

A Study of the Changing Trends in the Television Industry

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ABSTRACT

Purpose: *Through this study, the aim was to find out the perception of the viewers of the television industry. Both primary and secondary research was conducted to understand what impressions the users hold and what factors may drive them toward a particular Channel platform.*

Approach: *Different articles and blogs were referred to understand the user count, different age groups using these platforms, gender count, and the content that is being consumed. Detailed information about the sector, in general, has been elaborated in the study.*

Result: *The likability of the content, factors leading to subscription, or factors obstructing a user to subscribe to the Channels platform, are researched in the study. Towards the end areas of improvement or suggestions are made for the entertainment industry.*

Value: *This report has provided valued insights into a platform that is explored and what areas need improvement whilst stating the clear position of the television entertainment industry.*

Type of Paper: Exploratory Case Study.

Keywords: Media, Entertainment, Channel, Television industry, GDP Contribution, Recent Trends, Case study

1. INTRODUCTION :

The media and entertainment (M&E) sector in India is growing quickly and is a sunrise industry for the economy. The sector has benefited greatly from the growing availability of fast, affordable internet, rising incomes, and expanding consumer durable purchases. In comparison to other markets, the media and entertainment sector in India is distinctive. The sector is renowned for its extraordinarily high volume and rising Average Revenue Per User (ARPU). The following sectors make up the Media and Entertainment (M&E) industry: movies/cinema, television, music, publishing, radio, internet, advertising, and gaming. In addition, trends and drivers for each segment differ across sub-categories, regions, and consumer segments. Since various sub-verticals compete with one another, enhance one another, and work together to meet the rising worldwide demand for entertainment and information, this makes the vertical unique. The sector is also reliant on a variety of outside variables and technological advancements, including wireless, mobile, digitization, internet access speeds, cloud storage, consumer analytic, and social media, to name a few. Every generation has seen the industry successfully adjust to these advancements. The M&E sector has historically been a creative one that adapts to changes in technology and consumer needs. The sector is fundamentally very reliant on markets, cultures, languages, and consumer groups. However, we have seen content that has successfully crossed international segments and the language barrier. Due to its consumers' psychological, emotional, and aspirational attraction, M&E is also exceptional. Thus, acceptability and quality become incredibly personal to each person. In the past, content producers made the decisions on what to produce; but, in the modern era, demand is entirely determined by consumers. The modern consumer wants to personalize the information to suit their tastes in addition to demanding what they want in the manner they desire [1].

Market Size:

The size of India's television industry is estimated to reach 30.4 million units in 2026. It was around 20 million units in 2022. Television was part of the brown segment of consumer durable in the country. TV penetration increased to reach 69 percent in financial year 2020, diversifying into the semi-urban and rural areas where 109 out of 197 TV sets belonged to rural India [2].

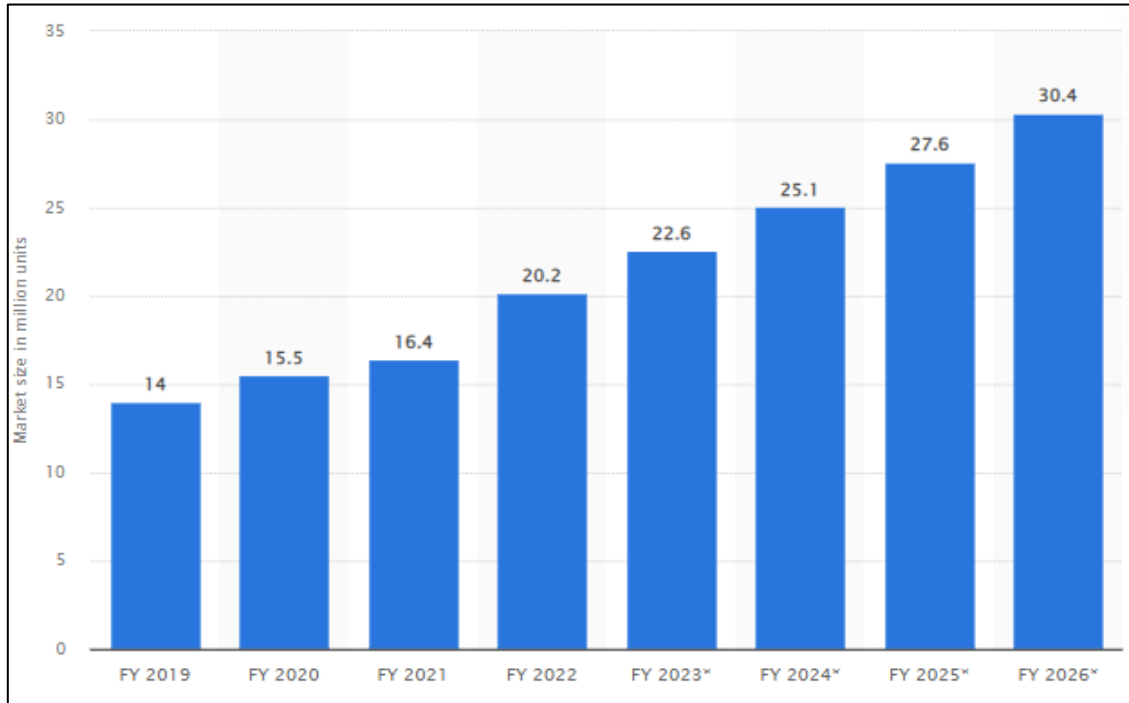


Fig. 1: Market Size of the Television Industry

Source: Statista'23 [2]

Market Share:

