



A Study on Impact & Popularity of Web Series on Youth

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Introduction to the Topic

Today India is turning towards a new era, that of web series. These web series seem almost tailor-made for the younger generation of Indians, who practically live on the internet. What possibly guarantees brownie points for these series is the fact that its creators have webbed stories centring around the everyday Indian. Gone are the days of protagonists sporting heavy make-up and heavier ancestral jewellery for each scene. The flamboyance has toned down to flannel shirts and flip-flops coupled with casual 'Hinglish' and 21st century 'modernity'. Through dark humour and intelligent scripting, the writers of the series have decided to tap into the everyday problems of the ordinary middle to upper-middle class Indians. Additionally, the characters are quite grounded and ordinary in contrast to the overtly moralistic 'bahu' and the 'evil saas' of the K-serials. Viewers can relate to this new generation of protagonists and their stories without a blink of the eye.

When it comes to taboo breaking and thoughtful video content, web shows have been playing a vital role in India in the last couple of years. In a country where television and the different movie industries are strangulated by tight censorship, web shows have been the go-to source of thought provoking entertainment for the millennials. Web Series are pursuing our boundaries of imagination and leaving the burden of virtues behind.

With the recent advent of web series in the Indian Market, there has to been a treatment increase in the viewership as the youth are being targeted with content that it is no longer related to the Indian Soap Opera. Instead, the web series are being made with the content being totally youth oriented to which the young audience can relate to. Those web series resolve around the lines of youth and how they deal with their day to day activities.

These are currently more than 350 million people in India who are online and these numbers will only increase over time as more and more people are accepting the increase as medium for entertainment. When the platforms like Netflix, Amazon, Hot Star are providing the people with some interesting content relating to our daily routine, animated series, drama etc.

Introduction of Web Series

Web series are seen replacing the Television nowadays. Web series are becoming the heart of the young generation. Like Netflix, Amazon Prime and Hotstar are some of the popular apps that consist of web series or movies. Nowadays people especially the young generation are completely bored with the daily melodrama of Saas-Bahu serials and melodramatic situations. So the Television series are seen instantly replaced by the Internet web series which are gaining popularity in India.

The web series format has become the new favorite, especially amongst the youth. The entry of Reliance Jio gave a big push to the advent of social and digital media and single-handedly changed the video consumption scenario in India. Major OTT players like Netflix India and Amazon Prime have even started producing original web series with the Indian audience in mind.

“Close to 70 percent of the Indian population is young, and a bulk of them is online. The Internet has become the trend of the young generation. The phase of the youngsters is seen to be social media addicts and so web series are easily running and gaining popularity amongst India. The serial on the Television goes on for years and years but the web series are small and have new concepts with the new creativity. It has Unpredictable plots and shows the current situation much time. Also Web series have no time-bound you can watch it anywhere and at any point in time. Web series create any kind of interest to watch the next episode. Web series are taking rise in India because people can watch a series of their interests and their type. Web series provide all types of entertainment and the majority of the series at the end leave back some moral for the viewers.

History of Web Series

A **web series** is a series of scripted or non-scripted videos, generally in episodic form, released on the Internet and part of the web television medium, which first emerged in the late 1990s and became more prominent in the early 2000s. A single instance of a web series program can be called an episode or "webisode", however the latter term is not often used. In general, web series can be watched on a range of platforms and devices including desktop, laptop, tablets and smart phones. They can also be watched on television

The spot or thespot.com was the first episodic online story, and the first website to integrate photos, videos and what later became known as blogs into the story line. Created by Scott Zakarin in 1995, The Spot was likened to "Melrose Place-on-the-Web" and featured a rotating cast of attractive actors playing trendy and hip twenty somethings who rented rooms in a fabled southern California beach house called "The Spot", in Santa Monica, California. The site earned the title of InfoSec's "Cool Site of the Year," an award which later became the

Webby. In that same year, Bullseye Art was one of the first web publishers to create animated webisode. The first few webisode content to come out of Bullseye Art included Pork chops, Internet the Animated Series and Rat Chicken. In 1998 Bullseye Art had a hit with Miss Muffy and the Muf Mob, which led to a development deal with MTV. Bullseye Art also created Space Dog which gained popularity on Atom Films. The original Bullseye Art content can be seen currently on the Magic Butter web network. 1998 was also the first year of the Stella Shorts, perhaps the first comedic live action web series, first seen on Heavy.com and Comedynet.com. In the early 2000s, the Japanese anime industry began broadcasting original net animation (ONA), a type of original video animation (OVA) series, on the Internet. Early examples of ONA series include Infinite Ryvius: Illusion (2000), Ajimu (2001), and Mahou Yuugi (2001).

