

**Project Dissertation Report on**  
**Impact of the Advertisement on the Web Series**

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## DECLARATION

I, **Dinesh Kumar**, student of MBA 2016-18, of Delhi School of Management, Delhi Technological University, Bawana Road, Delhi-42, declare that the final project report on **“Impact of the Advertisement on the Web Series”**, submitted in partial fulfillment of Degree of Masters of Business Administration, is the original work conducted by me. The information and data given in the report is authentic to the best of my knowledge. This report is not being submitted to any other University for award of any other Degree, Diploma and Fellowship.

Dinesh Kumar

Place:

Date:

## CERTIFICATE FROM THE INSTITUTE

This is to certify that the Project Report titled “**Impact of the Advertisement on the Web Series**”, is a bona fide work carried out by **Mr. Dinesh Kumar**, of MBA 2016-18 and submitted to Delhi School of Management, Delhi Technological University, Bawana Road, Delhi-42 in partial fulfillment of the requirement for the award of the Degree of Master of Business Administration.

Signature of Guide

(DR. Rajan Yadav)

Signature of HOD

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Place:

Date:

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## **ABSTRACT**

The purpose of this study was to explore the ways Products and services are market and promoted in social media (YouTube) by the latest medium of the advertisement web series. This was done through analysis of the existing theory on the subject and content analysis of the channels which have the subscription over 1 million and the average views on their videos 5 million. Mostly qualitative research methods were use. The theoretical framework was gather from various literature sources, such as books, articles, newspaper, the internet, and library databases. The theory provided information on definitions of the marketing mix and its components, advertising content, promotional practices and strategies applicable to social media and role of promotion in web series Empirical data for this study were collected by analysing the content of top 5 Indian YouTube channels. The results of the study show that YouTube is signing the commentaries and suggestions made because of this study may be use to support promotional activity at the studied educational institutions. Further study is suggest to explore the advertising and promotional efforts hosted by the youtube channels in other social media platforms.

# **1. Introduction**

## **1.1 Industry profile**

### **1.1.1 YouTube**

Three former PayPal employees founded YouTube in February 2005:

Chad Hurley, Steve Chen, and Jawed Karim. Prior to that, it was rather difficult to find and share online videos of interesting matter or events and distributing video online was a thorny challenge. Video files were too big to email; too many formats and associated players were available; and posting video to a website was a serious technical challenge. The Web was ready for a much more simple solution.

"Video sharing's emergence coincided with the evolution in hardware that allowed the average media consumer to film his/her own homemade movies. The price of webcam-enabled laptops declined, and cell phones and digital cameras began to capture video as well as still images. Additionally, broadband Internet access became cheap and plentiful. By the summer of 2006, the site was one of the most popular on the Web, delivering 100 million videos with users uploading another 65,000 new videos each day. On October 9, 2006, Google bought YouTube for a measly \$1.65 billion. Since then, the site's astonishing growth has slowed a little, but its place in Internet history and even cultural history is assured." (Barefoot & Szabo 2009.)

Today on YouTube we can find some significantly different kinds of video content, including television shows, movies, trailers, contests, live events, and many more. YouTube had a long journey, starting from a "video-sharing site for bedroom bloggers", and evolved into the "largest worldwide video-sharing community". "YouTube not only provides a forum for people to connect, inform, and inspire others across the globe, but it also acts as a distribution platform for original content creators and advertisers of any size." (Jarboe 2011.)

"Mass marketing assumes a large number of individuals watch the same video on the same channel at the same time. Everett M. Rogers (2003) calls this model of communication "the hypodermic needle model." It presumes that the mass media has "direct, immediate, and powerful effects on a mass audience." If YouTube were simply a new broadcast network, then video marketing would be simple. You could simply apply the good old very marketing techniques that you learned in college, and



get fascinating results. However, traffic is wildly inconsistent, as is profitability in the Web video. In order to keep audience attracted, a lot more efforts should be spent on content creation and community management. Close collaboration with the community is an essential feature of successful film-makers.” (Jarboe 2011.)

Video is broadly used to communicate ideas of all type because it creates a sense of familiarity and gets the viewer involved (Garfield 2010.) “YouTube uses what Rogers (2003) calls “the two-step flow model.” In the first step, opinion leaders use a video sharing site to discover videos uploaded there. In step two, opinion leaders share videos they like with their followers. While the first step involves a transfer of information, the second involves the spread of interpersonal influence as well as information. “The earliest Web series were lucky if they drew tens of thousands

"The earliest Web series were lucky if they drew tens of thousands of views per episode; today, the hottest shows can draw hundreds of thousands -- but only if people know about them, which in the vast Web universe is far from a given. However, the upside for potential is there. An online series with a few episodes can cost tens of thousands of dollars or less to make -- a sum that, according to producers, can easily be made up with some corporate sponsorships.

YouTube is designed to make producing videos as easy as possible. However, producing a successful YouTube video does not differ that much from creating a great television commercial. "As opposed to being a marketing medium, the video is the end result—the thing you want to talk about. Ideally, you need an enticing, original video that captures and holds the viewer’s attention and cuts through the morass of distractions." (Barefoot & Szabo 2009.)

Gratefully, some proven characteristics are attractive for the most part of an online audience. These characteristics are not that difficult to grasp, as online users encounter them every day, watching another successful video or performer in the world of YouTube. However, mounting them will take a considerable amount of time and effort:

“Recent and topical. Videos that trade on trends in pop culture or politics can generate a great deal of attention.

Unexpected. Many successful videos promise you one kind of video but show you another. They draw on a classic storytelling technique—the reversal.

Originality. Being unexpected is, of course, just one way to be original. The notion of originality goes to the question of whether you have something worth talking about.

Extraordinary skill. We love to watch remarkable accomplishments in all their forms. On YouTube, the documentation of crazy feats is another reliably popular style of video.

Meta-YouTube. One rote formula for blogging success is to write endless posts on “how to blog” or “how to get more readers for your blog.” In short, using a 23 medium to talk about that medium is very common. Videos that trade on a community’s tribalism— its leaders, practices, or in-jokes— can be successful.

Brevity. Keep it short. Though rare exceptions exist, nearly every popular video is less than 5 or 6 minutes long. Many are less than 2 minutes, which is probably a good duration to aim for. (Jarboe 2011.)

"Simply making moving image work available is no guarantee that people will watch it or engage with it in a meaningful way. Irrespective of the specific ‘route to the audience’, viewers have to know the work available and be persuaded to take an interest.. Indeed, along with making work available, promoting its visibility and convincing audiences to engage with it are the ordinary business of a distributor." (Knight 2012.)

## **1.2 Organisation Profile**

### **1.2.1 Advertisement**

In most of the literature, promotion represents a part of a broader concept "Marketing Mix" and is usually defined as any communicative activity whose main object is to move forward products, services, ideas, industries, channels of distribution and so on. Promotion might also be addressed as "an effort by a marketer to connect information to potential consumers, persuade them to accept, resell, recommend, or use the product, service or idea" which is being promoted.

Promotional activities always rely upon the variety of media to create awareness, provide, affect knowledge, and motivated to take actions, In other words, promotional communication used to "overcome a lack of awareness or other informational barriers, stimulate credibility and highlight the benefits of using some particular product or service. The element of persuasion (attempt to affect knowledge, attitudes, preferences, and behaviour of recipients) in communicating ideas, products, services, etc., is the heart of promotion".

In their research, Walter van Waterschoot and Christophe van den Bulte have not been satisfied with the 4P classification of existing "Marketing Mix" components, because of "its inherent negative definition of sales promotion and lack of mutual exclusiveness and collective exhaustiveness" (Waterschoot & Bulte 1992).

The new classification, devise in October 1992, supplemented the theoretical clearance and practical appliance of the marketing mix and is still relevant. According to their new classification, marketing mix is divide into two distinctive categories: basic mix and promotion mix. The basic mix defined as a "number of instruments (such as advertising) that have a proportionally fixed composition over a long period",

While promotional, mix "comprises a supplementary class of instruments, used mostly as tactical adaptations to external circumstances" (Waterschoot & Bulte 1992). This difference between original and supplemented classification mentioned because, according to the author's own observation, it significantly better reflects the promotion of ideas and services in the interactive media, such as social media. Marketing communication involves sharing of meaning, information and concepts between the source and the receiver about products, services or ideas, connecting providers (producers and marketers) and users (consumers). Marketers through the using undertake marketing communication the Integrated Marketing Communication tools such as advertising, publicity, salesmanship and sales promotion. Word-of-mouth, which also takes a great part of marketing communication, however do not represent a tool, but is rather an effect of successful usage of existing tools. (Hundekar et al. 2010.)