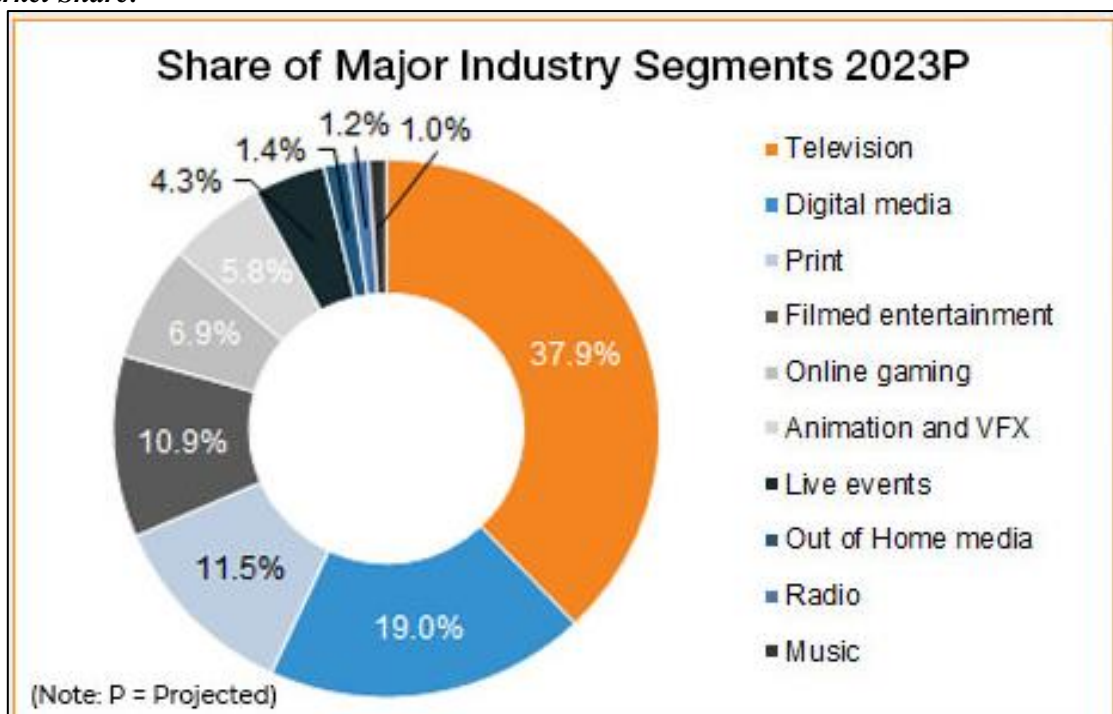


Fig. 2: Share of Major Industry Segment in the Entertainment Industry

Source: <https://www.ibef.org/industry/media-entertainment-india> [3]

Distribution of Television Viewership:

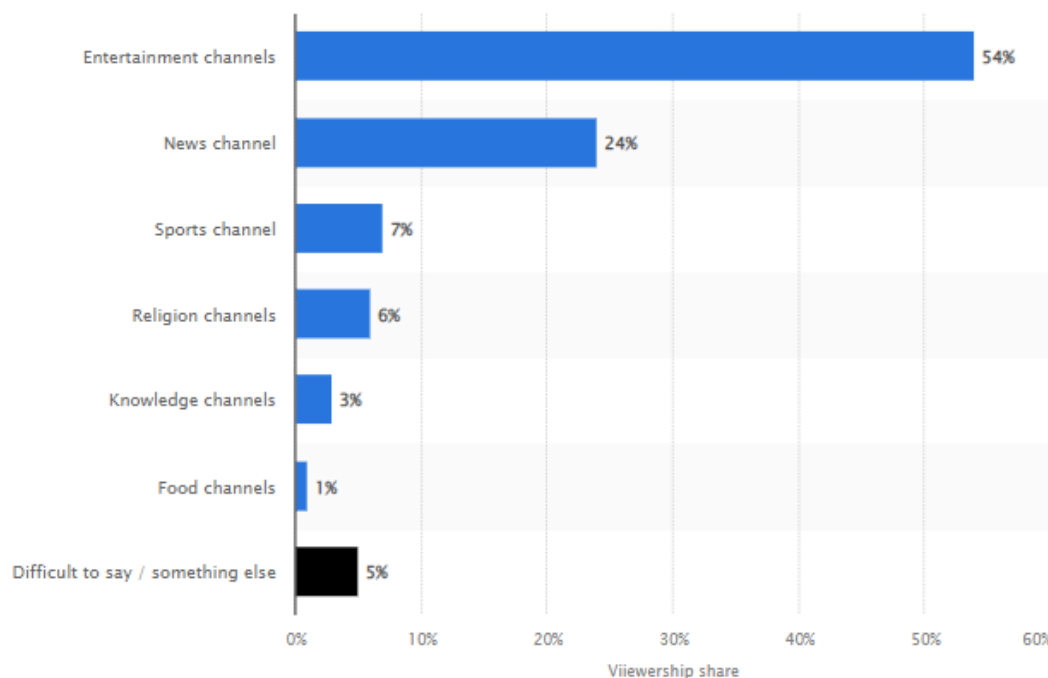


Fig. 3: Distribution of Television Viewership

Source Statista'23 [2]

Economic Expansion:

According to a forecast by rating agency Crisil, the Indian media and entertainment industry will likely increase between 12 and 14% in the coming years, bringing in Rs 1.6 lakh crore. Digital platforms would be followed by TV and print in terms of advertising revenue growth for the Indian media & entertainment (M&E) industry, it was said. "Given its close ties to economic activity, advertising revenue, which makes up 55% of the sector's overall revenue, will increase by 14%. Additionally, the general elections anticipated for mid-2024 would raise ad expenditure in the final quarter of the following year, according to Crisil. According to the research, subscription revenue would account for the remaining 45% and would rise at a slower rate of 12% [1].

Contribution To India's GDP:

According to the CII blog from 2019 the M&E sector in India contributes 2.8% to GDP and employs about 1.2 million people. The expansion of the M&E industry in India has been greatly aided by a variety of factors, including the rising percentage of the population that uses the internet and the government's role in fostering digital literacy. Although demonetization and the introduction of the GST had an impact on the entire economy, the M&E sector has experienced a substantial growth rate of about 10% over the past ten years. As a result, it is beneficial to research the M&E sector in a developing nation like India in order to develop a strategic road map to take advantage of new chances and overcome impending problems [3].

