

MILLENNIALS AND HINDI TELEVISION SHOWS: THE ROLE OF INSTAGRAM AND OTT PLATFORM IN PROMOTION OF TELEVISION CONTENT IN INDIA

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Abstract: The older generation demands entertainment (Television shows) through the medium of the traditional method of television viewing while the millennials are the group who requires services that provide them easy and flexible access to content with utmost convenience. The increase in internet speed has resulted in a boost in data consumption since 2015, with more and more media consumption being obtained in digital format. The rise of over the top (OTT) platform in the Indian market has provided the consumers to access these shows anywhere and at any time provided they have an internet connection and the device required. The research paper in context “Millennials and Hindi Television Shows: The role of Instagram and OTT Platform in the promotion of television content in India” attempts to study the change in media platform from that of television viewing to the OTT platform and how Instagram which was initially a social media platform for sharing photos. Instagram has evolved into the category of OTT platform delivering video on demand of television shows with major access by the millennials who portray a shift in consumer ownership to that of easy access to a vast library of content with no time constraint. The paper will look into Roland Barthes Semiotic Analysis as its theoretical framework with Triangulation method of qualitative and quantitative research approach through audience survey, expert interview and content analysis of Instagram pages and snippets of Recaps and Precaps of Hindi television shows and a detailed study of OTT viewership and its Hindi television show content in the Indian market in providing content to the millennial viewership. The OTT platform studied will be VOOT and ZEE5 with Instagram pages focused on shows viewed in the mentioned OTT platform.

Keywords- Instagram, Millennials, OTT Platform, Television shows

I. INTRODUCTION

In India the entertainment industry is one of the prominent and biggest industry in shaping the country's worth in a global standard, with the television industry playing a significant role in terms of providing entertainment messages as well as paving way to various different opportunities to function side by side.

The first broadcast experiment conducted on September 15, 1959 in Delhi put forth a platform in the form of Doordarshan (DD), the only channel which imparted infotainment to the public with broadcast of two hours in a week. The journey of television serials (soap operas) began in the 1980's with the telecasting of Humlog (1984) which garnered national recognition for its content and was followed by mythological story of Ramayan and Mahabharat (1987-90) to that of detective and children's tale like Karamchand, Byomkesh Bakshi, Vikram Betal.

These serials were watched by both the elders as well as the younger generation which glued them towards the television. The invasion of private satellite channel soaps has become a key factor in getting success of the TV. The story by Ekta Kapoor's Tv production brought glory and fame to the entertainment industry especially the Tollywood, because of her work the rapid success that she garnered she became one of Asia's powerful communicator (Ray, 2014) and was inducted in to the 'Hall of Fame' by Indian telly awards and crowned as 'Young Global Leader'.

Her website very well captures “the serials produced by her company Balaji Telefilms are a smashing hit with the masses and dominate all the major TV channels in India. Ekta's serials have not only captured the imagination of the masses but also their soul.” (Ray, 2014)

Telenovela are a genre of television program which is the most popular form of entertainment in the world. These are melodramatic fictional television serials produced for the sheer purpose for entertainment.

Indian youth especially the urban youth has been the ones who have been the ardent customers of the social media applications like Instagram and Facebook and have been seen using OTT platforms on a regular basis.

It is difficult to pinpoint the age group of the millennials as different authors quote a specific time period after which a millennial is born ranging from people born in the late 70's to the ones who are born post 1990's. To simplify this one could look at people who are under the category of millennials.

These are the ones who are so digitally interlinked and intertwined with one another that their day to day life depends on the maximum co-existence with digital media of one sort or the other. They cater to their services through the usage between user-generated content like the OTT Platform, VODS etc. as well as social networks.

Another significant feature of the millennial is the trust that is built on the online platform where opinion and recommendation of others is taken into consideration before finalizing on a deal or as a matter of fact decisions as well.

Millennials are that groups whose audio-visual preferences far exceed the already existing content, thus the producers have to keep on updating their existing software to be acknowledged by the millennial groups. 2015 was the era when a lot of changes were seen in the functioning of the country, with the emergence of the 'Jio effect', coming in of the 'Digital India'. With support from the Prime Minister Narendra Modi, Ambani pledged 'to layout a next generation wireless network across all Indian States, creating a nationwide cellular distribution network – a digital India vision for 1.2 billion Indians. (Block, 2019)

Before Jio was launched India had nine private wireless providers which has been reduced to just three- Bharti Airtel, Vodafone-Idea and Jio. The launch of the Jio 4G network has led to tremendous video consumption by 2017, a year into the launch of the project.

