Cultural Impact of Television on Urban Youth - An Empirical Study

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ABSTRACT: *In the context of changing paradigms of media landscape, Globalisation has received much attention. The people of India were not enamoured of the sprout of globalization in its initial stage. Television played a complicit role to bring the concept of globalization into minds of Indian mass in the form of Glocalization. Cable TV showed initial signs of perfect globalisation by means of combining the idea of globalization with that of local consideration. Globalised Television has redefined the parameters of culture among Indians especially among the Televised Youth and paved the way for a Cultural Coup d'état, which is local in spirit but global in character. Intentionally or unintentionally the globalised television has brought about significant changes in people's attitude, Lifestyle, behavior, etc, the various elements of culture. Thus globalised TV has become cultural theme. Televised urban youth of country are siphoned off the multidirectional and multifaceted elements of culture dissipated by the television in tandem. Present study undertaken makes an effort to trace cultural implications of television on urban youth empirically in the Indian state of Karnataka]*

KEYWORDS: *Globalisation, Culture, Impact, Urban Youth, Gender difference.*

I. EMERGING TRENDS IN INDIAN BROADCASTING

Indian television industry witnessed phenomenal changes after globalization. Until 1991, Indian audiences received a controlled, development oriented and propaganda induced television programming (Verghese 1978; NAMEDIA 1986; Singhal and Rogers 2001). Since 2009 audiences are be subjected to a cacophony of nearly 450 commercially driven broadcasts (Ranganathan, Rodrigues, 2010), which caters to around 500 million viewers in India compared to 30 million in 1984-85 (India television.com, 2008). The monopoly of Doordarshan ended in early 90's, but it remained as the broadcaster with highest number of viewers until 1998 in urban areas. A survey conducted in 1997 shows that the Doordarshan's national channel DD1 commanded the highest audience, followed by DD2. But younger and educated category of respondents was inclined towards Zee TV, followed by Sony and Star (NRS, 1997). During 1997 number of cable and satellite channels increased exponentially. In 1998-99 Doordarshan's revenue fell to a point where Zee TV had almost overtaken it, and Sony entertainment Television became the second revenue earner (Page and Crawley, 2001). Liberal policies of government in foreign direct investment (FDI) eased cross-broader media-buying that increased considerably after 1998. The digitization of broadcasting radically changed the way information is delivered and exchanged by television. In 1998 there were about 40 channels; by 2000, up to 100 channels were theoretically available to South Asian audiences, with digital broadcasting the number of channels increased to 200 or more (Page and Crawley, 2001). During 1998 ending the monopoly of state owned VSNL in providing Internet service Indus group and Siti cable entered the market as Internet service providers. This move plunged the Indian audiences into an information superhighway - a new phase of globalization. The idea of DTH mooted in 1996, but government of India rejected the proposal citing national security reasons and cultural invasion. The government blocked star's big projects of providing free to air service via DTH, eventually abandoned. The fear of monopoly and the difficulty in regulating the DTH operators was a central issue for the long delayed Broadcasting Bill (Page and Crawley, 2001). Finally DTH broadcasting was allowed in 2006. It was an innocuous and revolutionary moment that witnessed a communication multimedia coalesce. DTH helps the broadcasters keeping direct touch with consumers thus eliminating the cable operators.

DTH revolution along with live streaming of TV channels changed the face of broadcasting industry soon after its inception. DTH was successful in addressing the needs of rural as well urban audiences. DTH was a boon to rural people who resided in hilly and remote villages. At same time urban audiences in metros like Delhi, Mumbai, Chennai and Bangalore, who frequently shift their rented house welcomed DTH with heaps and

bounds, as they can shift the small antenna while shifting their house and on top of that online recharge procedure helps them to recharge and access TV whenever they want.

International players like STAR expanded its service in India during this period by acquiring stakes in local and regional channels. For example STAR purchased stakes of Vijay TV in 2001 and five channels of Asianet in 2008. This attracted the attention of international advertisers as they can target the local audiences easily. In order to woo the advertisers and viewers, broadcasters implemented new methodology in their programming which in turn switched a qualitative and quantitative acceleration in the programme structure of Indian satellite channels. During this period Indianised edition of western programmes were increased. As per the latest data Indian media and entertainment industry is growing at good pace and is estimated as US$ 16.2 billion in 2011. (FICCI, KPMG: 2013), further the industry will grow at US$ 28.1 billion by 2015.

