



An Empirical Study to Measure Fascination of Young Adults towards Web series

DAMINI HARESHKUMAR GIANCHANDANI

Research Scholar (M.Phil), Ganpat University, Kherva, Mehsana., Kherva, Gujarat, India

DR. SURAJ M. SHAH

Assistant Professor, Centre for Management Studies and Research,
Ganpat University, Kherva, Mehsana.

DR. MAHENDRA S. SHARMA

Pro-Chancellor and Director General, Ganpat University, Kherva, Mehsana.

Abstract:

The Digital Democracy Survey defined the activity as “watching three or more episodes of a TV or web series in one sitting” (Deloitte 2015). To grab the audience towards a web series localizing of the content is the new strategy. This makes the content to be relevant and relatable to the audience and thus a large number of audience’s interest is been caught (Vijay Subramanian, 2017). But content is not the only reason why web series have been successful in grabbing the eyeballs of people, they have also made it a point to quench our thirst for diverse subject and issues. With the rise in the popularity of the Internet and improvements 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 broadcast and cable TV. Most of age groups have now Turn off their television sets and tune into Web series. Here, the research objective is to measure fascination of young adults towards web series. Experimental research design method is used for this study. Descriptive research design is used to find out fascination of young adults towards online web series. Data were collected from primary and secondary sources. In this research, the researcher has collected primary data using survey method with reference to structured questionnaire. Reliability Test, Anova Test, Chi-Square Test is applied using SPSS to analyze and interpret the data. Considering the limited research dealing with the topic, this study will provide a wealth of information to academics, corporate world and to the society as a whole.

Keyword: Fascination, Online Web series, Young Adults, Digital media consumption

1. Introduction

A web series is an episodic fictional narrative in video format: (1) broadcast on the Internet or for mobile devices, which is part of the emerging medium known as web television. (2) Web series can be either live action or animated and original programming or a supporting story based upon a broadcast television series or film. Web television, then, is a form of digital entertainment which differs from traditional broadcast television in that it is delivered originally online or through mobile networks, and the series are generally short-form in nature. Most episodes of a web series (sometimes called “webisodes”) are generally two to nine minutes per episode.

1.1 History

Web television obviously has its own roots in traditional broadcast television. The leap from broadcast television to web television began in 1995 with *The Spot*, which was similar in concept to *Melrose Place*. Characters lived in a Santa Monica apartment complex and the storyline took place online through blogs, movie clips, email and interaction with users. Another early pioneer in web television was another Santa Monica based series in 1999, *Muscle Beach*, which consisted of 8-minute episodes that were a mix of sitcom, fitness program and news. Episodes were viewable in Windows Media Player. From the year 2000 to 2005, the technological advance which increased broadband bandwidth allowed for the delivery of online content through high quality streaming and YouTube and Vimeo were launched.

In the year 2006 and 2007, several web series were launched and found significant popularity: *Lonely Girl 115*, *Soup of the Day*, *Prom Queen*. These shows highlighted interactivity with the audience over the narrative story involved, taking advantage of the connectivity of web community. They were also produced on fairly low budgets. Then came *Sanctuary*. *Sanctuary* is now a successful series on SyFy on broadcast television, but it started as a web series. 2007 also saw the launching of *Felicia Day's the Guild* which began as a PayPal financed endeavor without any other platform: it premiered on YouTube and was written, shot and launched in between other acting jobs day worked on.

In the last two years, web series have continued to explode in popularity and number. They fall mostly into three categories: Hollywood stars "slumming" it in projects that allow more creative expression without studio censorship, talented second-tier talent interested in using the Internet as a medium in itself and to gain notice for themselves, and talented every day people in possession of a video camera and a computer.

1.2 Future of web series

One way web series are looking to make this impact is by being able to show they are profitable. More and more to garner the money needed for production and to gain an audience, web series are turning to advertisers and sponsors. Web series can be either sponsored or branded. Sponsored content is funded by a brand, but the content of the narrative generally has nothing to do with the sponsor, nor is there much, if any, product placement. Branded content, on the other hand, consists of content directly relates to the product and thus is often made up of a great deal of product placement. With branded content, it is sometimes difficult to tell if you are watching a story or a commercial. This can be well-done, but as resistant as people are to being "sold," it is a fine line a series must walk. Web series are able to cater to a niche audience, have no time slot issues, and offer viewers more choices. Finding an investor to invest in niche series can be difficult, but it is not impossible. *The Guild* did it quite successfully, by attracting sponsors whose target audience is the same as those who most watch *The Guild* – on line gamers.