2. LITERATURE REVIEW :

Television watching has undergone a sea change in the past one decade in terms of content and genre. Television today is not just the dissemination of information but also opinion sharing (Sengupta, Singh, Ganjoo, (2021). [4]). Earlier serials were aired for a sufficiently long period of time, irrespective of the storyline or content. The protagonist would be a woman, portraying her sacrificing ideal. That was mainly because women were the major viewers of some channels (Deori, et al, (2021). [5]), (Puthiyakath & Goswami, (2021). [6]). The reality-based shows are also fabricated and filmed in a way that it can generate more TRP (television rating point). The true essence and purpose of the show to create reality content has been changed (K. G. Suresh, & Ganjoo M (2022). [7]).

Today's reality shows are more lively, candid, and full of emotions. There is either a social angle, a humor, a sad story, or suspense to attract viewers and retain them for a longer period of time (Jaggi & Majumdar, 2009 [8]). According to Kohli and Jain (2019) [9]. Sinha, S. (2016) in his study has highlighted the viewership preference patterns of TV channels. The study was focused on parameters like-time spent on watching TV with an emphasis on TV channels, preference of channels, viewerships, shortcomings of, effect of anchors, and change in programming. The study revealed that apart from TV channels other programming like- entertainment, news, sports, and comedy also makes an impact.

BARC INDIA (2013) [10, 25] raised that the biggest question that has been answered is that of reporting frequency. In an official communication, BARC India has said that the frequency of reporting is likely to be weekly except for certain data types for which it might aggregate the data by period, time band, or geography. It also says that since currently, the number of households with multiple TV sets is low, it won't be reporting this number separately but will still measure multiple TVs wherever it may be in sample households. At the same time, it is aiming at releasing viewership data and Adex data simultaneously. The upcoming rating agency also claims to be future-ready by having the technology that will allow it to report even time shift viewing from the first day.

Srivastava P. (2013) [10] posted that it cannot get any better than this for couch potatoes. With several big television shows running on various channels simultaneously, the Indian audience is spoilt for choice. All eyes are set on the small screen also because a number of shows featuring big stars have gone on air in the last few weeks. The war between various General Entertainment Channels (GECs) reached its peak, with the launch of new shows such as Mahabharat on Star Plus, Kaun Banega Crorepati 7 on Sony, and Bigg Boss 7 on Colours.

Webster and Lichty (1991) [11] concluded that the intensity of group viewing, paying attention, and frequency and duration to watch various programs are the attributes and essence of housewives in the subcontinent. Indian satellite television networks particularly Star Plus catch the overseas formats and tries with the Hindi versions. "Kyonkaisaasbhikabhibahu this" (Indian satellite channel Star Plus famous soap opera) was the most prominent soap opera in South Asia which has won the attention and time of most of the housewives of this region as it did not only provided entertainment through its story, casts and acting but also allegorically paints the issues of every home of India.

ICRA (2011) [10] concluded that increasing content cost for GECs on account of high competition; advertisement revenues of GECs are expected to grow during the next two-three quarters on back of new programming content. Digitization might plug the leakage on subscriptions and improve the pricing of the channels. The TRP (Target Rating Points) suggests that focused market segmentation and good content determine the popularity of a channel.

The four main, entertainment channels, i.e., Star Plus, Zee TV, Colors, and Sony are competing for the top slots. The cost of content is determined by the number of original programming hours telecasted and the cost of producing per hour of new content. The content cost has also been rising, which is a big challenge. Even after telecasting, Cricket IPL, Cricket World Cup, Football Cup and other sports entertainment, the cost of production on average has gone up 30- 35 %.

Saleem, Nosheena (1994) [12] conducted survey research. In her research, she found that "most of people like to watch Dish Antenna and they are regular viewers. The most popular channel among the viewers is STAR PLUS. Mostly Hindi and English language used in the majority of programs." It is concluded that most women are attracting towards dresses, hairstyles of Indian and Western models.

Shekhar, P. (2014) [10] said that television channels often ask the writer to add sequences in serials that are proving popular with the masses. Shekhar mentioned in Indian television.com that he agreed that some serials had outlived their existence but said he was asked to continue adding episodes because the respective channel felt the show was fetching TRPs.

To summarize the reality shows are fabricated in a way to generate more TRP for the television channel. Technology has helped in a big way to track viewership. Sports and Cricket World Cup watching reduces to some extent the watching of fiction shows. Some serials outlive their relevance but are continued because of the TRP and popularity among the viewers. TV channels these days are focussing on segmentation, targeting, and pricing. However, the importance of the content will always remain supreme.

3. RESEARCH OBJECTIVES :

(1) To understand the emergence of new competitors and changing viewing habits of the audience.

- (2) To analyse the viewers' preferences and perceptions towards television watching.
- (3) To gain insights into the changing trends in the Indian TV industry & understand content development strategies.
- (4) To suggest areas where television channels can improve audience engagement & increase viewership.

4. RESEARCH METHODOLOGY :

4.1 Research Design:

The research design selected for this project is Descriptive Research Design. This is because the study aims to describe and compare the viewers' perceptions of Zee Tv and its competitors, based on factors such as content quality, acting performances, production value, and overall viewer satisfaction.

4.2 Sampling Data:

- Sampling Frame – Sample for this research was between 10-55 yrs. and the sampling frame was Mumbai location.
- Sampling Technique – A convenience sampling technique was used, where the sample was selected based on the availability and willingness of participants to participate in the study.
- Sampling Size – 103 respondents, Focus Group Panel (comprising of 15-20 people overall in the panel who are strong viewers of star plus and Hindi genre)

4.3 Data Collection Methods:

Two types of data collection methods were used:

Primary Research:

(1) Google Form Questionnaire:

In the form of Questionnaire was carried out to understand different mindsets with respect to Star Plus and its competitors. The responses were then evaluated to understand through both a qualitative & quantitative approach in order to draw various insights.