1.1 Cultural Impact Of TV On Youth

Indeed like any other mass media Television has cultural repercussions on its viewers. Culture is defined as a way of life (Williams, 1977:35), an individual leads in society. Culture is essential for socialization and it is a tool for socialization. However there is no uniform definition of culture as it varies from individual to individual and state to state. "Culture is the sum of the available descriptions through which societies make sense of and reflect their common experience". (Williams, 1977). In olden times culture was taught by traditional institutions like family and peer groups, now mass media has evolved as self christened cultural inducers with their far reach and popularity. Amongst the mass media, television plays a complicit role in bringing about socio-cultural change. Many studies conducted in behavioral sciences scientifically proved that television has an impact on its viewers especially on young adults. If the advancement in telecommunication technology paved way for "television boom", globaliastion absolutely has redefined the parameters of culture across the globe. Indians too embraced the winds of cultural change in tandem, with an inimitable ado. "Young people across the socio-economic spectrum felt that their lives would be different from their parents to some degree, involving technological development, changes in occupation , increased mobility and also in terms of thinking" (Butcher, 2003).

The international working group on training personnel engaged in the production and dissemination of cultural goods and services, co-sponsored by UNESCO (1986) states that culture is not to be interpreted in the restricted sense of art alone. It encompasses the whole gamut of phenomena ranging from sports to educational programmes, from the motivation of creative artists to the habituation of the audiences, from the consumption of cultural products to self-generated cultural activities (Vijayalakshmi, 2005). The weak regulation and state control over the electronic media in India opened up uncontrolled flow of cultural programmes this in turn created an ado for new cultural identity among the youth.

As the penetration of cable and satellite television channels increased in India, there was clamour from different corners to regulate the content of television as it posed a threat to local culture. Television became a medium of communication with power impact on students, particularly young adults. They are stimulated by the imaginary world of television. Marketing consultant Rama Bijapurkar argues that liberalization of the Indian economy was a macro event which involved a major transformation of Indian cultural attitudes. Move to 'freedom of choice' and philosophy of 'survival of the fittest' constituted 'whole way of living' which would gradually become the new culture of India (Page and Crawley, 2001). Neilson Report says that college student's watch an average 24.3 hours of television per week. That is twice the amount of time the average full time student sits in class. Another source finds an average 3.41 hours a day which is an hour less than the national average for television consumption, but not very heartening. College students favour nighttime television from 8pm to 1am.

The influence of western culture can be traced from the attitudes and behaviour of young adults. This varies from food habits to sexual orientation. The emergence of music channels in the line of MTV has created significant changes in youth's language and their music preferences. Studies point out that the more exposed, more influenced. According to social scientist Anajali Monteiro, (1998) "TV has contributed to the culture of packaging oneself. This comes in the form of beauty contests constituting national pride, middle class girls coming in to the profession as VJ's modeling being considered respectable….". Television commercials play role in consumer behaviour and also their culture. This can be seen from the youth's especially college student's attraction towards cell phones, apparels and food items, such as burgers and pizza. Dr Abhilasha Kumari's (1998) research on the effects of television commercials reports that audience's relationship with commercials was helping to create 'a secular kind of world where consumption patterns are shared'.

Soap operas, movies and now days- the reality shows -made the youth increasingly aware of fashion and trends. A study conducted by Page and Crawely (1998) among middle class Gujarati speaking students revealed that boys expressed a preference for news, sport and quizzes, while girls favoured mythological and

Hindi serials. However the girls were openly enthusiastic about TV fashions like imitating hairstyle, shoes, clothes,… some girls said that only for the purpose of Fashion they watch music channels. Anjali Monteiro, Jayasankar (2000), reports about increased contents of premarital extra-marital affairs in Indian Television programmmes. At present at least two among the five soap operas in Hindi as well as regional channels deal with the issue of premarital and extra-marital sex. Heavy viewing of foreign television programmes leads to the acceptance of western sexual norms like dating (Vijayalakshmi, 2005). Thus umpteen studies pertaining to various cultural parameters proved that TV has a role in shaping youth culture.

II. MATERIALS AND METHODS

2.1   Objectives
This is an empirical study on cultural impact of Television on urban youth in Karnataka. The main purpose of this study is to gain an insight as how youth make use of Television, one of the most indispensible mass media and how they adapt their culture according to their TV viewing habits. The specific research objectives are:-

1)   To understand the Television viewing habit of urban youth.
2)   To find out the relationship between viewing of Television programmes and its implication on cultural norms of urban youth, and
3)   To compare the cultural impact of Television between urban male and female youth.

