

**A STUDY ON THE COMMERCIAL AND ECONOMIC ASPECTS OF THE
WEB SERIES**

PROJECT REPORT

Submitted To

MAHATMA GANDHI UNIVERSITY, KOTTAYAM

In partial fulfillment of the requirements for the award of the degree of

BACHELOR OF COMMERCE

Submitted by

ASWATHY SHAJI (Reg.No170021056472)

ASWINI SATHEESH (Reg.No170021056473)

BALAJI PRASADH (Reg.No170021056474)

St. Paul's College Kalamassery

Under the guidance of

Lt Dr. Varun V Varghese

Assistant Professor

Department of Commerce



**DEPARTMENT OF COMMERCE
ST PAUL'S COLLEGE KALAMASSERY
2017-2020**

ST PAUL'S COLLEGE

(Affiliated to Mahatma Gandhi UNIVERSITY)

Kalamassery -683503, Kerala, India



CERTIFICATE

This is to certify that the project work entitled “**A STUDY ON COMMERCIAL AND ECONOMIC ASPECTS OF WEBSERIES**” is a bona fide piece of work done by **MISS.ASWATHY SHAJI (Reg.No170021056472)**, **MISS.ASWINI SATHEESH (Reg.No170021056473)**, **MR.BALAJI PRASAD (Reg.No170021056474)**, in partial fulfillment of the requirements for the award of degree of Bachelor of Commerce in Mahatma Gandhi University, Kottayam under my supervision and guidance and that no part thereof has been presented earlier for the award of any other fellowship, associateship etc.

Counter signed by

Lt Dr Varun V Varghese

Assistant Professor

Department of Commerce

St Paul's College Kalamassery

Miss Teresa Stephen

Head of the department

Department of commerce

St Paul's College Kalamassery

DECLARATION

We, ASWATHY SHAJI (Reg.No170021056472), ASWINI SATHEESH (Reg. No 170021056473), BALAJI PRASADH(Reg,No170021056474), hereby declare that project report entitled “**A STUDY ON COMMERCIAL AND ECONOMIC ASPECTS OF WEBSERIES**” is a bona fide work done by me under the guidance and supervision of Lt Dr Varun V Varghese ,Department of commerce , St Paul’s college kalamassery .

We also declare that this work has not been submitted by me fully or partially for the award of any other degree, fellowship, associate ship or other similar title of any university or board.

Aswathy Shaji (Reg.No170021056472)

Aswini Satheesh (Reg.No170021056473)

Place: Kalamassery

Date:

Balaji Prasad (Reg, No170021056474)

ACKNOWLEDGEMENT

We are extremely grateful to God almighty for being with me to execute this dissertation work.

We take this opportunity to express our sincere gratitude to our Principal Prof. Shobana Michael for her encouragement and support during the course of our study.

We further express sincere thanks to Prof. Teresa Stephen, Head of the Department, Department of Commerce, St Paul's college, Kalamassery for her direct and indirect assistance for the successful conduction of this work.

We would like to place on record our sincere thanks to our guide Lt Dr Varun V Varghese, Department of commerce, St Paul's college, Kalamassery for his valuable guidance, and keen interest taken for the successful completion of this project report.

We also express our heartfelt thanks to the respected teachers of our department for the great assistance and co-operation given to us in completing this task.

We take this opportunity to express sincere thanks to the respondents who spare their valuable time for us.

We are also thankful to our family and friends for their constant support and encouragement in completing this project work.

We also express our sincere gratitude to all those who have directly and indirectly helped us during the course of our work.

ASWATHY SHAJI
ASWINI SATHEESH
BALAJI PRASAD

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CHAPTER – 1
INTRODUCTION

ECONOMIC AND COMMERCIAL ASPECTS OF WEB SERIES

INTRODUCTION

Web series is a series of scripted or non-scripted videos, generally in episodic form, released on internet. Web series can be watched on a range of platforms and devices including laptops, desktops, tablet, smartphones. they can also be watched on television.

The rise in the popularity of the internet gave birth to a greater number of web series. Improvement in accessibility and affordability of high-speed broadband and streaming video meant that producing and distributing more web series is feasible alternative to traditional series production. Since web series production are less costly than traditional series production, it allowed wide range of creators to develop web series. Unlike traditional series, web series are made available online, which enables the producers to reach the potential global audience, who can access the shows 24 hours a day and 7 days a week.

The spot, was the first episodic online story and the first website to integrate photos, videos and what later became blog into story line in 1995. In that same year, Bullseye Art was one of the first web publisher to create animated webisodes. It first emerged in 1990s and became more prominent in 2000. In 2013, streaming video website Netflix earned the first Primetime Emmy awards notifications for original online-only web television at the 65th Primetime Emmy Awards.

The emerging potential for success in web series video caught the eye of some of the top entertainment executives in America, including former Disney executive and current head of the Tornate Company, Michael Eisner. Web series can be distributed directly form the producer's websites, through streaming services such as Netflix, Ullu etc. or through online video sharing websites such as YouTube, Vimeo or Koldcast.

The rising affordability of smartphones also helped in the emergence of web series in the nation. This helped the increase the potential views, including different people from different sections of the society. Nowadays, there are many websites like amazon prime, Netflix, hotstar, YouTube etc. that promotes web series.

OBJECTIVES OF STUDY

- To find the main source of revenue that is earned through web series.
- To find the different ways through which the web series production team meet their expenses.
- To find out the different expenses incurred by them in the end to end process.

- To find the different methods of promotion.
- To find the reason for the sudden popularity of web series.
- To find the age group of people who watch web series.
- To find the most popular and attracted genre of web series.

STATEMENT OF PROBLEM

In recent years, web series which streams through internet has changed the paradigm forever. Web series are gaining popularity because they are taking us where television went. Web series are heavy on content rather than melodrama. But content is not the only reason why web series are successful in grabbing attention, they have also made it a point to quench our thirst for diverse subjects and issues.

The main aim of studying the economic and commercial aspects of web series is to know the involvement and contribution of web series in entertainment industry. It also shows the change in entertainment habits of common people after the sudden popularity of web series.

SIGNIFICANCE OF THE STUDY

Web series is the most apt media of entertainment to our society because life is so fast for everyone which makes it difficult to find time for large leisure rather than short and fascinating media to relish. Moreover, it helps to get wider reach than television serials. Web series also helps to give different perspectives of ideas to a single content which makes it popular and attractive day by day.

Economic and commercial aspects of web series help the content providers to know the tastes and interests of large viewers which is the public. This also motivates the young generation of the nation to create more web series which has wider scope for creativity and improvement. And thus creating more employment opportunities to the people. When the web series increases day by day, there will be more contribution to the entertainment industry which will benefit the society and its development processes.

RESEARCH METHEDODOLOGY

Both descriptive and analytical studies are done to get information about the economic and commercial aspect of web series.

- I. **Sample 1:** - Questionnaire is directed from 100 respondents from public.
- II. **Sample 2:** - Questionnaire is directed from 5 respondents (web series owners).
- III. **Method of sampling:** -
- IV. **Tools for data collection:** -
 - a) **Primary data** :- Questionnaire and telephonic interviews.
 - b) **Secondary data:** - Magazines , journals and from official websites.
- V. **Tools for data analysis:** - Data collected by the researchers are analyzed and presented using charts tables and diagrams.

SCOPE OF THE STUDY

Nowadays, internet has become a basic necessity for the people and web series are released on internet. The main focus of the study is to know the reason of popularity of web series as well as the impact of web series in the society in both monetary and entertainment basis. It also focuses on the diverse approach of people towards different web series and to know more about their tastes and interests. It also focuses on the monetary incomes and expenditure of web series producers. The data is collected from the public of Ernakulam district, Kerala as well as from the web series producers.

LIMITATIONS OF THE STUDY

- As data was collected from Ernakulam district, the results represent only a very few participants.
- Information available from secondary data was limited as it is a new topic.
- The data is collected through questionnaire supplied to selected number of viewers and hence information may have limited accuracy.
- Some of the web series production houses showed hesitation in disclosing the information, which created difficulty in collecting information.

CHAPTER -2

REVIEW OF LITRATURE

Studies related to the commercial and economic aspects of web series and web series production: -

- **Arnaud Fischer (2014)** investigated the distribution of fund for different end to end expenses borne and incomes earned by the web series production houses and web series service houses. According to his study, the web series service houses mainly concentrates or targets the web series producers, authors and directors. It says that 85% of the money available to them are used to bear the expenses incurred during the end to end procedures in the production of web series. Out of the 65% of money, 20% is used for product placement, crowd sourcing and for upfront distribution rights. Then 15% of money is used for media placement budget. And the rest 20% is used for distribution rights of the series. After all these expenses, the web series producers receive income from different sources like advertisement shares, popularity of the web series (like, comment and subscription in YouTube and from other websites) and from sponsors. Expansion to the online universe, social networks and interactive platforms in India has seen a progressive increase in the number of advertisers that use branded in their communicative strategy. Over 82% of the respondents use for which goes to show the drastic change in the preference of platform used over the years. This change can be attributed to the fact that internet has become cheaper and more available. This has also led to an increase in online streaming services like Netflix, Amazon Prime, Hotstar etc. Innovation and creativity will play a pivotal role in creating recall and transmission of the brand values. Web series has an ability to be an innovative, subtle, minimalist and an effective medium to create and maintain close bonds with their audiences especially that tends to reject the presence of traditional and conventional advertisement.
- **Shashwathi Sankar (2016)** studies that when digital entertainment startup TVF media labs launched a comedy web series in YouTube in June 2015, it was quick to get about 1.5 crore views. According to her study, it is difficult to make money through web series. Only a handful of podcasts make money via advertising in web series. Advertisers generally offers ₹ 650 – ₹1350 per 1000 viewers. So, if they hit one lakh viewers, they could make a decent amount. It also states that many web series won awards due to the content, which is very tropical and interesting for the youth and business communities. The study also states that, the web series content gives ideas to the youth and business communities, which inspires them to start a new venture, thus, by creating more employment opportunities and raises more income in the society which contributes to the national income. The product placement and advertising of products are more profitable when it is done through web series than through television commercials, which again helps the business industry to save their money and to reduce expenses as

well as it's a source of income for the web series producers. The multinational companies sponsor the shows which helps the web series producers to meet the expenses and helps the multinational companies to advertise themselves.

- ***Alisha Rajpal (2018)*** studies that television series are more convenient than web series as they have the freedom to watch their favorite show as and when they wish. Convenience is the key to the younger audience. Many websites like Amazon Prime, Netflix, Hotstar etc. gives a free month subscription, which is actually a cost saving for the audience and attracts more audience. According to her study, the subscription rate is lesser than a month's movie tickets and other related expenses. By providing a month free subscription, it attracts more viewers, which will gradually increase the viewer rate, and there will be a big hike in the income of the web series producers. There are websites which provides these web series for free, which will again increase the viewer rate and income of the web series producers as well as the viewers. Undoubtedly the greatest advantage of creating web series is the creative liberty. Since there is little to no censoring online, cussing and other expletive content can be portrayed on streaming platforms in a way that is just unimaginable for their syndicated counterparts.

- ***Arindam Bhunia (2018)*** investigated that, based on the 2017 survey data, approximately 41% of respondents indicated that they earned no revenue from their web series activity in 2017 and are thus contributing to Ontario's creative sector. In a no- or low- revenue context, web series creators relied on a wide range of financing sources in order to produce content, the most common source of financing in the Ontario-based web series industry was "Personal Savings." Some 68% of respondents reported having relied on their own savings to fund a production in 2017. From the low-revenue context, where web series creators reported financing content from personal savings, it follows that monetization is a constant concern. Some 70% of web series creators drew on advertising and revenue share agreements – the most common monetization model. Sponsorships followed, with 43% of web series creators reporting that they worked with sponsors in 2016. In web series, ancillary or indirect revenue streams such as sponsorships, events and merchandise appear to be highly important to web series creators. Web series, shows and vlogs can be distributed or "posted" to one or many online video platforms. Alternatives to YouTube and Vimeo are important in part because creators can sell other material on their own sites, such as merchandise and exclusive content. The average wage of someone working – in any role – on a web series is \$18.40 per hour. In contrast, the average hourly wage in the film and television production industry is approximately \$29.54. ¹² In this context, one interviewee identified an abundance of talent in Ontario but described the ability of web series creators to pay a viable wage as a major concern.

- **Maddy Kadish (2018)** studies that an average creator receives \$1 per 1000 views on YouTube. YouTube's popularity means more competition for the viewers and very low the revenue can be very low. Most indie creators fund and monetize web series through AdSense and pay-per-view or subscription-based Video on Demand (VOD). Even a million views not necessarily create enough for a series to make a profit. With VOD platforms, viewers either pay a monthly subscription for video content or can buy or rent individual videos. One of the platforms dominating the VOD space is Vimeo on Demand, which acquired VHX, another VOD platform, in May. Vimeo offers a 90/10 revenue split (90 to the filmmaker); other VOD services, like Pivot share, offer 70/30. YouTube itself launched its own subscription-based service, YouTube Red, earlier this year, which removes ads for paid viewers; revenue is split with creators based on their content's watch time. A series can raise a filmmaker's profile, be a test case before taking a creative risk, and reach audiences often overlooked by traditional media. Voices marginalized in mainstream media find an audience more easily than ever. Plus, cheaper data costs have become a boon for everyone. As per Mary Meeker's Internet Trends 2017 analysis, in March 2014, the average cost of 1 GB data in India was \$4.4. Just three years down the line, it's \$1.9. The launch of mobile network operator Jio by Reliance Jio Info comm has also brought the rates further down to \$0.17 per 1 GB. Many players such as Netflix offer viewers a 'download' option, further ensuring that they remain glued to their smartphones. A family of four at a multiplex in a metro results in an expenditure of around Rs 2,000—this includes the average ticket price, at Rs 350, and snacks priced between Rs 200-Rs 300. If you compare this with the costliest OTT subscription (Rs 850 for Netflix) for a month along with data prices, it would still come to less than Rs 1,500. Plus, the content can be streamed on four devices at a place and time of your choice.
- **Smitha Verma (2018)** investigates that, there were 400 million Internet users and 300 million smartphones in India at the end of 2016, which ensured that the mobile is fast becoming the medium of choice for media consumption in the country. Video-on-demand (VOD) consumption saw an upsurge, thanks to a 62% increase in average Internet speeds in 2016. The 350 most-viewed YouTube videos saw a 50% increase in average view duration for content uploaded in 2016 compared to three years ago, as per the report. The research found that in spite of advances in technology, improved seating and the ever-growing popularity of 3D films, the increasing cost of movie tickets is discouraging movie-goers. Other reasons cited include lack of original content for the big screen. Also, people preferred watching movies as per their 'own schedule'. India typically ranks as the world's third-largest box-office territory after North America and China. producers can recover up to 30% of the cost of the film by pre-selling it to distributors, 25% of the revenue comes from overseas rights, 20% from satellite rights, 10-15% from the emerging home video market and 10% from music rights. But box office remains king for a film to be successful.

CHAPTER-3
THEORITICAL FRAMEWORK
AND COMPANY PROFILE

WEB SERIES

A web series is simply just a series of video episodes that is released over time in order to tell a story. A lot of creators use popular video sharing platforms like YouTube or Vimeo to host their shows so that they attract as many viewers as possible. Some web series shows are created by total amateurs, requiring little cost for equipment, special effects or anything else. Others are produced by businesses or bigger media networks, and there are a lot of them out there that are so good that they're comparable to real TV shows—especially if they involve well-known actors and professional directing or production. There are individuals and companies out there that put lots of money and work into these shows, and lots of them have a good number of loyal viewers who tune in regularly to watch each episode. Some web shows have grown so popular on the web that they occasionally make their way to television, like the Drunk History web series

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. In that same year, Bullseye Art was one of the first web publisher to create animated webisodes. It first emerged in 1990s and became more prominent in 2000. In 2013, streaming video website Netflix earned the first Primetime Emmy awards notifications for original online-only web television at the 65th Primetime Emmy Awards. 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.

The Webby Awards, established in 1995, and the Indie Series Awards, established in 2009, recognize top web series in the comedy, drama, and reality TV categories. In 2009, the International Academy of Web Television was founded with the mission to organize and support the community of web television creators, actors, producers and executives.^[15] It administered the selection of winners for the Streamy Awards, (which awards web television and web series content,) in 2009 and 2010. Due to poor reception and execution from the 2010 Streamy Awards, the IAWTV decided to halt its production of the award ceremony.^[16] The IAWTV followed this decision by forming their own award presentation, the IAWTV Awards.

The emerging potential for success in web series video caught the eye of some of the top entertainment executives in America, including former Disney executive and current head of the Tornate Company, Michael Eisner. Web series can be distributed directly from the producer's websites, through streaming services such as Netflix, Ullu etc. or through online video sharing websites such as YouTube, Vimeo or Koldcast.