Advertising is a prominent promotion tool and usually appears as a major element of most marketing communication programs. Information conveyed through advertising takes form of words or symbols, or usually a combination of those. "It can work to inform, educate or persuade. An image can be supported or created, enquiries can be elicited and the functions/results of a product/service/idea can be demonstrated". (Ruskin-Brown 2006) According to Jules Henry (1974), an American anthropologist, "advertisement, similar to all other cultural instances, should have its own philosophy and thought methodology" (Uchenova and Starych 2002).

Dictionaries give several definitions of advertising:

- "The activity of attracting public attention to a product or business, as by paid announcements in the print, broadcast, or electronic media" (Random House Kernerman Webster's College Dictionary 2010).
- "The promotion of goods or services for sale through impersonal media, such as radio or television" (Collins English Dictionary 2003).
- "The act or practice of offering goods or services to the public through announcements in the media" (The American Heritage Dictionary of the English Language 2000).

In general, all these definitions agree that advertising is an informative unit (or action) that can take many forms, is present in the media and is aimed at drawing attention to the enterprise - producer of a product or a service. "A good commercial advertisement is the one, which allow selling product or convince human to behave a certain way, without paying any attention to the message itself." (Ogilvy 1988.)

Igor Rozhkov (2004), Russian professor in Public Relations, states an expanded definition of advertising: "Advertising is a form of activity, or a result of it, the aim of which is an implementation of sales through the dissemination of information, formed in a way that provides increased influence on the mass or individual consciousness, causing the desired reaction of selected audience." This definition assumes the participation of advertising in the psychological (mental) life of any recipient of the message. It emphasizes the influence on consciousness or sub-consciousness.

### **1.2.2 Advertising and promotional appeals**

Advertising appeals are often divided into two broad categories; informational/rational and emotional. The rational appeal tends to give information on product (service) characteristics and the functional benefits consumers can obtain from purchasing/using the product (service). In contrast, an emotional appeal addresses the feelings and provides emotional images (i.e. warm, happy), bringing an experience, associated with the product (service), to the foreground. Appeals can identify as follows

#### **1.2.3 Informational appeals**

- address the rationality and expediency
- inform of one or more key benefits, understood as highly functional or important to target consumers
- provide information about the product or brand
- use logical and factual content • state objectively verifiable descriptions of product (service).

#### **1.2.4 Emotional appeals**

- create a mood and appeals to the experience
- build personality for the product (service)
- create an image of the product (service) user
- create content consisting of emotional, subjective impressions
- use characterization, humour, and other strategies that are quite low in informational content.

#### **1.2.5 Advertising content**

At the first look on advertising or any other type of promotional message, people tend to ask a question: what is the extent to which I can believe in the information received? These considerations are not the master key to decrypt each

Particular case of advertising, but can provide important guidance to marketers and promoters. Specific nature of cognitive processes resulting from perception of an advertising message requires special consideration.

The substance of those messages is synthetic, contains a large element of truth, and the elements masking it's (the truth) excessive nudity. Ogilvy writes (1988): "Among the authors, there exists a ridiculous belief that consumers are not interested in facts. Nothing could be farther from the truth than this opinion." (Uchenova and Starych 2002.)

The basis of quality of advertising texts, whatever audience they are relating to is an object voted to any fact. Fact is a significant display of an actual fragment of reality. Therefore, a factual account is the documentary basis of any quality-advertising message. Presentation of facts, in the end, forms, more potent effect upon the audience.

This is, firstly, the effect of visibility, which can called the apparent conviction. Secondly, it is the effect of reliability that can classified as confirmed conviction. Finally, it is the effect of the fundamental feasibility for those who desires which advertising messages offer to satisfy. Each member of a media audience has his or her own screens through which they filter incoming messages.

Morrison (2003) defines these screens:

- Audiences react differently depending on their predisposition
- Audiences respond by fitting messages into their own systems of perception
- Audiences use skills in interpreting media messages.

Therefore, there is a known radical tendency in the human mind to an inaccurate perception of the objects of the external world. This is the situation most conducive to the formation of illusions under the influence of advertising techniques. Largely,

the impact of advertising skill is a skill of temptation or motivation. The purpose of advertising messages is not only to inform the audience, but also to encourage some part of it, the most desirable, to take action. In that case, facts are not enough. To do this, the facts must dress up in seducing vestments: symbolic, metaphorical, visual, music, gaming.

High-quality advertising designed to not only promptly and truthfully report the fact, but also emanate charm that stimulates the audience to perceive an illusory appearance of structures. Again referring to Ogilvie (1988): "Speak the truth, but make the truth fascinating." In advertising, the fact of the appearance of a new product/service on the market and its actual features framed by a set of those opportunities the purchase of this product/service might bring to buyers. In fact, these features are often an illusion, but there is no guilt on advertisers. Buyers, if advertising is factually accurate, make a voluntary choice to follow the strength of their desires. According to the French philosopher J. Baudrillard, "advertising captures the imaginary potential and gives them a way out."

Finally, illusions are the powerful tool in activation of one's imagination and willingness to do something, deep psychological spring of creativity. "An attitude to the great acquisitions of human culture, such as Hope, Faith, Love, cannot be lowered by realizing that these spiritual, moral peaks of human being are largely cut from the illusions"

The combination of these three functional prerequisites (fact, illusion and suggestion) initially occurs spontaneously or unconsciously, but has an extensive operational impact on the target audience. The exploration of this practical impact, brought by such combination leads to more purposeful to use of it by emerging professionals.

Research among children, conducted by Kunkel and Roberts (1991) found out that a "sophisticated understanding of advertising intent was not enough to recognize advertising" (Morrison 2003). Thus, a sense of proportion, understanding the line beyond which the promotion of illusions becomes deception is the core professional credo of an advertiser.

The prime expedient of temptation is promise. From the epistemological point of view, there are several types of promises depending on degree of commitment. Thus,

the modality of the standard set of promises, which operates the advertising text, can be define as follows:

- Receiver will necessarily receive the promised 15
- Receiver is likely to receive the promised
- Receiver may acquire the promised.

In the first case, the factual elements of the promotional product will be leading; in the second, the fact and illusion interact on an equal footing, and in the third case message tailored to the formation of mostly illusion. Alternatively, what is the same, to create the conditions under which the consumer gives in to the temptation of self-deception? Johnson (1995) states that self-deception is a consequence of the production and perception of illusory structures, resulting in the appearance and reality reversed. (Uchenova and Starych 2002). Clash of the arguments "for" and "against" in one's mind come to the desired result of an advertiser: the choice made, the product is purchased/service is used.

“In everyday life consumers pay less attention to the truth of the reported information, and more on its value and pragmatic usefulness. Values based on a foundation of “hierarchy of needs” are highly depend on the satisfaction of basic and middle level needs, those that ensure the survival and comfort of a man. This is the position; in particular, the American scientist Maslow took.

Values are of particular importance for understanding the needs of the consumer decision-making process. Moreover, values influence the way consumer defines the evaluation criteria, wondering whether it is the brand, which he/she need. Most powerful and deepest value formations are identifying by the analytical psychology of C.G Jung and called archetypes. An archetype, in the theory of Carl Jung, is a leading element of the collective unconscious, which is constantly influencing the individual and public consciousness.

Current value preferences of society are concentrated in the mental formations and called stereotypes. These are the sets of strongly held beliefs about good and bad, unacceptable and proper, approvable and condemned by the social norms (Hilton and von Hippel 1996). Stereotypes of both cognitive and emotional value define socially adaptive behaviour, as pointers to the path of life.



Value of psychological and ideological constructs called ideals and can be 16 both public and private. Ideals are significant drivers of the supreme and ultimate goals regarding human activity or community. The positive role of these entities is enormous, as they are able to concentrate great energy to achieve great goals. Without the existence of a variety of ideals would be simply impossible to coordinate purposeful human activity. (Jung and Hull 1991.)

Qualifications, skills, effectiveness of advertising directly correlated with the ability of marketers to recognize a hierarchy of values of different social groups and, in accordance with it, to build a creative strategy. For example, some established companies employ a younger persona to give a young and fresh image to consumers. In the context of a study conducted by Kim Kyunghye and Cho Yoon (2012), the results confirmed that the employment of a younger persona is effective for products that address well-being. In addition, the study found that advertising that addresses emotional appeals is more effective than informational appeals in the case of products that address well-being. All the above indicates that informational content and values play a leading role in the promotion and advertising process both at the stage of creation, and at the stage of its circulation in the media. It is no exaggeration to say that an advertisement creates and distributes value along with information.

### **1.2.6 Concept of social media**

When it comes to defining social media, many things come to mind. Social media involve the act of creating and posting content in many forms of hosted environment: online, mobile or virtual. "The key concept behind social media is that it is shared with those that you identify as friends or followers— an inner circle that has opted in to view any content or information you opt to share, thereby making it the act of being social online" (Agresta et al. 2010).