2.2   Hypothesis
The present study has two hypotheses and they are stated below:
H1: Cultural implications of Television on urban youth significantly vary with average time spent on watching daily.
        H2: Young male viewers of TV programmes tend to show greater degree of acceptance to cultural norms than young female viewers.

2.3 Method of research
Survey method using questionnaire is conducted, which is ideal method in obtaining data from large, representative but diverse and widely scattered groups of population. In the present study the survey research is conducted in 4 urban centers of Karnataka between December 2012 & February 2013.

2.4 Sampling procedure
A systematic stratified sampling method is employed in this study. A total of 800 samples were selected for study from 4 urban centers of Karnataka, chosen for the study. i.e.200 samples from each urban center. Since the 'youth' in this study are between the age group 15 to 35, they were further categorized in to four groups i.e. 15-20, 20-25, 25-30 and 30-35. Further efforts were taken to maintain equal number of males and female respondents in each age group. That means each group of respondents has either 24 males and 26 females or vice versa and total of about 400 males and 400 females out of 800 samples.

2.5 Definitions of key terms

Culture: Culture is the characteristics of a particular group of people, defined by everything from language, religion, cuisine, social habits, music and arts. Stuart Hall and Raymond Williams identified culture with consumption of goods and activities such as art, music, film, food, sports, festivals, clothing and fashion. In present study Culture is operationalised into 13 variables broadly dealt for 6 parameters- life style, social events, festivals, music and sexual norms.

Impact: Oxford dictionary defines impact as an 'effect' or 'influence'.
Urban centers: Four urban centers of Karnataka Bangalore, Mangalore, Hubli-Dharwar and Gulbarga were chosen for the study. These are four revenue districts of Karnataka state.

Youth: "those falling with in the age group of 15-35 years constitute nearly 40% of the total population of India. This group, which is the most vibrant and dynamic segment of the country's population, constitutes potentially its most valuable human resource" (Ministry of Youth affairs and Sports, Government of India)

2.6 Method of data analysis
The data was analysed in terms of average time spent on viewing television and cultural impact. Descriptive statistical analysis such as Mode and Standard deviation is used in this study along with contingency

tables wherever required. The hypotheses were tested using Kruskal-Wallis test and MANOVA. Factor analysis using Varimax rotation is employed to classify similar items before proceeding for MANOVA.

III. ANALYSIS AND RESULTS

- It is observed from the age of the respondents in each four class intervals of age group defined viz., 15 to 20, 20 to 25, 25 to 30 and 30 to 35; there is an equal percentage (25%) of respondents. In essence, it is ensured that 25 percent of representation exists in each of the age–group interval across all five urban centers under the study.
- An overall of 51% of the respondents were male and remaining 49% were female thereby providing a balance in gender representation.
- Among 800 respondents, unmarried youth comprising of 65%, Married 35%, divorced 0.6% and widow/widower 0.4%.
- 50% of the respondents were students followed by 23% of them are working in private sector while about 5% in government sector. Another 6% of the respondents are unemployed and 6% of them being homemakers. The distribution of data for those who are classified as 'students' is found to be uniform across the urban centers.
- Distribution of Samples by average time spent for TV viewing.

Table 1: Average time spent for TV viewing

Time Spent	Percentage
Less than an hour	25.0
1-2 hours	38.0
2-3 hours	26.0
More than 3 hrs	11.0

Base = 800, Source: Field Survey

An important aspect in assessing the socio-cultural impact is the amount of time spent on watching TV average daily. In this regard, the respondents were asked to make their preference over the given options. Accordingly, it is observed from Table-1, that 38% of them watch television a minimum of one hour to a maximum of 2 hours in a day. Another 25% of them spent less than an hour and 26% of respondents spent two to three hours per day. Remaining 11% of the respondents spent more than three hours in a day. It is evident that as average time increases, there is a decline in percent of respondents.

- 41% of respondents views in Kannada – which is native language. This is followed by Hindi language where 23% of respondents' views and another 19% as expressed their choice of preference as English language. Similarly, 10% prefers Telugu and another 6% prefers Tamil language. And only 1% prefers to view TV programmes other than theses languages.
- Distribution of Samples by gender wise on their preference of programmes.