1.3 Over the Top Media Services

Over the top (OTT) is a term which is for to content providers that distribute streaming media as a standalone product directly to viewers over the Internet, bypassing telecommunications, multichannel television, and broadcast television platforms that traditionally act as a controller or distributor of such content. offer access to film and television content (including existing series acquired from other producers, as well as original content produced specifically for the service), including Netflix, Amazon Prime, Hotstar, TVF Play, ALT Balaji, Viu, HooQ, Voot, iZee5, Eros Now as well as a wave of "skinny" television services that offer access to live streams of linear specialty channels similar to a traditional satellite or wire line television provider, but streamed over the public Internet.

1.4 Currently Trending Web Series

Sr. No	Web Series Name	IMDB iRatings	OTT iPlatform	Theme iof ithe series
1	Kota iFactory	9.4	TVF	Education iSystem
2	Yeh iMeri iFamily	9.3	TVF	Family iDrama
3	Scared iGames	8,9	Netflix	Crime
4	College iRomance	8.8	YouTube	College iLife
5	Family iMan	8.8	Amazon	Thrill
6	Mirzapur	8.7	Amazon	Crime, iThrill
7	Rangbazz	8.7	Zee5	Based ion itrue ievents
8	Delhi iCrime	8.5	Netflix	Based ion itrue ievent
9	Gullak	8.5	Sonyliv	Family iDrama
10	Flames	8.5	TVF	Love iStory
11	Breathe	8.5	Amazon	Crime, iDrama
12	Bard iOf i iBlood	8.4	Netflix	Crime i,Suspense
13	Apharan	8.4	ALT iBalaji	Thriller
14	I'm iMature	8.3	MX iPlayer	School iLife
15	Made iIn iHeaven	8.2	Amazon	Cocktail iWeb iseries
16	Girls iHostel	8.2	TVF	Girls iHostel iLifestyle
17	Criminal iJustice	8.1	Hotstar	Criminal
18	Laakhon iMei iEk	8	Amazon	Medical iField ireality
19	Roar iOf iLion	7.8	Hotstar	Documentary
20	Hostages	7.2	Hotstar	Criminal, ithrill

2. Literature Review

There are few studies that brief about the fascination of people towards Web series. With developing media viewer-ship from on-line sources, such as spilling administrations or websites, more lately considers have centered on the components that drive this appropriation. (Bondad-Brown, Rice, and Pearce, 2012) investigated the inspirations of clients to get to on-line media for substance over conventional TV, additionally considered age, era, and relevant age (physical well-being, financial security, etc.). To assemble the information, studies were sent out through e-mail and were able to distinguish 500 individuals as their test estimate. The show looked into a number of free factors which included media utilize, web encounter, on-line video utilize, age, era, and gathering of people action. Among the independent variables, we are going investigate the media utilize and age factors in our investigate (Bondad-Brown, Rice, and Pearce, 2012). As cable TV costs proceed to rise, more than 50% of Americans are prepared to say farewell to their benefit (Cox, 2017). TiVo delivered a report in which they ran quarterly patterns studies for the past five a long time (Cox, 2017). The information appeared that nearly half the individuals over viewed were arranging to forsake normal cable TV for gushing administrations, due to tall cable costs. For those buyers who had as of now “cut the cord,” a bewildering number (80%) said they cleared out due to rising benefit charges, with costs averaging \$101 per month. The overview shown numerous customers are observing computerized choices, such as Netflix (54% of respondents were endorsers), Amazon Prime (27% were supporters), and Hulu (12% were endorsers) (Cox, 2017).