In trying to understand what social media is, ne can take a look at a few of the notes pointed out by Chris Brogan (2008) in his list titled "What Social Media Does Best

- Social networks can amass like-minded people around shared interests with little external force, no organizational centre, and a group sense of what is important and what comes next

- Blogs and wikis encourage conversations, sharing and creation
- Social software, like Flickr and Last.fm and even Amazon.com, promotes human-mediated information sharing
- Tagging, sharing, and all the other activities common on the social web mean that information is passing around much faster.
- Conversations spread around, adding metadata and further potential business value.
- People feel heard.

Social media is also a medium and method of communication. It often consists of "extending your personal identity into a setting where it is observed by others who have chosen to pay attention to you" But the difference between the social media channel and other communications channels is that in the social media, more people are involved in the content creation. Unlike print, broadcast, radio, and other basic media, users can share content there much faster and in a more scalable way.

"The power of social media lies in the intersection of the personal and the public. Unlike other communications and entertainment mediums, social media built on a non-linear concept. It is not one to many; rather, it is many too many. There is not one message or image being broadcast to large numbers of individuals; there is a panoply of images and data points that are shared and that travel virally." (Agresta et al. 2010) It is very hard to overestimate the abilities of social media. The ease and speed with which social media enables individuals to create and distribute content make it one of the most powerful mediums of our time.

The rise of citizen journalism is an excellent example of how the whole communication structure is evolving. Nowadays audience takes an active role in collecting, analysing, reporting, and spreading news and information. "Citizen Journalism goes by many names: user-generated content, open source journalism, citizen media, participatory journalism, and crowd-powered news" (Barefoot & Szabo 2009). Most importantly, a great part of citizen journalists is amateurs, who dare to challenge the traditional way of distribution of information.

To get a broader understanding of how social media enhances broader, more collaborative communication, it is necessary to consider how it differs from

traditional media. "Thanks to webzines, blogs, podcasts, and YouTube, media consumers are talking back to media creators or becoming media creators themselves— all for the low price of a broadband connection" (Barefoot & Szabo 2009.)

Nowadays news submitted by citizen reporters published in networks (including YouTube) from all around the world. Even though some contributors may be professional writers, most of those reporters not paid for their submissions. "The Internet has become a public venue where the audience responds to news reports, suggests stories to cover, and even reports on stories. The media is well on its way to being democratized." (Barefoot & Szabo 2009).

### **1.2.7 Promotion and advertising through social media**

"Social media is not about extending existing marketing campaigns into new channels. It is a fundamental shift in how we communicate with the world around us

- Social networks make great ways to understand the mind-set of online consumer sales and marketing.
- Online versions of your materials and media, especially in formats that let you share, mean that you are equipping others to run with your message
- Online versions of your materials and media are searchable, and help Google help you find new visitors/customers/employees.

Social media has dramatically changed the approach to marketing strategies. Now people have many more choices in how they spend their leisure time and they are no longer dependent on printed word or broadcasted information. A 19 new and infinitely more scalable online world has given individuals the ability to both consume information and publish their views, creating a completely new dynamic for market development

These days, consumers most definitely spend more time online and it's up to marketers to understand these new behaviour trends. Print, radio, and television

advertising are no longer the be-all, end-all of a marketing campaign. Today, users interact in ecosystems like social networks and the blogosphere, where peer reviews and recommendations are key formations. Indeed, in this age of trust-based economics, consumers regularly seek out blog reviews and Amazon ratings and observe the likes and dislikes of their peers via sites like Facebook and Yelp before making product purchases— and they can spot marketing jargon a mile away."

"Social media broadens the way companies develop strategy; it demands a shift from impressions to connections; it offers a chance to move from continually buying audience to building and managing it; it lets you track word of mouth in real time; it lets you leverage your advocates." Broadly speaking, social media gives an opportunity, (or demands) to rethink the role of digital in the marketing mix. "For too long digital has been forced into the traditional reach and frequency box, where we simply look at how much reach a site or tactic has and whether it delivers each person the right number of messages to fulfil frequency requirements." Fundamentally, marketing has not changed for decades. There have been adjustments and improvements, but not much more than that. Social media has created a new value equation that places the customer at the centre. In order to create a new long-term approach to customer relationship, you have to be prepared to build and maintain strong bonds with your communities. Such strategy of moving from campaigns to conversations is associated with huge long-term costs and involves several key elements:

“Listening and monitoring. The most important part of community engagement is in listening and monitoring the conversation that exists online about your brand, business, or area of interest.

**Community management.** Lifetime value of an engaged community is huge and potential to drive action within that community is tremendous. But first you need to find out whether the community is within a social network like Facebook, is a group of blog-readers, or simply is a collection of people you communicate with through posts or tweets on a continual basis.

**Community participation.** It requires even more resources to foster participation and make sure social platforms stay vibrant. Nothing can be more disappointing for participants than abandon community, something that has been creating and then given up on.

**Value exchange.** At the core of all successful social media efforts is adding value to the relationship you have with your community. This can be accomplish in a variety of ways: providing a unique experience for your community, featuring user content on one of your blogs, offering a promotion, or simply providing a link relevant to the discussion at hand.

**Advocate identification.** Advocates are people who are passionate about your brand, service, or you. Because the medium is less about broadcasting your message and more about having people share your message with their own personal networks, advocates are essential and should be identified and supported.”

### **1.2.8 Types of advertising**

Widespread social media sites, Facebook, Twitter, and YouTube, offer different ways to publicize brands. Facebook gives advertisers options such as promoted posts, sponsored stories, page post ads, Facebook object (like) ads, and external website (standard) ads. To advertise on Twitter there were organizer tweets, trends, and promoted accounts that show up on users newsfeeds. For advertising on YouTube there branded channels, promoted videos, an in video advertising

In July 2015, throughout their Q2 incomes call, Facebook revealed that it accomplished \$2.9B in mobile proceeds, amounting to over 76% of its overall quarterly revenue. A large portion of this income was from app install ads, of which designers buy on a Cost per Install basis.

Another type of advertising is by means of a tool called "buy buttons". Around networks are already getting difficult with "buy buttons', or being direct marketers for numerous products a business wishes to endorse on their social media platform?

Social networks like Facebook and Twitter are previously involved with such businesses, and this is still just the commencement. The "buy button" is the entryway to impulsive online shopping. These announcements pop up in the news feed of social media boundaries and give you the option to click a button and acquisition the item now. These account for just under 2% of online sales

Advertisement that have video within them, but it is generally acknowledge that it refers to advertising that occurs before, during and/or after a video torrent on the internet.

The advertising components used in this occurrence are pre-roll, mid-roll, and post-roll and all of these ad units are like the outmoded spot advertising you see on television, although repeatedly they are "cut-down" to be a shorter version than their TV complements if they are run online.

Transmission websites such as Sky.com and itv.com have such advertising on their sites, as do newspaper websites such as *The Telegraph*, and *The Guardian*. In 2010, video ads accumulated for 12.8% of all videos watched and 1.2% of all minutes consumed watching video online.

In July 2014, Facebook remunerated an estimated \$400 million to purchase LiveRail, a video advertising distributor that uses Real-time command to place more than 7 billion video ads a month.

### **1.2.9 Production and distribution**

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The rise in the popularity of the Internet and improvements the accessibility and affordability of high speed broadband 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. In comparison with traditional TV series production, web series are less expensive to produce. This has allowed a wider range of creators to develop web series. As well, since web series made available online, instead of aired at a single present time to specific regions, they enable producers to reach a potentially global audience who can access the shows 24 hours a day and seven days a week, at the time of their choosing. Moreover, in the 2010s, the rising affordability of tablets and smartphones and the rising ownership rates of these devices in industrialized nations means that web series are available to a wider range of potential viewers, including commuters, travellers and other people who are on the go.

The emerging potential for success in web video has caught the eye of some of the top entertainment executives in America, including former Disney executive and current head of the Tornante Company, Michael Eisner. Eisner's Vuguru subdivision of Tornante collaborated with Canadian media conglomerate Rogers Media on October 26, 2009, securing plans to produce over 30 new web shows a year. Rogers Media will help fund and distribute Vuguru's upcoming productions, solidifying a connection between traditional media and new media such as web series.<sup>[10]</sup> Web series can be distribute directly from the producers' websites, through streaming services such as Netflix and Hulu or via online video sharing websites such as YouTube, Vimeo or Koldcast

### **1.2.10 Indian Web Series and their advertisement trends**

Youngsters today, especially the affluent metro youth often splurge on anything they take a fancy tool. In addition, cashing in on this behavioural pattern are brands, which are focussing upon grabbing their attention.