With the emergence of the Jio network, more and more entertainment segments started emerging and by the 2020, 'Jio is expected to contribute 58% of the mobile data traffic in India. App usage increased with the introduction of subsidized, unlimited 4G access.' (mca) this excess availability of the internet has resulted in more and more consumption of online data thus the consumer has now resorted to Over the Top platforms like Voot, Hotstar, Netflix, ZEE5 which had made itself available to the tech-savvy consumers who wants television viewing at their phone screen with multiple viewing at any point of time. Stakeholders are investing in OTT platforms to enable high quality content production. With changing time, the scenario has changed; earlier we used to sit in front of the television waiting for our favorite show to start at a set time but now with internet being accessible to everyone.

The traditional television viewing has been fading off with intervention from VOD platforms and social media applications that allow viewing of television content on demand and at a screen accessible to everyone.

The OTT platform is a crossover platform for content creators, distributor channels, advertisers, gateway partners, marketing channels.

OTT is that vast library of content where the consumer has the ownership over the content at any given space and time.

This market has flourished post the 2015 Jio plan, which makes producing content that is beyond the material for television viewing. With such an expansion, we are slowly seeing a shift in the usage and content distribution of the social media application. Instagram is one of the fast growing social media application that is getting over its owner company Facebook with its interaction with more and more consumers especially more than 200 million monthly active users and more than 1.6 billion likes per day. (Simply Measured Q3 2014 Instagram Study, 2015) The accessibility of hashtags and geo tagging has helped in reaching a target audience with balanced posture of storytelling the consumer with equal amount of information that they might get in other online platforms.

The paper shall be hence looking at the change in the viewing of the television serials post the Jio effect in India, with a close comparison between the OTT platform and Instagram which is changing its dynamics of Instagram and how it serves the same purpose to its consumers just as an OTT platform..

II. RESEARCH QUESTIONS

1. What relationship does the millennials serve with the viewing of television serials?
2. What is the role of OTT platform in reaching out to the Millennials?

III. RESEARCH OBJECTIVE

1. To understand the significance of new media platform in connecting the millennials with traditional media content like the television.
2. To critically study the role of new media as an alternative platform to understand the viewership pattern and rating of television content.

IV. REVIEW OF LITERATURE

For any topic to be researched there exists an already studied data base which tries to connect dots with the study a researcher would be doing. With Instagram being popular amongst the younger generation and the rise of OTT platform or the Video on Demand, the world is changing on its viewership within the traditional television viewing. The primary source for the study my research is Instagram and the OTT platform VOOT and ZEE5.

Though there has been quite a study done individually on these topics but studying from the perspective of an Indian scenario and its viewership is comparatively new. Deloitte did their study on the rise of On-demand Content consumption through the platforms that function in India. There is a huge rise in the digital audio-video content in India. Audiences have changed their preferences. In 'What do Audiences want- and why? A study to assess television fiction preferences of the youth of Ahmedabad by Abu Huzaifa Mallick, mentions about the introduction as to how the Indian television system was a UNESCO initiative and the various ways in which it has grown into a larger and successful network from that of Doordarshan (DD) to the first successful television serial Humlog and Godrej stepping in to sponsor the show. The article starts with the emergence of globalization into the field of television viewing and how advertisement took over the space within the 1990's. Post the 90's electronic broadcasting came into play with more and more satellite and cables were introduced this was a direct result of the Indian middle class which began demand for more. as the demand increased the supply was double that of the demand. The paper talks about the needs and demands of the audience who were the sole source of the boom of the television and advertising industry in India. He tries to bring in the comparison of the two stark show-format produced by the Indian market and borrowed by the Western Market and study the differences, Huzaifa chose Youth as the parameter to understand the situation (Mallick, 1997). The paper talks about the power change that shifts from the television screen to that of the audience who is now using the television in order to satisfy their needs.