Due to the convergence in such “cord-cutting”, cable TV companies are concerned almost losing clients. Be that as it may, this has not hindered cable TV suppliers from consistently expanding their expenses. A later consider performed by the U.S. FCC found the cost of essential cable has risen by 5.8% within the final five a long time (Snyder, 2016). Concurring to a report by Parks Partners, an advertise inquire about firm, i63% of U.S. families with broadband associations subscribed to at slightest one over-the-top (OTT) video benefit at the conclusion of September, 2015, up from i57% at the starting of 2015

(Snyder, 2016). Numerous shoppers pay for extra channels that give no advantage, which comes about in these buyers finishing their current contracts in favor of gushing video or OTT suppliers (Snyder,

Variable	References
Ease of Use	Keough et al. (2001), Cox (2017), McCreery and Krugman (2015), Bautista et al. (2016)
Cost	Snyder (2016), Rainie (2017), Cox (2017), LaRose and Atkin (1988)
Availability	Cha and Chan-Olmsted (2012), Taneja et al. (2012), Jacobs (1995), Rainie (2017)
Media Options	Lee et al. (2016), Feldman (2016), Cha and Chan-Olmsted (2012), Hibberd (2004)
Online Streaming	Keogh et al. (2001), Lee et al. (2016), Cha and Chan-Olmsted (2012), Bondad-Brown et al. (2012), Taneja et al. (2012), Rainie (2017), Tse (2016), Cox (2017)
Satisfaction	Hibberd (2004), McCreery and Krugman (2015), LaRose and Atkin (1988), Tse (2016), Jacobs (1995)

2016).

More than 10 million individuals have utilized the live-streaming app Periscope, with a couple of million more utilizing Meerkat and Babble, to convey crude and unedited broadcasts to watchers of all sorts. In the event that utilized admirably, this innovation can moreover offer assistance your commerce interface with clients and prospects. Portable is the favored video spilling gadget: In February 2019, about 144 million clients in India, as measured by special guests, gotten to one of the destinations specified over, and they went through add up to of 362 million hours ion them – or a normal of 2.5 hours per individual.

Thus this study concludes that binge watcher is increasing day by day in India as youth of India are addicted towards this web series and they are watching the shows repeatedly and waiting for their next season of favorite series. Following are the variables identifiable from literature review.

3. Research Methodology

3.1 Research Objectives

1. To study web series in India
2. To study Most used OTT platforms in India used with reference to Web series
3. To measure fascination of young Millennial's towards web – series

3.2 Type of research

The type of research will be exploratory and conclusive descriptive research. Under conclusive research, descriptive research is used to test and answer the fascination of people towards Web series by survey design. A personal survey method is used as a survey technique to experiment. Under survey method a structured questionnaire is used. In structured data collection, a formal questionnaire is prepared and the questions are asked in prearranged order. Here, Target Population for the study is millennial who used to watch online web – series. Convenience sampling under Non probability sampling is taken as a sampling technique. Extent is Ahmedabad City. Sample size is 175. The research instrument is structured questionnaire to measure the fascination of people with reference to Web series. The questionnaire is having only closed ended questions. The five point Likert scale is used by researcher. To get insight into the research area and to develop the theoretical framework and hypotheses, the information was collected from published material such as various books, magazines, journals, research papers, newspapers, report , conference proceedings and reports published by Government (Government Sources) and private research firms. Speeches and lectures of officials are also used as secondary data sources. Online databases (Computerized full text database) such as Proquest, Emerald, and Sage,

SSRN, Google Scholar and many more websites are used to collect secondary data. While primary data are collected using structured questionnaire.

3.3 Data Analysis

For the analysis purpose SPSS is used. The analysis is divided into two parts that is descriptive statistics and inferential statistics. Under descriptive statistics screening, coding, decoding, tabulation and bar charts is applied while under inferential statistics Cronbach's Alpha (To check reliability of data), and Anova Test, Chi-Square Test, Reliability Test analysis is applied.

4.Data Analysis

4.1 Respondent's Profile

Table 1 Respondent Profile				
Sr.no	Factors	Particulars	Frequency	Percent
1	Gender	Female	99	40.7
		Male	68	59.3
		Total	167	100.0
2	Marital Status	Married	20	12.0
		Unmarried	147	88.0
		Total	167	100.0
3	Age	18 – 23 year	109	65.3
		24 – 29 year	53	31.7
		30 – 35 year	5	3.0
		Total	167	100.0
4	Occupation	Student	103	61.7
		House Maker	3	1.8
		Self Employed	22	13.2
		Salaried	28	16.8
		Professional	11	6.6
		Total	167	100.0
5	Education	No formal education	2	1.2
		Up to higher secondary	12	7.2
		Diploma	14	8.4
		Graduation	80	47.9
		Post-graduation and above	59	35.3
		Total	167	100.0
6	Monthly Income	Up to 20,000	43	23.7
		20,001 To 40,000	38	22.8
		40,001 To 60,000	35	21.0
		60,001 To 80,000	22	13.2
		80,001 and Above	28	16.8
		Total	167	100.0
7	Family Members	1-2	7	4.2
		3-4	101	60.5
		5-6	45	26.9
		Above 6	14	8.4
		Total	167	100.0

4.2 Reliability Test

According to Nunnally (1978), Cronbach's alpha value more than 0.70 indicates good level of internal

consistency.