Table 2: Kind of Programmes youth usually prefer to watch (Multiple response)			
Item	**Percent**		
	Male	**Female**	**Total**
Serials	4.2	7.6	5.9
News	9.7	7.0	8.3
Quiz	6.5	5.7	6.1
Music	7.4	6.9	7.2
Documentaries	2.6	1.2	1.9
Dance Shows	4.7	5.6	5.2
Reality shows	5.6	5.6	5.6
Talk shows	5.2	4.7	5.0
Comedy Shows	7.3	6.8	7.1
Crime shows	2.9	1.5	2.2
Celebrity Shows	2.2	3.1	2.6
Agriculture	4.2	2.6	3.4
Spiritual	2.0	1.9	1.9

Cookery Shows	1.1	4.6	2.9
Health	4.3	4.9	4.6
Travel	3.9	2.6	3.2
Environment	2.0	3.9	3.0
Culture	3.0	3.5	3.2
Films	8.9	8.8	8.8
Sports	9.1	5.6	7.4
Science & Technology	3.2	5.8	4.5
Total	100.0	100.0	100.0

Base = 800, Source: Field Survey

- The respondents were asked about their preference of programmes. The answer to this question is depicted in Table-2 by gender wise, in the form of frequency distribution. Interestingly, it is observed that they are not skewed to one particular kind of a programme and instead have a distribution or spread of data across kinds of programmes. In essence, there is no one particular programme which could be rated as highly preferred one by both male and female. As observed from the table, 8.9% of male respondents and 8.8% of female respondents prefer to films – which is perhaps the highest percent, followed by news and sports in which 8.3% and 7.4% of respondents rating as the most preferred.
- 73% of the respondents agreed that they discuss about television programmes with their family, friends and peers. Among the respondents who discussed about the programmes 60.4% were females and 39.6% were males.
- Out of the 800 samples 54% of respondents agreed that male respondents themselves or their father or brother make programme decision, where as 46% of the female respondents, or their mother or sister make programme decisions.

3.1 Cultural impact indicators

Information about cultural issues shown on TV was gathered based on a Likert scale format rather than usual qualitative based questions. In other words, the set of relevant questions was based on item scoring pattern. A brief descriptive statistics is provided in Table-3 for those items with similar Likert scale description. For the sake of uniformity and statistical reasons, two scales scoring of '*Can't say*' and *'No comments'* have been clubbed together and labeled as *'Neutral'*. The percentage of five point Likert scale scoring of each item is provided and which is self-explanatory. Furthermore, Mode and standard deviation is also provided.

Table.3: Descriptive statistics of similar scale items of cultural impact indicators.

Cultural impact indicators	Percentage of Respondents					Mode	Std. Dev
	S.A	A	D	S.D	Neu		
After watching TV became more aware of fashion and trends.	27.0	51.0	12.0	4.0	7.0	**2.0**	**1.16**
After watching television programmes I feel there is nothing wrong in boys having friendship with girls and it is a good culture	28.0	39.0	13.0	5.0	14.0	**2.0**	**1.37**
After watching TV became more aware of certain festivals such as Holi and prefer to celebrate it	44.0	38.0	8.0	4.0	6.0	**2.0**	**1.17**
After watching television now a days prefer to practice certain events such as Valentines Day, Mothers Day, Women's Day etc	45.0	36.0	10.0	5.0	4.0	**3.0**	**1.10**
By watching television present days youth practice certain habits like drinking, smoking	23.0	33.0	18.0	10.0	15.0	**2.0**	**1.45**

By watching TV now a days I listen to western, Hindi¸ Tamil etc music increasingly than before	23.0	46.0	16.0	9.0	6.0	**2.0**	**1.28**
The storyline with pre-marital and extramarital affairs are common in programmes on TV and it is common in real life as well.	18.0	41.0	16.0	8.0	16.0	**2.0**	**1.40**
I Feel that now a days I use certain words which I learned from watching TV	15.0	33.0	17.0	16.0	19.0	**2.0**	**1.51**
Viewing TV will help to learn different cultures that will definitely help to improve ones life in society	46.0	42.0	5.0	3.0	4.0	**2.0**	**1.01**

S.A- Strongly Agree; A –Agree to some extent; D – Disagree; S.D – Strongly disagree; Neu – Neutral
Note: Figures are rounded off to next higher decimal.

