

**The Impact of Serials and web series in our society: Perception from Different Age Group.
in India.**

Project Report

**As Partial Fulfillment of the Award of
M.A. (Journalism and Mass Communication)**

Submitted by

PEDDILLU SOLOMON

ADMISSION NUMBER- 22819890729



GUIDE: Sri Sunil Kumar Pothana Asst. Professor

DEPARTMENT OF JOURNALISM AND MASS COMMUNICATION

Dr. BR AMBEDKAR OPEN UNIVERSITY

HYDERABAD-500033

Academic Year 2019-2021

DECLARATION

I PEDDILLU SOLOMON hereby declare that this project is the record of authentic work title **The Impact of Serials and web series in our society: Perception from Different Age Group.** is a Bonafide work carried out by me during the academic year 2019-21 and has not been submitted to any other University or Institute towards the award of any degree or Diploma.

Signature of the student

PEDDILLU SOLOMON

CERTIFICATE

This is to certify that PEDDILLU SOLOMON student of Dr. BR. Ambedkar Open University has successfully completed the project work titled “**The Impact of Serials and web series in our society: Perception from Different Age Group.**” in partial fulfillment for the award of Masters in Journalism and Mass Communication Programmed prescribed by the Dr. B. R. Ambedkar Open University. Hyderabad. This project is the record of authentic work carried out during the academic year 2019-21

Signature of Guide :
Name of the Guide : Sri Sunil Kumar Pothana Asst. Professor
Place : Hyderabad
Date : -09-2022

ACKNOWLEDGEMENTS

I take this opportunity to express my gratitude and deep regards to Prof. Ghanta Chakrapani, Dean, Faculty of Social Sciences & I/c Head of the Department of Journalism and Mass Communication, Adjunct Prof. V. Sathi Reddy and my guide Sri Sunil Kumar Pothana for his exemplary guidance, monitoring and constant encouragement throughout the course of this project report. Lastly, I thank faculty Sri Sunil kumar and Coordinator of the Study Centre, all the counsellors, classmates for their constant encouragement without which this assignment would not be possible.

NAME: PEDDILLU SOLOMON

ADMISSION NUMBER: 22819890729

CONTENT

SI NO	Name of Chapter	Page No
1.	Chapter I	
	Introduction	
	History of Television	8-16
2.	Chapter II	
	Objectives	
	Research Method	16-17
3.	Chapter III	
	Result Discussion and Findings	
	Data Analysis	18-33
4.	Chapter IV	
	A Study on Impact & Popularity of Web Series on Youth	34-41
5.	Chapter V	
	Conclusion	42
	BIBLIOGRAPHY	

PROJECT SYNOPSIS

1. Name of the candidate with full address: PEDDILLU SOLOMON

Gachibowli, Hyderabad.

2. Registration : 22819890729

3. Year : 2019-21

4. Name of the Study Centre & No: 228, BRAOU CAMPUS, HYD.

5. Name of the Guide : Sri Sunil Kumar Pothana Asst. Professor

6. Name of the organization with full address to which the candidate is attached for internship: -

7. Title of the Project Report: The Impact of Serials and web series in our society: Perception from Different Age Group - A Study

8. Nature and subject of the Project Report, defining the project: latest trends in social media industry.

9. Purpose, Importance and Scope of Study: To know the how the Impact of Serials and web series in our society.

10. Broad outlines & approach to the Project Report depending on the subject: To know the how the Impact of Serials and web series in our society.

11. Media utilized for the subject: Electronic media / social media.

12. Source material: Primary source.

13. Target Audiences: Housewives / youth.

14. Research methodology and questionnaire to elicit opinions and feedback information on the subject: Survey method with prepared questionnaire. 15.

Review of Literature: newspapers, books, journals and websites.

16. Any other information the candidate thinks that will be useful in the preparation of project Report: -

17. Bibliography: Internet, newspaper, books, etc.

Place: Hyderabad

Signature of the Candidate

Date: -09-2022

For Office Use

Remarks

Signature of the Guide

Signature of the Coordinator

The Impact of Serials and web series in our society: Perception from Different Age Group.

CHAPTER :1

1. Introduction

1.1 Basic information: Basically, Indian channels are very popular to young age's woman and old people in India. Mainly they are most addicted on Indian Serial, and movie. Serial refers to a specific story that is broadcast on television or radio or that is published in separate parts over a period of time. This drama serials are willingly damage the young ages woman's mentality and for this reason now a day's divorce system, sexual harassment is increasing highly. They forgot their tradition and trying to apply that types of tradition which are not acceptable to our society.

A Brief History of Television in India

A chronology of events Television came to India on September 15, 1959 with experimental transmission from Delhi. It was a modest beginning with a make shift studio, a low power transmitter and only 21 community television sets. All India Radio provided the engineering and programmed professionals. A daily one-hour service with a news bulletin was started in 1965. In 1972 television services were extended to a second city—Mumbai. By 1975 television stations came up in Calcutta, Chennai, Srinagar, Amritsar and Lucknow. In 1975-76 the Satellite Instructional Television Experiment brought television programmes for people in 2400 villages in the most inaccessible of the least developed areas through a satellite lent to India for one year. Doordarshan is a public broadcast terrestrial television channel run by Prasar Bharati, a board formed by the Government of India. It is one of the largest broadcasting organizations in the world in terms of the infrastructure of studios and transmitters. Doordarshan had its beginning with the experimental telecast started in Delhi in September, 1959 with a small transmitter and a makeshift studio. The regular daily transmission started in 1965 as a part of All India Radio. The television service was extended to a second city Mumbai in 1972. Till 1975, only seven cities were covered by Doordarshan and it remained 48 the only television channel in India. Television services were separated from Radio in 1976. Each office of All India Radio and Doordarshan were placed under the management of two separate Director Generals in New Delhi. Finally, its existence came into being when Doordarshan became a National Broadcaster. It is one of the largest broadcasting organizations in the world in terms of the infrastructure of studios and transmitters. Recently it has

also started digital Terrestrial Transmitters. Doordarshan is the only network that it is permitted to broadcast television signals domestically. In a communications breakthrough for Indian Television in July 1995, Doordarshan agreed, for a US \$1.5 million annual fee and 50 percent of advertising revenue when it exceeds US\$1.5 million, to allow CNN to broadcast twenty-four hours a day via an Indian satellite. Indian television channel Doordarshan offers national, regional, and local service of Indian television viewers. DD became national when it started to telecast national programmes in the year 1982.) In the same year, colour TVs were introduced in the Indian markets. The first colour programmes were the live telecast of the Independence Day parade on 15th August, 1982, followed by the Asian Games being held in Delhi. The eighties was the era of Doordarshan with soaps like Hum Log (1984), Buniyaad (1986-87) and mythological dramas like Ramayana (1987-88) and Mahabharata (1988-89) glued millions to Doordarshan. (Other popular programmes included Hindi film songs-based programs like Chitrahaar and Rongoli followed by the crime thrillers like Karamchand (starring Pankaj Kapoor), Byomkesh Bakshi and Janki Jasoos. Now more than 90 percent of the Indian population receives 49- Doordarshan (DDI) programmes through a network of nearly 1400 terrestrial transmitters. About 46 Doordarshan studios are presently producing TV programme. Currently, Doordarshan operates 19 channels - two All India channels, 11 Regional Languages Satellite Channels (RLSC), four State Networks, an international channel, a Sports Channel and two channels (DD-RS & DD-LS) for live broadcast of parliamentary proceedings. On DD-1 national programmes, regional programmes and local programmes are carried on time-sharing basis. DD-News channel was launched on 3rd November 2003 which replaced the DD-Metro Entertainment channel that provides 24-hour news service. The Regional Languages Satellite channels have two components i.e., the Regional Service for the particular state relayed by all terrestrial transmitters in the state and additional programmes in the regional language in prime time and non-prime time available only through cable operators. Sports channel is exclusively devoted to the broadcasting of sporting events of national and international importance. This is the only sports channel which telecasts rural sports like Kho-Kho, Kabaddi, etc., something which private broadcasters will not attempt to telecast as it will not attract any revenues. Doordarshan is often criticized for low quality of programmes and sometimes even poor telecast and presentation in quality. Additionally, since it is not a profit and loss enterprise like private channels Sun Network or Zee TV or Sony TV or Star Plus, it does not have the requisite push for better programming. Despite being heavily funded and protected by the government,

many critics have pointed out that it is second priority. However, many contradict is more interested only in cricket matches and has addicted its so called "responsibilities" in favour of monetary gains and political dealings. Prasar Bharati (Broadcasting Corporation of India) is India's national public broadcaster. It is a board nominated by the Government of India. It comprises Doordarshan television and All India Radio which was established in November 23, 1997. It was due to the demand that the government owned broadcasters in India should be given autonomy like those in many other countries. The Parliament of India passed an Act to grant this autonomy in 1990. But it was not enacted until September 15, 1997. Doordarsan is one of the largest broadcasting organizations in the world in terms of the infrastructure of studios and transmitters. Recently it has also started Digital Terrestrial transmitters. Gone are the days of Indian T.V. serials with which the people could relate. The journey from Doordarshan to Zee, Sony and Star plus has been a long one. Indian Soap had its humble beginnings in "Hum Log" the first ever T.V. serial to be broadcasted by Doordarshan the sole -51- T.V. channel in 1984. People were glued to their television sets to watch each episode of Manohar Shyam Joshi's "Hum Log". This was a story of an Indian family that a large section of people could identify with. People could relate to the characters, their happiness and sorrows. Over the years, Doordarshan has presented many popular and engrossing serials. For example, "Waghley Ki Duniya", "Yeh Jo Hain Zindagi", "Nukkad", "Rajni" and the list goes on. The common theme across all these stories was the background setting which reflected everyday life's struggles, failures and triumphs. These serials had an underlying positive message upholding tradition, moral values and strengthening the fabric of Indian culture. From the mid 1990's, Cable TV brought about a home entertainment revolution. Doordarshan found itself struggling to compete with a network of privately owned quality entertainment channels powered by commercials, and latest technology. Doordarshan made an effort to catch up but like most state-owned efforts, soon became lackluster in comparison to the glitz and glamour of Zee, Sony and Star Plus. The following are some major landmarks in the history of Doordarshan— 15.09.1959 Experimental transmission from Delhi 24.10.1961 School television for Delhi students. 15.08.1965 Regular service with daily news bulletin in Hindi. 26.01.1967 Krishi Darshan - programmes for farmers. 02.10.1972 Television in a second city—Mumbai 01.08.1975 SITE launched. 01.01.1976 Commercials introduced. 52 01.04.1976 Doordarshan delinked from AIR. 15.08.1982 National programmes, colour transmission and networking through satellite. 19.11.1982 Expansion through LPTs launched. 15.07.1984 First mass appeal