The Video On demand has been a fairly new concept in the Indian context but has its reach established in the West by 2006. In 'The Art of Distribution: Video on Demand' by Lucas Hilderbrand talks about the shift in television market and the changes that is coming about and how cinema is facing a flax especially the independent cinema which is having difficulty in getting a release due to inflation in market prices. The paper talks about VOD (Video on Demand) and the strategies behind their distribution and how there is an integration of content for the sibling channels and companies. The segment of syndication is being dealt with in this paper. These VOD is an emerging platform that is catering to a type of audience who has an urge to seek content without waiting for its timely channel broadcast. VOD is accepted because of its regular and cheap availability at any point of time. It is a repository which can be accessed again and again. He refers as to how Netflix, which is the first VOD which went into profit only through the supply of content that is already out there. The article focuses on the IFC Films that brought in this revolutionary change. "In 2006, IFC Films initiated the new distribution model that has come to define the company's innovations: synchronized VOD availability with theatrical exhibition. In fact, the VOD window, typically spanning a couple of months, actually makes films available to viewers for longer than a film would last at a local theater." The author further talks about the history of VOD and released it as a platform and revenue strategy for the Millennials group to bring forth Film, cable and the internet under a single platform. the change from DVS's to that towards Netflix "VOD presents an alternative to theatrical exhibition streaming video has emerged as an alternative to DVD releasing. In both cases, digital delivery is simply more cost- effective for content and delivery providers" (Hilderbrand, 2010).

Studying the 'IMPACT OF RELIANCE JIO ON INDIAN INTERNET USERS' Rupesh Patil, Ganesh Jadhav, Vivek Dhamale clearly studies the internet invasion that is happening because of the availability of internet data at cheap price and the increase in customer number because of the incoming of Reliance Jio into the telecom market. The paper looks at how India has rightfully captured the need of the Indian customer with provision of the 4g technology at a minimal rate with a good range of spectrum over voice calls and mobile data.

It was Jio that brought in the increase in smart phones as it allowed the highspeed internet accessible with the smart phone. The article also makes a crucial observation as to how the middle-class families were now a smart-middle class-families with the capability to take advantage of the internet thus began the era of over use of social media applications and entertainment applications. They discuss the how and why of the emergence of social media applications due to the increase in internet activities and the availability level which was minimal before the Jio Effect (Rupesh Patil, 2018).

'The Rise of Video and the Third Internet Revolution Market Trends and Policy Perspectives' is an article that looks into the chapter of Video on Demand and gives an insight into what is VOD and how it is the main driving force behind the digital economy and the increase in the internet traffic. This development has made its way into the screen space of every individual especially the youngsters who are now watching content in their phone screen with providing opportunities to different business models and competition between industries. The VOD has not just given competition to their predecessors i.e. Tv but also made the advertisement industry who now as to create content for the OTT platform users and their demand. The paper also tries to explain the mechanism of these VOD Platforms which function on a monthly/yearly subscription with unlimited and over access to the same content for a repeated number of usage while in a TV one doesn't have unlimited access and also consumers only get to access what is being provided by the broadcaster. 'What differentiates these services is the competitive pricing and a catalogue limited to repeated utility products'.

'In the new playfield, much wider of the traditional audiovisual one, and therefore not bound by the same rules, new players are le

veraging on critical mass reached thanks to the original activity and enjoying therefore of network externalities, to expand themselves into the new connected world of contents, within a context where the “winner take all” attitude of the global players prevails.’ (ITMedia Consulting, Luiss Dream, 2016)

The new media is creating an environment for the people where it has established itself as the prime media channel to communicate. ‘Beliefs about the Use of Instagram: An exploratory Study’ by Hiram Ting, Winnie Wong Poh Ming, Ernest Cyril de Run and Sally Lau Yin Choo talks about the rapid advancement in the field of technology and social media and how the devices are changing the way communication is being channeled. Instagram is not just limited itself to an entertainment application rather it has extended towards business and marketing. A link has been set to bridge both entertainment and business. Communication processes have brought a huge change in the way people are interacting, there is a gap that is being filled with these social networking sites by initiating a healthy market for building relationships. Instagram is a tool which has superseded its predecessor Facebook, the former having more innovative communication tools, beneficial for marketing. And bringing in groups that share similar tastes. ‘performs like a social media channel where individuals, companies, vendors and interest groups can easily join in, photos or pictures which are uploaded from any of them can be posted again, thus speeding up dissemination of information’ (Chante, Jessica, & Lindsay, 2014). (Ting, Ming, de Run, & Choo, 2015)

V. THEORETICAL FRAMEWORK

1. Roland Barthes Semiotic Analysis

Barthes semiotic analysis deals with the system of denotation and connotation in relation to a symbol or sign. This theory is applicable in looking at media because of the varied meaning that can be derived from a single image. Looking at the audio-visual content, one has to interpret the image in two layers based on what and how it is represented. The content analysis of the fan pages and the video on demand platform Voot and Zee5 and understand how the makers are making changes according to the consumer demand and viewership pattern.