The rising affordability of smartphones also helped in the emergence of web series in the nation. This helped to increase the potential views, including different people from different sections of the society. Nowadays, there are many websites like Amazon Prime, Netflix, Hotstar, YouTube etc. that promote web series.

There is a lot of difference between a television series and web series. Web series is also an entertainment show of different genres broadcast on internet or on YouTube or YouTube-like website. Since it comes on web that's why it is called web series. Like TV series it also broadcasts a certain number of episodes in one season and comes again in next season with next level of story. Whereas TV series is such a show which broadcasts a certain number of episodes in a season on television. Again, after a certain time period it appears on the TV screen with next level of story. It may be season -1,2,3,4, 5 and so on. Generally, length of a TV series are 30 minutes or 1 hour including commercials. For example, names of some TV series are Friends (Longest running TV series), Sherlock Holmes, Game of Thrones etc.

Generally, web series are very short. Length of one episode may be from 2 minutes to 30 minutes including commercial. Some web series are also long like TV series. Length may be 30 minutes to one hour. For example, some web series Vanity, Friends, Small Wonder or upcoming web series is Sarabhai Vs Sarabhai, Shaktimaan etc.

Some of the merits of web series are: -

- Web series are exclusively finite so there are less chances of you losing interest in the show.
- They have a plot and stick to it. Unless a TV show is a miniseries, it will not remain true to the original script from start to finish. Modifications are made due to ratings, actors leaving the show midway, writers changing or even abrupt end of the series.
- Web offers more creative freedom. Producers can focus on concepts which they may not be able to show on TV.

PRODUCTION AND DISTRIBUTION OF WEB SERIES

The rise in popularity of the internet and improvements in the accessibility and affordability of high-speed broadband and streaming video technology meant that producing and distributing a web series became a feasible alternative to traditional series production, which was formerly mostly done for broadband and cable TV. In comparison with traditional TV series production, web series are less expensive to produce. This has allowed a

wide range of creators to develop web series. As well, since web series are made available online, instead of being aired at a special time to a specific region, they enable producers to reach the potentially global audience who can access the show 24 hours a day and seven days a week, at the time of their convenience. Moreover, in the 2010s, the rising affordability of tablets and smartphones and the rising ownership rates of these devices in the industrialized nations means that web series are available to a wider range of potential viewers, including commuters, travelers and other people who are on the go.

The emerging potential for the success in the web videos has caught the eye of some of the top entertainment executives in America, including former Disney executive and current head of the Tornante Company, Michael Eisner. Eisner's Vuguru subdivision of Tornante partnered with Canadian media conglomerate Rogers Media on October 26, 2009, securing plans to produce over 30 new web shows a year. Rogers Media will help fund and distribute Vuguru's upcoming productions, solidifying a connection between traditional media and new media as web series. Web series can be directly distributed from producer's websites, through streaming services such as Netflix, Ullu, Amazon Prime or via online video sharing websites such as YouTube, Vimeo or Koldcast.

MAJOR WEBSITES

❖ *Amazon Prime: -*

Prime Video, also marketed as Amazon Prime Video, is an American Internet video on demand service that is developed, owned, and operated by Amazon. It offers television shows and films for rent or purchase and Prime Video, a selection of Amazon Studios original content and licensed acquisitions included in the Amazon's Prime subscription. Amazon offered the first three episodes of both *series* at once for free, with each subsequent episode. The service supports online streaming via *web* player, as well as apps on Amazon Fire-branded devices etc. In the UK, US, Germany, Sweden, and Austria, access to Prime Video is also available through a video-only membership, which does not require a full Prime subscription. In France and Italy, Rent or Buy and Prime Video are not available on the Amazon website and Prime Video content is only accessible through a dedicated website. In some countries Prime Video additionally offers Amazon Channels, which allows viewers to subscribe to other suppliers' content, including HBO in the United States.

Launched on September 7, 2006 as Amazon Unbox in the United States, the service grew with its expanding library, and added the Prime Video membership with the development of Prime. It was then renamed as Amazon Instant Video on Demand. After acquiring the local streaming and DVD-by-mail service Love Film in 2011, Prime Video was added to Prime in the United Kingdom, Germany and Austria in 2014, a move that angered some Prime UK members as the bundling was non-negotiable with a 61% increase in subscription fee.

In the UK, Germany, and Austria, Prime Video has been available on a monthly subscription of £5.99 or €7.99 per month, continuing the plan of Love Film Instant. The service was previously available in Norway, Denmark and Sweden in 2012, but was discontinued in 2013. On April 18, 2016, Amazon split Prime Video from Amazon Prime in the US for \$8.99 per month. The service also hosts Amazon Original content alongside titles on Video as well.

On December 14, 2016, Prime Video launched worldwide (except for Mainland China, Cuba, Iran, North Korea, Syria) expanding its reach beyond the US, the UK, Germany, Austria, and Japan. Among the new territories, the service was included with Prime in Belgium, Canada, France, India, Italy, Spain, Poland, and Brazil, while for all other countries – for instance Bulgaria – it was made available for a monthly promotional price of \$/€2.99 per month for the first six months and \$/€5.99 per month thereafter

❖ **Netflix: -**

Netflix is an American global Internet streaming-on-demand media provider that has distributed a number of original programs, including original series, specials (including stand-up comedy specials), miniseries and documentaries and films. Netflix's original productions also include continuations of canceled series from other networks, as well as licensing or co-producing content from international broadcasters for exclusive broadcast in other territories, which is also branded in those regions as Netflix original content. Netflix previously produced content through Red Envelope Entertainment. Netflix's first original content series was House of Cards, released in 2013 and the company has since increased its original content. All programming is in English unless stated otherwise, is organized by its primary genre or format and is sorted by premiere date.

In 2010, Netflix's stock price increased 219% to \$175.70 and it added eight million subscribers, bringing its total to 20 million. Revenue jumped 29% to \$2.16 billion and net income was up 39% to \$161 million. In April 2011, Netflix was expected to earn \$1.07 a share in the first quarter of 2011 on revenue of \$705.7 million, a huge increase compared to the year-earlier profit of 59¢ on revenue of \$493.7 million, according to a survey of 25 analysts polled by FactSet Research. At their peak, in July 2011, Netflix shares were trading for \$299. Following the customer dissatisfaction and resulting loss of subscribers after the announcements by CEO Hastings that streaming and DVD rental would be charged separately, leading to a higher price for customers who wanted both (on September 1), and that the DVD rental would be split off as the subsidiary Qwikster (on September 18), the share price fell steeply, to around \$130. However, on October 10, 2011, plans to split the company were scrapped. The reason being that "two websites would make things more difficult", he stated on the Netflix blog. On November 22, Netflix's share tumbled, as share prices fell by as much as 7%. By December 2011, as a consequence of its decision to raise prices, Netflix had lost over 75% of its total value from the summer. Describing their business model as "broken", Wedbush downgraded Netflix's

stock rating to "underperform", the equivalent of sell. In May 2014, Netflix increased the fee for UK subscribers by £1. The price increase took effect immediately for new subscribers, but would be delayed for two years for existing members. Netflix applied similar increases in the United States (an increase of \$1) and the Eurozone (an increase of €1). According to *Forbes*, "Netflix can add roughly \$500 million in annual incremental revenues in the U.S. alone by 2017 with this move" and "roughly \$200–250 million in incremental revenues from price changes in international markets". However, Reuters' Felix Salmon is critical about Netflix's financial future, noting that "any time that Netflix builds up a profit margin, the studios will simply raise their prices until that margin disappears". In April 2016, Netflix announced it would be ending a loyalty rate in certain countries for subscribers who were continuously subscribed before price rises. Netflix spent about \$5 billion on original content in 2016; this compares to a 2015 revenue of US\$6.77 billion (2015).

❖ **HBO (Home Box Office): -**

HBO (Home Box Office) is an American premium television network owned by Home Box Office, Inc., a subsidiary of Warner Media Entertainment. The programming featured on the network consists primarily of theatrically released motion pictures and original television shows, along with made-for-cable movies, documentaries and occasional comedy and concert specials.

HBO is the oldest and longest continuously operating pay television service (basic or premium) in the United States, having been in operation since November 8, 1972. In 2016, HBO had an adjusted operating income of US\$1.93 billion, compared to the US\$1.88 billion it accrued in 2015. HBO has 140 million subscribers worldwide as of 2018. The network provides seven 24-hour multiplex channels, including HBO Comedy, HBO Latino, HBO Signature, and HBO Family. It launched the streaming service HBO Now in April 2015 and has over 5 million subscribers in the United States as of February 2018.

Many HBO programs have been syndicated to other networks and broadcast television stations (usually after some editing for running time and/or content that indecency regulations enforced by jurisdictional telecommunications agencies or self-imposed by network Standards and Practices departments may prohibit from airing on broadcast and cable networks), and a number of HBO-produced series and films have been released on DVD. Since HBO's more successful series (most notably shows - such as *Sex and the City*, *The Sopranos*, *The Wire*, *Entourage*, *Six Feet Under*, *Boardwalk Empire*, *Game of Thrones* and *True Blood*) air on over-the-air broadcasters in other countries (such as in Canada, Australia and much of Europe—including the United Kingdom), HBO's programming has the potential of being exposed to a higher percentage of the population of those countries compared to the United States.

❖ **YouTube:** -

YouTube is an American video-sharing platform headquartered in San Bruno, California. Three former PayPal employees—Chad Hurley, Steve Chen, and Jawed Karim—created the service in February 2005. Google bought the site in November 2006 for US\$1.65 billion; YouTube now operates as one of Google's subsidiaries. YouTube allows users to upload, view, rate, add to favorites, share, add to playlists, flag, report, comment on videos, and subscribe to other users. It offers a wide variety of user-generated and corporate media videos. Available content includes video clips, TV show clips, music videos, short and documentary films, audio recordings, movie trailers, live streams, and other content such as video blogging, short original videos, and educational videos. Most content on YouTube is uploaded by individuals, but media corporations including CBS, the BBC, Vevo, and Hulu offer some of their material via YouTube as part of the YouTube partnership program. Unregistered users can only watch (but not upload) videos on the site, while registered users are also permitted to upload an unlimited number of videos and add comments to videos. Videos deemed potentially inappropriate are available only to registered users affirming themselves to be at least 18 years old.

YouTube and selected creators earn advertising revenue from Google AdSense, a program which targets ads according to site content and audience. The vast majority of its videos are free to view, but there are exceptions, including subscription-based premium channels, film rentals, as well as YouTube Music and YouTube Premium, subscription services respectively offering premium and ad-free music streaming, and ad-free access to all content, including exclusive content commissioned from notable personalities. As of February 2017, there were more than 400 hours of content uploaded to YouTube each minute, and one billion hours of content being watched on YouTube every day. As of August 2018, the website is ranked as the second-most popular site in the world, according to Alexa Internet, just behind Google. As of May 2019, more than 500 hours of video content are uploaded to YouTube every minute. Based on reported quarterly advertising revenue, YouTube is estimated to have US\$15 billion in annual revenues.

❖ **Hotstar:** -

Hotstar is an Indian over-the-top streaming service owned by Novi Digital Entertainment, a subsidiary of Star India, which itself is a wholly owned subsidiary of The Walt Disney Company.

The service launched in 2015, and features two paid subscription tiers—with one focusing on domestic programs and sports content (including Indian Premier League cricket), and a second "premium" tier featuring premium "international" films and television series (including HBO and Showtime original series). In March 2020, the service will be integrated with Disney's international streaming brand Disney+. Star, and in turn Hotstar, were acquired by The Walt Disney Company in 2019, as part of its acquisition of their U.S. parent company 21st Century Fox. In August 2019, Disney CEO Bob Iger revealed that plans were in place for expansion of Hotstar into Southeast Asia.^[17]

During a February 2020 earnings call, Iger announced that its recently-launched international streaming brand Disney+ would be integrated into Hotstar as part of a re-launch on March 29, 2020. The existing Hotstar VIP and Premium tiers will be replaced by a co-branded service known as "Disney+ Hotstar", with one tier adding access to Disney's library content, and the premium tier adding access to Disney+ original programs. Iger stated that the service's launch (ahead of the 2020 Indian Premier League) would take advantage of Hotstar's "proven platform" and existing customer base. *The Motley Fool* described Hotstar as being Disney's "secret weapon" in the market due to its already-dominant position.

❖ **Hulu: -**

Hulu is a U.S.-based subscription video on demand service fully controlled and majority-owned by Walt Disney Direct-to-Consumer & International, a business segment of The Walt Disney Company, with NBCUniversal, owned by Comcast, as an equity stakeholder.

The service was initially established as a joint venture between News Corporation and NBC Universal, Providence Equity Partners, and later The Walt Disney Company, serving as an aggregation of recent episodes of television series from their respective television networks. In 2010, Hulu launched a subscription service, initially branded as Hulu Plus, which featured full seasons of programs from the companies and other partners, and undelayed access to new episodes. In 2017, the company launched Hulu with Live TV—an over-the-top IPTV service featuring linear television channels. Time Warner (now Warner Media) later held a stake in the service. As of the first quarter of 2020, Hulu had 30.4 million subscribers.

In March 2019, Disney acquired 21st Century Fox, giving it a 60% majority stake in Hulu. AT&T (which acquired Time Warner in 2018) sold back its roughly 10% stake the following month. Comcast, the only other shareholder, announced on May 14, 2019, that it had agreed to cede its control to Disney, and reached an agreement for Disney to purchase its 33% stake in the company as early as 2024. Hulu will be operated as a bridge brand alongside Disney's fellow OTT ventures Disney+ and ESPN+, with Hulu positioned as its streaming brand for general entertainment outside of Disney's family-oriented movies, shows and properties.

COMPANY PROFILE

KARIKKU: Feel the freshness inside



**FEEL THE
FRESHNESS
INSIDE**

Karikku is an Indian entertainment YouTube channel providing Malayalam-language content, with a subscriber base of over 3 million. The channel, which uploads its video programs on YouTube and Facebook platforms, is ranked among the top one percent of the YouTube channels in the world where it has clocked over 282 million views. Besides the web series programs such as Thera Para and FIFA World Cup 2018, it also has a number of stand-alone videos in its playlist. The channel has earned silver and gold play buttons from YouTube and received the inaugural Mazhavil Manorama Entertainment Awards in 2019 for original and entertaining content in digital format.

Karikku with 2.6 million (26 lakh) subscribers leads the list of top Malayalam content creators on YouTube. When Nikhil Prasad launched the digital platform, in 2017, his target was modest. He envisaged a million subscribers by the year 2020. But Karikku has 2.6 million subscribers, a year earlier. Nikhil, however, refuses to get carried away by its “exponential growth.”

“We are still in our infancy. A lot more expansion is required in the digital space, once we achieve that only then will I say that this is what I want. For me Karikku has just started,” says the 34-year-old. He is referring to the tech, film and music space on the digital platform. His interest, right now, is in building the brand.

The subscription figure is huge, given that the others, with higher numbers, are major television (Malayalam) networks.

The pattern of content creation is what sets it apart. “It works because the story telling is raw – there is no ‘artistic’ or artificial background, no make-up, the dialogues and the delivery are realistic. Any youngster can relate to it. What works is also that there is no double entendre or black humor, it appeals to every section of people.” Humor is not easy and with each episode, he feels, expectations rise. Apart from the web series, Karikku makes individual videos. The concept is Nikhil’s, he tells the team what they need to do or say and then it is all spontaneous. “My technical background helps, and the creative aspect is inherent, it can’t be taught,” he says of wielding the camera and ideating.

Nikhil chose humor intentionally. “It helps growth in the digital space, humor can be conveyed in minimum time.” Initially he started with short videos of barely a minute and built on that. *Thera Para* grew out these that he made during the FIFA season, FIFA World Cup 2018, last year. The characters were created then, after, the World Cup, gauging their popularity Nikhil created the series with these characters. Karikku has two more entertainment platforms – Karikku Fliqd (for films) and Karikku Tuned (for music). It has also collaborated with films, as promotions but he isn’t keen on getting too involved. “It is not that we don’t want to, but the presence of a celebrity is distracting and takes away attention from our content.” He doesn’t rule out collaborations, differently, in the future.

He is no newcomer to the entertainment business, only that he was on the technical side of the television industry as project manager. For 10 years, the engineer, who hails from Thiruvananthapuram, was involved in the setting up of television networks, looking after the technical aspects. His last job was with Flowers channel, as the tech head. He quit and invested his savings into Karikku.

“The digital space has a lot of scope, in fact in these spaces most traffic is from Kerala. And even the talent, in terms of content creation is from here. Kerala has lot of talent which is scattered. Apart from the main television spaces, the digital space was vacant and I thought why not try something here,” says Nikhil of the beginnings. He wants to explore the “360-degree potential of the digital space.”