serial Hum Log. 15.08.1983 Countrywide classroom of UGC launched. 09.08.1984 Second channel at Delhi. 09.08.1985 First regional satellite network in Maharashtra. 23.02.1987 Morning transmissions 26.01.1989 Afternoon transmissions 01.04.1993 Metro channel with satellite networking 01.10.1993 Regional language satellite channels. 15.08.1994 Restructuring of channels -DDI to DD 13. 14.03.1995 DD India—International channel. 23.11.1997 Prasar Bharati—the autonomous broadcasting corporation of India. 18.03.1999 DD Sports channel inaugurated. 10.07.1999 News on the hour. 15.08.1999 DD News and current affairs channel. (Test transmission). On the eve of formal launch of Doordarshan's DTH service by Prime Minister Manmohan Singh, Prasar Bharati said that it has set a target of two million subscribers by end 2005 and increasing channel capacity to 50 by June next. On the occasion of a demonstration of DD Direct Plus, the brand name under which DD would market its free DTH service, Prasar Bharati CEO KS Sanna said, "By December 2005 we -53 - hope to have a subscriber base of two million, which may help the platform net additional private TV channels." DD Direct Plus is a free to DTH service offering 32 FTA TV channels, including 13 private ones, and 12 customized radio channels. A subscriber would have to make a one-time investment of Rs 3000 - Rs 3500 on the hardware and pay no monthly subscription fee, unlike the country's fu[^]st DTH service, marketed by ZEE Telefilms under Dish TV brand name. DD Direct Plus, beaming through NSS 6 satellite, includes all DD channels, apart from the likes of BBC World, Sun TV, Star Utsav, from the Zee stable Kairali TV, Zee Music and Smile TV, Jain TV, Aaj Tak and Headlines Today. The radio channels include All India Radio channels and according to the words given by the Prime Minister, DTH is reaching now to the mass of India in a huge way with all facilities. National broadcaster Doordarshan has launched two new channels in the public interest. Speaker Somnath Chatterjee and Rajya Sabha deputy chairman, Bhairon Singh Shekhawat did the honours by flagging off the two satellite channels. It was his intention that to telecast the proceedings live of both the Houses of Parliament. Chatterjee's idea of exposing the honourable members in live telecasts of their actions in Parliament with a hope that it will improve their behaviour which will cost the tax payer a reported Rs 12 billion annually for each of the channels. Now Doordarshan and local channel of Doordarshan as Doordarshan North East services are available in Tata Sky too, a satellite tele service. -54 Cable and Satellite Television: The decade of 1990s brought a big challenge for Doordarshan. The CNN covered Gulf War through satellite and telecast it in national channels of most of the western and Asian countries. It has created potentiality among the viewers to receive

and watch foreign broadcast via satellite particularly in developing countries. In 1992, a Hong Kong based group of companies launched STAR TELEVISION (Satellite Television Asian Region). The programmes of STAR Television are beamed by Asian set Satellite. Its channel Star Plus, Prime Sports, BBC and MTV (now replaced by V Channel) beam their signal round the clock. The Hindi channel Zee TV also showed its programmes by hiring a transponder from Star TV. The advent of Satellite television was a boon for cable operators. It motivated them to receive the programmes of Star TV, CNN, ATN, CNBC, Aaj Taak, NDTV 24 X 7, Headlines Today, BBC, STAR Movies, ZEE TV, SONY, SAHARA ONE, ZEE CINEMA, Pakistan TV etc. Apart from linking satellite channels, cable operators also show their own programmes in their own local channel (mainly films, popular serials and film-based programmes). It provided an alternative of the DD to Indian middle-class families. The popularity of satellite television was not confined only to metropolitans but it also became popular in small towns and villages of India. This growing popularity of satellite television first compelled DD to improve the quality of the programs on its metro channel with an assumption that the phenomenon of satellite TV shall be confined to metros. But after receiving reports about its popularity in 55 small towns the Ministry of Information and Broadcasting, Govt of India decided to launch some more channels through Satellite INS AT 2B. Cable television came to the lower middle-class localities in the bigger cities of Gujarat and Maharashtra in 1984. Initially it was considered as a cost-effective alternative to watch borrowed cassettes of feature films. As the investments required were small, the local entrepreneurs took it in a big way. A privileged few watched CNN programmes during the Gulf War of 1991 in five-star hotels and with the launch of ASIASEAT-1 later that year, the cable operators could access the star channels. Zee TV was launched in the October 1992 by the pioneer Subhash Chandra, the driver of the expansion of cable television. In 2001, ZEE TV became a pay channel. With a reach of more than 80 countries and access to more than 225 million viewers globally, cable or satellite TV has created strong demand for the growth of the satellite and cable industry in India. The satellite channels logo became synonymous with entertainment of the Indian kind topping TRP ratings. Satellite TV channels programming delivers a variety of choices for all segments of the audience, including primetime comedy, drama series, television movies, miniseries, theatrical films, specials, children's programs, daytime dramas, game shows, and late-night shows. Their menu kept expanding and so did the number of channels, keeping pace with the phenomenal growth of an audience spread across Asia, Africa and Europe. 56 CULTURAL ORIENTATIONS:

Culture is the most essential component of mankind. Several social scientists have tried to understand it. American anthropologist observed that whatever we see in the world is made up of two things i.e., nature and culture. While nature is the god made part of the environment, culture is the man-made part. Culture is the sources of the more-or-less spontaneous actions and reactions of a people and their mode of dealing with objective reality and subjective formations. (Verma, 1994). Indian culture has evolved over a period of about 8000 years. Today it is a living factor in the lives of about one-fifth of the people of the globe spreading over a vast peninsula of two million square miles. Starting with the Upanishads of the great ascetics over eight centuries before Christ, Indian culture has contributed immensely to the understanding of spiritual thought and the material world—combining religion and science. Culture means the total accumulation of material objects, ideas, symbols, sentiments, values. And social forms which are passed on from one generation to another on any given society. (Ranganathananda, 1963). Freedom of information through the press, radio and the TV is critical for the well-being of a national culture. Yet, in a country where illiteracy and poverty are rampant, the medium which shape and reshapes cultural values have the potential; to cause distortions and to counter to the nation's culture. As Dua and Manonmani argue, "Culture is not the product of our mass media but the mass media in our society has heralded the arrival of mass culture and eventual cultural invasion." Studies reveal that socialization—the primary function of a family is affected by TV to a great extent. In 56 percent of the dual earner families' children are getting socialized more by the TV than by their mothers. Culture is an inter-subjectivity produced publicly held phenomenon. It helps to provide a space or identity, means of social exchanger and a sense of community. Edward B Taylor has defined culture as that complex whole, which includes knowledge belief, art, morals, customs and any other capabilities and habits acquired by men as a member of society. It is the integrated pattern of human knowledge, values and behaviour. A value in this context may be defined as a preference quality in action. Organized round the major themes of culture, values set the parameters of action by ascribing most desirable, neutral, undesirable and most undesirable qualities to possible choices in a given solution. They are series of explicit or implicit culturally sanctioned guides to action that set the direction and limits of behavior in specific situations within the framework of a given culture. Culture by nature is dynamic. It undergoes change relating to the changing needs and experiences of certain generations. Dreler and Cams defined cultural change as the modification or discontinuance of existing tried and tested procedures transmitted to us from the cultures of the

past, as well as introduction of new procedures. Culture is essentially an adaptive mechanism. No culture is static. It has elements of both continuity and change. Cultural values reflect both these kinds of elements. While some emphasize stability and persistence of certain components of the culture, others encourage adaptation, accompanied or followed by value change. It would thus be erroneous to attribute a static quality to cultural values. Changes take place within and among cultures by diffusion of advantageous cultural traits among societies. These are approximately equivalent stages of cultural development, by acculturation, or the acquisition of a foreign culture by relatively subject people, or by evolution of cultural elements over a period of time. Culture is closely tied to history, the geographic location of a social block, and the moment in time when the culture is being studied. In India, too, culture has been formulated in a manner specific to India, its history and its specific practices. India is a multi-ethnic, multi-cultural and multi-religious country. Her long history of multi linear cultural processes, ethnic as well as cultural and religious diversity, the differential exposure of the various sections and segments of the population to foreign cultural influences, and the varied paths taken by the renaissance of modern India make the identification of the core elements of its tradition difficult. In a composite culture that is amorphous, it is easier to speak of tradition than a tradition. process of fiction and synthesis has been the constant features of Indian culture. Over the centuries even Islam and Christianity have acquired a distinctive Indianness. With the growth of national consciousness, it has been observed the slow growth of what may be called the emergent national tradition. Today a mass culture is slowly emerging. It has several common characteristics, although it does not obliterate uniqueness of some of the folk and regional forms. The Ethical Values has an important bearing on the cultural aspects of any given society. Ethics is concerned with the norms of human social behavior. "It is that study of human behavior which propounds the supreme good of human life and which formulates the judgements of -59 - right and wrong and good and evil." It is also called moral philosophy. The Latin word 'mores' from which is derived the English 'moral' is not much different from the Greek 'ethos' which means habits or customs. Ethics as a science or body of knowledge is not so much concerned with what an individual considers as good for himself as with the ultimate good of the society as a whole. It is a science of values as distinguished from a science of facts such as physics or chemistry. It is by applying these values that judgements of human conduct are formed. According to ethics, good conduct is an intrinsic value. The two great concepts, which have a bearing on Indian ethics, contained in the Vedas^ are the Rta^ the law of good or the Eternal