(2) Focus Group Interview:

Focus group was used to collect qualitative data from a group of respondents. The focus group was conducted with viewers who regularly watch television channels. Open-ended questions were used to explore their perceptions, opinions, and attitudes toward the channels in a group setting. Focus groups provided rich data on the reasons behind viewers' preferences. A group of panels comprising of 15- 20 people- were interviewed in the Focus Group Interview.

(3) BARC Software:

BARC data was used to measure the viewership, ratings, and time spent on different channels and to understand the difference in terms of content, demographics, geography, etc.

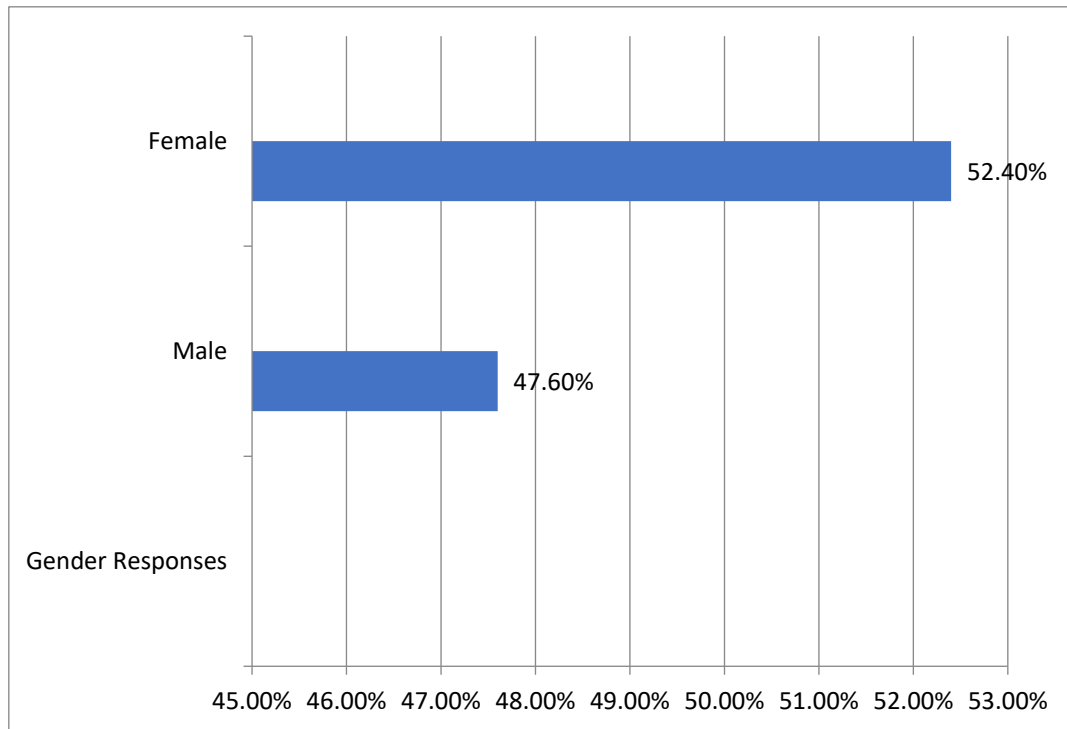
Secondary Data:

Secondary data was collected from various newspaper articles, magazines related to specific fields of advertising, and various internet sites.

5. ANALYSIS AND FINDINGS :

5.1 Demographic data:

Figure 4 shows the demographics who were the respondents for the survey. Figure 5 shows the frequency of television watching whereas figure 6 shows various factors influencing television watching. Star Plus is the most watched TV channel mostly at every home among the respondents. Viewers mostly watched Star Plus as one of the frequently watched channels followed by Zee, according to research analysis shown in Figure 7. As shown in Figure 6, the Storyline of the program and the production value of the program is most important, followed by strong acting performance and innovative programs. This analysis provides valuable insight for developing TV content. While figure 4 and figure 5 suggest about the male-female viewership response and frequency of TV watching, respectively, one clear insight is the 79-80 % of the viewers daily TV watching habit. Hence it is very important to have strong storylines and good production value to maintain the current engagement of the TV watching.