In 2003 Microsoft launched MSN Video, which featured the original web series Weird TV 2000 (from the creators of the syndicated television series, Weird TV). Weird TV 2000 featured dozens of shorts, comedy sketches and mini-documentaries produced exclusively for MSN Video. From 2003 to 2006, several independent web series began to achieve popularity, most notably Red vs. Blue (created by Rooster Teeth). The series was distributed independently using online portals YouTube and Revver, as well as the Rooster Teeth website, and acquired over 100 million views during its run. Sam Has 7 Friends, which ran in the summer and fall of 2006, was nominated for a Daytime Emmy Award, and was temporarily removed from the Internet when it was acquired by Michael Eisner.

In 2008, Bravo launched its first weekly web series called The Malan Show. It was about a New York City fashion designer named Malan Breton who was trying to become a successful independent designer. In 2009, the first web series festival was established, called the Los Angeles Web Series Festival.

Important characteristics of web series

The entertainment industries differ in important ways from traditional manufacturing and service industries. Richard Caves (2000) enumerates seven ways in which the creative industries—including fine arts, music, and motion pictures—differ distinctly from what he terms the humdrum industries:

1. Neither producers nor consumers know the demand for product until after it is revealed. Creative products and services are “experience goods” and there is symmetric ignorance of information, not an informational asymmetry.
2. The creative talents producing the product care about the creative output explicitly, in addition to their pecuniary compensation in production.
3. The creators engage in joint multiplicative production with an array of diverse inputs in which all inputs are essential, because there is less substitutability than in other production processes.
4. Entertainment products are horizontally differentiated products. Each product is unique and must be experienced before demand is known.
5. Products are vertically differentiated by the quality of the inputs used in production. Furthermore, inputs of different quality levels may be combined—for example, a B-list screenplay and an A-list actor.
6. Profitability depends on temporal coordination and prompt realization of revenues once assets are sunk. Delays may occur once assets have been committed to production.
7. Creative products are durable and this leads to issues regarding rents, collection and monitoring of royalties, warehousing, and retrieval.

Players of Web Series

- Netflix
- Amazon Prime Video
- Hot Star
- Zee 5
- TVF
- YouTube
- MX Player

Review of Literature

The institutionalization of YouTube: From user-generated content to professionally generated content, Jin Kim, The College of Saint Rose, USA

This article explores the institutionalization of YouTube: its transformation from user generated content (UGC) – oriented as a virtual village – into a professionally generated content (PGC) video site, especially after being purchased by Google. YouTube has influenced the traditional media environment, but at the same time this new medium imitates the rules of the old media, including legally managed distribution of broadcasting content and smooth links between content and commercials. YouTube constitutes an evolution of the present media milieu, rather than a revolution. On the other hand, the dominance of mainstream media is, to a degree, still compromised in UGC culture. The emancipatory dimension of UGC media (e.g. as democratic, creative outlet with high accessibility and online library potential) is discussed in the conclusion, not losing sight of the technological-economic limitations placed on its continuing promise.

The Web as Television Reimagined? Online Networks and the Pursuit of Legacy Media, Aymar Jean Christian

Television's perceived weakness at the turn of the century opened a rhetorical and economic space for entrepreneur's eager to curate and distribute web programs. These companies introduced various forms of experimentation they associated with the advantages of digital technologies, but they also maintained continuity with television's business practices. This dialectic between old and new, continuity and change, insiders and outsiders, reflected the instability of television as a concept and the promise of the web as an alternative. Using articles in the trade press, this essay explores the history of episodic web programming—variously called web series, webisodes, bitcoms, web television and, in its earliest form, cyber soaps—as new media network executives hoped to replicate but also differentiate themselves from legacy media.

From homemade to store bought: Annoying Orange and the Professionalization of YouTube, Joanne Morreale

This article examines the culture of YouTube in order to illustrate the way that value generated by YouTube prosumers becomes utilized by capital, while also indicating the dissolution of the boundaries between media platforms as YouTube evolves into a commercially driven medium. The development of Annoying Orange from “amateur” content to television series and cultural phenomenon exemplifies the processes, whereby everyday user-generated content on YouTube becomes fodder for corporate media.

Although Boedigheimer presented himself as an amateur, behind the scenes he made strong efforts to publicize the Annoying Orange videos, which resulted in more than a million views in 3 weeks and more than 50 million views in 6 months. Annoying Orange is currently the 46th most subscribed channel on YouTube and the 24th most viewed of all time, with more than 1 billion YouTube views (VidStatsX, 2013).

Fandom as industrial response: Producing identity in an independent Web series, Aymar Jean Christian

I frame the development, production, and distribution of a Web series, *The Real Girl's Guide to Everything Else*, as a fan-driven response to an industrial product, *Sex and the City*. As intermittent participants in the Hollywood industry, the series creators, a diverse group of lesbian, bisexual, and straight women of various ethnicities, positioned their series as a market-oriented product intended to reform the industry from its margins and participate in a growing new media economy. Expanded notions of fan production and industry are needed, as are fresh frameworks for analysing the effects of digital distribution, especially for communities of colour, of women, and of sexual minorities.