Cronbach's Alpha	No of Items
.902	23

Here, reliability coefficient is found to be more than the standard value of 0.70 i.e. it is 0.92 which provides the good construct reliabilities.

4.3 Analysis through ANOVA - Age and Perception of respondents.

H₀₁: There is no significant difference between Association with Age and Perception of respondents.

ANOVA						
		Sum of Squares	Df	Mean Square	F	Sig.
Perception Simple Use	Between Groups	6.236	2	3.118	2.688	.021
	Within Groups	190.231	164	1.160		
	Total	196.467	166			
Perception Understandable	Between Groups	15.476	2	7.738	7.071	.001
	Within Groups	179.470	164	1.094		
	Total	194.946	166			
Perception Low Priced	Between Groups	10.023	2	5.012	2.768	.066
	Within Groups	296.935	164	1.811		
	Total	306.958	166			
Perception Brand Image	Between Groups	.990	2	.495	.391	.007
	Within Groups	207.824	164	1.267		
	Total	208.814	166			
Perception Availability	Between Groups	2.428	2	1.214	.767	.036
	Within Groups	259.429	164	1.582		
	Total	261.856	166			
Perception Utilization	Between Groups	12.249	2	6.125	3.643	.028
	Within Groups	275.715	164	1.681		
	Total	287.964	166			
Perception cable Services	Between Groups	1.633	2	.817	.549	.057
	Within Groups	243.840	164	1.487		

	Total	245.473	166			
Perception Variety	Between Groups	10.935	2	5.467	4.183	.017
	Within Groups	214.371	164	1.307		
	Total	225.305	166			
Perception Wait for Season	Between Groups	6.504	2	3.252	2.334	.010
	Within Groups	228.490	164	1.393		
	Total	234.994	166			
Perception Series Stories	Between Groups	13.208	2	6.604	4.272	.016
	Within Groups	253.511	164	1.546		
	Total	266.719	166			
Perception Attractive	Between Groups	2.954	2	1.477	1.250	.039
	Within Groups	193.753	164	1.181		
	Total	196.707	166			
Perception Presented culture	Between Groups	10.157	2	5.078	4.107	.018
	Within Groups	202.801	164	1.237		
	Total	212.958	166			

Interpretation

Significant value at confidence level at 95%, is **0.021,.001,.007,.036,.028,.017,.010** which is less than 0.05 so here null hypothesis {HO} is not accepted and alternative hypothesis {H1} is accepted so there is difference between Association with Age and Perception of respondents.

4.4 Chi Square Analysis

H₀: There is no association between Gender and Subscription Pattern.

Chi-Square Tests				
	Value	Df	Asymp. Sig. (2-sided)	
Pearson Chi-Square	9.526 ^a	2	.009	
Likelihood Ratio	9.636	2	.008	
Linear-by-Linear Association	1.898	1	.168	
N of Valid Cases	167			

Interpretation

In this Significance level is **0.009**, which is less than 0.05 so, we do not accept Null Hypothesis (HO) and we accept Alternative Hypothesis (H1). There is association between Gender and Subscription Pattern.

Ho₃: There is no association between Gender and Preferred Language.

Chi-Square Tests				
	Value	df	Asymp. Sig. (2-sided)	
Pearson Chi-Square	.976 ^a	3	.007	
Likelihood Ratio	.988	3	.804	
Linear-by-Linear Association	.179	1	.672	
N of Valid Cases	167			

Interpretation

In this Significance level is **0.007**, which is less than 0.05 so, we do not accept Null Hypothesis (HO) and we accept Alternative Hypothesis (H1). There is association between Gender and Preferred Language.

Ho₄: There is no association between Age and Likeliness to watch Web series.