Gender: 52% Women were the major respondent

Fig. 4: Gender Responses

Source: Primary Research by the Researchers

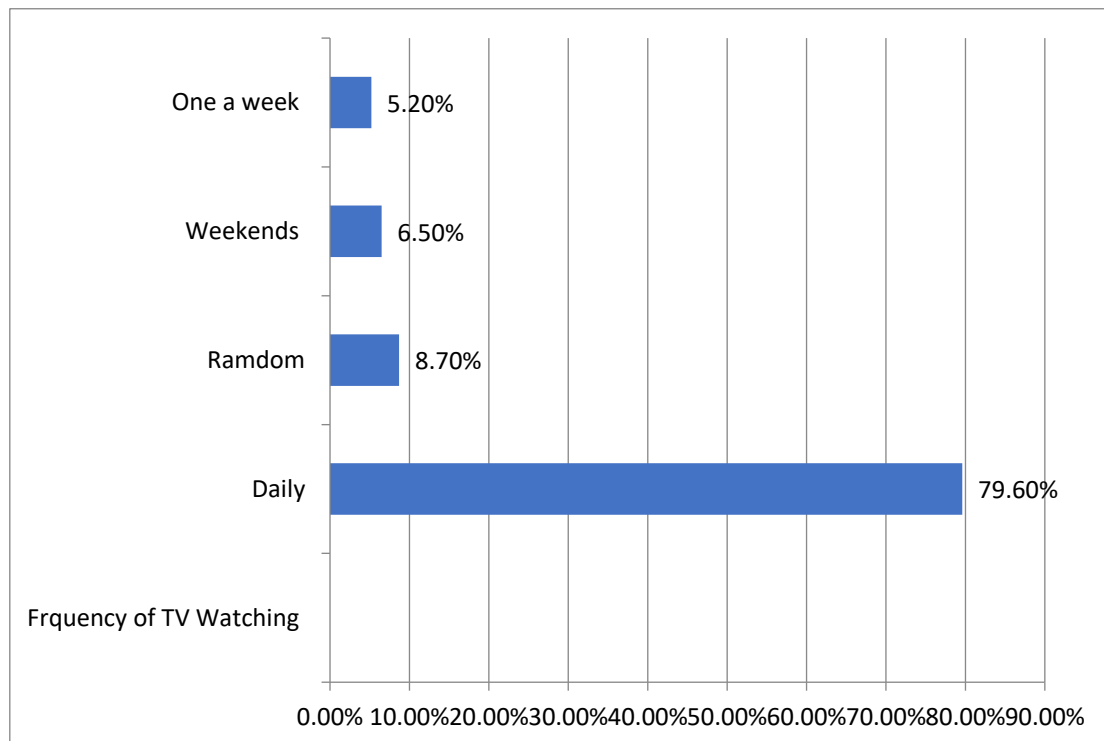


Fig. 5: Frequency of Television watching

Source: Primary Research by the Researchers

It was observed that the respondents watch television on a daily basis. Around 79.6% watch it on a daily basis.

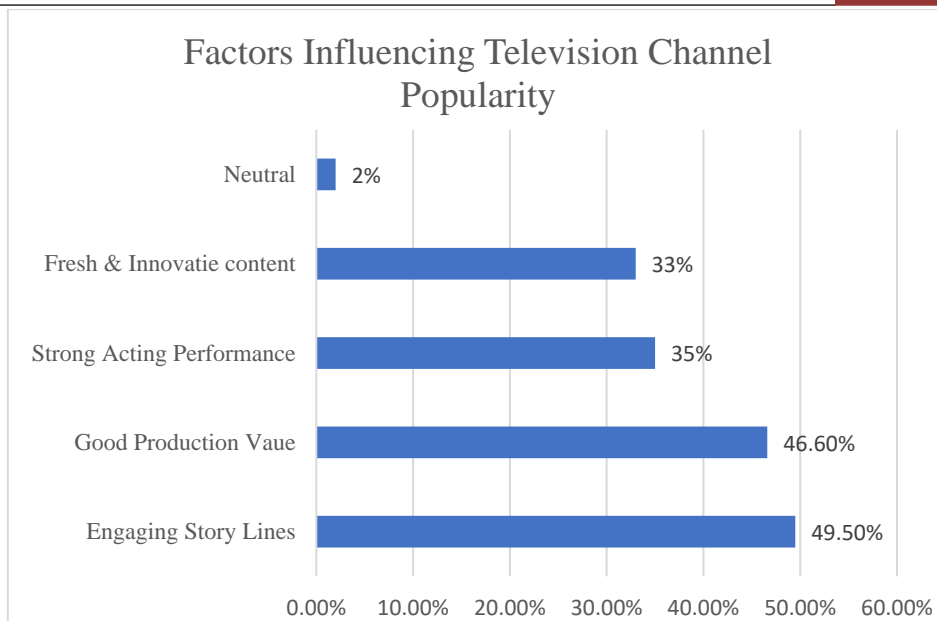


Fig. 6: Factors Influencing Television Watching Source: Primary Research by the Researchers
 Storyline of TV programs is the most influencing factor when compared to the other factors.

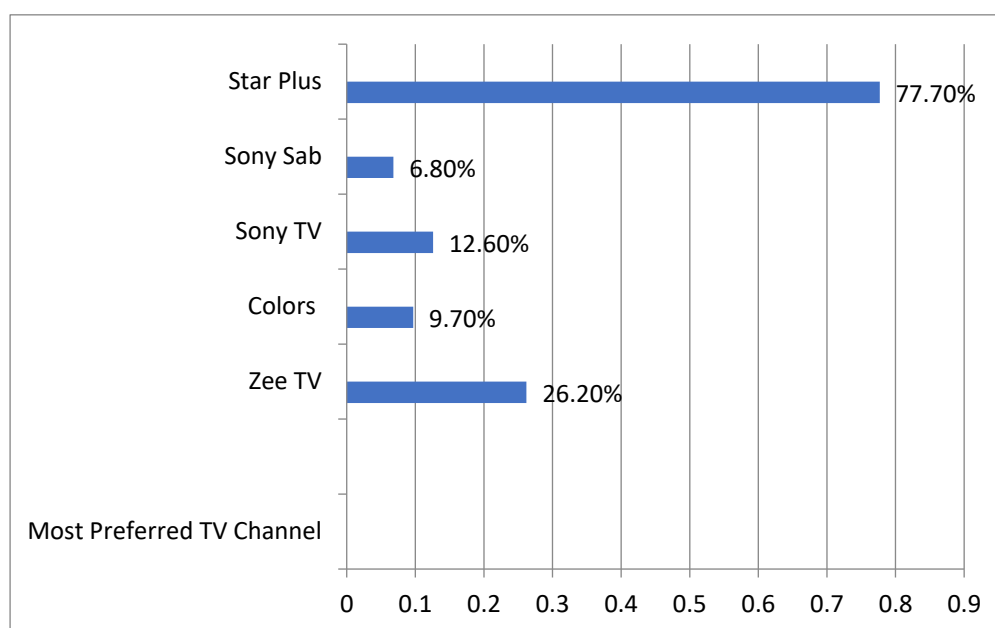


Fig. 7: Most Preferred TV Channel Source: Primary Research by the Researchers

6. CHALLENGES & OPPORTUNITIES :

Every day, consumer preferences shift; they are no longer entirely happy with traditional broadcasting. Every time people check in to their laptops, tablets, phones, social media TV, etc., they want—no, they need—new material. Customers today, however, choose television-on-the-go because they lack the time to watch material on an LED TV while sitting down. Technology improvements and digitization pose the largest threat to the television media sector. Televisions, which were previously highly popular, are currently not very in style because technology is never static. It does not bode well for this conventional form of communication because the channels now have their own mobile applications that allow users to watch the broadcasts from any device, anywhere. The four interrelated reasons of watching television could be, knowledge and learning, relaxation, emotional connect and family time (Gurleen & Sukhmani (2011). [17]).