The advent of the 'web series' in the digital arena has turned out to be one such medium through which the affluent metro youth targeted. Well, it all started with the online real-estate portal CommonFloor.com and online content creator The Viral Fever's (TVF) series 'Permanent Roommates'. There were no 30-second advertisements. Instead, the brand itself became a part of the story and remained a part of it as the story progressed.

'Permanent Roommates' witnessed unprecedented numbers and ratings. For many, it was a bubble waiting to burst, but the release of its second season put all doubts to rest. Ola collaborated with TVF for the second season of 'Permanent Roommates', and if sources are to be believed, the car rental company dished out close to one million dollars. TVF became a brand, 'Permanent Roommates' spread by word-of-mouth, and India turned out to be the Eldorado of the 'web series'.

In addition, that was the beginning. The country witnessed the release of one web series after another and with each was a brand telling a story. What drove brands more towards web series for targeting youth were platforms such as channel V and its decision to go 'only music'.

With all that happening around, curtain raiser TVF now aims to be the biggest destination for advertiser is targeting the affluent youth. Its new offering 'Tripling' (a travel story involving siblings), has already raised many eyebrows even before the launch of the series. The trailer fetched close to a million views, another first in the Indian digital ecosystem. Tata Motors' hatchback car Tiago became TVF's partner in this road trip. Tata, too, is believed to have paid around one million dollars for the association.

"We are aspirational, cool, but not controversial. We have five million loyal viewers who will come to see our show and we give brands an opportunity to reach out to those viewers. There is certainly no other medium which can reach such audience organically with quality," says Arunabh Kumar, founder, The Viral Fever.

'Tripling', too, is an initiative taken to do something different. "We have not seen a road trip story involving siblings before and that is what we are doing. We have made a mark when it comes to branded content, and I don't think there is any need to make a pitch about it," Kumar adds.

The impressive start of TVF got others into action and established media conglomerates with deep pockets took the web series route. SonyLIV, the online platform of Sony Pictures Networks (SPN) India, launched a series called 'Love Bytes', and followed it up with 'Tanlines' and 'Lost & Found'.



While 'Tanlines' had 'Unlimited' as the presenting sponsor and Maruti Suzuki - Swift as the 'powered by sponsor', The associate sponsor slot was being bought by Truly Madly, with Fogg Deo as party partner. As for Lost & Found, Skybags was the title sponsor and due to brand integration, enjoyed high visibility.

"For us, the objective behind getting into web series was to find out what a digital audience wants, which is different from the content already available. We are trying to figure out if there is a language which is a 'digital only' language that digital audiences want to speak," says Uday Sodhi, executive vice-president and head - digital business, Sony Pictures Networks India.

Sodhi feels advertisers love 'digital only' content as they can reach a target audience through it. "The interactive nature of the platform helps them do a lot more than just generate awareness about a product. Moreover, it all happens at a very cost-effective price for the brands. Hence, they like associating with the concept," he asserts.

SonyLIV has witnessed serious evolution in terms of viewership as well as advertising since Love Bytes and Lost & Found. "Advertisers are learning how to handle digital, and hence, we see many associations happening. Given the nascent stage we are in, I think it's a great start for us," Sodhi opines.

The content, other than generating revenue also works as a marketing tool for the platform. "Promotion of the content automatically leads to the promotion of the platform. Unless it is a brand campaign, all our marketing initiatives reverberate around the content we create, as well as the ones we have," says Abhishek Joshi, head - marketing and analytics, digital business.

Digital remains the most focussed medium, followed by radio and print. LIV's initial target is the affluent metro youth, aged between 18-24 years. "Digital demands a call-to-action marketing strategy. You cannot say 'watch on Monday, at 9 PM', but say 'watch now'," says Joshi.

Viacom18, too, took the digital route with original content. No platform before VOOT (Viacom18's video-on-demand platform) launched with original 'digital only'

series in its library. The Soumik Sen directed 'Badman' was there on VOOT from day one.

"VOOT originals bring new users who, today, want to consume content that is hugely differentiated from the kind of content that they get on TV. We estimate this market to be between 5-10 million users, who want differentiated content, and the market is growing rapidly," says Gaurav Gandhi, chief operating officer - Viacom18 Digital Ventures.

"VOOT, today, is the only destination, which is investing so heavily in this space. In the first three months of the launch, we have already done five originals - the latest one being our biggest one - Shaadi Boys. Each offers a very different kind of content and audience mix -- Chinese Bhasad vs Badman vs Soadies vs Shaadi boys," says Gandhi, who feels this is a proposition, which no one else can offer to advertisers at this stage.

The target audience of VOOT is between 18-35 years. Relativity and resonance are the two key elements that VOOT focusses on, says Monika Shergill, head - content, Viacom18 Digital Ventures. She adds, "Any story that speaks about changing India is a story that we would like to tell. There is a set of audience, which is moving out of TV content, and we want to grab them on digital. College, career, relationship and marriage are different phases of life, and we want to do stories around them. They can be drama or comedy, a mix of both, or any new innovation."

There is no clear scheduling strategy when it comes to the release of web series episodes. "Scheduling is an aspect which we are still figuring out. We are evaluating various options and with time, we will decide on something when we feel we are sure about it. At this stage, we are launching weekly and daily, and we have also done all episodes together to see how the reaction varies," Shergill adds.

### **1.2.11 Brand Speaks**

Skybags, which associated with LIV's 'Lost & Found', got into the discussion at the planning stage itself. "For any association with a web series, the discussion needs to start before the scripting; we need to ideate together, and the brand needs to fit in it,

and those aspects cannot be evaluated when the series is already created," says Sudip Ghose, vice-president - marketing, VIP Industries.

It is too early to calculate the ROI and set a benchmark is what Ghose feels. He saw the brand fitting in the story and that is why the decision of going ahead with the association taken. "I will say we are 70 per cent satisfied with the association," he says.

The reason for Ola's association with TVF's 'Permanent Roommates' was the Indian-ness of TVF and the content it produces. "Comedy, as a whole, has witnessed significant growth in the last couple of years, and TVF has earned huge respect in that space. Its establishment as a quality production unit, its understanding of the cultural fabric of today's youth, and its connection with the audience suited us," says Raghuvesh Sarup, CMO and head of categories at Ola.

"While associating with a web-series, it is extremely important to weave in the brand into the storyline; else, it stands out like a forced product placement. With TVF's 'Permanent Roommates', we have been able to engage with our audience by way of original and off-beat content where Ola has been an integral part of the narrative," he adds.

Y-Films from Yash Raj Studios, Ajay Chacko and B Saikumar's digital venture Arré, and the production house FremantleMedia, too, have launched web series. It now remains to be seen if the supply and demand strikes a balance and the content gets monetised to bring in profits for the creators.

### **1.3 Objective of the study**

Based on my own experience, the problem is that entertainment industry outshines in terms of appearance in the media, meaning that sometimes it is very difficult to choose an entertainment program to suit one's own interests and pick up those ones, which will be of use for the audience. The advertising industry has been working on capturing people's attention for quite a long time already and those methods can be used to draw attention and emphasize its necessity. In addition, I seek to add some longevity to educational and media systems, allowing people to receive engaging advertisements about interesting entertainment channels. The primary purpose of this study is to explore the ways entertainment marketed and promoted in given social media (YouTube) by the chosen entertainment channels and then draw a comparison between them to highlight practices suggested in the recent literature. Therefore, the sub-purposes of this study are:

- To study the existing marketing approach to advertising in the web series

- To examine the promotional appearance of products and services presented on a social media platform (YouTube)

## **2. Literature Review**

The current bang in the manufacturing of web series from place to place in the world have given audiences a remarkable range of content to explore online and on other digital platforms. There are web series for every taste and every demographic. Their audiences may be global, or may be targeted and niche. Yet, producers of this prosperity of content share an encounter: how to let potential viewers know that they exist. The Self-governing Manufacture Endowment, which began to finance web drama series in 2010, (after 20 years of funding television drama series), was amazed by the quality and diversity of substantial presented to them by both outmoded television producers and new media producers. A lot of commitment and passion went into the construction of their web series. However, soon recognized that just as much commitment, labour, originality, and skill must drive into marketing and promoting the web series, over long periods. No one really understood just what that could necessitate, if done right. who should do it? In addition, when it should do. Moreover, how. In addition, what resources exist? In addition, how to use them, for how long. Traditional PR and promotional techniques would not do the job.

Along with the fast development of social media, broadcasting, gaming and cinematic industries, entertainment heavily outstrips advertisement in terms of

appearance in the media, awareness among marketing message recipients, and recognition as a time spending possibility.