Chi-Square Tests				
	Value	Df	Asymp. Sig. (2-sided)	
Pearson Chi-Square	2.011 ^a	2	.046	
Likelihood Ratio	2.347	2	.309	
N of Valid Cases	167			

Interpretation

In this Significance level is **0.046**, which is less than 0.05 so, we do not accept Null Hypothesis (HO) and we accept Alternative Hypothesis (H1). There is association between Age and Likeliness to watch Web series.

Ho₅: There is no association between Occupation and Preferred Timing.

Chi-Square Tests				
	Value	df	Asymp. Sig. (2-sided)	
Pearson Chi-Square	30.584 ^a	16	.015	
Likelihood Ratio	29.226	16	.022	
N of Valid Cases	167			

Interpretation

In this Significance level is **0.015**, which is less than 0.05 so, we do not accept Null Hypothesis (HO) and we accept Alternative Hypothesis (H1). There is association between Occupation and Preferred Timing.

4.5 Hypothesis Results- Summary

		Result of hypothesis testing	Results
Sr. No			
1	Ho ₁	There is no significant difference between Association with Age and Perception of respondents.	Rejected
2	Ho ₂	There is no association between Gender and Subscription Pattern.	Rejected
3	Ho ₃	There is no association between Gender and Preferred Language.	Rejected
4	Ho ₄	There is no association between Age and Likelihood to watch Web series.	Rejected
5	Ho ₅	There is no association between Occupation and Preferred Timing.	Rejected

5. Findings and Discussion

For the data analysis, total sample size is 175 from the Ahmedabad city in which 40.72% are male and 50.28% are female. Around 88.02% respondents are unmarried. Majority (65.27%) of the respondents are from the age group of 18 – 23 or 30-35. As far as the education is concerned, majority of the respondents are Students .Approx 47.90% are graduate 35.33% are post graduate 13.17% respondent are self Employed and aprox 16.77% are Salaried. Approx. 25.75% respondents have salary up to 200,000. 60.48% respondents have 3 to 4 members' in house hold while 8.3% respondents have more than 6 members in house hold. To check the reliability of data Cronbach's Alpha is applied where value is 0.902 which is more than 0.70 hence it was proved reliable. Considering the literature review and hypothesis testing, Anova and chi-Square was applied to measure the fascination base on Gender age etc with reference to web series. By applying chi-Square we formulated hypothesis and alternative hypothesis was selected they are There is association between Gender and Subscription Pattern. There is association between Gender and Preferred Language. There is association between Age and Like to watch Web series. There is association between Occupation and Preferred Timing.

It was found those 71.26% respondents are online streamers while 28.74% respondent use television broad cast. From this online streamers 22.16% use OTTP application for movies. 60.48% uses for web-series and from data it was revealed that 91.02% watch web series.

Considering our objective to Measure Most used OTT platforms in India used with reference to Web series we concluded that 25.75% are having Netflix web subscription. 17.37% are having Amazon Prime. 14.97% are having Hotstar and others are having in Voot, VIU, Eros now and others. The level Obsession towards web – series of people of Ahmadabad City reveals that 52.69% like to watch 6 – 10 episodes in web- series. 21.56% like to watch between 11 – 15 no of episodes. While 6.58% like to watch more than 20 episodes.

6. Conclusion

From the study we've understood that OTT platforms are the most preferred source for entertainment for millennial who want to enjoy content anytime and anywhere. Youth wants to enjoy the content they are watching and thus are looking forward to more new storylines that can be covered in one season with limited number of episodes and enough to binge runtime. What they want is content that appeals to them in a way they can have contextual reasons to watch, they are even ready to switch from AVOD to SVOD based on the fact that the content they are watching is worth for the same. Though the absence of a governing body allows the creators to reach out to audience in their own way but 'Nudity' and 'Profanity' aren't the ideal reasons to watch web-series which have high amount of the same. The OTT platform being used and the content it offers matters a lot. From the study it can also be concluded that

there is a significant effect of preferred language, preferred timing and subscription pattern with reference to web series fascination. OTTP streaming services should try to focus on subscription pattern in order to cater millennial. Lower level of subscription will create more subscribers. Findings are also helpful for product placements due high fascination of web series. Web – series are having more gap between seasons, so the gap for the another season should be less. This Report study is very beneficial to the society .Along with the society it is very help full to the Nation, by this research and study the new web - shows.

7. Limitations of the Study

The study is limited to specifically to the Ahmedabad city and specific sample size. Limited time and cost constrains can also be considered as limitations.