Even though content creators from Kerala use the digital space, not many have considered its marketing potential, says Nikhil. Subtle in-video integration of a brand isn’t tried very often. Their first client was a mobile phone store, to whom they pitched the idea. “They were interested and we did an episode on the types of mobile phone buyers. That was the only pitch we had to make, after that clients started approaching us.” After that Karikku also started doing individual episodes incorporating brands.

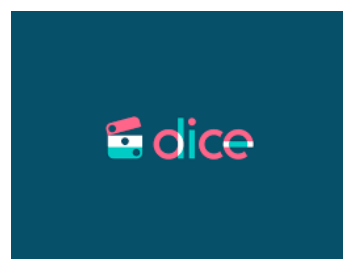
Karikku had its origin in 2016 when Nikhil Prasad, a media personality, started a Facebook page where he uploaded self-made videos. In 2017, he shifted to YouTube platform and a year later, gathered a group of youngsters viz. Sabareesh Sajjin, Anu K. Aniyam, Anand Mathews, Binoy John, Jeevan Mammen Stephen, Kiran Viyyath, Unni Mathews and Arjun Ratan to introduce the channel's first web series, FIFA World Cup 2018, which was based on the football world cup,

featuring characters representing football players such as Neymar, Cristiano Ronaldo, Lionel Messi, Thomas Muller and Harry Kane. The next web series, Thera Para, also featured the same characters created for the earlier series¹ and the series became the first super hit web series in Malayalam language. The channel, in between various web series productions, also produces standalone videos and celebrities such as Tovino Thomas, Rajisha Vijayan, Aishwarya Lakshmi, Aju Varghese, Saniya Iyappan and Sajna Sudheer have been featured in its productions. It also participates in socio-cultural events and their workshop, Story Telling On YouTube, was a featured event on the second day of the Mathrubhumi International Festival of Letters, organized by Mathrubhumi at Thiruvananthapuram from January 31 to February 3, 2019. NOx Influencer, a YouTube analytical service, has rated the channel among the top 1 per cent, both nationally and globally.

POCKET ACES



Pocket Aces, a Mumbai-based digital entertainment company, which has three sister companies in the name, ***FILTER COPY***, ***DICE MEDIA*** and ***GOBBLE***



It focused on mobile video, on Tuesday, announced that it had raised Rs 100 crore from Sequoia India, DSP Group, 3one4 Capital, and other investors. The company aims to utilize the fresh funds to invest in content, technology, and talent. It will multiply its social distribution by starting three new content channels in the next 12 months. The firm aims to hit a run rate of one billion monthly video views on original content by 2020.

Ashwin Suresh, Anirudh Pandita, and Aditi Shrivastava, Co-founders of Pocket Aces, said, "With massive penetration of mobile internet in India and a large consumer base hungry for local content, we believe that there has never been a better time to build a large content business here. We are excited to create new entertainment options for a new India!"

Pocket Aces, which has created some of the most popular long-form shows in India such as Little Things, What The Folks, and Adulging, will build capability to create as many as 30 long-form shows a year. The company will also continue to invest in its esports app, Loco, with an aim to hit 50 million users in the next two years. Also, it will bolster its senior leadership team and invest in training and culture development as it embarks on its next stage of growth. In 2016, Sequoia had invested \$3 million in the company. Shailesh Lakhani, Managing Director, Sequoia Capital India Advisors, said, "Pocket Aces has exceeded expectations in creating a high-quality mix of mobile-friendly, episodic, and interactive content offerings. They are building a truly impactful business in India's exploding digital entertainment industry, and Sequoia India is thrilled to continue supporting Ashwin, Anirudh, Aditi, and the entire team." Founded in 2013 by Ashwin Suresh, Anirudh Pandita and Aditi Shrivastava, the company claims to scaled viewership by 25x and monetization by 15x. Today, its socially distributed channels, Filter Copy (short videos), Gobble (food and lifestyle videos), and Dice Media (long-form videos) clock approximately 500 million monthly video views. Last year, the firm had announced the launch of its esports app, Loco, which has over 15 million registered users, with active users spending over 30 minutes daily on the app. The company has grown its team strength to 145 with offices in Mumbai, Bengaluru, and Delhi. Pranav Pai, Managing Partner at 3one4 Capital, said, "The Pocket Aces team has used their deep experience and grounded empathy for their audience's consumption behavior and tastes, to build among the largest and most viewed content portfolios in the country."

Digital entertainment company, Pocket Aces has raised an INR 100 Cr (about \$14.5 Mn) funding round from Sequoia India, DSP Group, and 3one4 Capital. The entertainment company is known for web series such as 'Little Things' and 'What The Folks'.

Pocket Aces will utilize the funding to expand its content library and technology platform, and to acquire more talent. The company is aiming to build capacity and resources to create as many as 30 long-form shows a year, and three new content channels.

Further, it will also continue to invest into its live gaming platform Loco with an aim to hit 50 Mn users in the next two years. Lastly, the company plans to bolster its senior leadership team, and invest in training and cultural development.

Founded in 2013 by Ashwin Suresh, Anirudh Pandita and Aditi Shrivastava, Pocket Aces creates and distributes engaging original content for millennial audiences through multiple YouTube channels such as Dice Media, FilterCopy and Gobble. The company had last raised \$3Mn from investors including Sequoia Capital, North Base Media, 3one4 Capital, Aarin Capital, and Axilor Ventures, among others in December 2016.

Since its last fundraise in 2016, the Mumbai-based company claims to have scaled its viewership by 25x and monetization by 15x. Currently, Pocket Aces' claims to clock 500 Mn monthly video views on its three YouTube channels including FilterCopy (short videos), Gobble (food and lifestyle videos), Dice Media (long-form videos).

In early 2018, the company has acquired an interactive live gaming company Loco for an undisclosed amount. At present, Loco is said to have over 15 Mn registered users, with daily active users spending over 30 minutes on the app.

In the same year, the digital company has also signed a multi-show deal with Netflix India. Further, the company's content IP library is syndicated across platforms such as Ola Play and Reliance Jio, airlines such as Emirates, Jet and Cathay Pacific, cable partners such as Tata Sky, and international platforms such as China's Youku Tudou and Byte dance.

Some notable advertisers of the brand include PepsiCo, Flipkart, Amazon, Samsung, One Plus, Google, Kingfisher, Kotak Mahindra Bank and more.

Pocket Aces has a team strength of 145 with offices in Mumbai, Bengaluru and Delhi. Further, Pocket Aces is aiming to hit a run-rate of 1 Bn monthly video views on original content by 2020.

A recent Google report has estimated India to have 400 Mn active internet users and 350 Mn connected smartphone users. The report also noted that on an average India adds 40 Mn internet users on a Y-o-Y basis, which is among the fastest in the world.

Further, an Indian subscriber was found to have an average 8GB per month mobile data usage which is comparable to developed markets.

The Indian media and entertainment (M&E) industry grew at a CAGR of 10.90% in FY17-18 and is expected to grow at a CAGR of 13.10% to touch \$39.68 Bn by FY 2023 from \$ 22.28 Bn in FY 2018.

Some of the prominent players in the industry include PopXO, Arre, The Viral Fever and more. Recently in May, The Viral Fever (TVF) has raised \$4.97 Mn (INR 34.67 Cr) in a Series D round from Tiger Global.

Mumbai-based digital entertainment firm Pocket Aces has secured ₹100 crore from Sequoia India, DSP Group and 3one4 Capital, besides other prominent investors, the company said on Tuesday.

Pocket Aces plans to use the fresh capital to invest in content, technology and talent. It also aims to multiply its social distribution by starting three new content channels in the next 12 months. It is targeting a run-rate of 1 billion monthly video views on original content by 2020.

Founded in 2013 by Ashwin Suresh, Anirudh Pandita and Aditi Shrivastava, Pocket Aces operates three socially distributed content channels: FilterCopy (short videos), Dice Media (long-form videos) and Gobble (food and lifestyle videos). It also operates a direct-to-consumer platform, Loco (live and interactive e-sports app). Since its last fundraising activity in 2016, the company claims to have increased its viewership, clocking around 500 million monthly video views.

The company uses local advertising to monetize and currently works with brands, which employs the company to create content around their brand message and requirements. It has so far catered to PepsiCo, Flipkart, Amazon, OnePlus, Google, Kingfisher and Kotak Mahindra Bank.

Last year, the company launched its Loco app, which has over 15 million registered users. The company has grown its team strength to 145 with offices in Mumbai, Bengaluru and Delhi.

Pocket Aces competes with other video-focused content platforms such as The Viral Fever, which had raised \$5 million from Tiger Global in May, besides Denture Capital, which is self-funded and creates original video content for startups, and Culture Machine.

“With massive penetration of mobile internet and a large consumer base hungry for local content, we believe there has never been a better time to build a large content business here,” said Suresh, Pandita and Shrivastava in a joint statement.

PONMUTTA: The golden word for fun.



A whopping 33,468 subscribers in less than five months is no silly feat for a YouTube channel. And Liju Thomas, the founder of Ponmutta, a Malayalam sketch comedy YouTube channel, is on cloud nine.

Liju, an ardent fan of channels like Jordindian and Timeliners, realised that such entertaining and quality content need to be available in Malayalam as well. The idea of Ponmutta took shape in Liju's mind one-and-a-half years back. After a long research and conceiving ideas Malayalis can personally relate to, he officially launched Ponmutta on YouTube in November, 2018. It was a friend of his, a graphic designer, who helped him with the logo designing and poster works.

“Ponmutta, meaning golden egg, is a striking title through which we are getting better attention from the viewers. We release a video every two weeks,” says Liju.

Liju is thrilled to introduce his cast that includes Enga Veetu Mapillai-fame Seetha Lakshmi, Shyam, Bijo, Vishnu, Sooraj, Greeshma and Pooja. “We don’t strictly follow a script pattern. We prefer to include improvisation by the actors. They have the freedom to enact and deliver their own dialogues according to the situation,” Liju adds.

Asked about the social media comments accusing Ponmutta of aping another famous YouTube channel in Malayalam, Liju laughs and says that people find resemblance between the two because online vines in Malayalam have a single pattern comprising tightly-packed story lines without jump cuts and lagging.

Liju, however, is positive about the criticisms. He asserts that they are part of the game and that they have always helped improve the quality of their videos. Those who

initially ridiculed them are now waiting for their next videos.

Liju is also of the opinion that Malayalis always welcome content they can connect with, which is why Ponmutta is constantly trying to bring out benchmark-setting videos.

Presently, Liju is busy with the production of a one-of-its-kind web series in Malayalam – The adventures of Unni Vasco, a comedy thriller that will soon be broadcast on YouTube.

the YouTube channel ‘Ponmutta’ (Golden egg) has found favour amongst the Malayali audience for its light-humors filled content, not to mention relatable.

“The name of the channel was definitely inspired from the movie,” says Liju Thomas, founder. “There were channels like Filter copy, Timeliners which provided funny, relatable content. Other than ‘Karikku’ (another Malayalam YouTube channel), we did not have any Malayalam channel with quality content. This triggered the want to produce content solely for the Kerala audience. The title ‘Ponmutta’ also creates a certain kind of connect. My friend Gokul designed the logo for the same. And the tagline, ‘Golden Bird for Fun’ says it all,” Liju continues.

Having broken into the internet in November 2018, the channel already has 33,206 subscribers with videos such as 'Malayali Da' which portrays the quintessential habits of a Malayali, and 'Parayan Aagrahichathum Paranjathum' (What I wanted to say versus what I said). "We release a video every two weeks. That's how long it takes to reach the audience. Currently, we have released 10 videos and the response amassed has been great," Liju says.

It is publishing 0.34 videos per week on average, and the average number of views per video is 778K. The channel is expected to earn between \$375 and \$5.25K per month. Ad revenue can vary depending on age or geographic distribution of key viewers, categories of videos, monetization status, and more.

How difficult is it to create exciting, engaging, and relatable content? "We derive inspiration from our daily lives. The actors Shyam, Jijo, Vishnu, Sooraj, Seethalakshmi Hariharan, Greeshma, Pooja and I brainstorm together for the script. We try perfecting every section and showcasing a Malayali at his best- there should not be any glitch in the video," says the Kasargod native who resides in Kochi.

Liju dreams big. He knows web series are the next big thing. "Our web series titled 'Adventures of Unnivasco' will release soon. The channel aims to reach one million subscribers by the end of this year," he says. Currently, working with a production house, Liju is realising his filmmaking dreams through 'Ponmutta'. "I studied film direction and TV production, after which I had a brief stint in Kairali TV," Liju says.

One better not count their chickens before they hatch. Albeit, in a strange occurrence of events, Liju did and got a golden bird.

CHAPTER – 4

DATA INTERPRETATION

QUESTIONNAIRE – 1

4.1. TABLE SHOWING THE AGE GROUP OF RESPONDENTS

RESPONSE	FREQUENCY	PERCENTAGE
Below 18 years	6	6%
18 years to 30 years	75	75%
30 years to 50 years	12	12%
Above 50 years	7	7%
Total	100	100%

Source: Primary Data

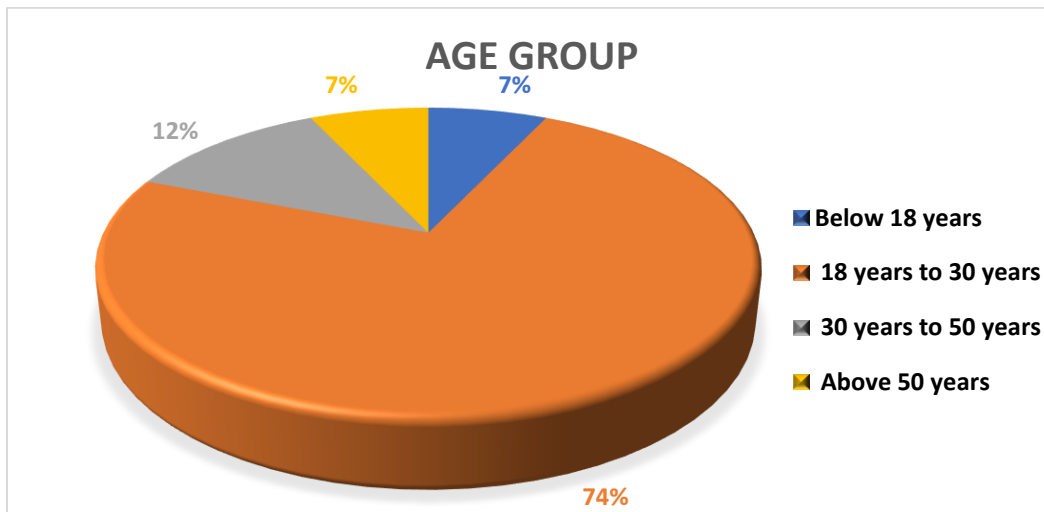


FIG 4.1: AGE OF RESPONDENTS

Source: Primary Data

INTERPRETATION:

The above diagram shows the percentage of different age groups who watches web series. It is clear that 74% of the respondents belong to the age group "18 years to 30 years". It is followed by the age group "30 years to 50 years". There is an equivalent number of respondents in the rest two age groups.

4.2. TABLE SHOWING THE PERCENTAGE OF RESPONDENTS WHO WATCH WEB SERIES

RESPONSES	FREQUENCY	PERCENTAGE
Yes	97	97%
No	3	3%
Total	100	100%

Source: Primary Data

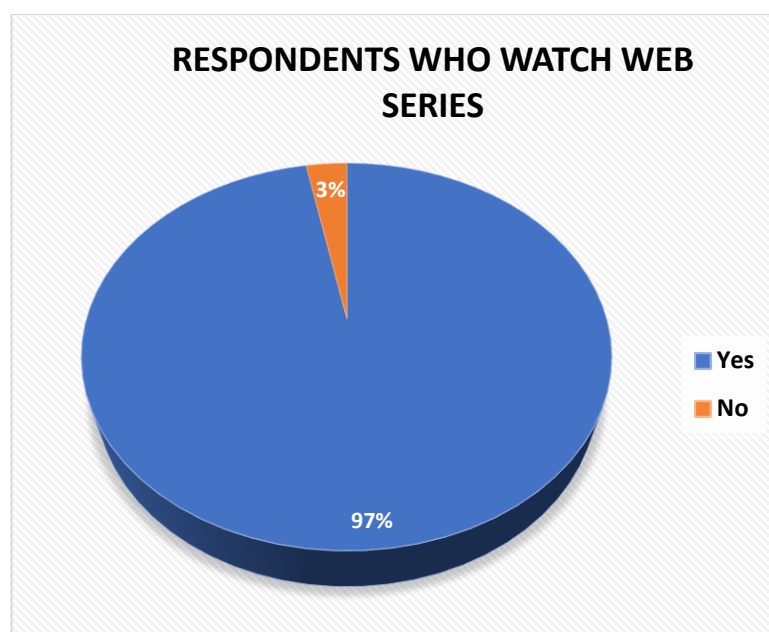


FIG 4.2: RESPONDENTS WHO WATCH WEB SERIES

Source: Primary Data

INTERPRETATION:

The above figure shows the number of respondents who watches web series. According to the study, 97% of the people watches web series and the rest 3% does not.