Table 3 (a): Descriptive statistics of similar scale items of cultural impact indicators

Cultural impact indicators	Percentage of Respondents					Mode	Std. Dev
	Y.A	Y.S	Y.R	N.N	Neu		
Trying to imitate the mannerisms of TV characters	13.0	34.0	22.0	24.0	7.0	**3.0**	**1.22**
Tried a food item, which is seen on TV	20.0	37.0	25.0	13.0	5.0	**2.0**	**1.13**
Imitating the hairstyle of TV stars	13.0	27.0	20.0	34.0	6.0	**4.0**	**1.23**
After watching TV, whether gone for dating	4.0	9.0	7.0	59.0	21.0	**4.0**	**1.18**
Purchased an apparel seen on TV	11.1	35.9	22	26.5	4.3	**2**	**1.12**

YA – Yes, always; Y.S- Yes, sometimes; Y.R – Yes, but rarely; N.N – No, Never; Neu-Neutral
Note: Figures are rounded off to next higher decimal.

For the first item, the modal score is 2.0 indicating respondents generally agreeing that programmes of present days are meaningful and close to real life. The standard deviation 1.16 indicating the variation is about one mark from each individual respondent's score. Likewise, most of other items have modal score of 2.0 indicating that respondents consent their view with just agreeing and not strongly agreeing themselves in present context. Only two items/indicators namely imitating the hairstyle of TV stars and after watching TV, whether gone for dating, the respondents have never adopted in their life.

Table 4. Cronbach's Alpha for cultural indicators

Cronbach's Alpha	No. Of items
0.756	14

From Table-4 , we can see that in all the above cases, Cronbach's alpha score (0.756) is either equal or more than acceptable limit of 0.70. This indicates good internal consistency of the items in the scale for cultural impact indicators.

3.2 Standardization of raw Data:
The raw data captured on a 6 point Likert scale. Yet, the scaling had altogether a different measurement with first set of questions are measured on scale having choices as Strongly Agree, Agree to some extent, Disagree, Strongly disagree, No comments and Can't say. The second set of Likert scale questions were measured on a scale having choices as Yes- I do always, Yes-Sometimes, Yes -but, No- Never No comments and Can't say. In this regard, the items were transformed into z-scores and then sum them to form the composite z-score. Non-parametric test is applied to transformed z-scores.

The exercise of conversion of different scale into standard scale has been carried out before subjecting to factor analysis. KMO and Bartlett's test is conducted before factor analysis. Large value (KMO=0.787), (Bartlett's Sphericity=0.000) indicates that data collected for factor analysis is adequate. All nine items were subjected to Principal component analysis with Varimax rotation was carried and Eigen value greater one was considered and the factor loadings are depicted in Table - 5.

Table 5: Factor loadings of correlation coefficient based on Varimax rotation of cultural impact indicators

Rotated Component Matrix - Cultural Impact Indicators

	Component		
	Cul_fac_1	Cul_fac_2	Cul_fac_3
Zscore: Youth include in drinking and smoking	.710		
Zscore: I learned the word yaar from TV	.698		
Zscore: nothing wrong in boys having friendship with girls	.625		
Zscore: storyline on pre-marital and extramarital affairs are common	.595		
Zscore: imitated the hairstyle of TV stars		.751	
Zscore: Imitate the mannerisms of TV character		.630	
Zscore: Bought apparel seen on TV		.629	
Zscore: Have you ever tried food item seen on TV		.574	
Zscore: I listen to western-hindi music	.352	.395	
Zscore: more aware of certain festivals			.771
Zscore: I prefer to practice certain events			.756
Zscore: I can learn different cultures to help society			.582
Zscore: Became more aware of fashion and trends			.440

Extraction Method: Principal Component Analysis.

Rotation Method: Varimax with Kaiser Normalization.

Accordingly, these 13 items are classified in three main components or factors by labeling as Cul_fac_1(comprising 4 items), Cul_fac_2 (comprising 5 items), Cul_fac_3 (comprising 4 items).
Where,

Cul_fac_1 = Adoption of Western Culture,
Cul_fac_2 = Life Style and Music,
Cul_fac_3 = Fashion and awareness about various Cultural events and Festivals.