OTT platforms are increasingly popular among millennials. Why would users wait for the content to be shown on TV when they can just access new, fresh stuff on these platforms? In recent times and for the current generation, patience for watching a program in linear television platform is gradually vanishing, the content on demand style is becoming popular (Gomathi & Christy (2021). [16]).

Customers are more tech knowledgeable now, and since everything is available at their fingertips, it is simpler for them to choose the devices that are most suited to their lifestyles, their budgets, and the return on their investment. Customers now recognize that television sets are pricey and that even less expensive models may require additional accessories like speakers and home theatre systems. Uses and gratification theory (UGT) is an audience centric theory where the audience have the liberty to select their content according to their need (Menon D. (2022). [18]). The other electronics are more affordable and include more modern technology. In comparison to purchasing a TV channel package, the subscription fees for various OTT platforms and mobile applications are not very expensive.

To gain the confidence of customers as more and more new manufacturers enter the TV industry, it is essential to separate from the competition. They are under pressure to reduce their expenses, and even over the long term, we do not anticipate the businesses making a sizable profit. Many TV manufacturing companies will be forced out of business as a result since their selling prices won't cover their manufacturing expenses, which will lower their profitability.

7. GROWTH DRIVERS :

The M&E sector in India is expanding at an exceptional rate. The sector is anticipated to expand substantially more quickly than the global average. Rising incomes, expanding internet usage, and an increased push toward digital adoption are all key contributors to this.

On the basis of various players entering the food and beverage market, E-commerce becoming more popular in the nation, and domestic enterprises testing the waters, growth in the M&E industry is anticipated over the long term in the retail advertisement. The next areas to experience growth are anticipated to be India's rural areas. India has embraced 5G as well and is far ahead of schedule with its 6G planning.

Advertisers and publishers will have a huge opportunity to reach into untapped audiences thanks to this push for digital adoption, especially in rural areas, which will advance India's media and entertainment sector.

The TV channels require a subscription to a cable service or an antenna, while the cable service provider subscribes to different channels and provides the channels as per the choice of consumers or different bouquets. OTT content is streamed directly through the internet and paid by consumers directly. OTT channels have disrupted the traditional television industry through their original content. Platforms like Netflix and Amazon Prime have become very popular among viewers because of the original content. A study by Puthiyakath and Goswami (2021) [13] reflects that OTT provides a higher degree of satisfaction across the seven dimensions, i.e., Convenience, relaxation, information, amusement, social interest, financial information, and habit. The convenience dimension is most gratifying and that is the main reason of the popularity of the OTT platform over the traditional TV channel.

8. CRITICAL SUCCESS FACTORS :

Market share, viewership, goodwill, turnover, and recognition are typically used to gauge success. The following elements are crucial for obtaining all of these:

(1) Content:

A show's success is largely dependent on its quality of material. Your followers are convinced to subscribe to your services over those of your rivals thanks to the material you provide, which also conveys a message and educates them. Delivering top-notch content is perhaps one of the most crucial things you can do to attract customers and provide value. Success is influenced by a variety of content factors, including genre, quality, novelty, performers, authors, exclusivity, and others. Customers are looking for material that can hold their interest by crafting an engaging tale and dispensing useful information.

(2) Form/Design:

The arrangement of all the elements that are captured on camera is referred to as the film's visuals. One of the success elements, this is crucial. Viewers are drawn to a show's aesthetic. Locations, accessories, outfits, sets, lighting, cinematography, etc. are all included. Additionally, the composition and

arrangement of scenes are important. The viewers comprehend more clearly if the scenes are properly connected.

(3) External Evaluation:

Getting approval from a source outside of your company enhances the likelihood that viewers will tune in to your programme. It consists of word-of-mouth marketing, top reviews from authoritative websites, media coverage of your presentation, and accolades. People are more likely to watch the show if they sense your presence around them.

(4) Marketing:

Marketing goes beyond just sales. Marketing tries to understand the consumer so thoroughly that the product or service fits him and sells itself. Customers gain a utility thanks to marketing. Marketing elements like branding, brand management, positioning, price, audience and advertising market targeting, and community building may have an impact on a show's performance.

(5) Digitization of regional content:

With 850 million mobile subscribers expected in India by 2022, the Global Entertainment and Media Outlook 2018–2022 suggests that now is a good time for online video streaming services to turn their attention from the English-speaking urban crowd to a regional market with a variety of tastes. These platforms produce shows and films in regional languages that are rich in cultural nuance in addition to dubbing Hindi language content into other languages including Marathi, Bengali, Tamil, Telugu, and Malayalam. Industry experts estimate that content created in local languages accounts for around 30% of the annual budgets of OTT video streaming companies.

9. COMPETITIVE SCENARIO :

The world of television is encountering an unprecedented pace of change. Radical technologies and new competition (channels) have made the game more competitive. For television channels to achieve their business targets, they constantly adjust the content and the show time. The media industry today has lot many players compared to the recent past. The industry is an oligopoly market, with product differentiation in the form of content and genre. Establishing competitive strategies and remaining profitable is the name of the game. A competitive scenario of the five TV channels is discussed below to understand their competitive strategies to remain the most popular General Entertainment Channel (GEC).