4.3 TABLE SHOWING THE LANGUAGE PREFERENCE OF THE RESPONDENTS

RESPONSES	FREQUENCY
English	68
Malayalam	57
Hindi	28
Tamil	7
Other	17

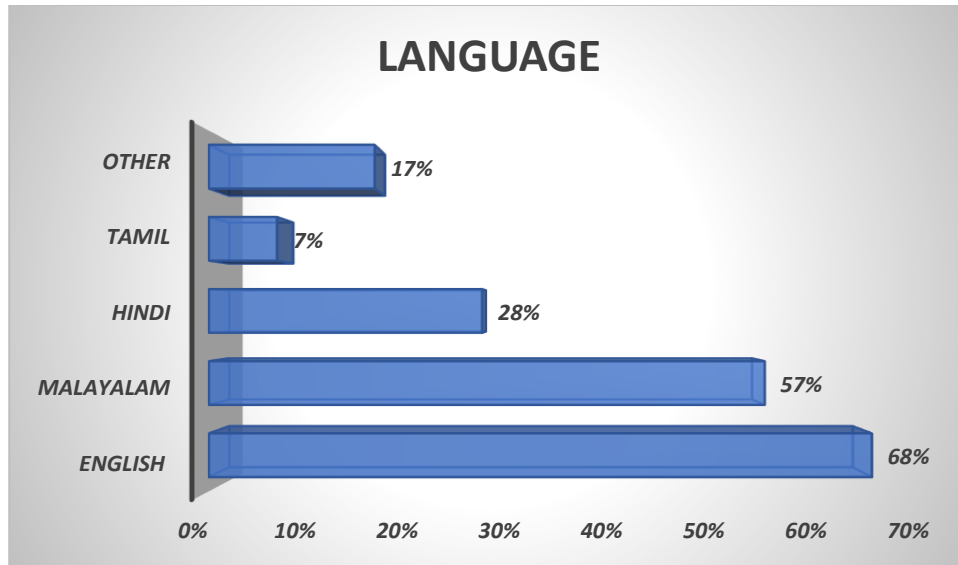


FIG 4.3: Language preference of respondents

INTERPRETATION:

The above diagram shows the language preference of the respondents. The highest number of respondents' watches "English" followed by "Malayalam" and then "Hindi". 17% of the respondents watches other languages like Turkish, Philippine, Japanese, Korean etc. the percentage of respondents' watches "Tamil "web series. Thus, it is clear that most of the people prefers English and Malayalam web series.

4.4 TABLE SHOING THE GENRE PREFERENCE OF THE RESPONDENTS

RESPONSES	FREQUENCY
Thriller	61
Action	38
Drama	31
Romance	40
Comedy	63
Fantasy	31

Source : Primary Data

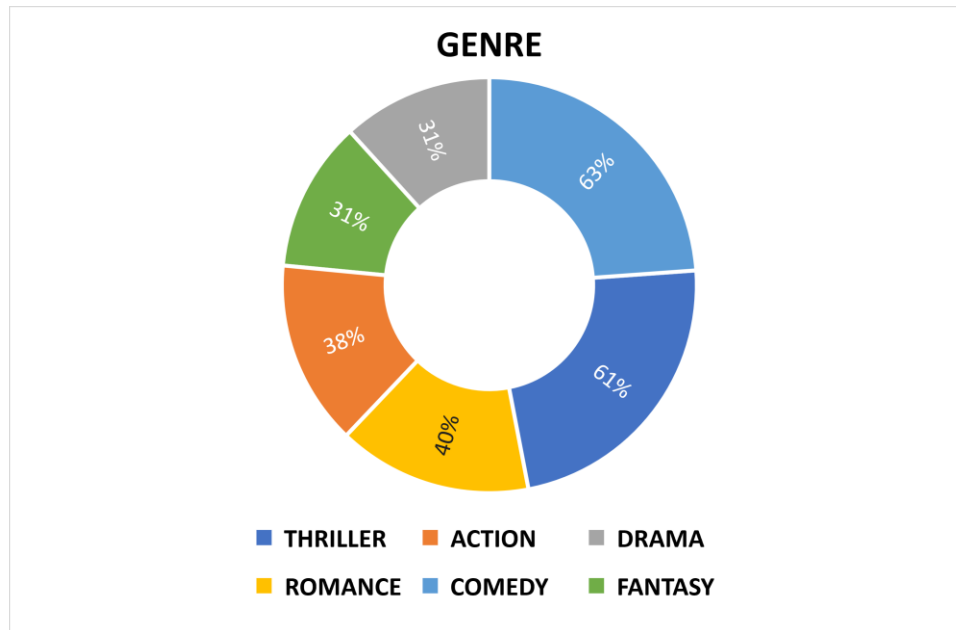


FIG 4.4: Genre preference of respondents

Source: Primary Data

INTERPRETATION:

The above figure shows the different genre of web series preferred by the respondents. The most preferred genre of web series is “comedy” followed by “thriller”.40% of the respondents like “romance “and 38% of the respondents like “action”. The rest two genre that is, “fantasy” and “drama” is preferred by 31% of respondents each. Thus, the most preferred genre are comedy and thriller.

4.5 TABLE SHOWING THE YEAR IN WHICH RESPONDENTS STARTED TO WATCH WEB SERIES

RESPONSE	FREQUENCY	PERCENTAGE
2010-2013	28	28%
2013-2016	51	51%
2016-2019	11	11%
2020	10	10%
Total	100	100%

Source : Primary Data

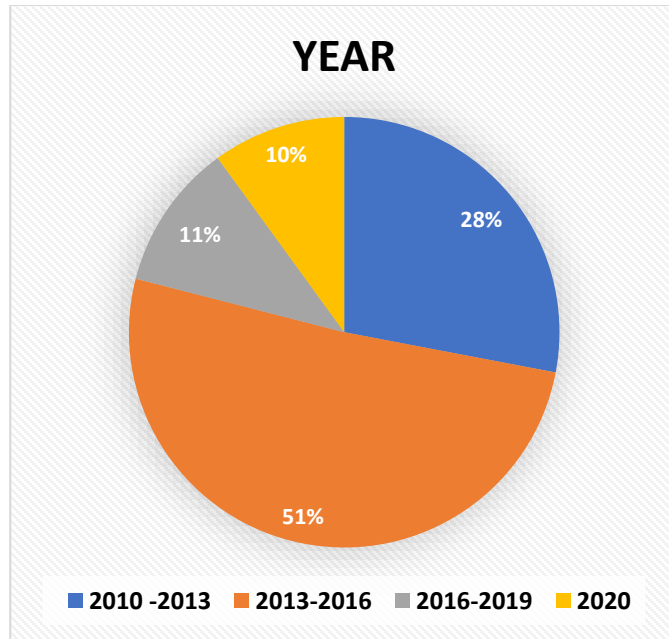


FIG 4.5: Year in which respondents started watching web series

Source: Primary Data

INTERPRETATION:

The figure 4.5 shows the year in which the respondents started watching web series. More than half of the respondents that is, 51% of them started watching web series in the years between “2013 – 2016”. 28% of the respondents started watching web series in the years between “2010 – 2013”. 11% of the respondents started watching web series in the years between “2016 – 2019”. And 10% of the respondents started watching in the year 2020.

4.6 TABLE SHOWING THE WEBSITES USED BY THE RESPONDENTS

RESPONSES	FREQUENCY
Hotstar	34
YouTube	80
Netflix	37
Amazon Prime	35

Source : Primary Data

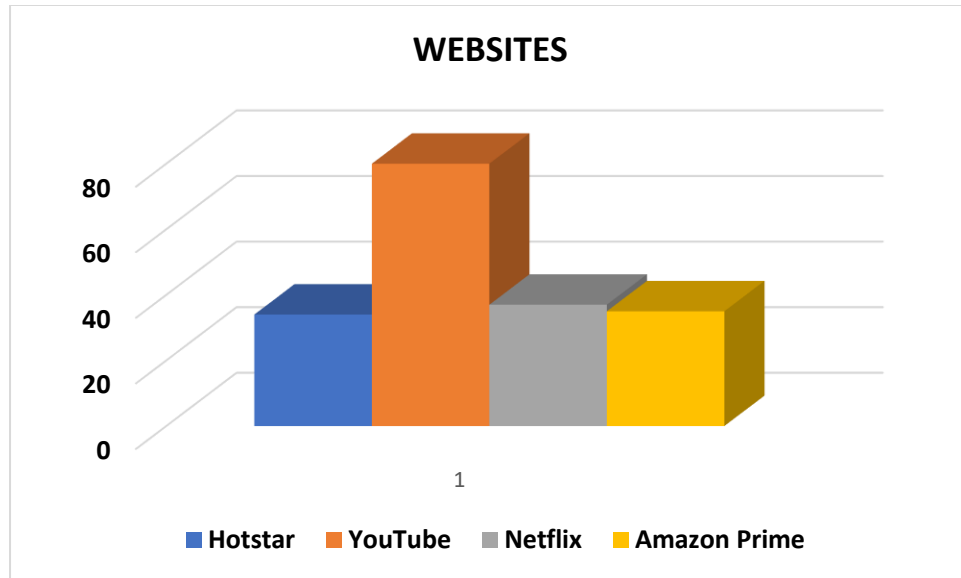


FIG 4.6: Websites used by the respondents

Source : Primary Data

INTERPRETATION:

The figure 4.6 shows the different websites preferred by the respondents. 80 respondents watch in “YouTube” and 37 respondents watch in “Netflix”. 35 respondents watch in “Amazon Prime” and 34 respondents watch in “Hotstar”. Since, YouTube is of free of cost, most people prefer to watch web series in YouTube rather than Netflix, Amazon Prime and hotstar.

4.7 TABLE SHOWING THE TIME SPENT BY THE RESPONDENTS TO WATCH WEB SERIES PER DAY

RESPONSE	FREQUENCY	PERCENTAGE
2 hours	53	53%
2 hours – 4 hours	33	33%
4 hours – 6 hours	5	5%
More than 6 hours	9	9%
Total	100	100%

Source: Primary Data

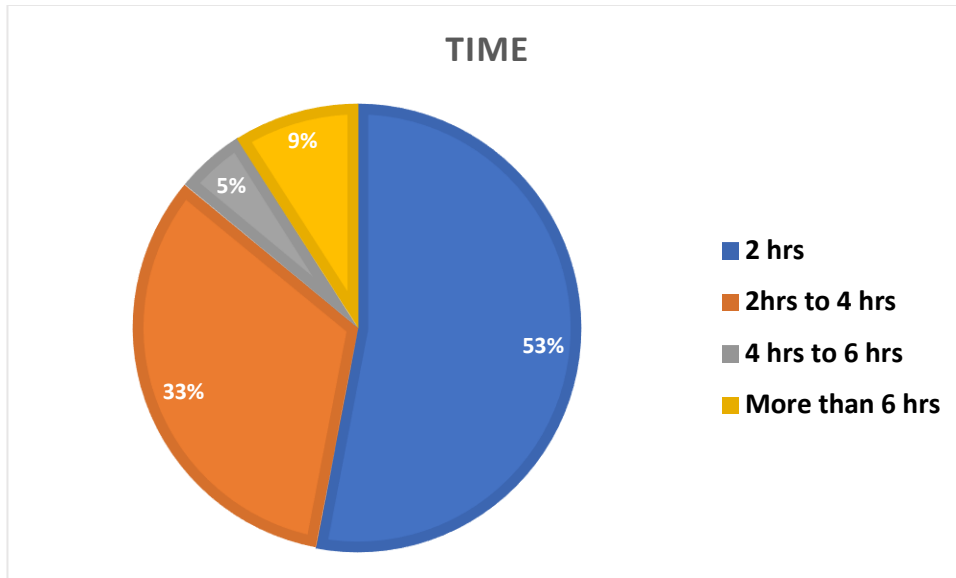


FIG 4.7: Time spent by respondents to watch web series each day.

Source : Primary Data

INTERPRETATION:

The above figure shows the time spent by the respondents to watch web series a day. 53% of the respondents spent “2 hours”. 33% of the respondents spent “2 hrs – 4 hrs”. 9% of the respondents spent “More then 6 hrs”. And the rest 5% of the respondents spent “4 hrs- 6 hrs”. Thus, majority of the people spent 2 hrs of their single day to watch web series.

4.8 TABLE SHOWING THE PLATFORM PREFERENCE OF THE RESPONDENTS

RESPONSE	FREQUENCY
Mobile Phone	91
Amazon Fire Stick	10
Laptops	40
Tablet	11

Source :Primary Data

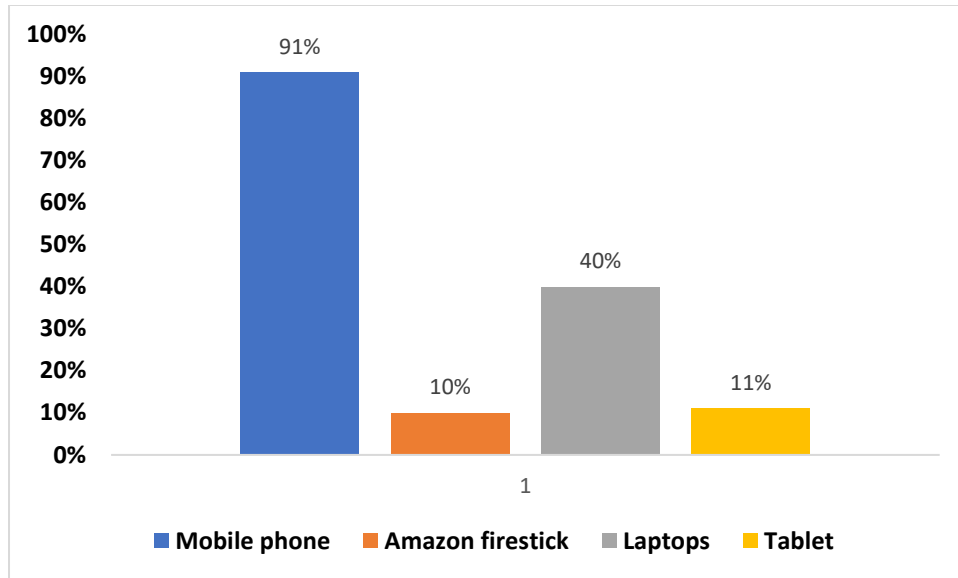


FIG 4.8: Platform preferred by the respondents

Source: Primary Data

INTERPRETATION:

The above diagram represents the different platforms used by the respondents according to their convenience. 91% of respondents uses “Mobile phone”. 40% of respondents uses “laptops”. 11% of respondents uses “tablet “. 10% of respondents uses “Amazon fire stick”. Thus, it is clear from this that, majority of the respondents uses mobile phones which is the most convenient one to use because mobile phones can be carried to anyplace very easily.

4.9 TABLE SHOWING THE CONVENIENCE OF THE RESPONDENTS

RESPONSES	FREQUENCY	PERCENTAGE
Television series	10	10%
Web	90	90%
Total	100	100%

Source : Primary Data

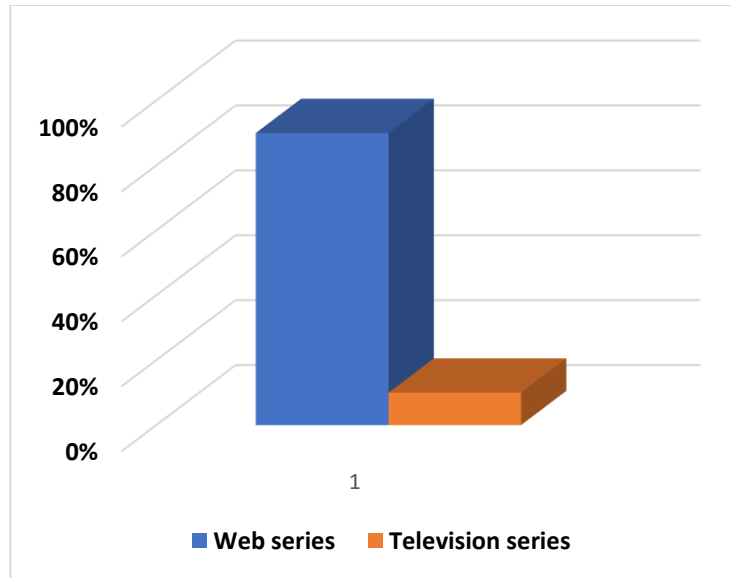


FIG 4.9: Convenience of respondents

Source: Primary Data

INTERPRETATION:

The figure shows the preference of the respondents on the basis of convenience. 90% of the respondents find convenience in “web series”. 10% of the respondents find convenience in television series. Web series is more convenient because of the factors like time, place etc. Thus, majority of the people prefer web series other than television series on the basis of convenience.