VI. METHODOLOGY

The research was carried forward using the Triangulation method i.e. the mixing of methodologies to get a diverse standpoint because the study requires both qualitative and quantitative approach in looking at the why and what aspects of the way in which Instagram and OTT work in terms of the viewership of the Indian audience.

Under the Qualitative Analysis, the method opted are:

Content Analysis: Two serials were chosen as primary data for analyzing their content page on Instagram, the viewing pattern by the followers/audience and the admin-follower relationship. The same tele serial viewing was analysed on the OTT platform Voot and ZEE5.

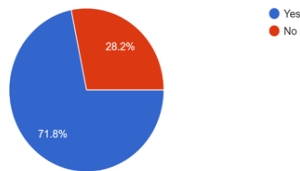
Expert Interview: To understand the working and functioning of the television and broadcast industry, Mr. Aditya Doshi, Producer, Whistling Woods International -Jio VR Lab and Mr. Yogesh Tevatia, Executive Producer, Disney. Their firsthand inputs were taken into serious consideration as their inputs reflected the work dynamics of the Television and broadcast industry. The Quantitative Analysis the method opted was an Online Survey of 110 samples, the chosen audience was under the age group of 15-30, as this is the estimated age group that defines the term ‘Millennials’ and the survey was based on their (sample) understanding and usage of Instagram for different purposes other than photo sharing.

Analysis

Instagram has become a major communication tool in the contemporary society, being a social media application which is also a mobile application makes it even more accessible to the consumer for both personal and as well as business activities. Instagram is one such model that emphasize on activities like making contacts and interacting with others on the pretext of sharing and engaging in common topics. This mainly because Instagram focuses on initiating and building relationships thus connecting one another in an effective yet effortless manner. From being a novel photo sharing social application which allows users to share them instantly with friends and followers from different corners of the world, the application has grown as a platform more than just photo and video sharing. With the new addition of IGTV in the 2018, the new feature of vertical video application made primarily for smartphones making Instagram more the worth user friendly and effective in viewing video content that is up to 10 minutes in length and if the account is a verified i.e. blue tick or popular one then the videos can go up to the length of 60 minutes. With the increase in the popularity of Instagram more and more people are moving towards extensive use of this application as this application allows the unfiltered interaction between different people from all over the world. There is lesser complexity when it comes to its functioning. Instagram appeals and reaches the younger generation with more and more youngsters spending more time on Instagram than Facebook, mainly because of the instant sharing that is applicable with this application; the sharing of images and videos has made communication easier with broader groups of users who share the same interest which are ideal and convenient at the same time. Instagram is also more personal in its usage as there is an enhancement of online presence and identity which allows effective interaction. Indian tv serials and shows have been part of the popular culture since globalization and how Tv shows have particularly helped in fashioning a new identity of the Indian class within the country as well as in the global space.

Have you come across Instagram fan pages that post snippets from Hindi TV serials? (check your Instagram search...lar Hindi TV serial/ reality shows)

110 responses



These multiple fan pages on Instagram has given rise to an alternate platform application where the users know these are pages that will give them regular update and snippets of their tv show and these pages are readily available to a mass audience. The researcher shall be studying the two popular shows from Kumkum Bhagya (Zee TV) and Bepannah (Colors) and their fan pages on Instagram and how these pages function as an effective medium for the consumers i.e. the millennials who are so tech-savvy and impatient to bother watching the same show on television. Each show has a specific time slot, for instance KumKum Bhagya is aired at 9PM, Monday-Friday while Bepannah used to begin at the time slot of 9PM and changed to 10:30 due to Bigg Boss. The viewers are so structured into busy work life minds that they don't have the patience to wait for the telecast and watch the episode on the TV, these fan pages are created in the name of the title of the serials or the name of their lead cast.