Law, and Satya, truth. God is Ri, the upholder of the Eternal Order, and 'He' is Satya-dhamma, the 'One' for whom truth is the law of being. Anyone who acts in accordance with the law of truth and the law of 'Eternal Order' is 'good'. Manus lists the virtues expected of the student, the house-holder, the renunciant, the priestly class and the ruling class. Respect for elders is considered as one of the cardinal virtues. Women, he says, must be honored and mutual fidelity between husband and wife must continue till death (of both). Groups, societies, or cultures have values that are largely shared by their members. The values identify those objects, conditions or characteristics that members of the society consider important and valuable. In the United States, for example, values might include material comfort, wealth, competition, individualism or religiosity. The values of a society can often be identified by noting which people receive honor or respect. In the US, for example, professional athletes are honored (in the form of monetary payment) more than college professors, in part because -60 - the society respects personal values such as physical activity, fitness, and competitiveness more than mental activity and education. This may also be the case because the society takes its education for granted and repays its teachers with non-tangible honors of relatively equal value with that of the athlete. Surveys show that voters in the United States would be reluctant to elect an atheist as a president, suggesting that belief in God is a value. There is a difference between values clarification and cognitive moral education. Values clarification is, "helping people clarify what their lives are for and what is worth working for. Different cultures reflect different values. Members take part in a culture even if each member's personal values do not entirely agree with some of the normative values sanctioned in the culture. This reflects an individual's ability to synthesize and extract aspects valuable to them from the multiple subcultures they belong to. If a group member expresses a value that is in serious conflict with the group's norms, then the group's authority may carry out various ways of encouraging conformity or stigmatizing the non-conforming behavior of its members. For example, imprisonment can result from conflict with social norms that have been established as law. Indian people cannot be said to have rendered unquestioning obedience to the dictator of traditional time. And again, they questioned the value premises underlying the social order, articulated their doubts and vigorously came forward to offer alternatives. Change has as much been a part of Indian tradition as continuity. There have been powerful currents of dissent and strong movements of protest and reform. Indian society has responded to the imperatives of changing historical contexts -61 and equations of socio-economic forces. It has continued to emerge and grow. With the development

of the communication media, through the spread of education and despite much diversity, today there is the evidence of the development of a common mass culture.

1.5 Purpose of Our Research:

The major goal of our research was to provide a research report to our concerned faculty. At this stage this research will use only for our academic purpose and it can certainly benefit the society and future researchers. This research report had following objectives:

- To determine which occupation women, watch Indian drama serials most.
- To know all age groups of women perception in our country toward Indian drama serials.
- To find how many hours our urban area women spend to watch Indian serials.
- To know why they attracted towards Indian drama serials.
- To find out what are the reasons behind not to watch the India TV channels.
- What they learn from Indian drama serials.
- To search what are the bad effect of spend too much time in watching drama serials.
- To find out the long-term effects of Indian drama serials.
- To aware people about such kind of disorganizations of this drama serials which are differ from our own culture, value, language and religion etc.
- By this research we will be able to know all major impacts of Indian drama serials in our society which will help us to improve our social conditions.

CHAPTER :2

2. Research Method

2.1 Data Sources: We used two kinds of data sources.

1. Primary Data Sources
2. Secondary Data Sources

For Primary Data Sources, we collected the data from Personal Interview. Such as parents, different age and occupation people. And for Secondary Data Sources, we collected the data from books, journal and internet etc.

2.2 Method of collecting data:

2.2.1 Study Location: Proper information is very important for searching any information. We did our survey Mumbai, Hyderabad, Delhi from different age people. We used 2 days for our personal interview on these locations.

2.2.2 Target Population: We targeted female from different age. Because female watch Indians channels more than male.

2.2.3 Sample Size: Total 100 female.

2.2.4 Sampling Frame: As we are targeting the females so we will choose 25 collage going female student, 25 female university going student, 25 homemaker and 25 working outside female.

2.2.5 Types of Interviews: We collected our information by personal interview from different age people.

2.2.6 Questionnaire Design: We researched on impact of Indian channel in our daily life. We asked some questions that are important for our research. The questions are given below-

2.2.7 Method of Analyzing Data: We have analyzed our data through MS Excel and MS word software.

CHAPTER :3

3. Result Discussion and Findings:

Through the questionnaire survey, we have collected necessary information from our targeted populations. These necessary results are discussed below through needed tables, graphs, charts and others –

Our target population was 100 and all were female and we had four respondent units. These were

Table 1: Units of Doing Survey

Units	Percentage
College Student (Female)	25%
University student (Female)	25%
Homemaker	25%
Working Outside Women	25%

This data is shown below by the pie chart:

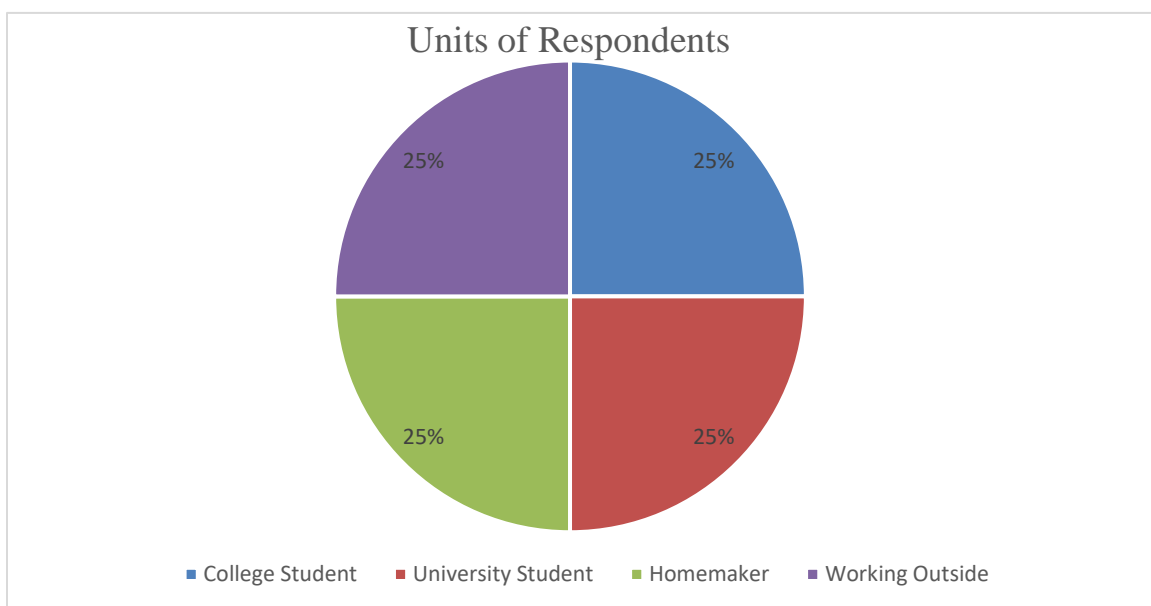


Chart 1: Units of Respondents

Source: Field Survey, from 10 to 18 September, 2022 at Mumbai, Hyderabad, Delhi and Other areas.

The above pie chart shows our respondents were 25% college students, 25% university student, 25% homemaker and 25% working outside women. In total 100 respondents. We asked them the following questions:

- **Percentage of Watching TV**

Table 2: Percentage of Watching TV among our Respondents

Occupations	Answer – Yes (%)	Answer – No (%)
College Student	22%	3%
University Student	16%	9%
Homemaker	23%	2%
Working Outside	14%	11%

This data is shown below by the clustered column -

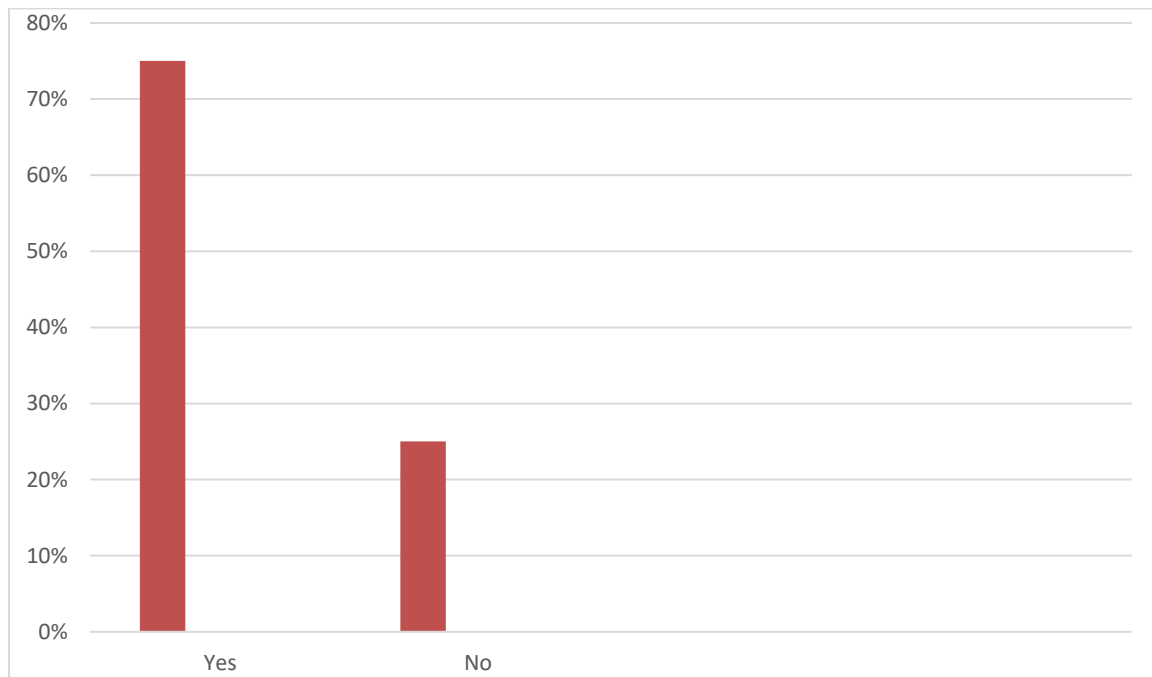


Figure 2: Percentage of Watching TV

Source: Field Survey, from 10 to 18 September, 2022 at Mumbai, Hyderabad, Delhi and Other areas.