4.10 TABLE SHOWING THE MAIN INTENTION OF RESPONDENTS

RESPONSES	FREQUENCY
Stress Relief	25
leisure	28
Entertainment	90

Source : Primary Data

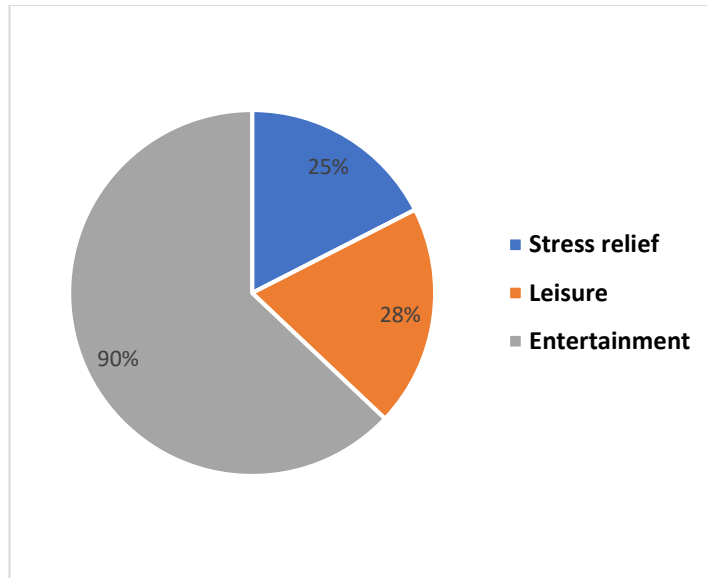


FIG 4.10: Represents the main intention of the respondents to watch web series

Source : Primary Data

INTERPRETATION:

The figure 4.10 represents the main intention of the respondents to watch web series.90% of the respondents watch web series for “entertainment”. 28% of the respondents watch web series for “leisure”.25% of the respondents watch web series for “stress relief”. Thus, it is clear that, more than three by fourth of the respondents watch web series for entertainment.

4.11 TABLE SHOWING THE BASIS ON WHICH THE RESPONDENTS WATCH WEB SERIES

RESPONSES	FREQUENCY
Recommendation	58
Rating	44
Review	54

Source : Primary Data

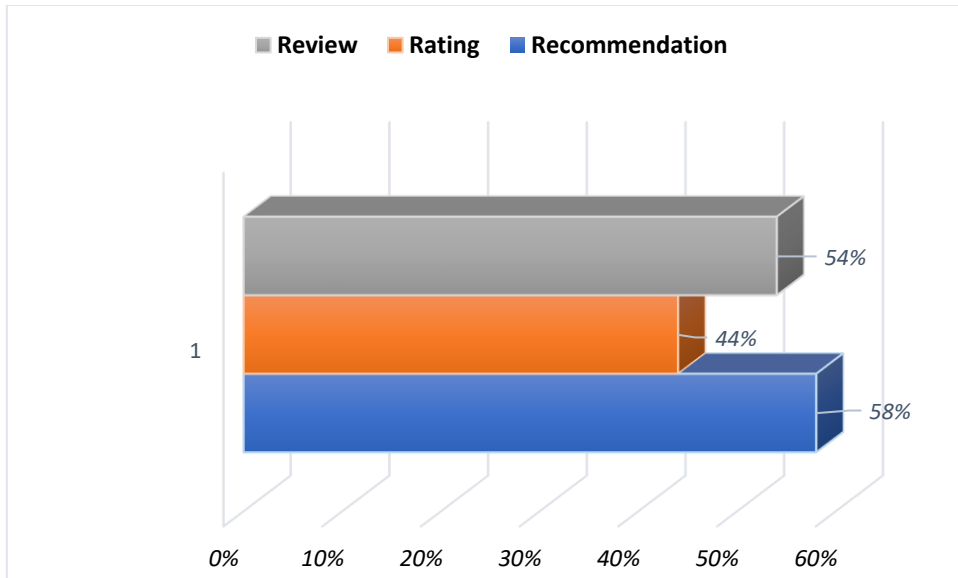


FIG 4.11: Basis on which respondents watch web series

Source : Primary Data

INTERPRETATION:

The above diagram represents the basis on which respondents watch a particular web series. 58% of the respondents watch web series on the basis of “recommendation”. 54% of the respondents watch web series on the basis of “review”. 44% of the respondents watch web series on the basis of “rating”. So, from the above diagram, it is clear that, respondents mainly focus on recommendations and reviews given by other people.

4.12 TABLE SHOWING THE MAIN REASON OF ATTRACTION TOWARDS WEB SERIES

RESPONSES	FREQUENCY
Content	76
Presentation	62
Production house	9
Actors	33

Source: Primary Data

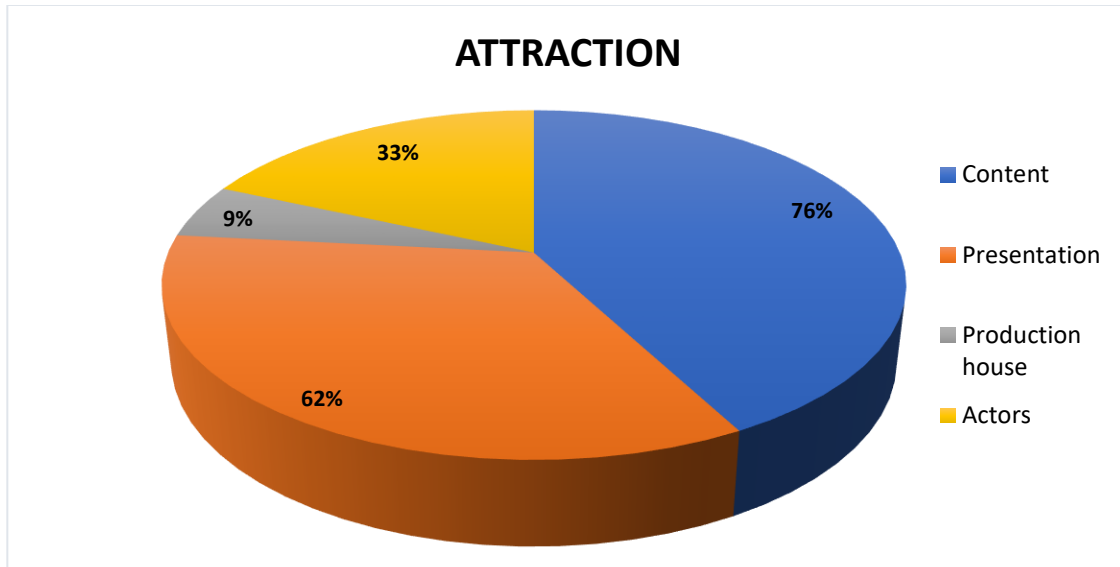


FIG 4.12: Main reasons for attraction towards web series

Source : Primary Data

INTERPRETATION:

The figure 4.12 shows the main reason of the respondents for the attraction towards web series.76% of the respondents' main reason of attraction is its "content".62% of the respondents' main reason of attraction is its "presentation".33% of the respondents' main reason for attraction is its "actors".9% of the respondents' main reason for attraction is its "production house". Thus, from the above diagram, it is clear that people get easily attracted towards web series id because of the content and presentation, which is really different from television series.

4.13 TABLE SHOWING THE ADDICTION OF THE RESPONDENTS

RESPONSE	FREQUENCY	PERCENTAGE
Yes	17	17%
No	61	61%
Maybe	22	22%
Total	100	100%

Source: Primary Data

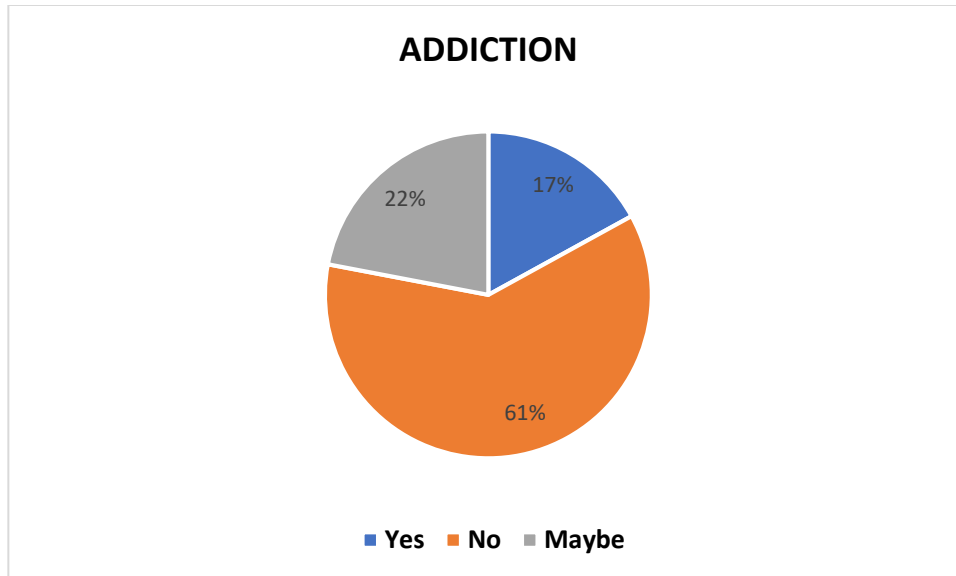


FIG 4.13: Addiction of respondents towards web series

Source : Primary Data

INTERPRETATION:

The figure 4.13 shows the addiction of the respondents towards web series. 61% of the respondents are not addicted to web series. 17% of the respondents are addicted to web series. 22% of the respondents are not quite sure about their addictions. Thus, from the above diagram, it is clear that, more than half of the respondents are not addicted to web series and a part of respondents are in situation where they cannot give a definite answer about their addiction.

4.14 TABLE SHOWS THE PERCENTAGE OF WIDER REACH FOR WEB SERIES

RESPONSE	FREQUENCY	PERCENTAGE
Movies	15	15%
Web series	27	27%
Both	58	58%
Total	100	100%

Source: Primary Data

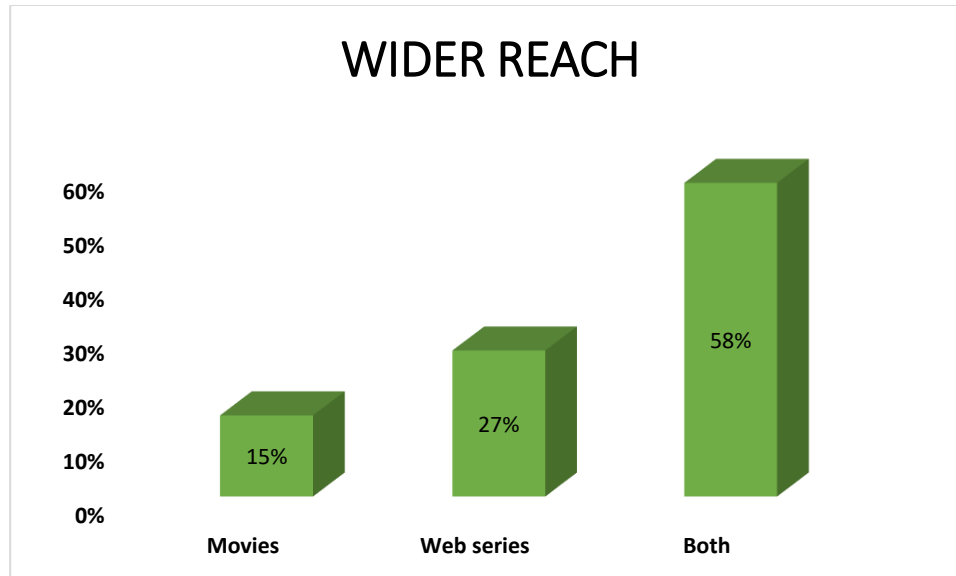


FIG 4.14: Shows the wider reach of web series

Source: Primary Data

INTERPRETATION:

The above diagram shows the respondents' opinion about the wider reach. 58% of the respondents have an opinion that, "both" web series and movies have a wider reach. 27% of the respondents have an opinion that, "web series" has a wider reach. 15% of the respondents have an opinion that, "movies" has a wider reach than web series.

4.15 TABLE SHOWING THE PERCENTAGE OF RESPONDENTS WHO WATCH PAID WEB SERIES

RESPONSES	FREQUENCY	PERCENTAGE
Yes	22	22%
No	78	78%
Total	100	100%

Source : Primary Data

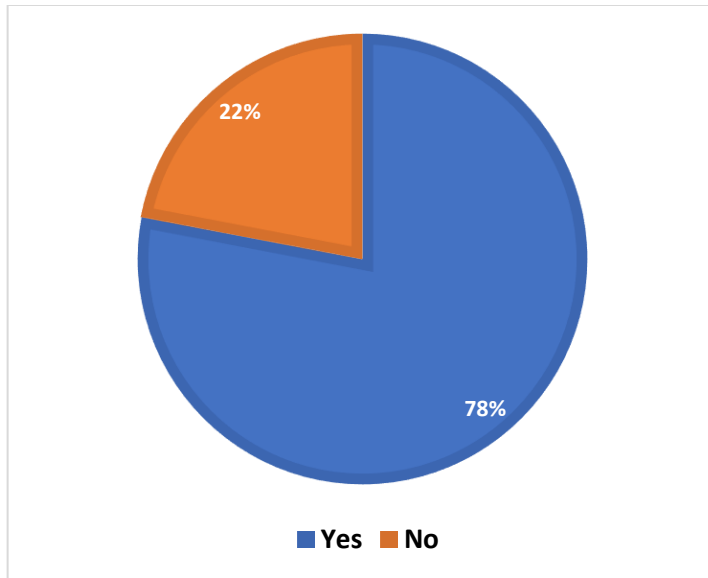


FIG 4.15: Respondents who watch paid web series

Source : Primary Data

INTERPRETATION:

The above figure shows the percentage of respondents who watch paid web series. 78% of the respondents watch paid web series. 22% of the respondents do not watch paid web series. Thus, from the above diagram it is clear that, more than half of the respondents pay money to watch web series.

4.16 TABLE SHOWING THE MONEY CHARGED BY THE WEBSITES

REPOSSES	FREQUENCY	PERCENTAGE
High	71	71%
Reasonable	24	24%
Low	5	5%
Total	100	100%

Source: Primary Data

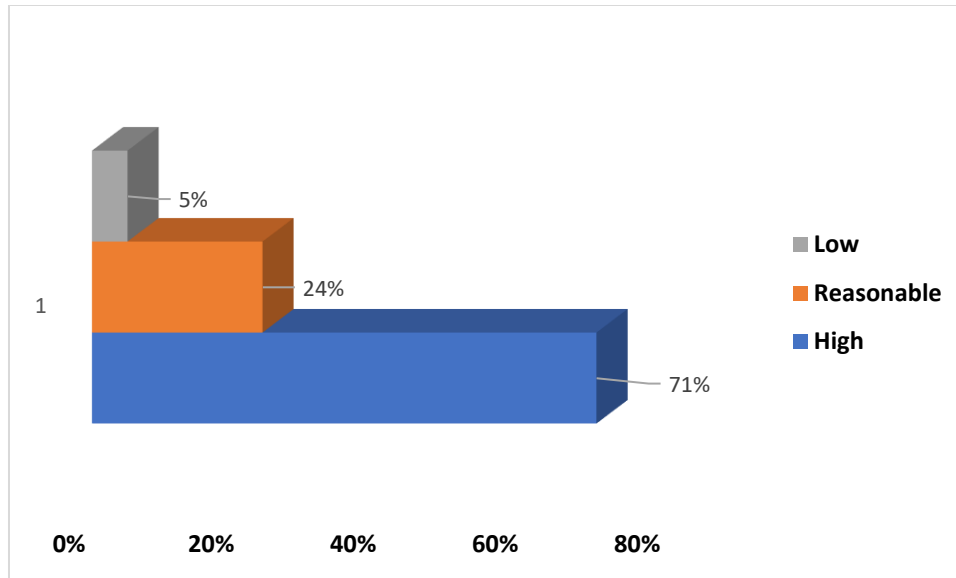


FIG 4.16: Money charged by websites

Source: Primary Data

INTERPRETATION:

The above diagram shows opinion of the respondents about money charged by websites to watch web series. 71% of the respondents has an opinion that, the money charged is “high”. 24% of the respondents have an opinion that, the money charged is “reasonable”. 5% of the respondents have an opinion that, the money charged is “low”. Thus, more than half of the respondents have an opinion that, the money charged is high.