Although most of the content is browse and searched individuals, the choice is obvious whenever a spare time spending activity becomes a habit. Hence, entertainment takes away a lot of the time meant for acquiring new information and knowledge. This paper is dedicate to seeking a solution with the support of social media and marketing theory. The topic was discover when I first saw a web series of TVF. While first seeing this type of videos, the author noticed that heavy funny content seemed entertaining; it is easy to remember and share with friends. Thus, the message engaged the author and made him want to know a little more. Such a method is widely used in entertainment. Another encounter with this type of content happened by chance when I was browsing feeds on another social media platform Being Indian. It was a short video, created by Being Indian team, which is a simple and pleasant way create humour. Soon it became contagious on the social media and people start sharing. Another thing happened when another the video game and a movie director was promoting his upcoming movie in an innovative way with the help of TVF creator. This evoked my interest in the web series advertisement then I thought that that kind of entertaining video addresses is of a great value for entertainment purpose. They can attract a new audience (acting as a promotional tool) and serve as a source of valuable information. Due to the expansion of social media, entertainment has been significantly transforming. "Computers provide users with framed experiences, selected information or events that are ordered and presented in a way that can imply causation, provide social content, and influence anyone receiving the information". "What is seen on the screen becomes important. Merge of Knowledge and entertainment media is a natural process.

One that combines education, information, entertainment, and advertising. Internet access, in this case, is present as an advantage. This paper wants to highlight

The character of social media in web series determine the profile-raising possibilities coming along with the creation of this type of content on YouTube. "In 2010, YouTube reached over 700 billion playbacks. Over 3 billion videos are view every day. YouTube mobile got over 320 million views a day, up 300 percent year over year, representing 10 percent of the site's daily views. More than 50 percent of

videos on YouTube had been rating or included comments from the community. Millions of people take social actions on YouTube, such as likes, shares, or comments, on a daily basis. Every day online users make thousands of subscriptions shared. These numbers show that YouTube has a huge audience, and the most part of it actively participates in the content creation. At the time of this research, the chosen YouTube channels and some of video content posted on them. This study has an aim to find out what kind of content those channels have, and based on the findings, come up with means of development introduced in literature on promotion and advertising, as well as experience of social media browsing.

The recent explosion in the production of web series around the world has given audiences an impressive range of content to explore online and on other digital platforms. There are web series for every taste and every demographic. Their audiences may be global, or may be targeted and niche. Yet, producers of this wealth of content share a challenge: how to let potential viewers know that they exist. The Self-governing Construction Endowment, which began to finance web drama series in 2010, (after 20 years of funding television drama series), was amazed by the quality and diversity of material presented to them by both traditional television producers and new media producers. A lot of commitment and passion went into the production of their web series. Nevertheless, we all quickly predict that just as much commitment, labour, creativity, and skill must go into marketing and promoting the web series, over long periods. No one really realized just what that could entail, if done right. In addition, who should do it? In addition, when it should do. How?, what resources exist. In addition, how to use them. In addition, for how long. Traditional PR and promotional techniques would not do the job.

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Every day thousands of subscription though most of the content is browsed and searched by individuals, the choice is obvious whenever a spare time spending activity becomes a habit. Hence, entertainment takes away a lot of the time meant for acquiring new information and knowledge. This paper dedicated to seeking a

solution with the support of social media and marketing theory. The topic discovered when I first saw a web series of TVF. While first seeing this type of videos, the author noticed that heavy funny content seemed entertaining; it is easy to remember and share with friends. Thus, the message engaged the author and made him want to know a little more. Such a method is widely used in entertainment. Another encounter with this type of content happened by chance when I was browsing feeds on another social media platform Being Indian. It was a short video, created by Being Indian team, which is a simple and pleasant way create humour. Soon it became contagious on the social media and people start sharing. Another thing happened when another the video game and a movie director was promoting his upcoming movie in an innovative way with the help of TVF creator. This evoked my interest in the web series advertisement then I thought that that kind of entertaining video addresses is of a great value for entertainment purpose. They can attract the new audience (acting as a promotional tool) and serve as a source of valuable information. Due to the expansion of social media, entertainment has been significantly transforming. "Computers provide users with framed experiences, selected information or events that are ordered and presented in a way that can imply causation, provide social content, and influence anyone receiving the information". "What is seen on the screen becomes important. Merge of Knowledge and entertainment media is a natural process.

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### **3.0 Research Methodology**

For the most part this paper uses qualitative research methods, in order to get a proper understanding of the issues related to the topic. Based on the research questions stated previously, promotional and advertising activities would be reviewing.

The theoretical part contains a discussion and analysis upon literature created by researchers in the field of marketing explaining the main concept of promotion and advertising, various advertising techniques and methods related to promotion of products and services in the web series.

Definitions and concepts used in the paper explained and connected to the research topic. The empirical part requires an analysis of the existing marketing means to promote web series in the chosen social media. Therefore, empirical data will be collecting by tracking and analysing the content of channels hosted by the chosen YouTube channels.

### **3.1 Delimitations**

This research refers mostly to means of web series and marketing techniques. This study is about top 5 YouTube channels and their web series and entertaining content: TVF, Being Indian, AIB, BB ki Wines, Technical Guruji because they have formed the major chunk of audience who usually watch YouTube for the entertainment purpose and every channel comprising more than 1 million subscriber base and more than 5 million views in every videos.

The social media choice is YouTube as it is commonly use among people of all age groups and provide a huge amount of content on almost any given subject. YouTube has been choosing for two particular reasons: ease of access and dispersed audience. The research pays attention to both paid advertisements and videos created and posted on the particular channel for the sake of promotion.

### **3.2 Research Questions**

The research subject of this thesis is quite broad and aimed generally at knowing that how impactful is web series advertisement in the chosen social media. As the study concerns concrete forms of marketing communication in entertainment videos, the research questions comprise only one section following the study purposes will be useful in finding out how much impactful is YouTube channels which make web series and how impactful it is?

The questions are:

- How much a person watch YouTube?
- How a person comes to know about YouTube channels?
- What do you think about the web series? What kind of web series do you like?
- How should a YouTube make money?

- What are your understandings about the YouTubers and their web series advertisement?

**Questions of the study are:**

What kind of video content exists on those channels?

- What do they (videos) consist of?
- What kind of promotional features do they (videos) employ?

## **4.0 Research Findings and interpretation about the behaviour of the web series viewers in India.**

### **1. Gender**

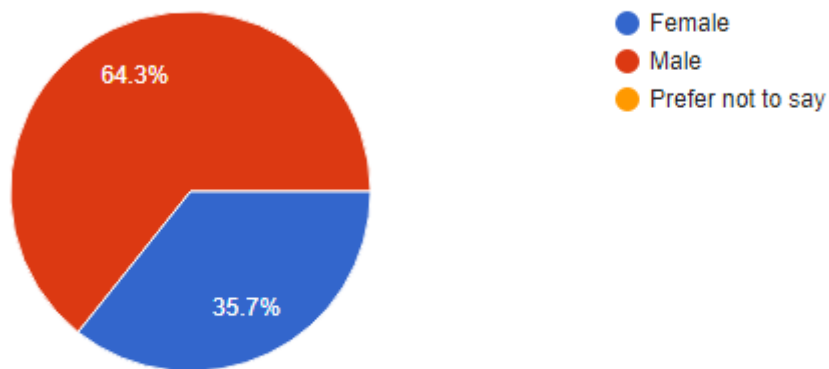


Fig:1

Source- Questionnaire

#### Interpretation

- Sample size was 93 people in which 35.7% female and 64.3 % male watch the YouTube web series

## 2. Age

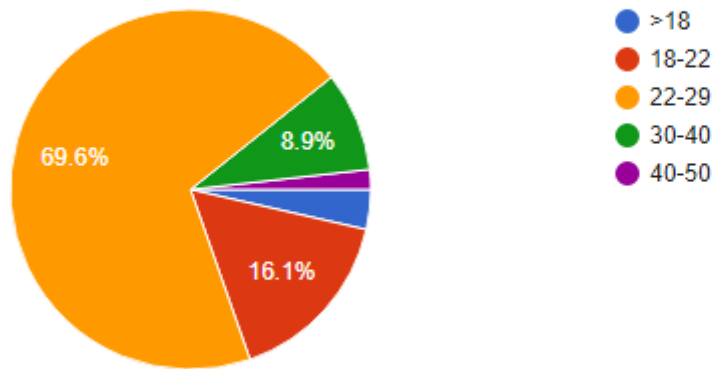


Fig:2

Source- Questionnaire

#### Interpretation

- According to research, findings people who are in the Age between 22-29 years (Adults) watch the web series the most i.e. 69.9 %
- After adults teenagers of 18-22 year watch the we series which is 16.1 %
- Around 8.9%, 30-40 year old people who mostly married watch the web series.