3.2.1 MANOVA have been applied to these factors and the result is depicted in Table -6

Table 6. Multivariate Tests - for Cultural impact indicators

Effect		Value	F	Hypothesis df	Error df	Sig.
Intercept	Pillai's Trace	.003	.816[a]	3.000	792.000	.485
	Wilks' Lambda	.997	.816[a]	3.000	792.000	.485
	Hotelling's Trace	.003	.816[a]	3.000	792.000	.485
	Roy's Largest Root	.003	.816[a]	3.000	792.000	.485
Time_wat_tv	Pillai's Trace	.039	3.461	9.000	2382.000	.000
	Wilks' Lambda	.962	3.466	9.000	1927.670	.000
	Hotelling's Trace	.039	3.463	9.000	2372.000	.000
	Roy's Largest Root	.020	5.348[b]	3.000	794.000	.001

a. Exact statistic

b. The statistic is an upper bound on F that yields a lower bound on the significance level.

c. Design: Intercept+Time_wat_tv

It is observed from Table-6 (MANOVA result) that there is a significant (Statistically) influence on overall cultural impact indicators by time spent on watching television.

Table 6(a) Test Between-Subjects Effects for cultural impact indicators

Source	Dependent Variable	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	cul_fac_1	35.869ᵃ	3	11.956	1.578	.193
	cul_fac_2	137.269ᵇ	3	45.756	4.678	.003
	cul_fac_3	90.596ᶜ	3	30.199	4.734	.003
Intercept	cul_fac_1	2.825	1	2.825	.373	.542
	cul_fac_2	.019	1	.019	.002	.965
	cul_fac_3	6.936	1	6.936	1.087	.297
Time_wat_tv	cul_fac_1	35.869	3	11.956	1.578	.193
	cul_fac_2	137.269	3	45.756	4.678	.003
	cul_fac_3	90.596	3	30.199	4.734	.003
Error	cul_fac_1	6016.698	794	7.578		
	cul_fac_2	7767.069	794	9.782		
	cul_fac_3	5064.714	794	6.379		
Total	cul_fac_1	6052.567	798			
	cul_fac_2	7904.337	798			
	cul_fac_3	5155.310	798			
Corrected Total	cul_fac_1	6052.567	797			
	cul_fac_2	7904.337	797			
	cul_fac_3	5155.310	797			

a. R Squared = .006 (Adjusted R Squared = .002)

b. R Squared = .017 (Adjusted R Squared = .014)

c. R Squared = .018 (Adjusted R Squared = .014)

It is observed from Table 6(a) that both Cul_fac_2= *Life Style and Music* (F=4.678, p=0.003, p<0.05) and Cul_fac_3=*Fashion and awareness of various Cultural events and Festivals* (F=4.734, p=0.003, p<0.05) increases with increase in time spent on watching TV at 5% significance level. On the other, interestingly, there is no statistical evidence to conclude that the sub component namely Cul_fac_1 = *Adoption of Western Culture* (F=1.578, p=0.193, p>0.05) have significant influence on urban youth by their viewing TV habits. This indicates that urban youth in Karnataka are influenced by Fashion and awareness of various Cultural events shown on TV and also by Festivals, Life Style and Music programmes.

3.3 Cultural impact and gender
H_1: There is a significant difference in rank scores of male and female on perception towards cultural components such as, Adoption of Western Culture, Life Style and Music and Fashion and awareness of various Cultural events and Festivals.

To test the research hypothesis statistically the corresponding null hypothesis is stated

H_0: $\mu_{male\ (Western\ Culture)}$ = $\mu_{female\ (Western\ Culture)}$

H_0: $\mu_{male\ (Life\ Style\ and\ Music)}$ = $\mu_{female\ (Life\ Style\ and\ Music)}$

H_0: $\mu_{male\ (Fashion,\ cultural\ events\ and\ festivals)}$ = $\mu_{female\ (Fashion,\ cultural\ events\ and\ festivals)}$

Table7: Mean ranks of three sub components of cultural indicators by Gender wise

Ranks of three sub components of cultural indicators

	Gender of the	N	Mean Rank
cul_fac_1	Male	405	379.05
	Female	393	420.57
	Total	798	
cul_fac_2	Male	405	399.27
	Female	393	399.74
	Total	798	
cul_fac_3	Male	405	391.31
	Female	393	407.94
	Total	798	