The above clustered column shows that, 75% respondents watch TV regularly and rest 25% don't watch TV regularly.

Popular TV Programs among Respondents

Table 3: Favorite TV programs among our Respondents

Occupations	Sports	News	Reality Show	India Drama	Indian TV serials	Others
College Student	2%	1%	12%	2%	10%	3%
University Student	2%	1%	15%	3%	8%	4%
Homemaker	1%	2%	3%	0%	17%	1%
Working Outside	1%	4%	1%	2%	3%	1%
Total	6%	8%	31%	7%	38%	9%

Here, in total 6% respondents watch sports, 8% watch news, 31% watch reality show, 7% watch India drama, 9% watch other shows and the highest percentage 38% respondents watch Indian TV serials mostly.

This is shown in the bar chart below

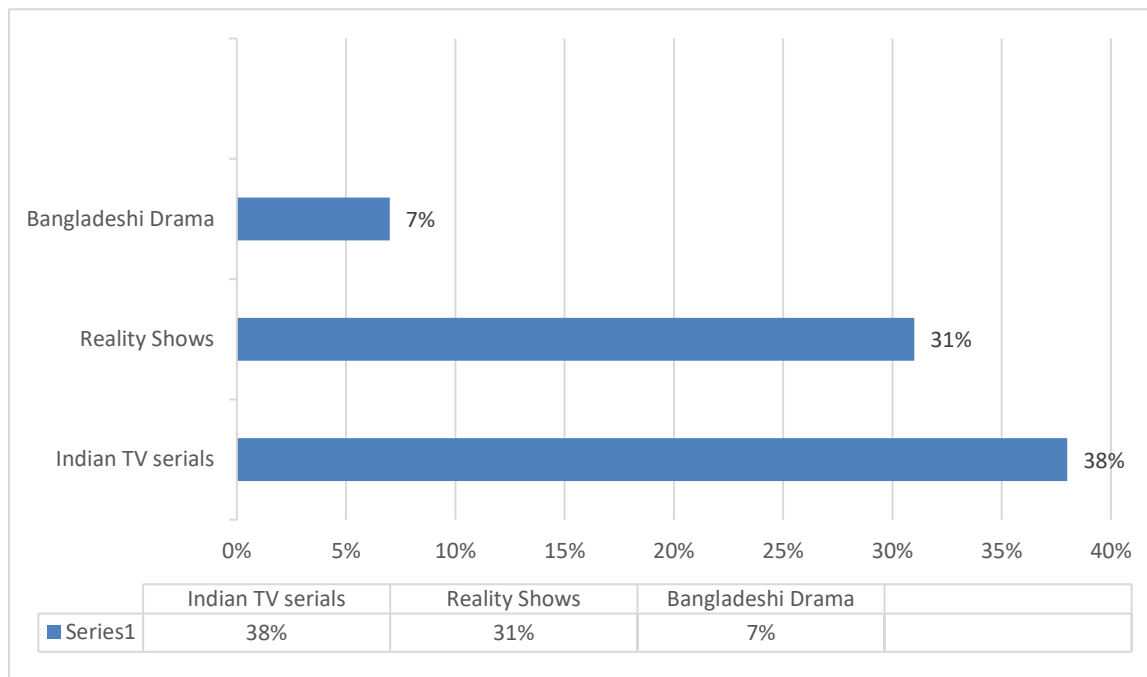


Figure 3: Popular TV Shows among Respondents

Source: Field Survey, from 10 to 18 September, 2022 at Mumbai, Hyderabad, Delhi and Other areas.

Popular Indian TV Channels

Table 4: Indian TV channels watched by Respondents -

Occupation	Star Plus (%)	Star one (%)	Colors (%)	Others (%)
College Student	4	2	2	10
University Student	3	2	4	7
Homemaker	2	9	1	3
Working Outside	6	1	2	5

The answers are shown by the graph below –

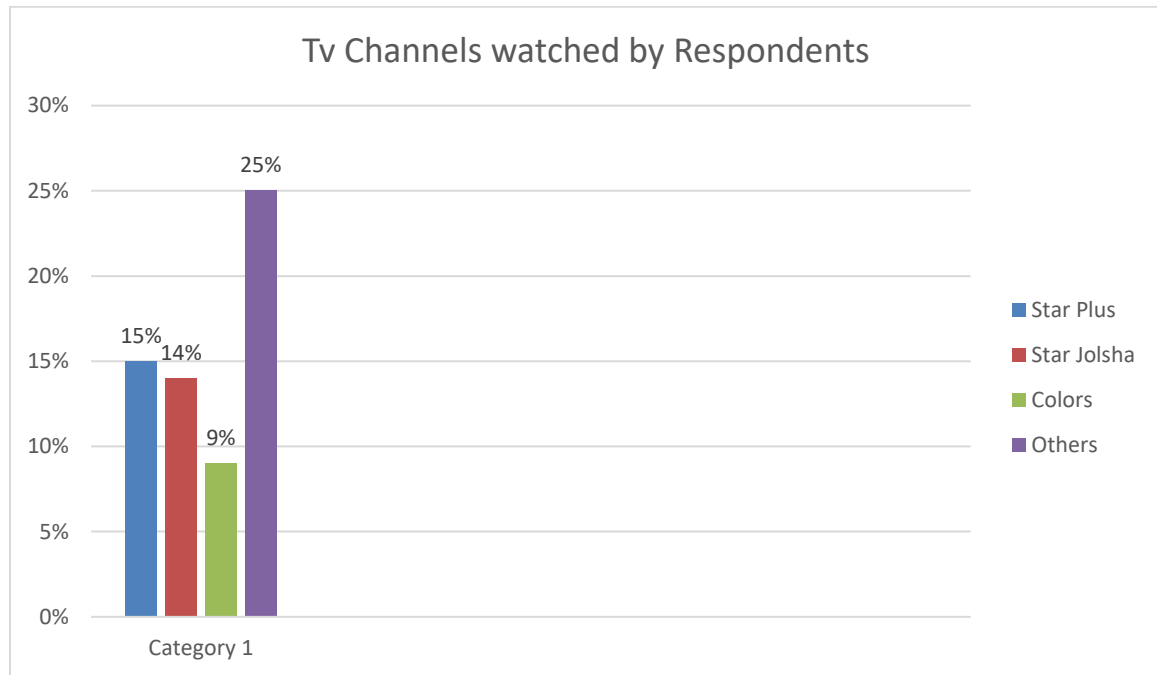


Figure 4: Favorite Indian TV Channels among Respondents

Source: Field Survey, from 10 to 18 September, 2022 at Mumbai, Hyderabad, Delhi and Other areas.

The above clustered column shows that, 15% respondents watch Star plus channel, 14% watch Star one, 9% watch colors and 25% watch others Indian TV channels. Which are well known for serials.

Percentage of Watching Indian TV Serials

Table 5: Percentage of Watching Indian Serials among Different Age Group

Occupation	Never (%)	Occasionally (%)	Daily (%)
College student	3	15	5
University Student	9	11	3
Homemaker	2	5	18
Working Outside Women	4	14	12

These data are shown by a graph below:

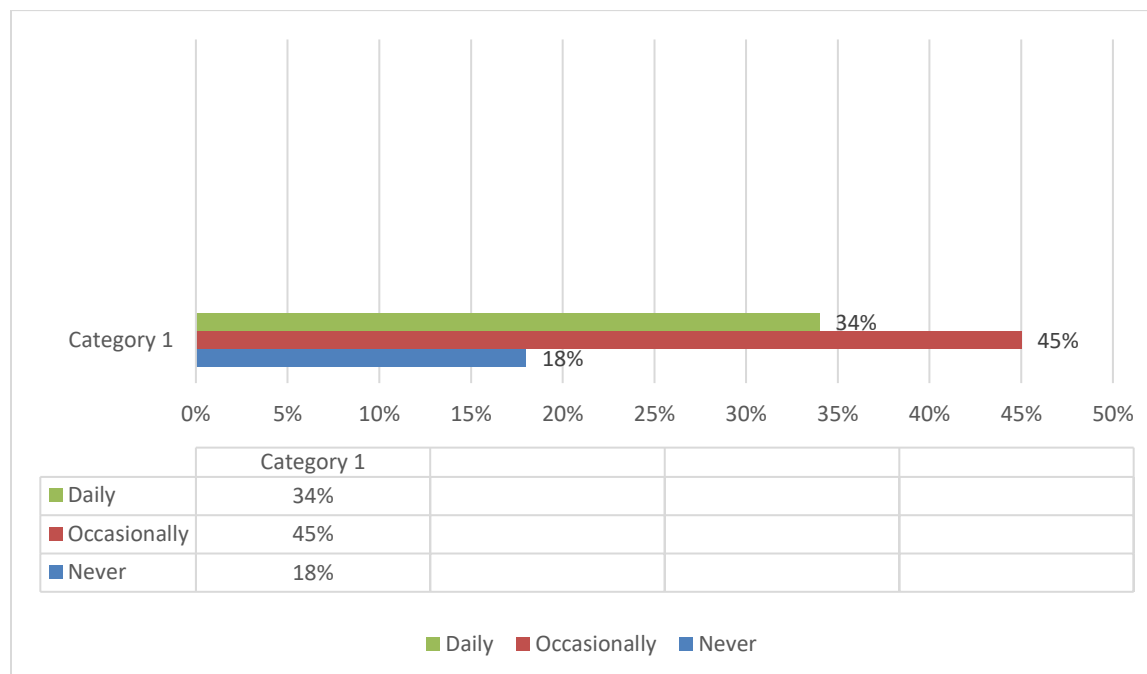


Figure5: Percentage of Watching Indian serials

Source: Field Survey, from 10 to 18 September, 2022 at Mumbai, Hyderabad, Delhi and Other areas.

The above bar chart shows that 34% respondents watch Indian serials daily, 45% watch occasionally and 18% don't watch Indian serials.