(1) STAR PLUS: Owned by Star India, Star Plus is a general entertainment television network in India. It is The Walt Disney Company India's only completely owned subsidiary.

The TV station broadcasts a variety of series, including comedies, dramas, reality shows geared toward young people, crime and thriller shows, and films.

With a 288 million average minute audience, Star Plus has also become the most-watched TV channel and is among the top 10 Hindi GEC channels [19].

(2) COLORS: The Hindi general entertainment channel Colors TV, owned by Viacom 18, airs a variety of entertainment programs, including daily soap operas, reality programs, and other entertainment programs.

With shows like Bigg Boss, Khatron Ke Khiladi, Naagin, and other popular ones, Colors TV is one of the most viewed GECs in India.

Since its 2008 debut, Colors TV has become the leading Hindi entertainment channel.

(3) SONY SAB: Sony Pictures Networks owns the Indian comedy GEC channel Sony SAB (SAB TV). On April 23, 1999, Mark and Adhikari and Gautam Adhikari introduced Sony SAB as SAB TV under the umbrella of Sri Adhikari Brothers.

SAB was first introduced as a Hindi-language comedy channel. It broadcasts a variety of shows, including Tera Yaar Hoon Main, Madam Sir, and Taarak Mehta Ka Oolta Chashma.

(4) SONY ENTERTAINMENT TELEVISION: Launched on September 30, 1995, Sony Entertainment Television (also known as SET) is a Hindi-language GEC pay television station operated by Sony Pictures Networks India, a division of Japanese Sony.

The SET India YouTube channel is the third-most-watched YouTube channel with 96.5 billion cumulative views. As of August 21st, 2021, it had 112 million followers, making it the third most subscribed YouTube channel overall.

(5) **ZEE TV:** Zee TV is an Indian GEC pay television channel that broadcasts in Hindi. The first privately owned television channel in India, the channel debuted on October 2, 1992.

Zee Entertainment Enterprises is the proprietor of Zee TV. Up till July 2021, the station's YouTube channel had received more than 11 billion views. Popular programs like Kundali Bhagya, Kumkum Bhagya, Bhagya Lakshmi, etc. are broadcast on the channel [24, 26].

Colors is the youngest GEC channel and since its debut in 2008, has remained the leading Hindi entertainment channel. Sony SAB (SAB TV) was first introduced only as a Hindi Comedy Channel but had to change some contents to remain more contemporary. Star Plus and Zee television are the most popular channels because of the variety of shows and the production value. Sony Entertainment Television (SET) to remain competitive and popular runs a YouTube Channel and is the third most subscribed YouTube channel. The analysis shows that TV channels use different strategies to remain competitive and relevant.

10. GOVERNMENT INITIATIVE :

In an effort to speed up reforms in the broadcasting industry, the Telecom Regulatory Authority of India (TRAI) plans to submit a proposal to the Ministry of Information and Broadcasting, Government of India, to Fast track the recommendations on broadcasting. The Indian government has decided to establish a national centre of excellence for the Mumbai-area animation, gaming, visual effects, and comics industries. The governments of India and Canada have agreed to collaborate on audio-visual projects to promote cultural interchange and creative experimentation among both nations' producers. The Indian Broadcasting Foundation (IBF) announced in May 2021 that it will change its name to the Indian Broadcasting and Digital Foundation (IBDF) as part of its expansion to incorporate all digital platforms and digital (OTT) companies under a single roof. The Indian Broadcasting Foundation (IBF) stated in May 2021 that, as part of its growth to include all digital platforms and digital (OTT) firms under a single roof, it will change its name to the Indian Broadcasting and Digital Foundation (IBDF). In an effort to accelerate reforms in the broadcasting sector, the Telecom Regulatory Authority of India (TRAI) plans to submit a request to the Ministry of Information and Broadcasting of the Government of India to Fastrack the recommendations on broadcasting. In Mumbai, a National Centre of Excellence for the animation, gaming, visual effects, and comics industries will be established thanks to the support of the Indian government. In order to facilitate producer interchange and exploration, the Indian and Canadian governments have signed an audio-visual cooperation deal.

The Information Technology (Intermediary Guidelines and Digital Media Ethics Code) Rules 2021 were released by the government on February 25, 2021, with the goal of creating a progressive institutional system and a three-tier framework for grievance resolution for news publishers and OTT platforms in the digital media. The Internet and Mobile Association of India's (IAMAI) digital entertainment committee completed a code of conduct in February 2021 that will serve as the foundation for OTT content self-regulation. 17 OTT services, including Netflix, Amazon Prime Video, Disney+ Hotstar, ZEE5, and Voot, have supported the code. An agreement was signed in February 2021 by Prasar Bharati (India) and PSM (the official State Media of the Maldives) to make collaboration and capacity building in the broadcasting industry easier. The Indian Broadcasting Foundation (IBF) announced in May 2021 that it will change its name to the Indian Broadcasting and Digital Foundation (IBDF) as part of its expansion to incorporate all digital platforms and digital (OTT) companies under a single roof. IBDF will shortly establish a self-regulatory body (SRB) in accordance with the Information Technology (Intermediary Guidelines and Digital Media Ethics Code) Rules, 2021 [27-28].

The National Film Development Corporation's (NFDC) Film Facilitation Office (FFO) and the Ministry of Railroads worked together to create an integrated single-window filming mechanism to simplify the application process for filming on all railway property in order to facilitate filmmaking in railroads. In an effort to monetize the content through sales, Prasar Bharati planned to put its archives up for auction in October 2021. The Media and Entertainment industry is turning out to be very competitive and attractive.

10.1 Emerging Trends:

Direct subscriber base to contribute more in the future:

The subscription incomes have enlisted an almost 3x expansion in financial Year 2019, totalling INR 12 billion, with commitments from both direct membership incomes of Channels stages, just as those from the broadcast communications organization associations. Direct memberships contributed around 65-70 percent & the rest were acknowledged by media communications organization associations.