Table 7 (a): Test Statistics for Cultural impact indicators

Test Statistics of three sub components of cultural indicators a,b

	cul_fac_1	cul_fac_2	cul_fac_3
Chi-Square	6.473	.001	1.040
df	1	1	1
Asymp. Sig.	.011	.977	.30

a. Kruskal Wallis Test

b. Grouping Variable: Gender

Table-7 depicts the mean rank scores of male and female for three sub components of cultural indicators. Accordingly, for cul_fac_1, the mean rank score of male respondents is 379.05 while for female the mean rank score is 420.57. It is observed from table-7 (a) that the mean score is significant (the chi-square test value χ^2=6.473, p= 0.011, p<0.05) at 5 % level. In essence, as far as the impact of television on cul_fac_1 *adoption of western culture* is concerned, there is a significant difference between male and female respondents. Similarly, with respect to cul_fac_2, the mean rank score of male respondents is 399.27 while for female the mean rank score is 399.74. It is observed from Table-7 (a) that the mean score is not significant (the chi-square test value χ^2=0.001, p= 0.977, p>0.05). In essence, as far as the *Life Style and Music* is concerned, there is no significant difference between male and female respondents.

With respect to views on cul_fac_3, the mean rank score of male respondents is 391.31 while for female the mean rank score is 407.94. It is observed from table-7 (a) that the mean score is not statistically significant (the chi-square test value χ^2=1.040, p= 0.308, p>0.05) at 5 % level of significant. In essence, as far as the impact of television on adoption of western culture is concerned, there is statistical evidence to conclude there is a significant difference between male and female respondents.

IV. DISCUSSION AND CONCLUSION

The basic objective of the study was to determine whether and how the exposure to television programmes influence the cultural attitudes of Indian youth. It is generally assumed that gender difference among the viewers partly determine the nature of effects of television in general and hence the study also made an attempt to see whether TV programmes influence the young females and males differently. The term 'impact' is understood to be a broad concept. It can be studied by finding out whether television viewing has brought about certain changes in the cultural attitudes of Youth.

The data analysis depicts that television has profound influence on its viewers especially on younger generations. Both young male viewers and young female viewers are susceptible to cultural impact amounting from television. This study supports the argument that men and women generally differ in their reaction to television programmes. Differences in the priorities of watching various kinds of programmes were found between male and female viewers. Study shows that both male and female differ in their preference for programmes. Females are more inclined towards certain programmes like serials, cookery shows, health, environment and science and technology. Whereas male liked certain programmes like news, sports, travel, Documentaries, Quiz, etc. in an earlier study conducted in U.K by Morley(1998) found an association between viewers gender and types of programmes preferred by them. Men favored factual programmes and sports and women preferred fictional, romance and local news in that order. In another study conducted in Nigeria, Horning(1993) found that men ranked news, sports and music in that order whereas women ranked news in the first position by soap operas and music. A study conducted in Hyderabad by Vijayalakshmi (2005) found that Male are more inclined towards news, sports, and educational programmes where as females preferred serials, music and feature films.

The data on programmes decisions reveals the existing power relations in Indian urban family. It is observed from the data analysis that it is the male member who makes the programme decision in family. The finding is similar to the findings of the studies conducted by Lull (1982), Morley (1988) and Vijayalakshmi (2005). Lull found that fathers most often control television programmes in USA. Morley and Vijayalashmi concluded that female respondents control the remotes rarely.

The data analysis revealed that respondents discuss the message they receive from TV with their family members, friends and peers. This finding is supported by the views of Yadava and Reddy, (1980). According to them TV viewing in Indian family is more of a social activity than a private one. In present study it is observed that females discussed more about TV programmes than males. This corresponds to the findings of Morley (1988), where he observed that Women talked more about TV programmes than men did.

The study reveals that television has an impact on cultural norms of the youth. The youth are influenced by fashion of Television characters and various cultural events like Valentine's Day, Mother's day, Akshya Tritiya etc. This was supported by the focus interviews conducted by Page and Crawley (1998), among Gujarati middle class students, where girl students revealed that they watch TV mainly to aware about fashion. Also the youth in urban Karnataka are influenced by the life style shown in Television programmes, and celebrating certain festivals such as Holi (which is not a native festival). The statistical analysis also reveals that urban youth in Karnataka are increasingly aware of western, Hindi and other language music because of Television. This finding was supported by the study conducted by Vijayalakshmi (2005). According to her study young male viewers of television showed a greater degree of preference for western music than young female viewers.

Finally it is observed from the present study that there is no significant difference between young male and female viewers, in accepting cultural norms from television. Both male and female viewers are equally susceptible to cultural implications from television.
This study however contradicts with findings of (Goodhard *et. al.* 1987), Modelski (1982), in their study they observed both male and female varied in their behavior of exhibiting culture learned from television.

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