8. Further Scope

This kind of research study can be conducted in other cities and states. Comparative study between different cities and states can also be undertaken.

References

1. “The Rise of Web Series and other Non-Mainstream Form of TV Shows in India” Retrieved from: <https://youthincmag.com/the-rise-of-web-series-and-other-non-mainstream-form-of-tv-shows-in-india>
2. Bajpai, Naval (2017). Business Research Methods, Pearson India Education Services Pvt. Ltd.
3. Becker, Gary S. and Kevin M. Murphy (1988). “A Theory of Rational Addiction,” Journal of Political Economy, 96 (4), 675– 700.
4. Becker, Gary S. and Kevin M. Murphy (1988).“A Theory of Rational Fascination,” Journal of Political Economy, 96 (4), 675– 700.
5. Carlos Ortiz – “Social Media management of the web series.”
6. Chrome DM study (2018). “65% Indians watch TV along with web series”
7. Content networking p. 21, “The diversity of Interests in Content Networking”
8. Dee Mahek “Webtelevision, Webseries and Webcasting Case studies in the organization and distribution of televisionstyle content produced online
9. IJURLA (2019). “Analysis of various effects of web series streaming online on internet on Indian youth”
10. Kamath.A. (2017). "To study the effect of branded entertainment in the web series”
11. Ken Black (2016). Applied Business Statistics Making Business Decisions, Wiley India Pvt. Ltd.
12. Koravi.V.S. (2019). “Analysis Of Various Effects Of Web Series Streaming Online On Internet On Indian Youth”
13. Kovacs.G. (2015). ” An Analysis of Strategies by Netflix in the Television Market”
14. Kubey, Robert and Mihaly Csikszentmihalyi (2002), “Television Addiction Is No Mere Metaphor,” Scientific American, 286 (2),74–80
15. Kubey, Robert and Mihaly Csikszentmihalyi (2002), “Television Fascination Is No Mere Metaphor,” Scientific American, 286 (2),74–80.
16. Matrix.S.(2014) .“The Netflix Effect: Teens, Binge Watching, and On-Demand Digital Media Trends”
17. Pereira.M.P. (2015). ”Netflix – the new face of the TV industry”
18. Roque.C. (2016). “Study: A Look at Branded Web Series and If They Actually Work”
19. Sabharwal.K.(2018).“Amazon Vs Netflix: Who will win Indian battleground?”
20. Schweidel, David A.; Moe, Wendy W. Journal of Marketing. Sep.2016, Vol. 80 Issue 5, p1-19.
21. Shinhe.C.L. (2019). “Web Series, YouTube, and Politics: Affective and Emotional Dimensions”
22. Steinberg, Brian. “Cable TV Using Late night Talk Shows to Offset Pricey Hit Series.” Variety, August 15, 2013.<http://variety.com/2013/biz/news/cable-tv-using-latenight-talk-shows-tooffset-pricey-hit-series-1200578965/>.

23. Steinberg, Brian. "Netflix's Big Challenge: Securing Global Rights For Content." *Variety*, December 7, 2015. <http://variety.com/2015/digital/news/netflix-ted-sarandos-globallicensing-rights-1201655380/>.
24. Strover, Sharon, and William Moner. "The Contours of On-Demand Viewing." *Holt and Sanson* 234–54.
25. Subramanian, Sarmishta. "Q&A with Aziz Ansari." *Maclean's*, November 20, 2015. <http://www.macleans.ca/culture/qa-aziz-ansari-on-ethnic-casting-working-with-netflix-and-how-to-make-revolutionary-show/>.
26. Waterman and Sherman. (2013). "Technology and Competition. Television: Online vs. Offline"
27. Waterman, D. (2012). "Online vs. Offline: Are the Media Shrinking?"
28. Waterman, S. (2012). "The Economics of Online Television: Industry Development, Aggregation, and 'TV Everywhere'"
29. Whitne. M.(2017). "Starting From ... Now and the web series to television crossover: an online revolution?"
30. Wolff, Michael. "Netflix Plays Its 'Cards' in a New Game Strategy." *USA Today* 11 Feb. 2013: 1B. Print.
31. "70% watches the web series at night: Study by Chrome Data on web series Consumption" Retrieved from: <https://tvnews4u.com/70-watches-web-series-night-study-chrome-data-web-series-consumption/>