Hours Spend to Watch Indian TV Serials

Table 6: Time people spend to watch Indian Serials

Occupation	>1 hour (%)	1-2 hours (%)
College Student	14	9
University Student	9	6
Homemaker	10	13
Working Outside	11	5

These data are shown by the chart below –

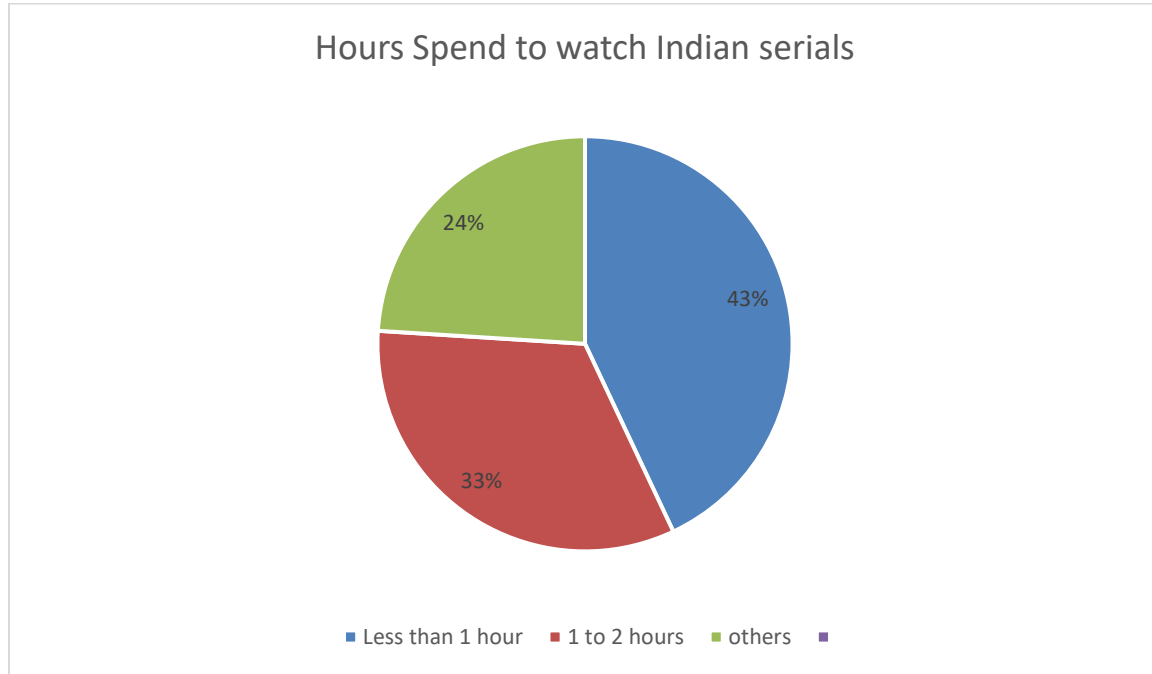


Figure 6: Hours People spend on Watching Serials

Source: Field Survey, from 10 to 18 September, 2022 at Mumbai, Hyderabad, Delhi and Other areas.

The above pie chart shows that 43% respondents watch serials at least less than one hour in a day, 33% respondents watch 1 to 2 hours and other 24 % watch 2 hours on an average. It is making them unproductive.

Causes for Not Watching Indian Serials

Table 7: Causes for not Watching India Dramas

Occupation	Quality Is not Up to the Mark (%)	More Advertisement (%)	They Use Copy Formula (%)
College Student	2	9	5
University Student	5	18	9
Homemaker	2	2	2
Working Outside Women	5	15	3

This information is shown through the chart below

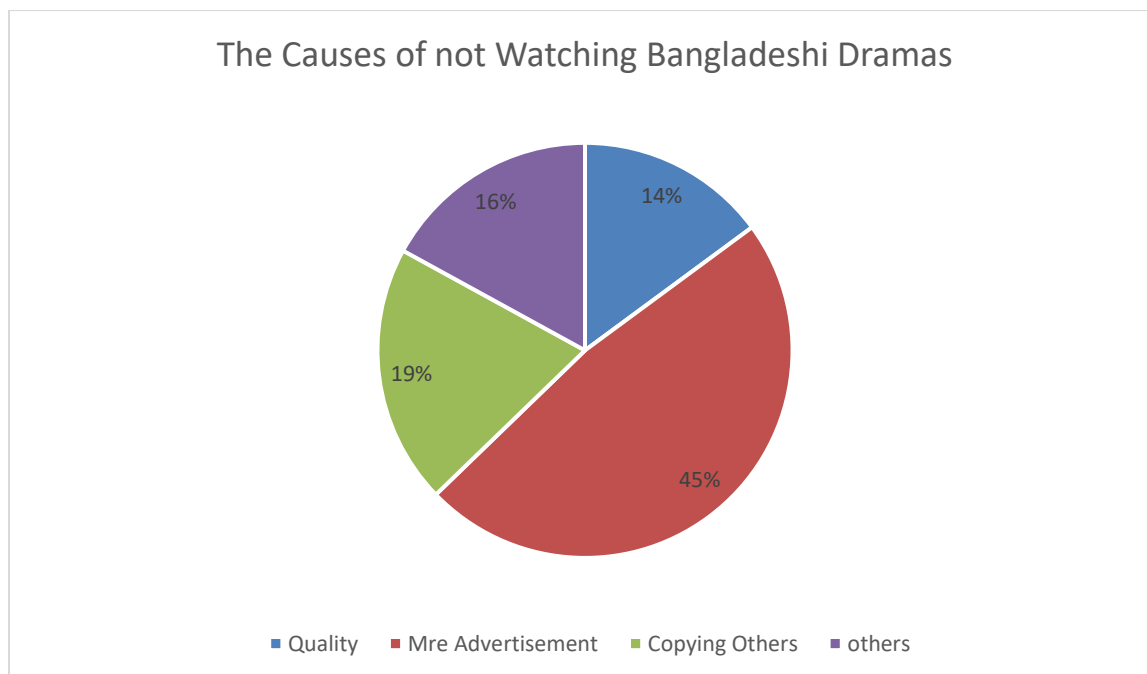


Chart 7: Causes for not Watching India Dramas

Source: Field Survey, from 10 to 18 September, 2022 at Mumbai, Hyderabad, Delhi and Other areas.

This pie chart shows that, the reasons behind not watching India serials were – 14% says the quality is not up to the mark, 45% says more advertisement, 19% says copying is the main reason and 16% says Indian Dramas are more attractive and etc. This shows that, Indian TV serial is hampering our creativity, because producers are copying Indians.

- **Hindi as a Conversational Language**

Table 8: Hindi as a Language in Conversation

Occupation	No (%)	Sometimes (%)
College student	10	13
University Student	15	10
Homemaker	20	1
Working outside	13	12

This data is shown below by pie chart –

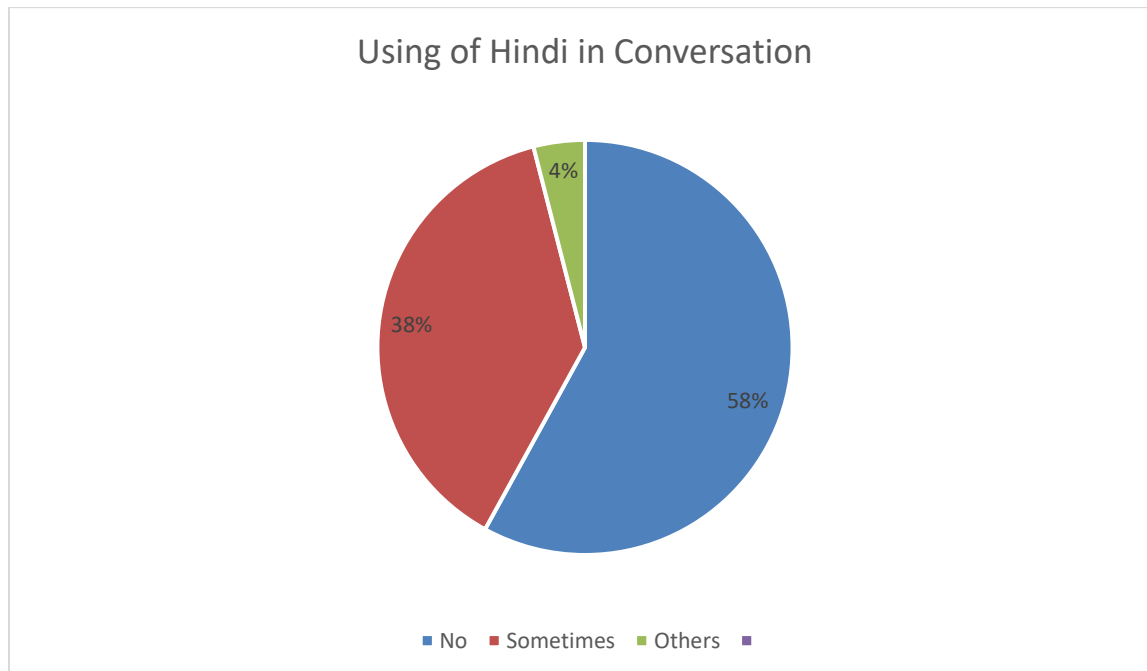


Chart 8: Hindi as a conversational Language Source: Field Survey, from 10 to 18 September, 2022 at Mumbai, Hyderabad, Delhi and Other areas.

The above pie chart shows that, More than 38% respondent's use hindi sometimes in their conversation and other 4% is using most often. This is creating a mix language which is not good for our language and culture.