One of the fan page by the name Humsafar (Tom & Jerry), which again is an explanation of the relation that the lead characters Abhishek Mishra and Pragya Mehra share. They both have a comical and hilariously adorable relationship just as Tom and Jerry always fighting with each other yet knowing deep within that they cannot live without one another. The admin of this page is anonymous who is an avid watcher of the Tele serials and has established source persons within the television industry. The admin has contacts with the spot boys and the writers of the show who give them the extra gossip that needs to be sent in public which cannot be telecasted through the television or the official page of the channel. Even in the OTT platform of Zee Tv (ZEE5) have separate sections as 'All Episode' where each day's episode is uploaded half an hour after prime time, thus these shows have changed their older format of telecasting the episode the next of its original airing time. Because of popular and inquisitive attitude of the viewers, it has been taken into consideration as to 53% of the younger generation prefer online watching than traditional viewing of media content. To meet with this demand, television channels stepped into the digital era and brought in Video on Demand or OTT platform so as to be in par with the millennial tech-savvy group. The OTT platform is able to function successfully than the traditional medium is mainly because , if you observe carefully these platforms produce an original series of their own at a maximum of 6-8 series per year while the whole platform runs on the repository/library content provided by the broadcast which has already been aired on the traditional media but is unavailable for future usage at a specific time (Doshi, 2018).

Most of the television shows are free and accessible to everyone while there is a premium option for the original shows and certain popular newly released films that isn't readily available online. ZEE5 plays from the already existing repository of the channel 's library with access to all the episodes from the beginning of the show. Apart from these episodes there is a fast track episode format of 'Episode in 5 minutes' where each day's episode is summed up in 5 mins, covering the important clips from that day's viewing.

Another interesting feature of the OTT platform is the treading scenes; a category introduced seeing the reaction that was gained from the Instagram fan pages. The inclusivity of precap into the options was included because of high demand that the fan pages set in with their content. ZEE5 has constantly studied the emerging trends in retrospection with the content viewing of their channel. The OTT Platform was launched in February of 2018, is owned by Zee Entertainment Enterprises Limited (ZEEL) and has a unique user viewer ship of 9.93 million and 10 million + google play store downloads (MICA, 2018).

The platform has an availability of 12 languages and dubbed versions of serials available in regional languages. Kumkum Bhagya is available in Telegu.

The revenue model for this platform is based on AVOD (Advertising video on Demand), TVOD (Transactional Video on Demand) and SVOD (Subscription Video on Demand). The unique factor of the application is the collaborating of zee online – digital television and the subscription-based Ditto Tv into ZEE5, in return the application getting more than already existing 9 million unique users, catering to South Asian viewers as well as Indian region-specific content like Marathi, Telugu and Malayalam etc.

As envisioned by Tarun Katal, CEO, ZEE5 India 'consumption of entertainment-related content is witnessing exponential growth and OTT platforms are truly rising with the three factors that are prompting this extensive acceptance of OTT platforms – a promising eco system, value driven bandwidth costs and strong consumer demand (MICA, 2018).

Consumers play a key role in today's entertainment world as they have numerous options and are empowered to consume content across multiple arrays. Television has been a choice for family entertainment but with the emergence of smartphone there is high rise in the demand of mobile screen as the default screen to consume content at one's own convenience.

The gram pages on the other hand do not have to go through the subscription and advertisement combination that comes with the OTT platform rather Instagram is one such space where advertisements are acknowledged and valued because of the instant boost in bloggers and vloggers i.e. influencers account marketing the products in a more user-friendly manner. These Instagram pages

have more than 196 thousand followers who reach to the page in order to grab the bites for the day's episode or extra information regarding the show and its future scenes that will telecasted within a weeks' time. Earlier there was repository of clips from each day's episode posted within half an hour of the show telecast on the channel, but with the strict tracking by the channel on the low TRP garnered due to viewers not watching it on the television but rather on these fan pages, they started deleting fan pages on the basis on breaching of private content, the admin of the page thus posts the pre-cast of the show for a days' time and then delete it once the episode is air. When you are watching a show, if it gets shelved due to low TRP, one must understand these shows are for television channels not for a digital platform. The digital platform has show which has 6-10 episodes and these shows comes with a contract of certain number of episodes and whether or not it is popular the season get completed and not stopped abruptly based on the viewership. These shows are pre-produced even before the audience anticipation, while channels like Viacom18 and Zee tv has certain broadcasting rules which is preset. When a show is commissioned on television, the show has a gestation period of 3 month to understand the audience viewership and reaction which can be called as a trial period. A shown is given time a time of 30-45 days before going off-air. The shows on OTT platform are commissioned and paid as well as have majority brands sponsoring it, these projects are funded on web whilst in the case of television it is also paid but have a minimum of 26 episodes and given a time period to revive the show in the form of trp. If failing to do so, the show goes off-air (Tevatia, 2018).