### 3. Place

My research is based on the people who lives in the north India mostly who is from Delhi NCR and who watch Hindi web series on YouTube.

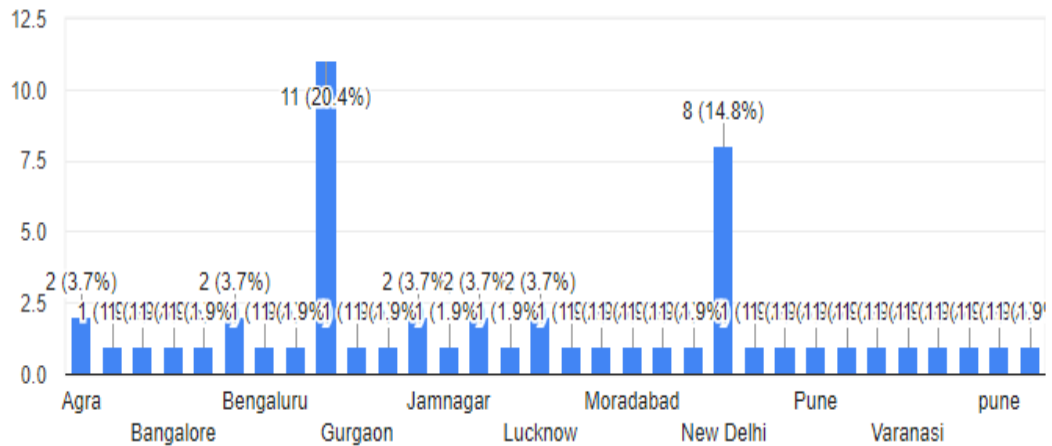


Fig:3

Source- Questionnaire

#### Interpretation

- According to research findings those who belongs to Delhi NCR watch the web series most around 25%
- Bengaluru and Pune having less numbers because of language barriers which comprise around 15%
- Apart from tier one cities youth and teenagers from tier 2 cities like Lucknow, Agra, Jamnagar, Jaipur, Varanasi they also watch web series but not very much.

#### 4. Marital Status

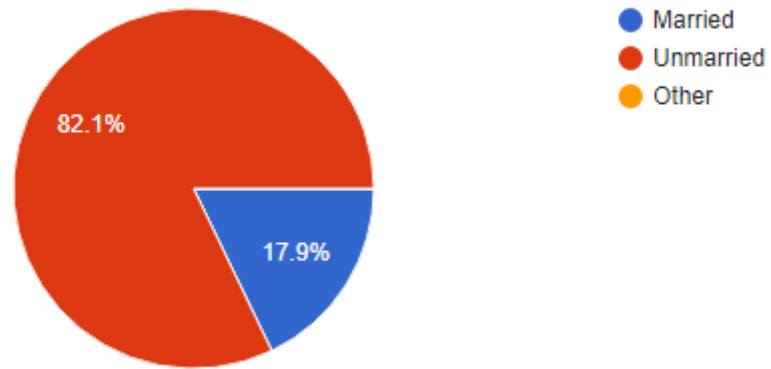


Fig:4

Source- Questionnaire

#### Interpretation

- According to the research findings, unmarried people watch more web series than married. Which is 82%.

## 5. Education

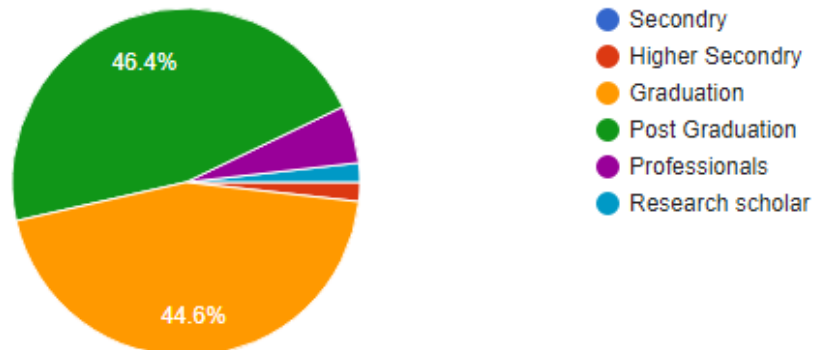


Fig:5

Source- Questionnaire

### Interpretation

- Most of the folks who watch web series either in graduation or in post-graduation and they both share the numbers around 90%.
- Professional who are working with MNC, s are also inclined towards web series but not much. Which is 7-8 %.
- A little contribution of the viewership also comes from the higher secondary.

## 6. Time spending on the YouTube.



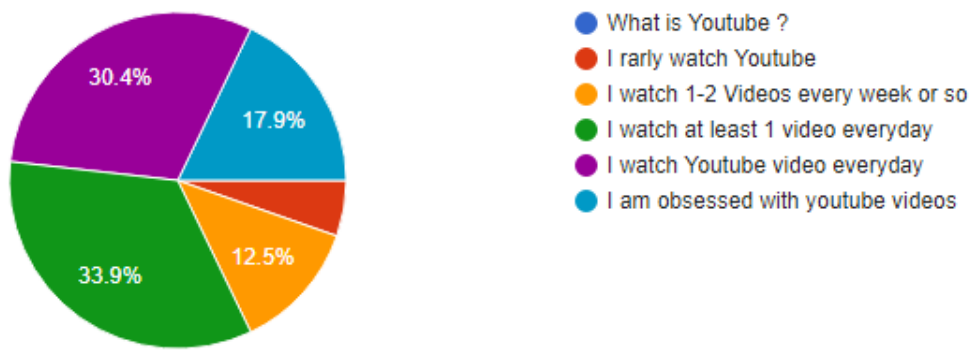


Fig:6

Source- Questionnaire

### Interpretation

- Majority of the internet user watch at least one video in a day, which is 33.9 %.
- The people who watch more than one video every day also contribute almost equally around 30.4%.
- Folks who are obsessed with YouTube video and web series around 18 %.
- People who watch YouTube video in once or twice a week are around 12,5%
- Very few people are there who rarely watched YouTube.

## 7. What make them subscribe YouTube channel?

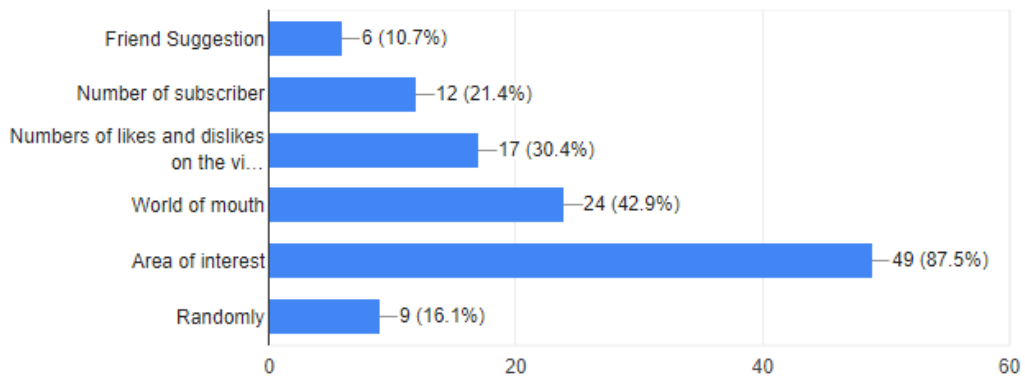


Fig:7

Source- Questionnaire

### Interpretation

- People who subscribe the YouTube channel are mostly due to their area of interest. Which is 87.5 %.
- After that people who subscribe the YouTube channel because of Word of mouth. Which is 42.9.
- Then peeps come who subscribe the channel according to the likes and subscribes of the YouTube channel. Which is 30.4%.
- Then finally, the very less number of peoples who subscribe the channels randomly are 16%.

## 8. How much people watch web series?

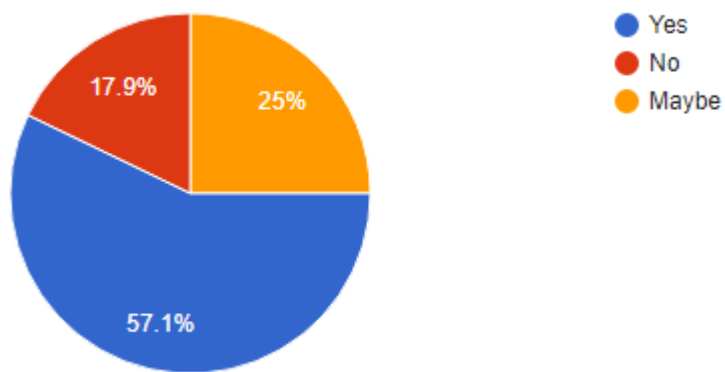


Fig:8

Source- Questionnaire

#### Interpretation

- Those who watch the YouTube are 57.1%.
- Those who says May be are less in the number which is 25%.
- There are people who does not watch the web series at all but they are less in the numbers 17.9%.

