, letters and other visual aids in either a word processing document or PDF form.