Industry conversations demonstrate that there could be nearly 11-14 mn direct paid memberships in financial year 2019, including Amazon Prime memberships. Attributable to the generally more exorbitant cost focuses & the more extensive web-based business bid related to Netflix & Amazon Prime individually, these two stages represented a majority of the immediate membership incomes. Inferable from a powerful record of live games, global library & live TV content, Hotstar additionally contributed altogether to the generally immediate membership incomes of the business in financial year 2019.

It is expected that the immediate supporter base in India to ascend to as much as 55-65 mn by financial Year 24, driven by the accessibility of top-notch content curated for various crowds; and proceeds with development in the advanced framework.

Telecommunications company partnerships will remain important:

Telco associations have likewise arisen as a significant wellspring of membership/partnership income for the Channels stages, with a critical 30-35 percent commitment to the general membership incomes in financial year 2019. Stages like ALT Balaji, Eros Now & so on are instances of players who have significant income commitment coming from media communications organization dispersion.

While lion's share of the membership, income is required to come from direct memberships, the income from media communications organization associations is likewise expected to accomplish a hearty development, albeit more slowly when contrasted with direct memberships.

11. SUGGESTIVE ROAD MAP FOR THE FUTURE :

A few prospects for this business from the Indian lens are likely:

- High-profile Indian news passing through South Asian crowds across the planet
- Real development of a new stack of content transfer techniques for different types of crowds, in different languages and genres
- Evolution hosted by 'Big Data' which brings review & ethics to guardian meetings. A lower yet greater case of use for equally affecting customer structure in everything & management
- Collaboration can be an important topic including cross-line & this will have a variety of situations & structures that we have not found in the media business traditionally.
- Interactive video becomes real value as now the watchman can not only 'watch the video' but also 'hear the video'

The future of the Channels series worldwide looks good with a steady stream from direct TV. Adapting to the changes TV has begun to improve with the adoption of new computer touch scenes. Throughout the last decade, the standard TV certification includes Channels categories as part of their future endurance program. As indicated in the AIB study, the global video market (Channels) will continue to grow at a healthy pace and with the flood creating an annual growth rate (CAGR) of 10% by 2022, the Channels market will generate a total of \$ 51.4 billion.

Proponents are aware of the low cost of other Channels methods, such as the lack of long-term travel responsibilities. In North America and Europe, pay TV providers can add Channels options to prevent customer disruption. Some compensation TV executives have opted for the multichannel video programming wholesaler (vMVPD) option, known as small packages, as a cheaper way for sponsors.

Globally even though TV has started to show less decay, with the number of supporters Channels has shown a positive increase in membership. The average revenue per client (ARPU) for paid TV is based on the Channels frequency by 2020, from more times than Channels in 2017. So, with the increase in the number of certified Channels players they enter the future revenue stream. The state of the world has the potential to accelerate reorganization from the received item to the delivered content. "Gloves are closed," said Convergence Research. "Amazon, Apple, DAZN, Facebook, Google and Netflix all have the muscle money to back up their creations or prominence in programs involving major advertising agencies. Verified content tracking near Channels categories run by broadcasters, to continue the small gains between developers and independent Channels providers."

Global Channels testing and strong market revenue should be increased from \$ 62.0 mn for the whole of 2018 to \$ 149.7 mn by 2024, with an annual growth rate (CAGR) of 15.8 percent over the period. Absurd (Channels) & consistency (M&C) plans often include integrated program arrangements, such as the type of engagement (QoE) and the management environment (QoS) for video delivery with web-based features. Most Channels and hard-working vendors have systems that block and use staff mixing, network management, and smart programs to tell web-based features of quality issues on an ongoing basis.

12. CONCLUSION :

Based on the discussion given below is the conclusion, which can be read as recommendation that the network can consider to improve viewership

(1) Diversifying Programming: The network can consider diversifying its programming to attract new audiences and explore emerging genres. This can include experimenting with different formats and storytelling styles, such as web series, short films, and animation.

(2) Innovation in Storytelling: Channels can explore new and innovative ways to tell stories, break away from traditional norms, and challenge societal stereotypes. This can help to attract younger audiences who may be looking for fresh and exciting content.

(3) Addressing Criticisms: Channels can address some of the criticisms it faces by introducing more diverse programming and focusing on innovative storytelling. This can help to break away from repetitive and conservative storylines and help the network stay relevant.

(4) Partnerships and Collaborations: Channels can collaborate with emerging talent and production companies to experiment with new content formats and storytelling styles. This can help to bring fresh perspectives and ideas to the network's programming and attract new audiences.

(5) Brand Partnerships: Channels can consider partnering with other brands to co-promote events and shows. This can help to increase brand awareness and attract new viewers who may be interested in the partner brand.

(6) Content Marketing: The network can use content marketing to promote its shows and events, such as behind-the-scenes content, interviews with cast members, and exclusive sneak peeks. This can help to create buzz and anticipation around new content and encourage viewers to tune in.

(7) Events and Activation: Channels can host events and activations to engage with viewers and create memorable experiences. This can include fan meets, interactive screenings, and experiential marketing campaigns.

13. LIMITATIONS :

(1) Limited scope: The study may only focus on a particular region or demographic group, which may not be representative of the broader population of Hindi television viewers.

(2) Subjective perceptions: Viewer perceptions are subjective and may not necessarily reflect the actual quality of the content. This can be challenging to quantify and analyze, leading to potential biases in the results.

(3) Limited sample size: The study may have a limited sample size, which can affect the statistical significance and generalization of the findings.

(4) Bias towards popular channels: The study may be biased towards more popular channels, at the expense of smaller, niche channels. However, the views of the respondents are only analysed in the study

(5) Carrying out primary research could be more effective if done face to face rather than through remote data collection, through the questionnaire method.

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