**9. Have you ever bought a product after seeing it used or advertised in a YouTube video?**

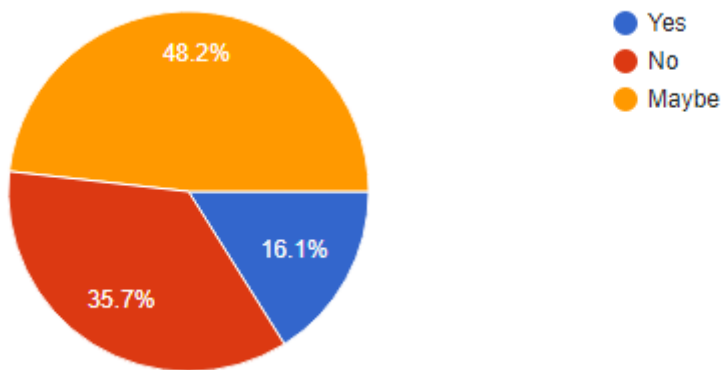


Fig:9

Source- Questionnaire

#### Interpretation

- In that case around 48% people says they might bought a product after watching the web series advertisement. In addition, this is very good number.
- Apart from that 16.1 % people says they definitely buy product and service after watching web series advertisement.
- A few people say they never buy a product or services even after watching the web series advertisement.

**10. What do you think of YouTube videos that make money from advertising a product or service to you?**



Fig:10

Source- Questionnaire

### Interpretation

- There are 50% of the folks says they do not mind the web series advertisement because sometime even they like the product and services which advertised in the web series.
- We have 32% of the crowd who are very generous because they do not like the advertisement in the web series but somehow you tubers have to make some money for their hard work.
- Only 14% of the people who says they love the web series advertisement and they find it monetary for the youtuber who are making good for themselves.
- A very few people hate it and says YouTube is not the place for the advertisement. Moreover, they do not like it at all.

## 10. Favourite format of the video and web series? (Multiple Choice)

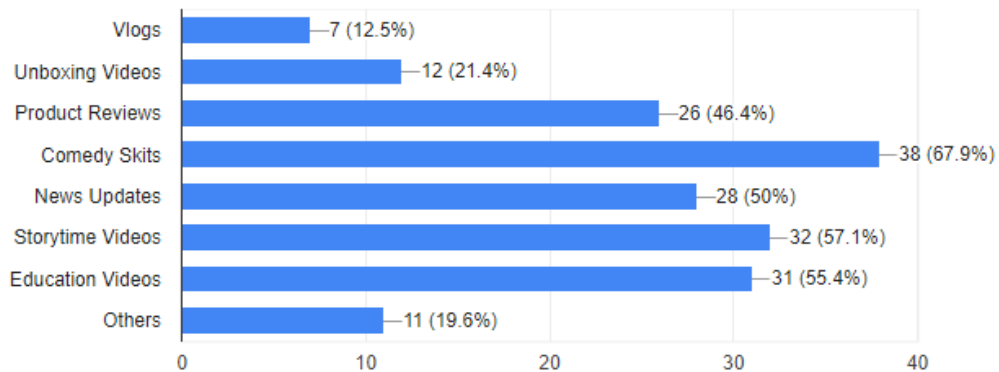


Fig:2

Source- Questionnaire

### Interpretation

- Most of the peeps like the comedy skits web series. According to that, result we can interpret at that comedy skits vastly share of viewership. Which is 68%
- After the comedy skits, story time videos are very popular among the crowd. In addition, those who like these kind of videos or web series are 57%.
- After the comedy, skits, story time videos, and web series crowd love to watch educational videos since web series target audience is young and students so they watch it. Moreover, they are 55%.
- People who are interested in the product and services and like to see the reviews of that are good in terms of the numbers and they are 46%.
- 50% of the peeps watch news on the YouTube and new could be from any medium live, web series representations or already uploaded videos.
- Now another popular segment in the YouTube come for branding of the products in Unboxing videos and around 21% of the folks watch unboxing videos of the gadgets
- Around 12% of the people watch other videos or the vlogs on the YouTube.

## 11. How do you find out about new, YouTube channels?

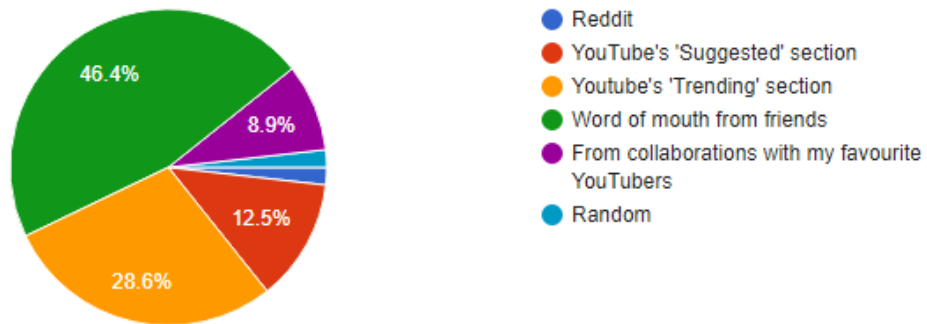


Fig:11

Source- Questionnaire

### Interpretation

- Most of the crowd who watch web series says they find new web series via word of mouth from their friends and the number is 46.4%.
- After word of mouth, YouTube trending section is more popular in the segment and the peeps who are in this category are around 29%.
- Around 12.5% of the people who watch web series are looking for YouTube suggested section.
- Around 9% watch the YouTube videos watched due to their favourite youtuber in it and they are collaborated with it.
- A few peeps watch YouTube videos randomly.

## 12. What are your five favourite entertainment channels on YouTube? (Multiple Choice)

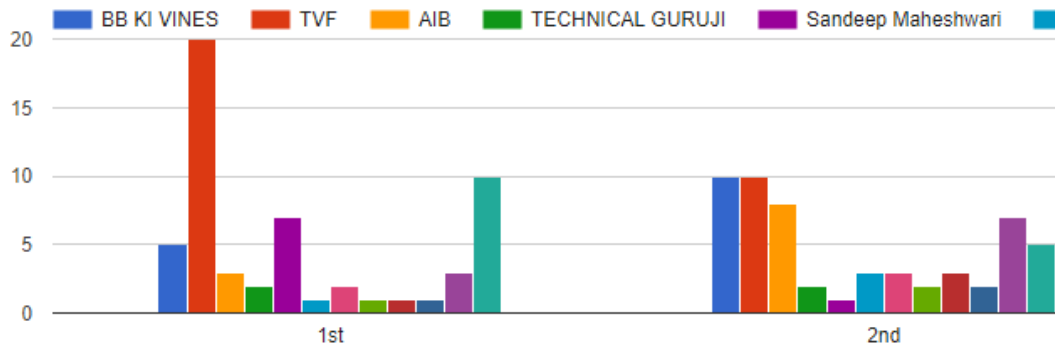


Fig:12

Source- Questionnaire

- At scenario one most of the people like TVF videos and web series then being Indian then sabdeep maheshwari then others.
- In another scenario, people liked the AIB and TVF and cooking videos.

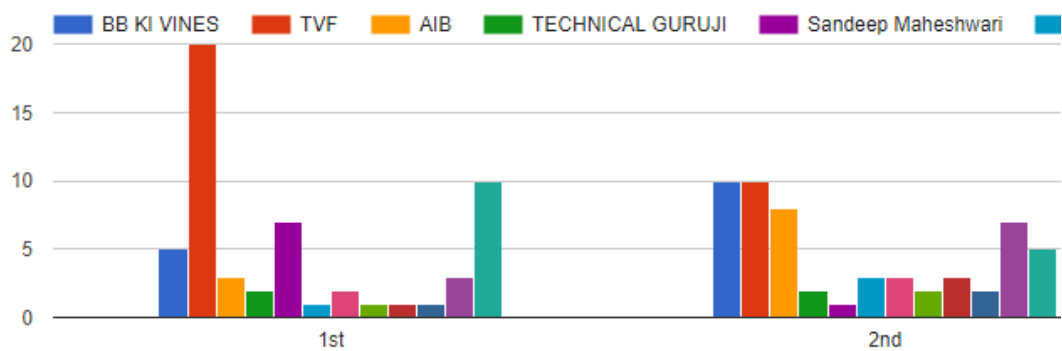


Fig:13

Source- Questionnaire

- Most of the people like to see the TVF videos and then AIB but the same folks love to watch the Sandeep maheshwari and cooking videos and technical guruji and Geekranmjit.