The opening scenes of the Web Series *The Real Girl's Guide to Everything Else* reflect what has become a convention in woman-centered television and film: four young girlfriends sitting chatting casually at brunch. "There were definitely some overt nods we wanted to make to *Sex and the City*, from a script perspective and from a style perspective," the series' writer and executive producer told me in an interview. Yet the scene almost immediately deviates from HBO's titan of women's programming. The camera first focuses on each woman's shoes, a diverse assortment including a pair of dowdy doctor sneakers, strappy heels, work boots, and bare feet.

Lost on the web: does web distribution stimulate or depress television viewing, Joel Waldfogel

In the past few years, YouTube and other sites for sharing video files over the Internet have vaulted from obscurity to places of centrality in the media landscape. The files available at YouTube include a mix of user-generated video and clips from network television shows. Networks fear that availability of their clips on YouTube will depress television viewing. But unauthorized clips are also free advertising for television shows. As YouTube has grown quickly, major networks have responded by making their content available at their own sites. This paper examines the effects of authorized and unauthorized web distribution on television viewing between 2005 and 2007 using a survey of Penn students on their tendencies to watch television series on television as well as on the web. The results provide a glimpse of the way young, Internet-connected people use YouTube and related sites. While I find some evidence of substitution of web viewing for conventional television viewing, time spent viewing

programming on the web -- 4 hours per week -- far exceeds the reduction in weekly traditional television viewing of about 25 minutes. Overall time spent on network-controlled viewing (television plus network websites) increased by 1.5 hours per week.

The Netflix Prize, James Bennett Stan Lanning

In October, 2006 Netflix released a dataset containing 100 million anonymous movie ratings and challenged the data mining, machine learning and computer science communities to develop systems that could beat the accuracy of its recommendation system, Cinematic. We briefly describe the challenge itself, review related work and efforts, and summarize visible progress to date. Other potential uses of the data are outlined, including its application to the KDD Cup 2007.

Recommendation systems suggest items of interest and enjoyment to people based on their preferences. They have been under development since the early 1990s. These systems play an important role in many e-commerce sites, notably Amazon, Music Strands, Pandora, Yahoo!, and Netflix. Netflix, an on-line movie subscription rental service, allows people to rent movies for a fixed monthly fee, maintaining a prioritized list of movies they wish to view (their "queue").

Unreeling Netflix: Understanding and Improving Multi-CDN Movie Delivery, Vijay Kumar Adhikari, Yang Guo, Fang Hao, Matteo Varvello, Volker Hilt, Moritz Steiner and Zhi-Li Zhang

Netflix is the leading provider of on-demand Internet video streaming in the US and Canada, accounting for 29.7% of the peak downstream traffic in US. Understanding the Netflix architecture and its performance can shed light on how to best optimize its design as well as on the design of similar on-demand streaming services. In this paper, we perform a measurement study of Netflix to uncover its architecture and service strategy. We find that Netflix employs a blend of data centres and Content Delivery Networks (CDNs) for content distribution. We also perform active measurements of the three CDNs employed by Netflix to quantify the video delivery bandwidth available to users across the US. Finally, as improvements to Netflix's current CDN assignment strategy, we propose a measurement-based adaptive CDN selection strategy and a multiple-CDN-based video delivery strategy, and demonstrate their potentials in significantly increasing user's average bandwidth.

The BellKor Solution to the Netflix Grand Prize, Yehuda Koren

This article describes part of our contribution to the "BellKor's Pragmatic Chaos" final solution, which won the Netflix Grand Prize. The other portion of the contribution was created while working at AT&T with Robert Bell and Chris Volinsky, as reported in our 2008 Progress Prize report. The final solution includes all the predictors described there. In this article we describe only the newer predictors. So what is new over last year's solution? First we further improved the baseline predictors (Sec. III). This in turn improves our other models, which incorporate those predictors, like the matrix factorization model (Sec. IV). In addition, an extension of the neighborhood model that addresses temporal dynamics was introduced (Sec. V). On the Restricted Boltzmann Machines (RBM) front, we use a new RBM model with superior accuracy by conditioning the visible units. The final addition is the introduction of a new blending algorithm, which is based on gradient boosted decision trees.

Research Methodology

The research is based on primary and secondary data collection methods and the research type is descriptive. A structured questionnaire will be designed to gather information for primary data and for secondary data internet, books and website previous dissertation/research papers/marketing journals/text etc. will be used and also a five-point liker scale.