Changes in Lifestyle after Watching Indian Serials

Table 9: Changes in Lifestyle after Watching Indian Serials

Occupation	Yes (%)	No (%)	Maybe (%)
College student	1	15	8
University student	1	22	10
Homemaker	5	13	8
Working outside	2	8	6

This data is shown through Diagram below:

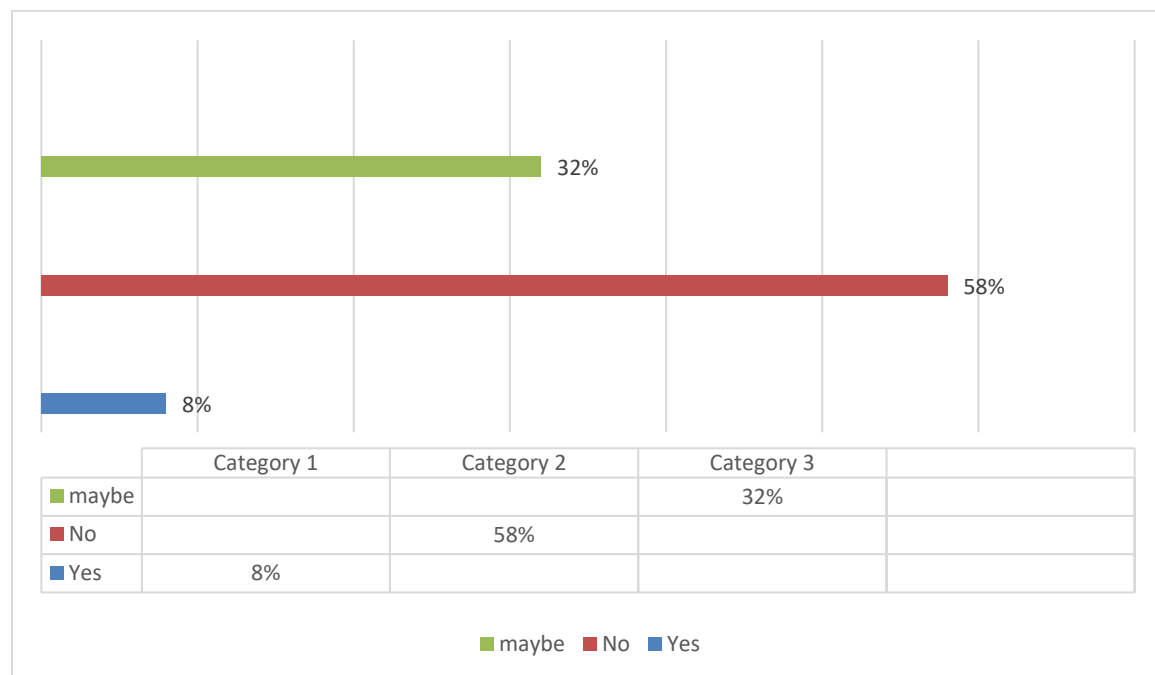


Figure 9: Making Changes in life After Watching Indian serials

Source: Field Survey, from 10 to 18 September, 2022 at Mumbai, Hyderabad, Delhi and Other areas.

This bar chart shows us that, 8% respondents say they have made changes in their life style after watching Indian serials and 32% think that maybe they have made some changes in their life style and 58% think, they haven't made any changes.

Satisfaction on the Changes They Have Done in Their Life–

Table 10: Satisfaction on the Changes They Have Done in Their Life–

Occupation	Yes (%)	No (%)	Maybe (%)
College student	1	12	11
University student	2	18	12
Homemaker	6	15	10
Working outside	2	10	8

This information is shown below by using graph

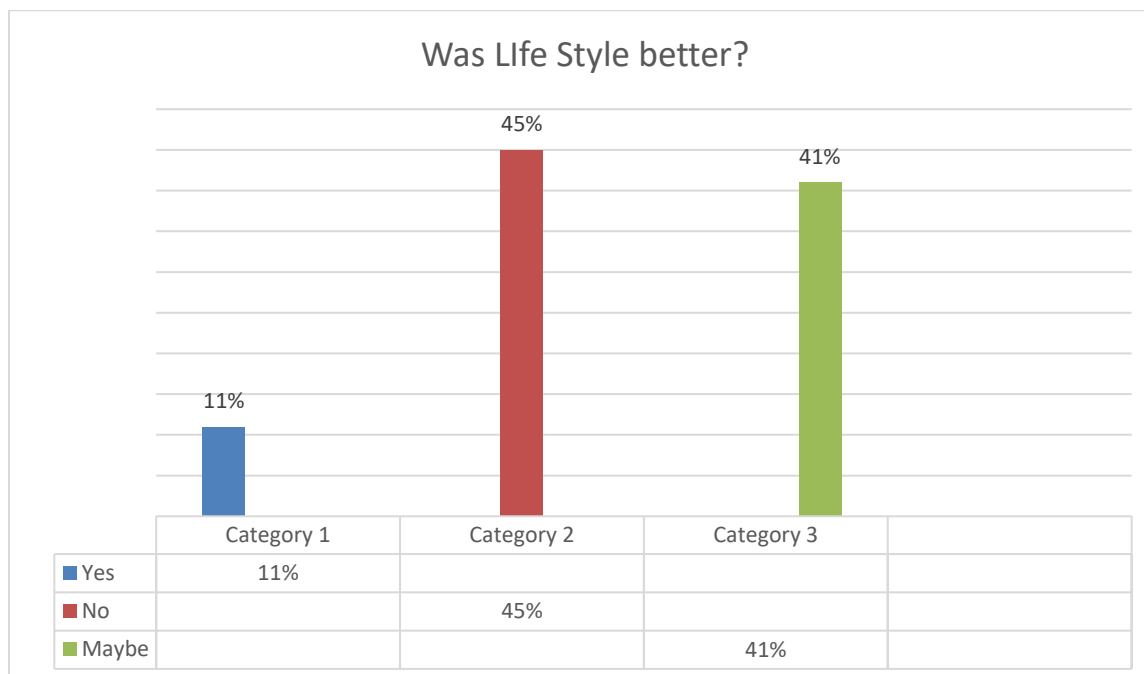


Fig10: Satisfaction on the Changes They Have Done.

Source: Field Survey, from 10 to 18 September, 2022 at Mumbai, Hyderabad, Delhi and Other areas.

The clustered column chart shows that, 11% respondent think that their life style was better before making new changes by watching Indian serials, 41% thinks maybe their life style were better and 45% thinks it is better than before. It shows that 62% are not happy with their changes.

Conflict to Watch Indian Serials

Table 11: Conflict to Watch Indian Serial

Occupations	Never (%)	Sometimes (%)	A lot (%)
College Student	13	15	2
University Student	9	10	1
Homemaker	5	22	4
Working Outside	6	9	1

This data is represented through the pie chart below –



Fig 11: Conflict to Watch Indian Serials

Source: Field Survey, from 10 to 18 September, 2022 at Mumbai, Hyderabad, Delhi and Other areas.

This pie chart shows that, 8% respondent did a lot of conflict with their family members for watching Indian serials and other 56% did conflict sometimes and 8% never did any kind of conflict.

Bad Effects of Indian TV Serials on Education

Table 1: Bad Effects of Indian serials on Education -

Occupation	Highly Agree (%)	Agree (%)	Disagree (%)
College Student	15	8	2
University Student	16	8	1
Homemaker	9	14	1
Working outside	2	13	6

These data are shown below by the pie chart –

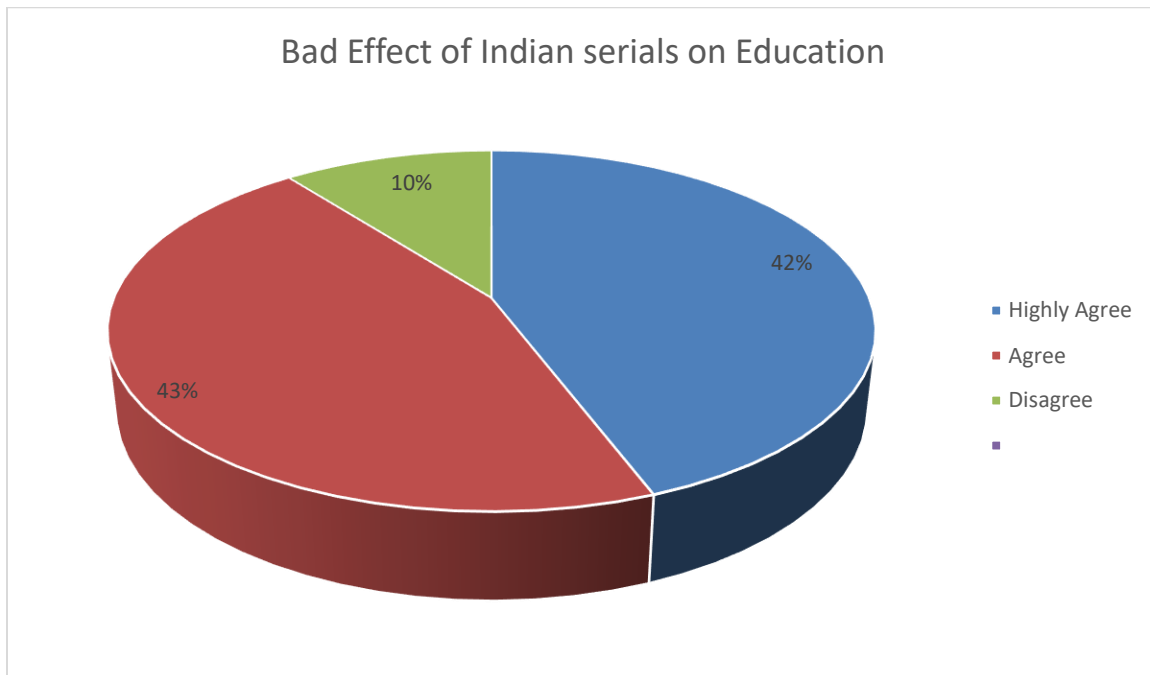


Chart 12: Bad Effect of Indian Serial on Our Education

Source: Field Survey, from 10 to 18 September, 2022 at Mumbai, Hyderabad, Delhi and Other areas.

This pie chart shows that, 42% respondents highly agree that Indian TV serials has a lot bad effects on their or their children’s education and only 10% disagree with this statement.