On days when clips from the episode is posted, the admin makes sure the content is available only to his followers and not for public viewing and makes the Instagram handle private. Here the only loyalty that the consumer has to pay if 'follow' the page in order to get updates on the show at your mobile screen. Television serials actors have a soft spot in the hearts of the viewers as they are closer to the consumers (household names) than the celebrities that we encounter. Fan accounts based on the chemistry of the lead actors is formed with a trending hashtag which represent the fan community they follow.

For the serials Kumkum Bhagya #abhigyaa, formed from prefix of Abhishek and suffix of Pragya has more than 156 thousand post in Instagram, followed by #kumkumbhagya, #abhigyara and many more. These hashtags are the key features to help the viewers decide which fan page has more content and appropriate information that will cater to the user requirement. The active audience i.e. the users also comment on the content posted on what's their opinion on the current track, the need for the romance angle between certain characters and also their dissatisfaction with the story line if any negative plot is schemed on the lead pair. There is a debate and discussion that is constantly happening within this fan community which is lacking when given an option in viewing it in an OTT platform or television screen. The extra footage that is being shown out is already made by the editing team which has already access to the extra footage that won't be used in the final output and these footages i.e. the bloopers, content that is not perfect which has been taken based on the number of retakes. The people want to know what is happening behind the scenes, the hardwork that has gone into the shoot and these are the footage which is the content which has been shot whether or not it makes to the final telecast, these footage are called Electronic processing kit, which is the byproduct of the main telecast and the editing team releases these EPK to garner the attention and the software that is being telecasted adds on to the revenue generation. This is an advantage for the producers who are able to give more to the audience than the half an hour or one-hour slot on the television (Tevatia, 2018).

The audience interaction is limited and thus opinion on whether a tele serial is appreciated is taken on count based on the TRP of the television, which is problematic because of the kind of viewership. Most of the television viewing is done by the older generation while the millennials have resorted to the second screen i.e. the digital screen for its viewing. Even in an OTT platform viewing can be counted based on the number of site visits and subscription. In the case of Instagram, each video has a view count thus projecting how many people watch the show and the reach of its audience based on the interactive discussions on the content uploaded.

The second fan page that the researcher analysed is the fan page of the show Bepannah which was premiered on 19 March 2018 and went off-air on 30 November 2018. The show had a huge popularity within the market with an amazing opening week and continuing to bag the spot of top 10 watched serials in Indian channel.

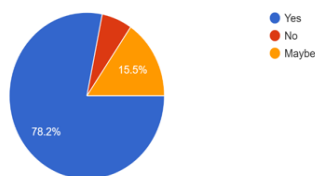
The show had a huge star cast of Jennifer Winget who has delivered powerpack performance in her famous tele serial Beyhadd and has a huge fan following within India as well as south Asian countries like Indonesia, Singapore and Malaysia where the reach of Indian serials is at the peak. Following the chemistry between the fresh cast Harshad Chopra as Aditya and Jennifer as Zoya, this story line was highly appreciated for its newness and realistic romance-family drama. The freshness of the long-lost language Urdu was revived in the show and was highly appreciated by the viewers. Voot, an Ott application was launched on March 2016, owned by Viacom 18 (who also owns colors channel) with a total download of more than 75 million users and the following the revenue model of AVOD (Advertisement Video on Demand). The Ott platform comprises primarily of shows from the sister channel Colors and MTV and also has a viewership of 6 languages – Hindi, Kannada, Tamil, English, Bangla and Marathi because of their channel partners with the regional channel. Voot also has established originals content in the form of series but it is limited subscribed users who have loyalty towards the application. The application just like the ZEE5 has a repository of material from past shows of Colors and MTV and can be accessed at any point of time. With the increase in demand from the users, who are technologically advanced mobile screening of live telecast is also implemented for certain popular shows like Bigg Boss and Rising star etc. The millennial generation followed the show and those who couldn't access the show during the 9-9:30 telecast had the option to watch the same episode the next morning on Voot. For a time, this was fairly applicable until the Instagram handles/ fan pages started posting clips and recap-pre-cast of the serials within half an hour of the telecast. The viewers didn't have to wait till the next day. With the television serials pattern most of the narrative structure of the serials have become monotonous, the viewer knows what to expect