The responses for the research will be collected from every person possible who watches web series. Convenience sampling method has used to get the responses from the target population. Sample size is 100. The consumers filling the questionnaire have mostly watching web series over a period of time or have watched a considerable number of series. The data is to be represented in the form of graphs and charts.

Objectives

- To know the popularity of web series on youth
- To know the preference of youth towards the genres
- To know the influential factors for web series
- To know how much a web series, impact the youth
- To study and analyze the viewers pattern of spending (time & cost) on web series

Scope of the Study

- The study will be helpful to understand the trends in the industry
- Will learn about the product performance in the market

Type of Research Design

- It's a descriptive research

Data Collection Sources

Data Sources

1. Primary Data
2. Secondary Data

Sample Design

Sample Size

- In order to carry out the research work the researcher has approached or selected 100 samples.

Limitation of the Study

- The project was carried in Rajkot City and was not possible to meet all the people who watch web series.
- Lack of cooperation from some respondents
- Lack of knowledge of some respondents.
- Many of respondents denied filling the questionnaire.

Findings of the Study

- The entertainment industry is evolving and a lot of people are switching from traditional medium of watch TV shows to web series, though there are some people who haven't accepted the change, but eventually with time it will change the way we watch TV shows.
- We are living in a digital age, where we get to see our favorite shows on our laptop or mobile screen through the help of internet.
- People are following the update of their favorite web series through social media, and many came to know about web series through social media.
- Netflix being the Top of the mind platform for web series, as most of the people choosing Netflix, was the content and the topic they choose is every time appealing to their audience, they know what the youth wants or expects from them. Amazon Prime video is the 2nd most liked and preferred web series platform, the way it has captured the market is very interesting, and it has a very different line of products or web series provided by them to their viewers.
- The viewership of web series is increasing day by day; people are ready to spend on web series to provide the best content through these platforms. Not just these but there are also platforms like YouTube, TVF who are providing their viewers with web series for free.
- There are people who choose not to watch web series, the reason being it's a waste of time and money.

Suggestions

- The web series are great source of refreshments, but we cannot waste our time watching web series.
- Web Series are not just providing us entertainment; also have some educational themes too.
- There are series like Narcos which is suggested to people, due to its storyline, and the it's based on the real life of the famous Pablo Escobar.
- Both Narcos and Narcos Mexico start off slow. The first half of the episode is all about context setting but after a while, you start looking forward to the slow drawl of the DEA Agent (in Narcos) which helps set up the events happening or about to happen on screen. The slow flows like Narco-Trafficking 101 in Colombia (Narcos) where to some extent the drug agencies won the war by eliminating Escobar and the Cali Cartel. The Escobar era is covered in seasons 1 and 2, while the 3rd season which covers the Cali Cartel is not as good, owing primarily to the fact that Wagner Moura as Escobar in the first 2 seasons is so convincingly menacing and evil that there are times you want him to prevail. Narcos Mexico is the story of DEA Agent Kiki Camarena and while again the first episode is slow in setting up the story, it takes off quickly and keeps you enthralled.
- Sherlock, the umpteenth reboot of the great fictional detective, Sherlock, made by BBC is a great modern day adaption of the fictional character and his sidekick (Watson). The series is amazing in showing how Sherlock's brain actually processes data (what I call "Showing the math") and there are several such moments to keep you glued. The reason I hated a few Sherlock books or stories (authored by Conan Doyle) was that at times, Doyle became too lazy to show the math. What helps the show is its stellar cast. In some parts, the series is too smart for its own good. Especially the episode covering Sherlock's death (and return)

allegoried on the actual character's death and return, seem contrived and over smart. But even so, just for the chemistry between Cumberbatch (Sherlock) and Freeman (Watson), the show is immensely watchable.

- Apart from Netflix and Amazon Prime video, people should also try TVF (The Viral Fever), as it also has a good amount of series and there are series like Pitchers, which is based on a group of friends trying to have their own start-up, Kota Factory is based on the student's life.

Conclusion

The recent increase in the popularity of web series around the world have given the audience an impactful content to explore online and on digital platforms. There are web series for every taste and for various demographics. The audience targeted may be global or niche. If quality and an interesting content is produced in web series then it would create a level of intrigue, would provoke the audience to action, and invite an open dialogue. While viral content reaches out and attracts a wide audience, entertainment strives to go deeper. In the research survey the researcher has come to an understanding since the internet is a quite large extent used by the youth and specifically the people in the age range, the producers of the web series and the platforms are producing content which is youth centric. Most of the people have shifted from traditional media to digital media and also developed a sort of liking towards the mediums used. But not everyone has accepted the shift of traditional to digital media; many still think it's a waste of time. This medium of web series and content is highly promoted through word of mouth and social media post. Getting influenced to watch this type of content is common. The youth at least spends more than an hour or two online watching web series.

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