4.17 TABLE SHOWING THE RESPONDENTS OPINION ABOUT THE BENEFITS OF WEB SERIES TO THE ECONOMY

RESPONSES	FREQUENCY	PERCENTAGES
Yes	61	61%
No	39	39%

Source: Primary Data

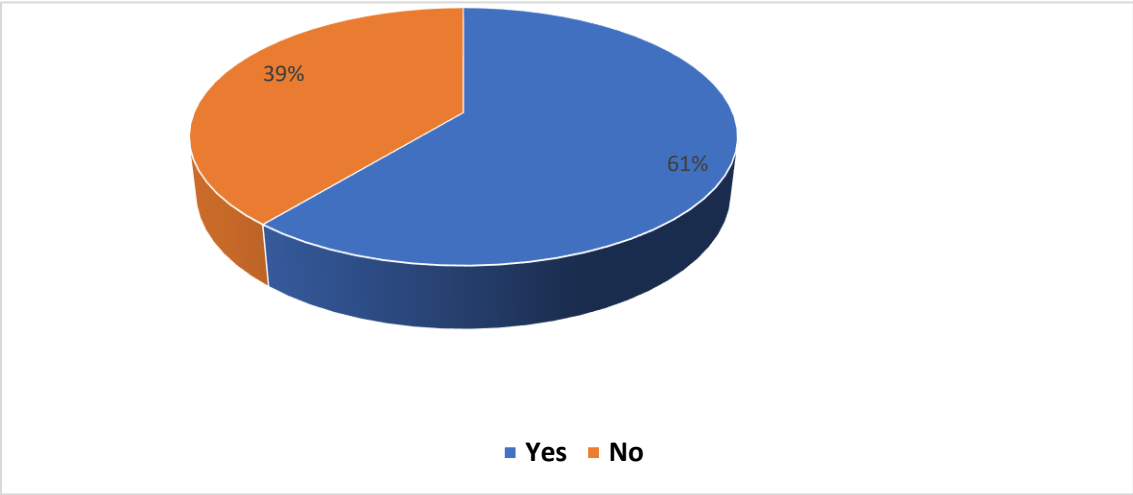


FIG 4.17 Respondents opinion about the benefits of web series to the economy

Source: Primary Data

INTERPRETATION:

The figure 4.18 represents the opinion about the benefits of web series to the economy.61% of the respondents have an opinion that, there is benefits of web series to the economy.39% of the respondents have an opinion that, there is no benefit of web series to the economy. Thus, it is clear from the above figure that, web series bring economic benefits.

4.18 TABLE SHOWING THE NEGATIVE IMPACT ON VIEWERS

RESPONSES	FREQUENCY	PERCENTAGE
Yes	28	28%
No	19	19%
Maybe	53	53%
Total	100	100%

Source : Primary Data

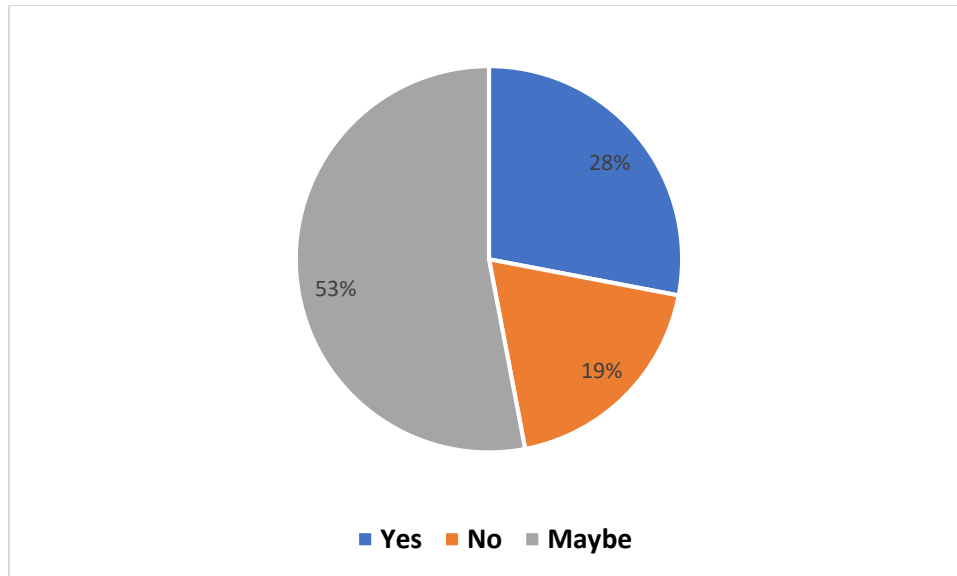


FIG 4.18: Represents the negative impact on viewers

Source: Primary Data

INTERPRETATION:

The above figure shows the opinion of the respondents about the negative impact of web series on viewers. 28% of the respondents think that, there is negative impact on viewers. 19% of the respondents think that, there is no negative impact on viewers. 53% of the respondents are not sure about the negative impact of the web series on viewers. Since, web series is a new concept for many, they are not quite sure about the negative consequences of web series on viewers.

4.19 TABLE SHOWING THE DIFFERENT NEGATIVE IMPACTS ON VIEWERS

RESPONSES	FREQUENCY
Time consumption	39
Increase in expenses	11
Addiction	45
Lack of social gathering	33
Others	11

Source: Primary Data

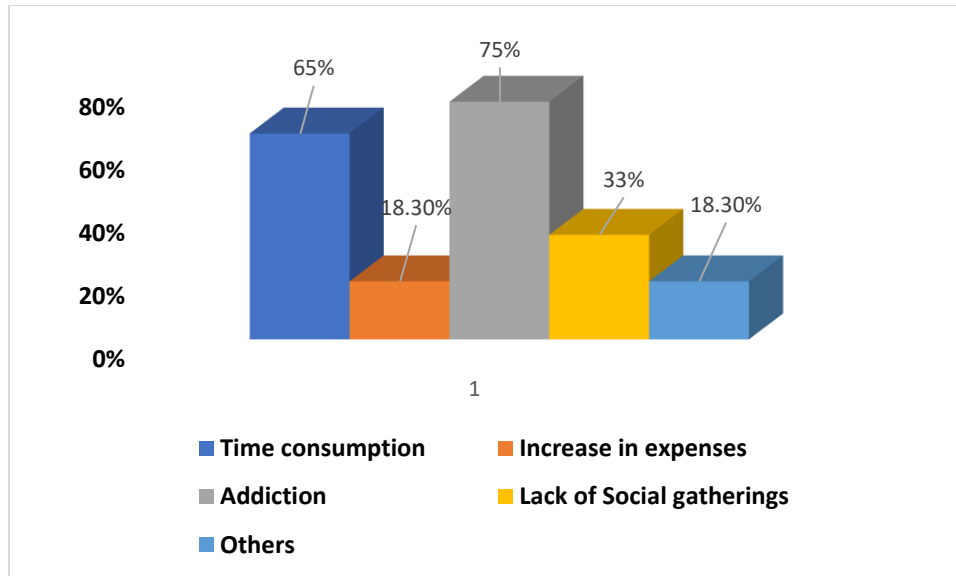


FIG 4.19: Represents the different negative impacts on viewers.

Source: Primary Data

INTERPRETATION:

The above figure represents the different negative impacts on viewers due to web series. 45 respondents have an opinion that, there will be “Addiction”. 39 respondents have an opinion that, there is “Time consumption”. 33 respondents have an opinion that, there is “lack of social gathering”. The rest 11 respondents each have an opinion that, there are “increase in expense” and “others”. Others may include physical and mental health problems, less reality check etc.

QUESTIONNAIRE – 2

4.20 TABLE SHOWING THE PLATFORM IN WHICH THE WEB SERIES PRODUCERS RELEASE THEIR WEB SERIES

RESPONSES	FREQUENCY	PERCENTAGES
Hotstar	0	0%
Netflix	20	20%
YouTube	80	80%
Amazon prime	0	0%

Source: Primary Data

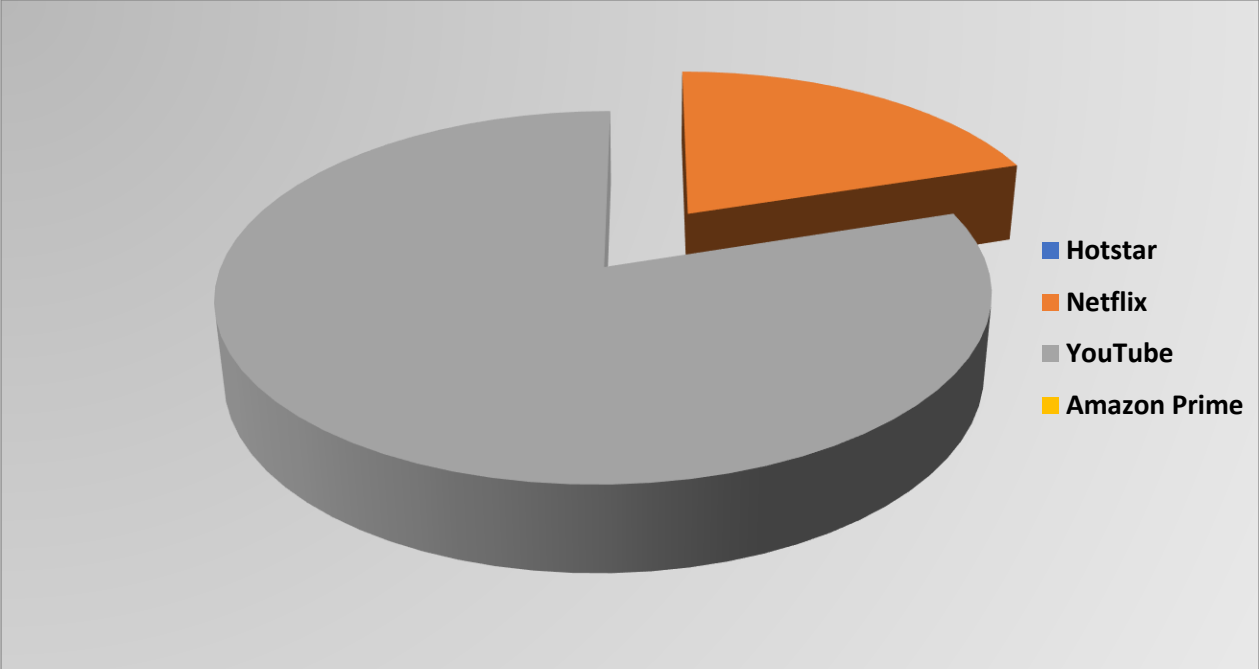


FIG 4.20: Represents the different platforms in which the web series owners releases their web series

Source: Primary Data

INTERPRETATION:

The above diagram shows about the platforms through which the web series owner mostly releases their web series. The 80%of respondents choose “YouTube” to release their web series and the 20% of them releases their web series on “Netflix” . Not a single respondent chooses “Hotstar” and “Amazon Prime”.

4.21 TABLE SHOWING THE MOTIVE OF THE WEB SERIES OWNERS TO CREATE WEB SERIES.

RESPONSES	FREQUENCY
Less expensive	100
Stepping stone towards big screen	20
Popularity	100
Intention to earn money	20
Other	60

Source: Primary Data

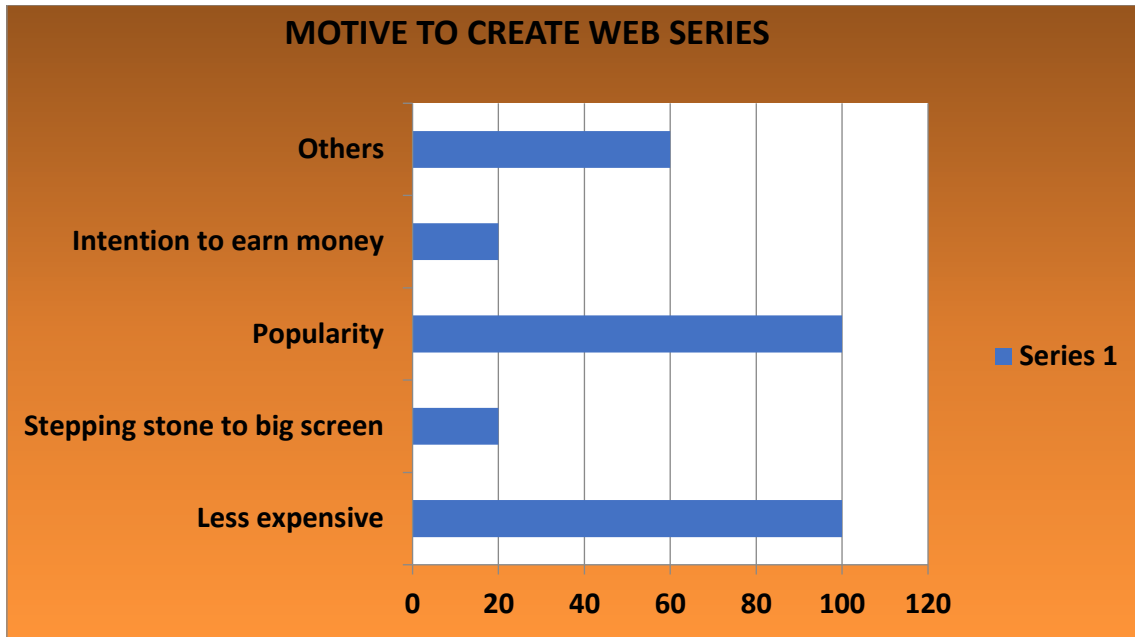


FIG 4.21: Represents the motive of the web series owners to create web series

Source: Primary Data

INTERPRETATION:

From the above diagram, we can understand that the most important factor that drives web series owners to create web series, is its “popularity” and it is “less expensive” than any other form of entertainment and 20% of owners create web series with the “intention to earn money” and they think it as a “stepping stone to big screen” and a 60% of owners create it for other reasons like passion, creative work etc.

4.22 TABLE SHOWING THE MAIN REASON FOR THE SUDDEN POPULARITY OF WEB SERIES

RESPONSES	FREQUENCY
Liberal internet connection	100
Development of new technologies	80
Interesting new theme	100
Way of presentation	60
Convenience	80

Source: Primary Data

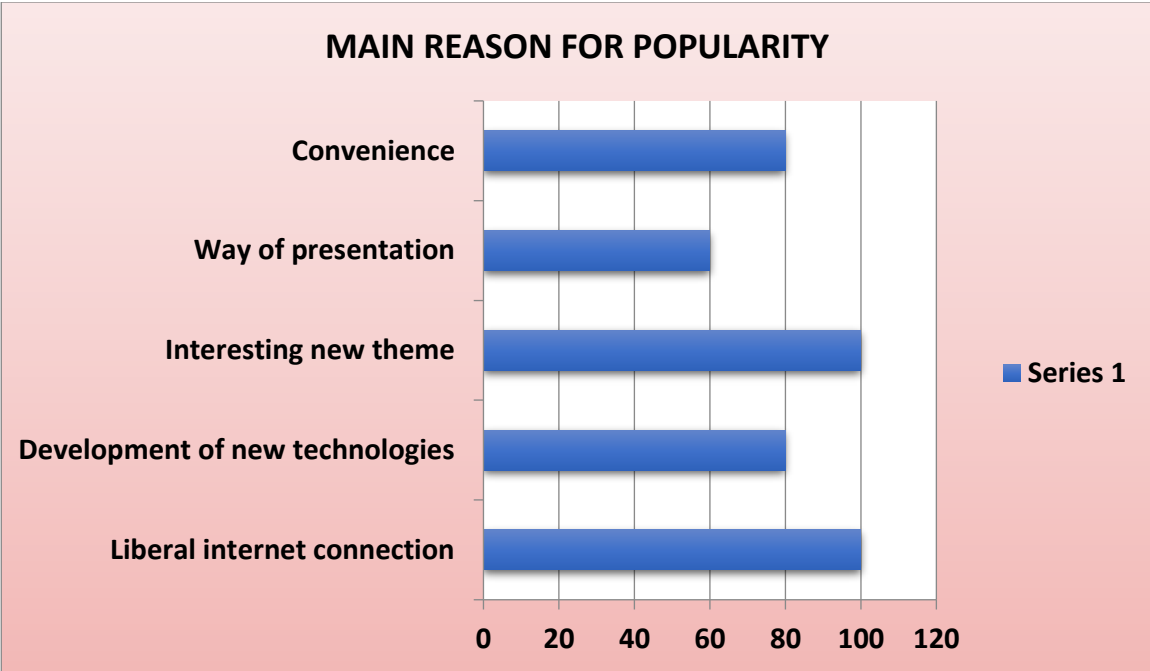


FIG 4.22: Represents the main reason for the sudden popularity of web series

Source: Primary Data

INTERPRETATION

The above figure shows the sudden popularity of web series the 100% of the web series owners says that “ liberal internet connection” and” interesting new theme” are main reasons for the sudden popularity of web series and the 80% of web series owners says that “development of new technologies” and “convenience” of viewers are another factors that lead to the sudden popularity of web series.