and this was the set back that the serial Bepannah suffered. With the inclusion of Precap and recap the audience already get an idea on fairly what was being telecasted within the time span of 30 mins. The audience themselves has become empowered to understand the function of the tele shows and how the story between the recap and the precap slot can be fairly interpreted into one's own understanding. Those scenes that couldn't be missed out was posted as clip on these fan pages. The show had a huge popularity because of its title track and the lead cast chemistry approval. Hashtag # jenshad, #adiya and # bepannah was trending with more than 162 thousand posts and 101 thousand followers. The show faced a huge backlash even after so much popularity, because of the low trp that it garnered. It reached such a situation that the admins of these respective pages stopped posting clips and precap-recap sequels so that viewers could go back watch the show on TV or Voot. There was a huge petition that was posted on twitter with bringback #bepannah and #bringJenshadBack to revive the show from going off air. The admin of the pages was constantly asking the followers to stop watching or reposting bepannah precap clips and watch the serial on Tv. Voot on the other hand has introduced segments like Unseen Undekha and Cutless for its popular show BiggBoss and MTV Roadies but lacked in user interaction of Tv serials segments with the viewers, unlike Instagram fan pages that get extra shoot location footage from the sets of the serial production and give the audience a peek into their favorite show and pair's life. Instagram pages bring together the viewer and the tele world under one umbrella, with insight into their reel world segments.

Instagram fan pages have also shown the huge fan following this happening for these Indian serials in the South Asian countries which is being re-telecasted and the snippets of the show is posted on these pages where the international audience is given the option to read the story detail in their language. Instagram has brought in audience from different spheres of the world, thus leading to a global level connection with their similar taste for the same content. South Asian countries have a shared culture where our (Indians) stories are similar to their, resulting in a lot of Indian television serials being aired in countries like Indonesia, Malaysia etc. and a huge fan following of these tele stars in those countries. We have a culture of telling stories and exaggerating it to find drama (Doshi, 2018).

Instagram has evolved from a mere photo sharing application to that of equivalent functioning of an Over the Top (OTT) platform by giving the audience/ viewer uninterrupted and free access to the television content without any time constraints.

Do you think Instagram is more than a photo sharing social media application
110 responses



ZEE5 a relatively newer OTT platform has tried all the methods to incorporate the functioning parameters of the Gram fan pages in order to gain the confidence and loyalty of the viewership. Instagram has the upper hand because of its accessibility to bring forth different viewers under one platform and able to watch and express their concerns at the same time.

VII. CONCLUSION

New media refers to that digital media which is interactive and leads to a two-way communication where the world meet one another from both the ends. The research is an exploration towards the connect that Instagram is taking towards the audience-producer interaction.

The Indian television serials viewership even though has changed with the intervention of digitalization, leading to more and more consumers especially the millennials who resort to easy and accessibility of the content within their reach. These platforms have given rise to further scope for regional platforms to be introduced in the video on demand segment. VOOT and ZEE5 has introduced regional language content there is no exclusivity to just that language. Majority OTT platforms are filled with Hindi and English Repository. Instagram on the other hand is able to bring audience-admin communication without language constraint and each consumer has their preferences met with utmost satisfaction. Even though new media has emerged successfully yet the traditional market practices like Press conference before a serial release, reality show appearances and content promotions on tv shows etc. still continue. Even when we go home, there might be a generation gap between the parents and the siblings in the method of viewership yet the bond over the conversation regarding the same show which both of them might be watching on different mediums is still practiced in the Indian context. Thus, the change is visible that digital media is taking over but traditional media hasn't loosened out on its charms on the Indian audience.

VIII. LIMITATIONS SCOPE FOR FURTHER STUDY

1. Lack of expert interview from the broadcast and distribution industry
2. Not much study conducted on Instagram and Indian audience, lack of secondary data

IX. SCOPE FOR FURTHER STUDY

1. A further study could be done on the making and distribution of broadcast and New Media.
2. A similar study could be done on the different mechanism Television industry is trying to bring out in order to regain its position. Like the inclusion of live viewing of television serials on the OTT platforms a collaborative effort taken by the Channel and Distributors..

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