Increasing Unrest of the Society – One of Many Culprits behind This

Table 13: Unrest of Society has increased for Indian TV serials

Occupation	Yes	No
College Students	17	2
University Students	19	5
Homemaker	17	12
Working Outside Women	21	5

This data is shown by pie chart below –

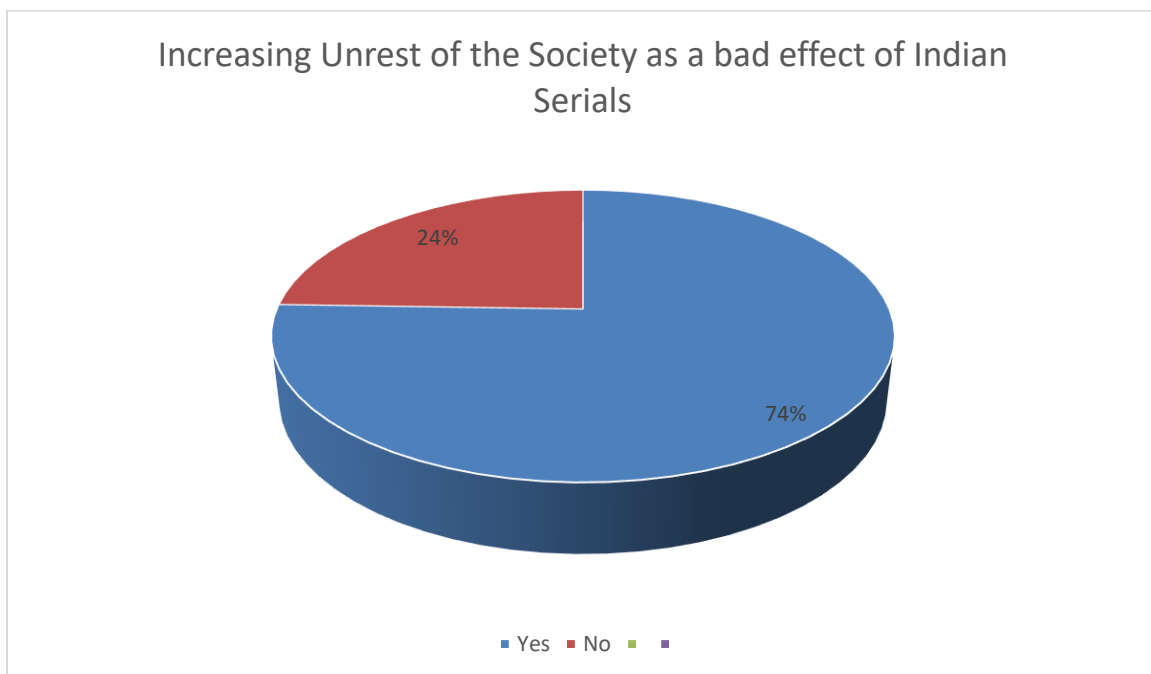


Chart: Increasing Unrest of the society as a bad Effect of Indian TV serials.

Source: Field Survey, from 10 to 18 September, 2022 at Mumbai, Hyderabad, Delhi and Other areas.

The above pie chart represents that 74% respondents stated that Indian serials have a huge impact on the increasing unrest of our society, when only 24% think that they have no impact.

From the above result discussion, we can easily find out a lot of information, mostly the impacts of Indian TV serials. From the table 1, figure 1 we can understand that 75% respondents watch TV regularly and only 25% don't watch regularly among them 34% watch Indian Serials daily and 45% watch occasionally - according to the Table and figure 5. Most of the People watch Indian serials 2 to 3 hours in a day on an average, they are becoming unproductive. Table and figure 7 shows that most of them don't watch Indian TV serials for showing more TV commercials and for copying others. Which is highly damaging the creativity of our Indian drama makers who are talented in real. Table and figure 8 show a huge number of young people mostly college and university going students speak Hindi in their conversation, which is creating a mix language, which is not good for any language. It's attracting Indian people to their culture. Table and figure 9 and 10 show females of India are making changes in their lifestyle according to their favorite actresses of Indian serials which is actually fictional and impractical. They are changing consciously or subconsciously and a huge number of them are not happy with these changes. This is making us move away from our own beliefs, values in large from our culture. Figure and table 11 and 12 show most of the respondents did conflict to watch Indian TV serials with their family members and faced bad effect on their education. At last the table and figure 13 shows that most of the people think that increasing unrest of the society is the main effect of Indian serials.

After doing this research or the questionnaire survey, we can easily understand that Indian serials have a huge bad effect or impact on our value, beliefs, culture in total on the society and country. Now we have to decide, what we should do, in this context, we can understand that our government and the appropriate ministry has to come forward to face this problem. We hope this research will create awareness among the people of our society.

CHAPTER :4

A Study on Impact & Popularity of Web Series on Youth

Introduction to the Topic Today India is turning towards a new era, that of web series. These web series seem almost tailor-made for the younger generation of Indians, who practically live on the internet. What possibly guarantees brownie points for these series is the fact that its creators have webbed stories centering around the everyday Indian. Gone are the days of protagonists sporting heavy make-up and heavier ancestral jeweler for each scene. The flamboyance has toned down to flannel shirts and flip-flops coupled with casual 'Hinglish' and 21st century 'modernity'. Through dark humor and intelligent scripting, the writers of the series have decided to tap into the everyday problems of the ordinary middle to upper-middle class Indians. Additionally, the characters are quite grounded and ordinary in contrast to the overtly moralistic 'bahu' and the 'evil saas' of the K-series. Viewers can relate to this new generation of protagonists and their stories without a blink of the eye. When it comes to taboo breaking and thoughtful video content, web shows have been playing a vital role in India in the last couple of years. In a country where television and the different movie industries are strangled by tight censorship, web shows have been the go-to source of thought-provoking entertainment for the millennials. Web Series are pursuing our boundaries of imagination and leaving the burden of virtues behind. With the recent advent of web series in the Indian Market, there has to been a treatment increase in the viewership as the youth are being targeted with content that it is no longer related to the Indian Soap Opera. Instead, the web series are being made with the content being totally youth oriented to which the young audience can relate to. Those web series resolve around the lines of youth and how they deal with their day-to-day activities

These are currently more than 350 million people in India who are online and these numbers will only increase over time as more and more people are accepting the increase as medium for entertainment. When the platforms like Netflix, Amazon, Hot Star are providing the people with some interesting content relating to our daily routine, animated series, drama etc. Introduction of Web Series Web series are seen replacing the Television nowadays. Web series are becoming the heart of the young generation. Like Netflix, Amazon Prime and Hotstar are some of the popular apps that consist of web series or movies. Nowadays people especially the young generation are completely bored with the daily melodrama of Saas-Bahu serials and melodramatic situations. So the Television series are seen instantly replaced by the Internet web series which are gaining popularity in India. The web series format has become the new favorite, especially amongst the youth. The entry of Reliance Jio gave a big push to the advent of social and digital media and single-handedly changed the video

consumption scenario in India. Major OTT players like Netflix India and Amazon Prime have even started producing original web series with the Indian audience in mind. “Close to 70 percent of the Indian population is young, and a bulk of them is online. The Internet has become the trend of the young generation. The phase of the youngsters is seen to be social media addicts and so web series are easily running and gaining popularity amongst India. The serial on the Television goes on for years and years but the web series are small and have new concepts with the new creativity. It has Unpredictable plots and shows the current situation much time. Also Web series have no time-bound you can watch it anywhere and at any point in time. Web series create any kind of interest to watch the next episode. Web series are taking rise in India because people can watch a series of their interests and their type. Web series provide all types of entertainment and the majority of the series at the end leave back some moral for the viewers. History of Web Series A web series is a series of scripted or non-scripted videos, generally in episodic form, released on the Internet and part of the web television medium, which first emerged in the late 1990s and became more prominent in the early 2000s. A single instance of a web series program can be called an episode or "webisode", however the latter term is not often used. In general, web series can be watched on a range of platforms and devices including desktop, laptop, tablets and smart phones. They can also be watched on television The spot or thespot.com was the first episodic online story, and the first website to integrate photos, videos and what later became known as blogs into the story line. Created by Scott Zakarin in 1995, The Spot was likened to "Melrose Place-on-the-Web" and featured a rotating cast of attractive actors playing trendy and hip twenty somethings who rented rooms in a fabled southern California beach house called “The Spot”, in Santa Monica, California. The site earned the title of InfoSec’s “Cool Site of the Year,” an award which later became the

Webby. In that same year, Bullseye Art was one of the first web publishers to create animated webisode. The first few webisodes content to come out of Bullseye Art included Pork chops, Internet the Animated Series and Rat Chicken. In 1998 Bullseye Art had a hit with Miss Muffy and the Muf Mob, which led to a development deal with MTV. Bullseye Art also created Space Dog which gained popularity on Atom Films. The original Bullseye Art content can be seen currently on the Magic Butter web network. 1998 was also the first year of the Stella Shorts, perhaps the first comedic live action web series, first seen on Heavy.com and Comedynet.com. In the early 2000s, the Japanese anime industry began broadcasting original net animation (ONA), a type of original video animation (OVA) series, on the Internet. Early examples of ONA series include Infinite Ryvius: Illusion (2000), Ajimu (2001), and Mahou Yuugi (2001). In 2003 Microsoft launched MSN Video, which featured the original web series Weird TV 2000 (from the creators of the syndicated television series, Weird TV). Weird TV 2000 featured dozens of shorts, comedy sketches and mini-documentaries produced exclusively for MSN Video. From 2003 to 2006, several independent web series began to achieve popularity, most notably Red vs. Blue (created by Rooster Teeth). The series was distributed independently using online portals YouTube and Revver, as well as the Rooster Teeth website, and acquired over 100 million views during its run. Sam Has 7 Friends, which ran in the summer and fall of 2006, was nominated for a Daytime Emmy Award, and was temporarily removed from the Internet when it was acquired

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

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

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

Players of Web Series

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

Review of Literature The institutionalization of YouTube: From user-generated content to professionally generated content, Jin Kim, The College of Saint Rose, USA This article explores the institutionalization of YouTube: its transformation from user generated content (UGC) – oriented as a virtual village – into a professionally generated content (PGC) video site, especially after being purchased by Google. YouTube has influenced the traditional media environment, but at the same time this new medium imitates the rules of the old media, including legally managed distribution of broadcasting content and smooth links between content and commercials. YouTube constitutes an evolution of the present media milieu, rather than a revolution. On the other hand, the dominance of mainstream media is, to a degree, still compromised in UGC culture. The emancipatory dimension of UGC media

(e.g., as democratic, creative outlet with high accessibility and online library potential) is discussed in the conclusion, not losing sight of the technologicaleconomic limitations placed on its continuing promise. The Web as Television Reimagined? Online Networks and the Pursuit of Legacy Media, Aymar Jean Christian Television's perceived weakness at the turn of the century opened a rhetorical and economic space for entrepreneur's eager to curate and distribute web programs. These companies introduced various forms of experimentation they associated with the advantages of digital technologies, but they also maintained continuity with television's business practices. This dialectic between old and new, continuity and change, insiders and outsiders, reflected the instability of television as a concept and the promise of the web as an alternative. Using articles in the trade press, this essay explores the history of episodic web programming—variously called web series, webisodes, bitcoms, web television and, in its earliest form, cyber soaps—as new media network executives hoped to replicate but also differentiate themselves from legacy media.