4.23 TABLE SHOWING THE MAIN PROMOTIONAL ACTIVITIES

RESPONSES	FREQUENCY
Facebook	100
Instagram IG TV	80
YouTube	60

Source: Primary Data

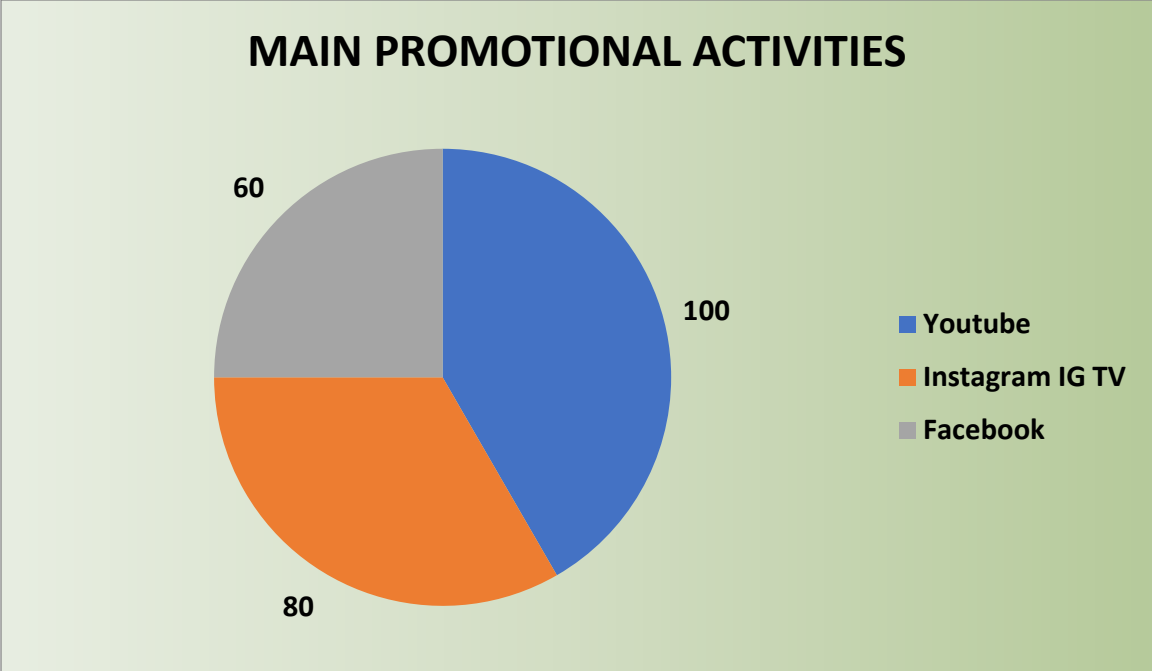


FIG 4.23: Represents the main promotional activities

Source: Primary Data

INTERPRETATION

The figure shows the main promotional activities undertaken by the web series owners. The main platform used to promote web series are YouTube, Instagram and Facebook. 100% of owners opt "YouTube" and 80% of them opt "Instagram" and 60% of them opt "Facebook" as the platform for their promotion.

4.24 TABLE SHOWS THE TARGETED CATEGORIES OF PEOPLE

RESPONCE	FREQUENCY
Kids	0
Youth	80
Old citizen	60
People of all age group	20

Source: Primary Data



FIG 4.24: Represents the targeted categories of people

Source: Primary Data

INTERPRETATION

The figure 4.24 shows that 80% of the web series owners create their web series mainly targeting the “youth”. Then 20% of them target “old citizens”. And 20% of them concentrate on “people from all age group”. None of the respondents create web series for kids. So, we can say that, they are mainly concentrating to get the attention of youth.

4.25 TABLE SHOWS THE MAIN SOURCE OF INCOME OF THE WEB SERIES OWNERS

RESPONSES	FREQUENCY
Views	80%
Advertisement	80%
Other app promotion	100%
Donation	20%
Other	0%

Source: Primary Data

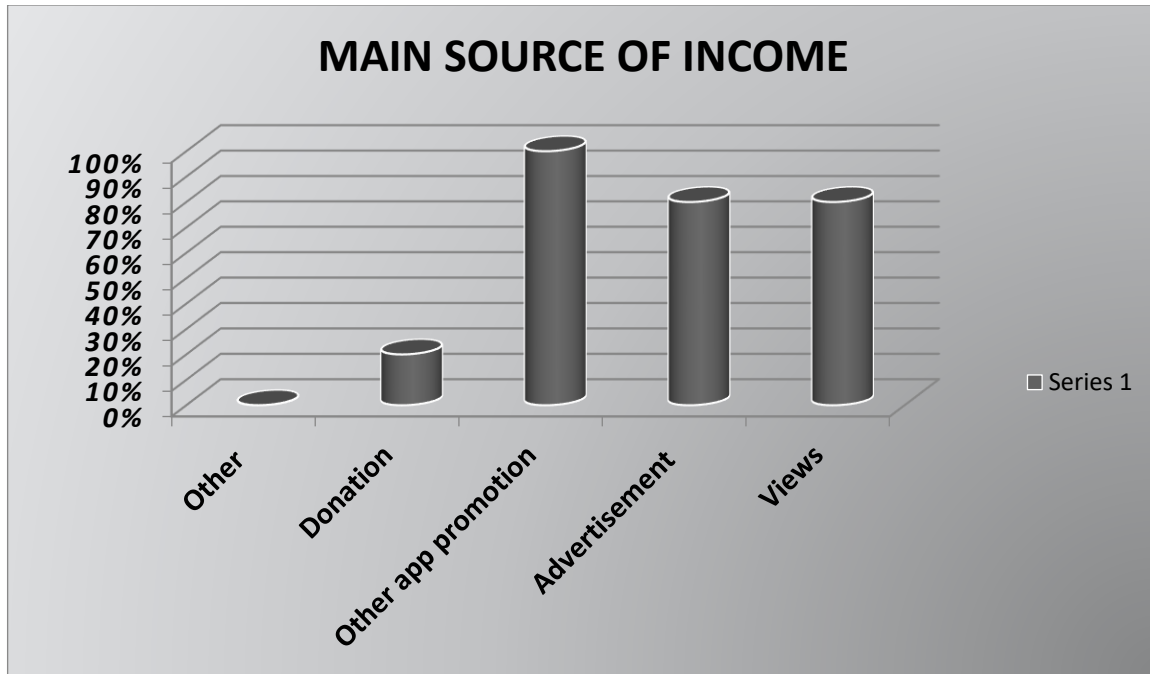


FIG 4.25: Represents the main source of income

Source: Primary Data

INTERPRETATION:

The above figure shows the main source of income of the web series owners. It shows that the web series owners earn the most from the “other app promotion”. It is followed by “views” and “advertisement”, which are also the main source. And “donation” is also a part of their income. From this we can understand that, their main source of income is from other app promotion, advertisements and views.

4.26 TABLE SHOWS THE MAIN EXPENSES INCURRED IN THE END TO END PROCESS

RESPONSES	FREQUENCY
Camera rent	100%
Editing cost	100%
Sound and background music	60%
Promotion cost	60%
Production cost	20%
Other cost	40%

Source: Primary Data

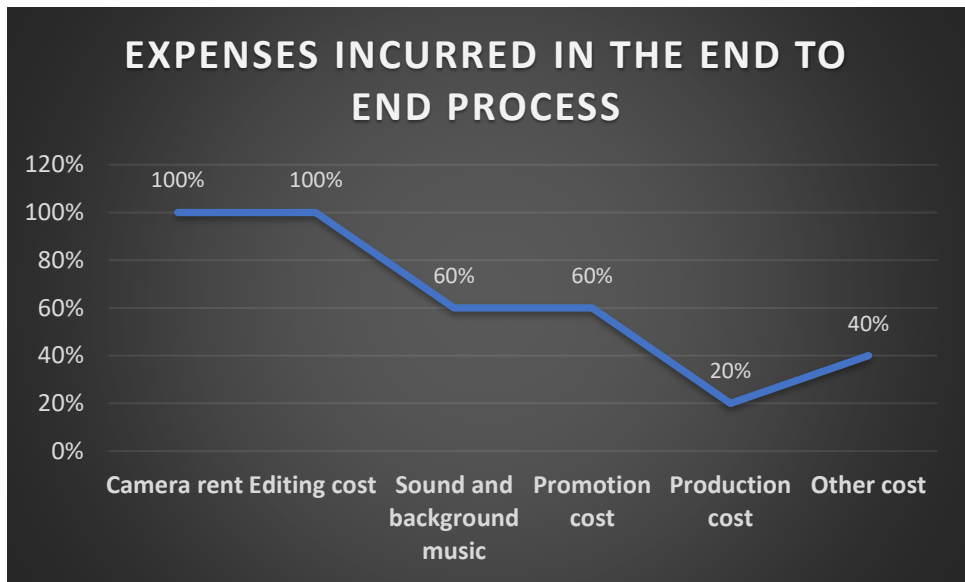


FIG 4.26: Represents the main expenses incurred by the web series owners

Source: Primary Data

INTERPRETATION

The figure shows that the main expenses of all the web series owners are “production cost”, “camera rent”, “ editing cost”. Three by Fifth of web series owners says that “sound, background music” and “promotion cost” are also their main expenses they incur. One by Fifth of them says that, there are other more expenses.

4.27 TABLE SHOWS HOW THE WEB SERIES OWNERS MANAGE THEIR EXPENSES

RESPONSES	FREQUENCY
Promotion	100%
Donation	40%
Sponsorship	100%
Others	20%

Source: Primary Data

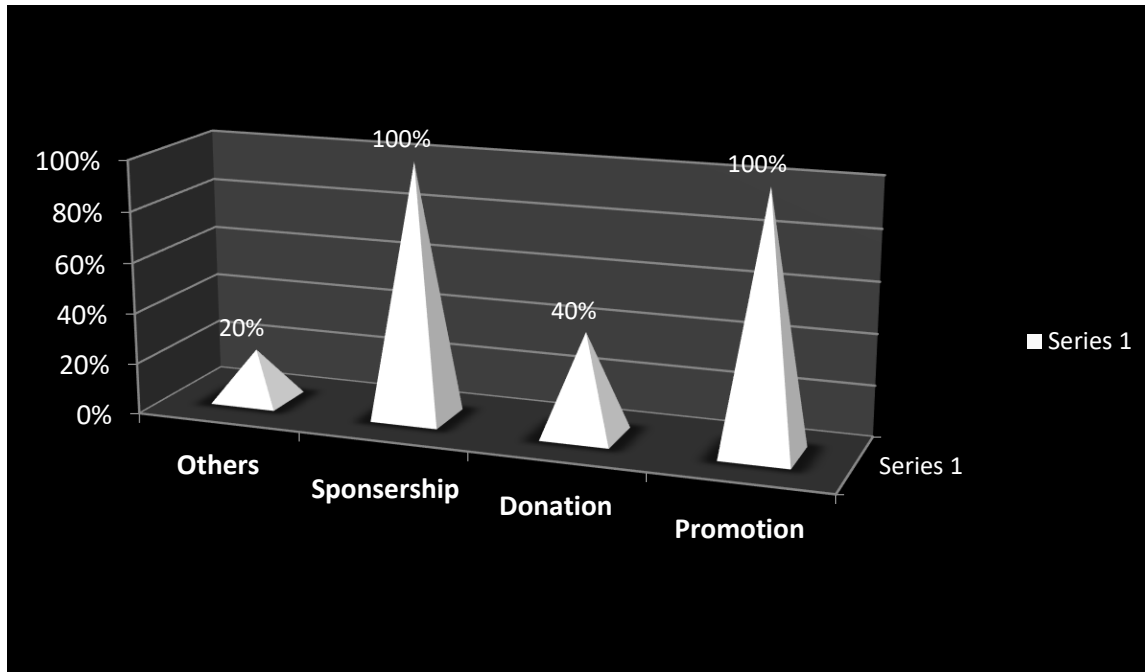


FIG 4.27: Represents how the web series owners manage their expenses

Source: Primary Data

INTERPRETATION

The above figure shows that 5/5 of the web series owners says they manage their expenses mainly with the help of “promotion” and “sponsorship”. And two by fifth of them says that it includes “donation” also. And 20% of them says that there are other ways to manage the expenses. So, promotion and sponsorship are the main way all the web series owners used to meet their expense.

4.28 TABLE SHOWS THE PAYMENT ON THE BASIS OF VIEWS

RESPONSES	FREQUENCY
Yes	100%
No	0%

Source: Primary Data

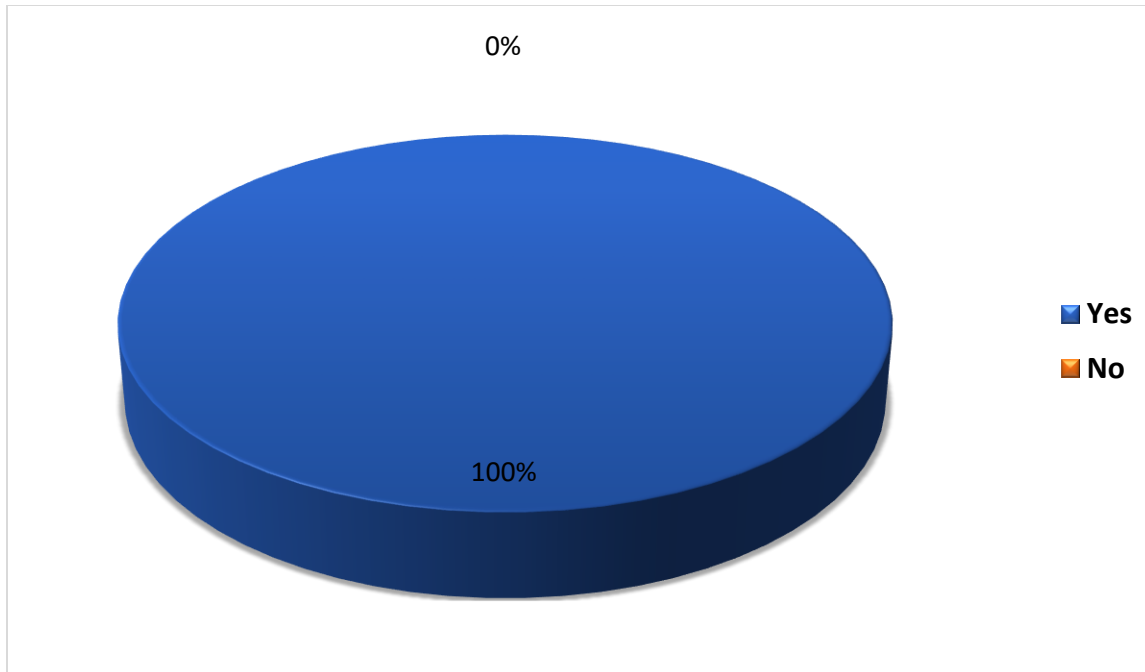


FIG 4.28 : Represents the payment on the basis of views

Source: Primary Data

INTERPRETATION

The figure shows clearly that web series owners get their payment fully on the basis of no: of views they receive. The web series platform like YouTube, Netflix, Amazon Prime etc make their payment only on the basis of how much views they get.

4.29 TABLE SHOWS THE WHETHER IT IS ECONOMIC TO PRODUCE WEB SERIES

RESPONSES	FREQUENCY
Strongly disagree	0%
Disagree	0%
Neutral	0%
Agree	20%
Strongly agree	80%

Source: Primary Data

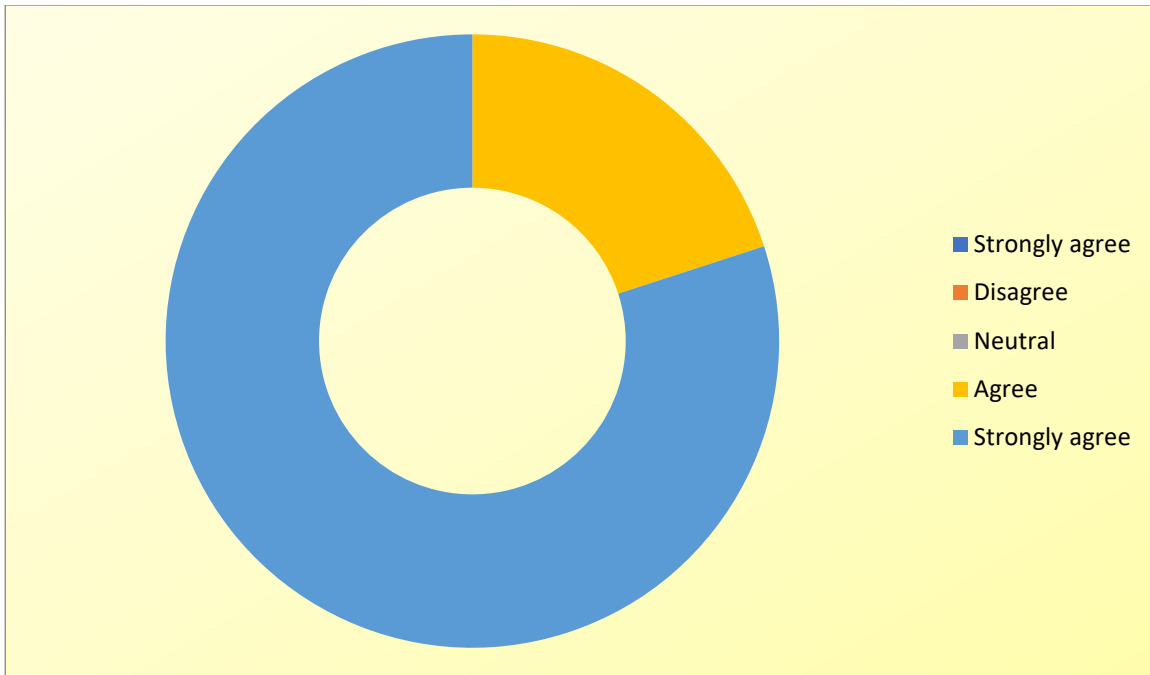


FIG 4.29: Represents whether it is economic to produce web series

Source: Primary Data

INTERPRETATION

The figure shows clearly that 80% of the web series owners “strongly agree” that it is economic to produce web series and 20% of them “agree” that it is economic to produce web series. And no one is of the opinion that it is non-economic to produce web series.

4.30 TABLE SHOWING THE ADVANTAGES OF ADVERTISEMENT IN BETWEEN THEIR WEB SERIES

RESPONSES	FREQUENCY
Income	100%
Promotion	60%
Publicity	60%
Other	0%

Source: Primary Data

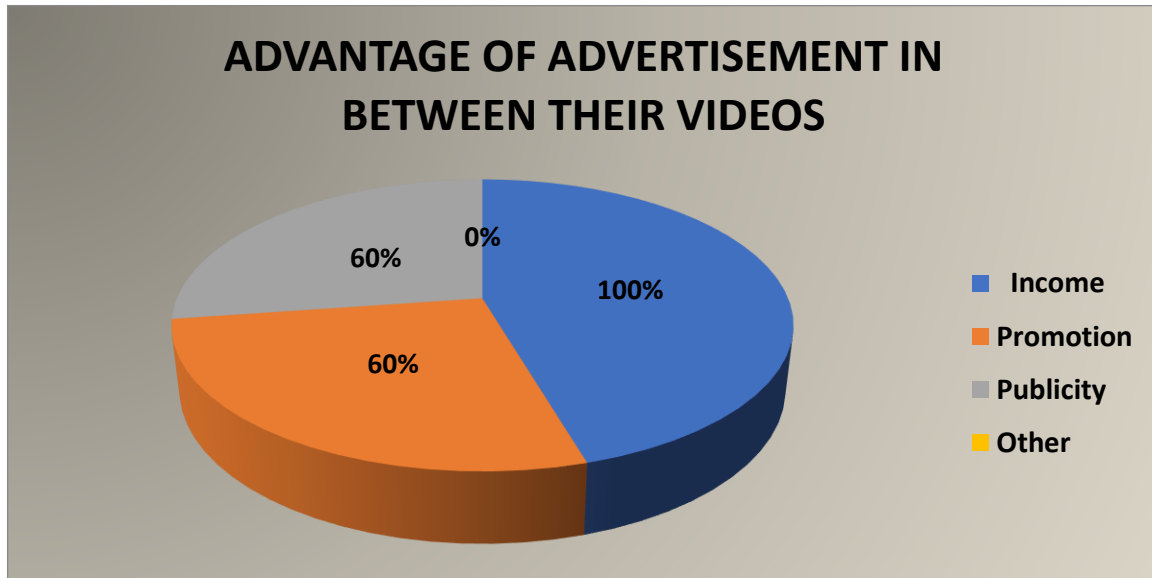


FIG 4.30: Represents the benefits of advertisements in between their videos.

Source: Primary Data

INTERPRETATION

The figure shows the advantage of advertisement in between their videos it is mainly an income to all of the web series owners. 60% of the web series owners says that, it helps in “promotion” and “publicity” of the web series.

4.31 TABLE SHOWING THE ECONOMIC AND COMMERCIAL CONTRIBUTION OF THE WEB SERIES TO THE NATION

RESPONSES	FREQUENCY
Yes	100%
No	0%
Maybe	0%

Source: Primary Data



FIG 4.31: Represents the economic and social contribution of web series to the nation

Source: Primary Data

INTERPRETATION

The above figure 4.32 show the opinion of the respondents (web series owners), whether there is economic and commercial contribution of the web series to the nation. 100% of the respondents have an opinion that, there is economic and commercial contribution of web series to the country.

4.32 TABLE SHOWING THE DIFFERENT BENEFITS OF WEB SERIES TO THE NATION

RESPONSES	FREQUENCY
Employment generation	100%
Cost saving	100%
Feasible	80%
Promotes creativity	100%
Other	20%

Source : Primary Data

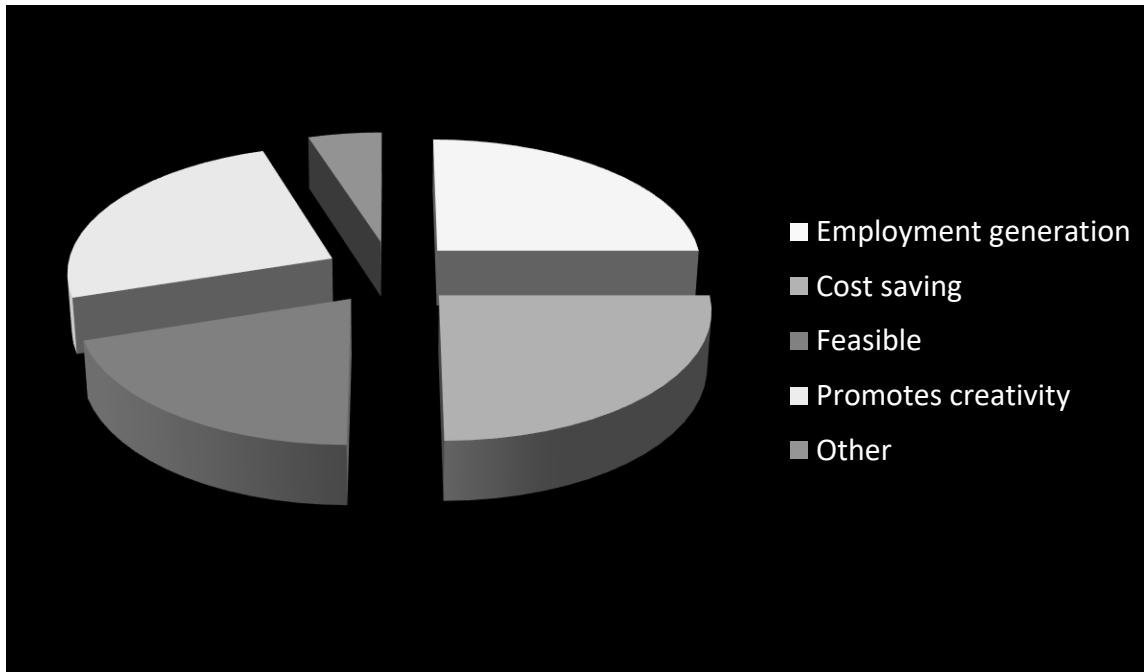


FIG 4.32: Represents the benefits of web series to the nation

Source: Primary Data

INTERPRETATION

The above figure shows the different ways in which the web series contribute to the nation .100% of the web series owners says or agree that, web series creates “employment generation” directly and indirectly to the people and it helps in “cost saving” and it “promotes creativity”. And 80%of them says that it is “feasible”. And 20% of them says that there are “other” ways like increasing technologies, innovative entertainment facilities etc, in which web series contribute to the nation. So, as a whole, web series helps in the development of the nation by uplifting the working group, especially the youth, by providing more employment. It also promotes creativity and it is a feasible and cost saving method of entertainment which also helps the nation economically.

CHAPTER-5
FINDINGS,
SUGGESTIONS
AND
CONCLUSIONS

FINDINGS

These are the finding we got on the basis of the study we have done from the viewers and web series production perspective: -

- It is found that the people of the age group between 18 years and 30 years watches web series the most.
- The most preferred language of web series is English.68% of the respondents chose English.
- The most genre in web series are thriller and comedy.25% of the respondents like thrillers and 23% of the respondents like comedy.
- 80% of the respondents choose YouTube as the website to watch web series.
- 53% of the respondents spent 2 hours a day to watch web series.
- 91% of the respondents uses mobile phones as the platform to watch web series.
- 90% of the respondents has an opinion that webs series is more convenient than television series.
- 90% of the respondents watches web series for entertainment.
- 58% of the respondents watch web series on the basis of recommendations and 54% of the respondents watch web series on the basis of reviews.
- 76% of the respondents are attracted to web series due to its content and 62% of the respondents are attracted due to presentation.
- 78% of the respondents watches paid web series.
- 71% of the respondents responded that the money charged by the websites are high.
- 61% of the respondents has an opinion that web series create economic benefits.
- More than half of the respondents were not sure whether there is any negative impact of web series to the viewers.
- 75% of the respondents has an opinion that addiction is one of the negative impacts that can affect the viewers.
- 80% of the responded webs series owners releases their web series in YouTube.
- The factors like popularity and less expensive are the main reason of the web series owners to create web series.
- 100% of the web series owners responded that interesting new theme and liberal internet connection are the main reason for the sudden popularity of web series.
- 100% of the respondents uses Facebook for their promotional activities.
- The main source of income for the web series owners are other app promotion, advertisement and views.
- The main expenses for the web series owners are its production costs, camera, editing, promotion cost, sound and background music etc.
- Promotion and sponsorship are the main source of revenue which help the wen series owners to meet their expectations.

- The web series owners receive income only for views from different websites like YouTube, Hotstar, Netflix etc.
- 80% of the web series respondents strongly agreed that there is economic contribution to the nation.
- 100% of the respondents responded that the advertisement in between the videos is a pure source of income.
- 100% of the respondents responded that there are economic and commercial benefits of the web series to the nation.
- Employment generation, cost saving and creativity promotion are the main benefit of web series that is contributed to the nation.

SUGGESTION

These are the suggestions that we made on the basis of the study we have done in viewers and web series production house perspective: -

- Web series are generally released in Netflix, Hotstar, Amazon Prime etc. which are paid websites. So, in order to watch certain web series in these web sites, a fixed amount should be paid, which are generally high. So, a common opinion of the viewers is to reduce the amount that should be paid to subscribe each website.
- Web series owners generally receive money only for the views from each website. They receive money only if they reach a fixed number of views. Thus, web series owners asked to liberate that policy, which will help the small web series production houses to grow and develop.
- Generally, the content and themes of the web series attracts the young generation or the elders. Web series for the kids or the minors are generally low. So, the viewers have an opinion to create more web series which is suitable for the minors or the kids.
- Web series is a very new concept for most of the people in the age group 40 years and above. So, in order to make it familiar to all the people, more promotions and publicities should be given.
- Web series episodes can be either lengthy or short. There are certain web series that are so long, which consumes much time of the viewers. Thus, viewers have an opinion

to cut short the duration of each web series episode without killing its content or theme.

- Since web series is a whole new concept in our area, their effort is not much praised. The web series production houses would like to have more recognition and acceptance in the society.

CONCLUSION

In the past few years, a new trend in the entertainment industry emerged in the form of web series. It completely changed the old scenario of television serials. When people were so addicted to strictly time-based television serials, due to increasing importance of internet led to the creation of web series, which is released in internet. Web series became more convenient to people since it is not time based. People can watch web series anywhere at any time. The web series production houses either releases their episodes all together or on weekly basis.

The main intention of this study was to know certain facts about web series on viewer's and web series production house's perspective. The study was mainly conducted to know the age group of people, their most liked genre, the main source of income of web series owners, different expenses met by the web series owners, different ways of promotion of web series, the reason for the sudden popularity of web series etc. Since web series is a very new concept, and it gained a lot of popularity these days, there was not even a vague idea about the economic and commercial benefit of web series.

Since web series is a very new concept in this area, many of them didn't have a well knowledge about it. 3% of the respondents have never heard about web series. From the study it is clear that, people started watching web series in the year 2011 and many of them started watching them in the beginning of the year 2020. Many people are willing to pay to the websites in order to watch web series. They are willing to Rs.1500 to Rs.3000 per year to these websites. Web series is not a very new concept outside India. It has gained its importance and popularity in our area recently due to the liberal and internet connection and due to dynamic content. And from the perspective of the web series owners, it is feasible to create them as well as it's an easy method to gain income and popularity. Web series has become an integral part of the entertainment industry and it directly or indirectly affects the economy of the nation. It created employment opportunities to many jobless youths. It is a convenient as well as a cost saving method of entertainment. It also helps to create or develop many creative youths in the nation which is also a certain way of contribution.

Thus, from this study we can conclude that, web series is a new concept in the society but it hit in the life of the people so fast. People found it more convenient and cost saving way of entertainment. And due to the modern technologies, its gained popularity and it is indirectly contributing to the nation.

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APPENDIX

APPENDIX
SCHEDULE – 1

(For web series viewers)

TOPIC: - COMMERCIAL AND ECONOMIC ASPECT OF WEB SERIES

Dear Respondent,

We are the students of St. Paul's College, Kalamassery, conducting a project on the topic "commercial and economic aspects of web series". The purpose of our study is to know your opinion about the respective topic. Your reply will be treated in strict confidence and it will be a great support for our study. Kindly, co-operate for the same.

NAME:

1. What is your age group?

- Below 18 years
- 18 years to 30 years
- 30 years to 50 years
- 50 years and above

2. Do you watch web series?

- Yes
- No

3. Which language of web series do you prefer the most?

- English
- Malayalam
- Hindi
- Tamil

4. Which genre of web series do you prefer the most?

- Thriller
- Romance
- Action
- Horror
- Drama
- Comedy

5. In which year did you start watching web series?

6. Which website do you use the most?

- Hotstar
- Netflix
- Amazon prime
- YouTube

7. How much time do you spent a day to watch web series?

- 2 hrs.
- 2 hrs. to 4 hrs.
- 4 hrs. to 6 hrs.
- More than 6 hrs.

8. Through what platform do you watch web series?

- Mobile phone
- Amazon fire tv stick
- Laptops
- Tablets

9. Which is more convenient for you?

- Television serials
- Web series
- Both

10. What is your main intention to watch web series?

- Stress relief
- Leisure
- Entertainment

11. On what basis do you watch web series?

- Ratings
- Recommendation
- Reviews

12. What are your reasons for attraction towards web series?

- Content
- Presentation
- Production house
- Actors

13. Are you addicted to web series?

- Yes
- No

14. According to you, which deliver the content to a wider reach?

- Movies
- Web series
- Both

15. Do you watch paid web series?

- Yes
- No

16. How much money do you spend to watch web series per year?

17. What is your opinion about the money charged by each website?

- High
- Reasonable
- Low

18. Do you think web series are economically beneficial to the nation?

- Yes
- No
- Maybe

19. Do you think there is any negative impact of web series on viewers?

- Yes
- No
- Maybe

20. If yes, what?

- Time consumption
- Increase in expenses
- Lack of social gathering
- Addiction
- Others

APPENDIX
SCHEDULE – 2

(For web series owners)

TOPIC: - COMMERCIAL AND ECONOMIC ASPECT OF WEB SERIES

Dear Respondent,

We are the students of St. Paul’s College, Kalamassery, conducting a project on the topic “commercial and economic aspects of web series”. The purpose of our study is to know your opinion about the respective topic. Your reply will be treated in strict confidence and it will be a great support for our study. Kindly, co-operate for the same.

Name of the web series

Name of the web series owners

1. On which platform do you release your web series?

- Hotstar
- YouTube
- Amazon Prime
- Netflix

2. What are your main motives to create your web series?

- Less expensive
- Stepping stone towards big screen
- Popularity
- Intention to earn money
- Others

3. What are the reasons for the sudden popularity of web series?

- Liberal internet connection
- Development of new technologies
- Interesting new theme
- Way of presentation
- Convenience

4. What are the main promotional activities?

- Facebook
- Instagram IG TV
- YouTube

5. Which are your targeted group of people?

- Kids
- Youth
- Old citizen
- People of all age group

6. What is your main source of income?

- Views
- Advertisement
- Other app promotion
- Donations
- Others

7. What are the main expenses incurred in the end to end process?

- Camera rent
- Editing cost
- Sound and background music
- Production cost
- Promotion cost
- Other costs

8. How do you manage your expenses?

- Promotion
- Donation
- Sponsorship
- Others

9. Do the websites pay you only on the basis of views?

- Yes
- No

10. Is it economic to produce web series?

- Strongly disagree
- Disagree
- Neutral
- Agree
- Strongly agree

11. What are the different advantages of advertisement in between the videos?

- Income
- Promotion
- Publicity
- Others

12. Is there any commercial and economical contribution of web series to the nation?

- Yes
- No
- Maybe

13. If yes, what?

- Employment generation
- Cost saving
- Feasible
- Promotes creativity
- Other