From homemade to store bought: Annoying Orange and the Professionalization of YouTube, Joanne Morreale This article examines the culture of YouTube in order to illustrate the way that value generated by YouTube prosumers becomes utilized by capital, while also indicating the dissolution of the boundaries between media platforms as YouTube evolves into a commercially driven medium. The development of Annoying Orange from “amateur” content to television series and cultural phenomenon exemplifies the processes, whereby everyday usergenerated content on YouTube becomes fodder for corporate media. Although Boedigheimer presented himself as an amateur, behind the scenes he made strong efforts to publicize the Annoying Orange videos, which resulted in more than a million views in 3 weeks and more than 50 million views in 6 months. Annoying Orange is currently the 46th most subscribed channel on YouTube and the 24th most viewed of all time, with more than 1 billion YouTube views (VidStatsX, 2013). Fandom as industrial response: Producing identity in an independent Web series, Aymar Jean Christian I frame the development, production, and distribution of a Web series, *The Real Girl's Guide to Everything Else*, as a fan-driven response to an industrial product, *Sex and the City*. As intermittent participants in the Hollywood industry, the series creators, a diverse group of lesbians, bisexual, and straight women of various ethnicities, positioned their series as a market-oriented product intended to reform the industry from its margins and participate in a growing new media economy. Expanded notions of fan production and industry are needed, as are fresh frameworks for analyzing the effects of digital distribution, especially for communities of colour, of women, and of sexual minorities. The opening scenes of the Web Series *The Real Girl's Guide to Everything Else* reflect what has become a convention in woman-centered television and film: four young girlfriends sitting chatting casually at brunch. "There were definitely some overt nods we wanted to make to *Sex and the City*, from a script perspective and from a style perspective," the series' writer and executive producer told me in an interview. Yet the scene almost immediately deviates from HBO's titan of women's programming. The camera first focuses on each woman's shoes, a diverse assortment including a pair of dowdy doctor sneakers, strappy heels, work boots, and bare feet. Lost on the web: does web distribution stimulate or depress television viewing, Joel Waldfogel In the past few years, YouTube and other sites for sharing video files over the Internet have vaulted from obscurity to places of

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

programming on the web -- 4 hours per week -- far exceeds the reduction in weekly traditional television viewing of about 25 minutes. Overall time spent on network-controlled viewing (television plus network websites) increased by 1.5 hours per week. The Netflix Prize, James Bennett Stan Lanning In October, 2006 Netflix released a dataset containing 100 million anonymous movie ratings and challenged the data mining, machine learning and computer science communities to develop systems that could beat the accuracy of its recommendation system, Cinematic. We briefly describe the challenge itself, review related work and efforts, and summarize visible progress to date. Other potential uses of the data are outlined, including its application to the KDD Cup 2007. Recommendation systems suggest items of interest and enjoyment to people based on their preferences. They have been under development since the early 1990s. These systems play an important role in many e-commerce sites, notably Amazon, Music Strands, Pandora, Yahoo!, and Netflix. Netflix, an on-line movie subscription rental service, allows people to rent movies for a fixed monthly fee, maintaining a prioritized list of movies they wish to view (their "queue"). Unreeling Netflix: Understanding and Improving Multi-CDN Movie Delivery, Vijay Kumar Adhikari, Yang Guo, Fang Hao, Matteo Varvello, Volker Hilt, Moritz Steiner and Zhi-Li Zhang Netflix is the leading provider of on-demand Internet video streaming in the US and Canada, accounting for 29.7% of the peak downstream traffic in US. Understanding the Netflix architecture and its performance can shed light on how to best optimize its design as well as on the design of similar on-demand streaming services. In this paper, we perform a measurement study of Netflix to uncover its architecture and service strategy. We find that Netflix employs a blend of data centres and Content Delivery Networks (CDNs) for content distribution. We also perform active measurements of the three CDNs employed by Netflix to quantify the video delivery bandwidth available to users across the US. Finally, as improvements to Netflix's current CDN assignment strategy, we propose a measurement-based adaptive CDN selection strategy and a multiple-CDN-based video delivery strategy, and demonstrate their potentials in significantly increasing user's average bandwidth. The BellKor Solution to the Netflix Grand Prize, Yehuda Koren This article describes part of our contribution to the "BellKor's Pragmatic Chaos" final solution, which won the Netflix Grand Prize. The other portion of the contribution was created while working at AT&T with Robert Bell and Chris Volinsky, as reported in our 2008 Progress Prize report. The final solution includes all the predictors described there. In this article we describe only the newer predictors. So, what is new over last year's solution? First, we further improved the baseline

predictors (Sec. III). This in turn improves our other models, which incorporate those predictors, like the matrix factorization model (Sec. IV). In addition, an extension of the neighborhood model that addresses temporal dynamics was introduced (Sec. V). On the Restricted Boltzmann Machines (RBM) front, we use a new RBM model with superior accuracy by conditioning the visible units. The final addition is the introduction of a new blending algorithm, which is based on gradient boosted decision trees.

Research Methodology The research is based on primary and secondary data collection methods and the research type is descriptive. A structured questionnaire will be designed to gather information for primary data and for secondary data internet, books and website previous dissertation/research papers/marketing journals/text etc. will be used and also a fivepoint liker scale. The responses for the research will be collected from every person possible who watches web series. Convenience sampling method has used to get the responses from the target population. Sample size is 100. The consumers filling the questionnaire have mostly watching web series over a period of time or have watched a considerable number of series. The data is to be represented in the form of graphs and charts.

Objectives

- To know the popularity of web series on youth
 - To know the preference of youth towards the genres
 - To know the influential factors for web series
 - To know how much a web series, impact the youth
 - To study and analyze the viewers pattern of spending (time & cost) on web series
- Scope of the Study
- The study will be helpful to understand the trends in the industry
 - Will learn about the product performance in the market
- Type of Research Design
- It's a descriptive research
- Data Collection Sources
- Data Sources
1. Primary Data
 2. Secondary Data
- Sample Design
- Sample Size
- In order to carry out the research work the researcher has approached or selected 100 samples.
- Limitation of the Study
- The project was carried in Rajkot City and was not possible to meet all the people who watch web series.
 - Lack of cooperation from some respondents
 - Lack of knowledge of some respondents
 - Many of respondents denied filling the questionnaire.

Findings of the Study

- The entertainment industry is evolving and a lot of people are switching from traditional medium of watch TV shows to web series, though there are some people who haven't accepted the change, but eventually with time it will change the way we watch TV shows.
- We are living in a digital age, where we get to see our favorite shows on our laptop or mobile screen through the help of internet.
- People are following the update of their favorite web series through social media, and many came to know about web series through social media.
- Netflix being the Top of the mind platform for web series, as most of the people choosing Netflix, was the content and the topic they choose is every time appealing to their audience, they know what the youth wants or expects from them. Amazon Prime video is the 2nd most liked and preferred web series platform, the way it has captured the market is very interesting, and it has a very different line of products or web series provided by them to their viewers.
- The viewership of web series is increasing day by day; people are ready to spend on web series to provide the best content through these platforms. Not just these but there are also platforms like YouTube, TVF who are providing their viewers with web series for free.
- There are people who choose not to watch web series, the reason being it's a waste of time and money. Suggestions
- The web series are great source of refreshments, but we cannot waste our time watching web series.
- Web Series are not just providing us entertainment; also have some educational themes too.
- There are series like Narcos which is suggested to people, due to its storyline, and the it's based on the real life of the famous Pablo Escobar.
- Both Narcos and Narcos Mexico start off slow. The first half of the episode is all about context setting but after a while, you start looking forward to the slow drawl of the DEA Agent (in Narcos) which helps set up the events happening or about to happen on screen. The slow flows like Narco-Trafficking 101 in Colombia (Narcos) where to some extent the drug agencies won the war by eliminating Escobar and the Cali Cartel. The Escobar era is covered in seasons 1 and 2, while the 3rd season which covers the Cali Cartel is not as good, owing primarily to the fact that Wagner Moura as Escobar in the first 2 seasons is so convincingly menacing and evil that there are times you want him to prevail. Narcos Mexico is the story of DEA Agent Kiki Camarena and while again the first episode is slow in setting up the story, it takes off quickly and keeps you enthralled.

- Sherlock, the umpteenth reboot of the great fictional detective, Sherlock, made by BBC is a great modern-day adaption of the fictional character and his sidekick (Watson). The series is amazing in showing how Sherlock's brain actually processes data (what I call "Showing the math") and there are several such moments to keep you glued. The reason I hated a few Sherlock books or stories (authored by Conan Doyle) was that at times, Doyle became too lazy to show the math. What helps the show is its stellar cast. In some parts, the series is too smart for its own good. Especially the episode covering Sherlock's death (and return)

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

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

CHAPTER :5

Conclusion:

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

BIBLIOGRAPHY

- 1.<https://en.wikipedia.org/wiki/YouTube>
- 2.www.google.com
- 3.www.wikipedia.com
- 4.Images: www.google.images.com