**13. What do you think, what kind of products and services your favourite channel advertise?**



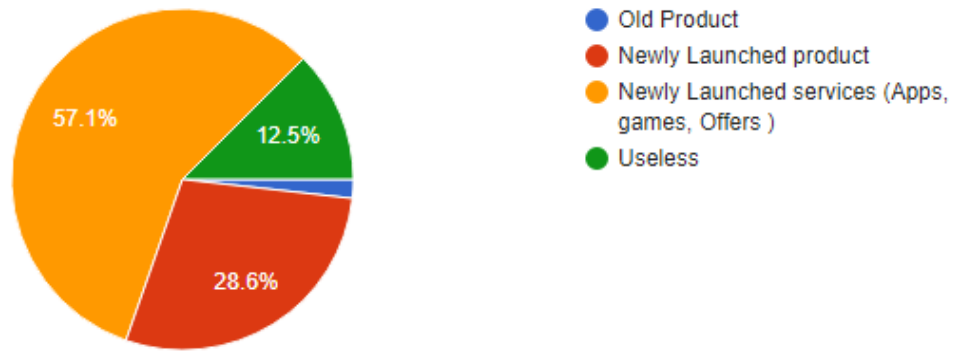


Fig:14

Source- Questionnaire

### Interpretation

- People perception about the web series advertisement is web series mostly do the the advertisement of the newly launched services like games, Apps and offers on their web series. Which comprise 57%.
- 28% of the folk says they see only newly launched project those web series do advertisement.
- People who think web series advertisement is useless are also exist and they are 12.5%.
- People who think web series do advertisement for old products still exists are very less in numbers.

**14. Do you check or buy the product, which advertised by your favourite YouTube channel?**

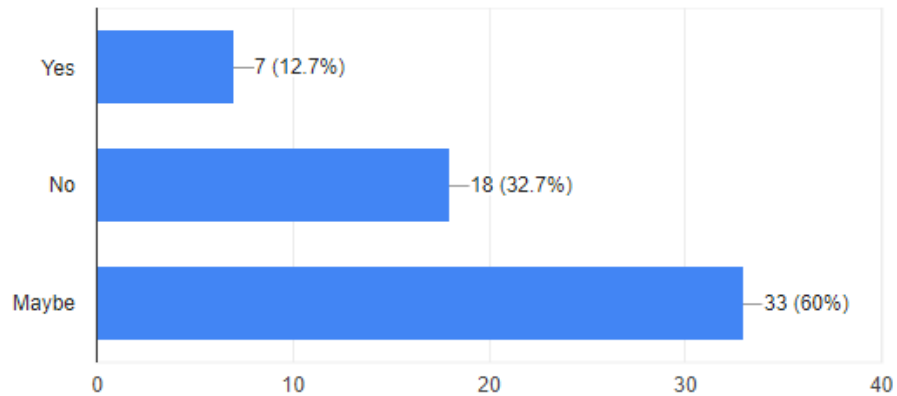


Fig:15

Source- Questionnaire

- When we asked peeps are they check or buy the product, which advertise in their favourite YouTube channel, and web series then 60% of the folks said Mayhap.
- When we asked peeps are they check or buy the product, which advertise in their favourite YouTube channel.
- However, around 13% of the people said yes they check or buy the product and services, which a web series advertise.

**15. Do these kind of advertisements help you to get more information about the product, services and the company?**

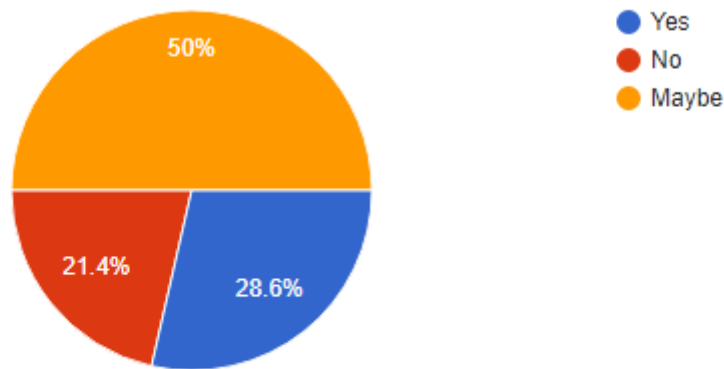


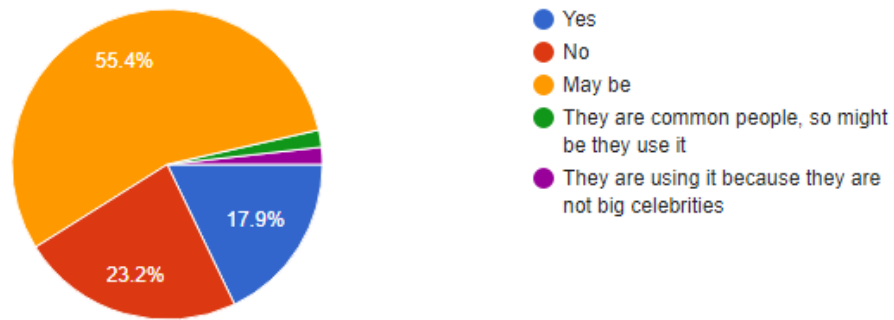
Fig:2

Source- Questionnaire

### Interpretation

- Half of the people who involved with the research says may be this kind of advertisement help them to get more info about the product services and the company.
- Around 29% of the folks says YES this kind of advertisement about the product services and offers make them more informative about the product.
- People who says they do not get any sort of information about the product and services and any kind of info in web series are 21%.

**16. Those products who do advertisement in their web series actually use the product and services in their personal life**



### Interpretation

- You tubers use the product and services, which they advertise in the web series 55% people, say they use the product.
- 23% of the peeps says that you tubers does not use the product which they advertise in the web series,
- Folks who says they are using the product and services they are using the product and the service are themselves are around 18%.

### Conclusion

After getting the result of the questionnaire, I have done exploratory research by using the gathered data and information and bar chart and pie chart with specific percentage value and numbers. That most of the people who watch web series are young and they are in educational institutes and completing their studies, a few of them are working in the corporates, and they all love to watch web series. Other findings about web

Series lovers, Most of them are unmarried and belongs to Tier1 or Tier2 cities from Delhi NCR, Bangalore, Pune, Lucknow, and Varanasi etc.

Folks who watch and subscribe the YouTube channels mostly because of word of mouth and friend suggestion. In addition to that, they love to watch comedy skits, Storytelling, Motivation videos, and educational videos. There are few YouTuber. Channels according to that peeps watch and enjoy these entertainment channels in most of the people like The Viral Fever (TVF), which make comedy skits on their channel.

There is another major player, who make comedy skit and are insanelly famous for that is AIB, AIB has been becoming very famous from last 2 years. Being India is also in this list and this famous for the question, which asked by the host of Being Indian apart from that people also watch motivation, educational, unboxing, videos according to their convenience.

The findings according the research, which show the impact of the web series advertisement. Around half of the at least check the product after watching the advertisement in the web series advertisement because they get to know about the product in detail. Moreover, there is other reason for that they advertise the current offers and services so people can go and check instantly. In addition, few people buy the product or service and take advantage of the current offers.

One and most crucial point which differ web series advertisement and celebrity endorsement is that a simple question which arise in the mind of the customer is weather celebrity use this particular product or not. However, in the web series advertisement the main protagonist who is in web series is like common person and many of viewer think, you tubers also use the particular product and service. In addition, here web series advertisement takes lead. Therefore, impact of the web

series advertisement is positive, and people like these advertisement, which revolves around the web series.

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## 6 ANNEXTURE

### 6.1 Questionnaire

# Impact of the Advertisement by the youtubers in their youtube pages

Hi, I am Dinesh Kumar from Delhi School of Management,DTU and I am doing Project on "Impact of the Advertisement by the youtubers in their youtube pages". your 2-3 minute feedback on this questionnaire will help me out in my research.

#### 1. Gender \*

- Female
- Male
- Prefer not to say

#### 2. Age <sup>\*</sup>

- >18
- 18-22
- 22-29
- 30-40
- 40-50

#### 3.Current City ?

Short answer text  
.....

#### 4. Marital Status ?

- Married
- Unmarried
- Other



5. Education ? \*

- Secondary
- Higher Secondary
- Graduation
- Post Graduation
- Professionals
- Other...

6. How often do you watch YouTube?

- What is Youtube ?
- I rarely watch Youtube
- I watch 1-2 Videos every week or so
- I watch at least 1 video everyday
- I watch Youtube video everyday
- I am obsessed with youtube videos

7. What make you to subscribe any youtube channel ? \*

- Friend Suggestion
- Number of subscriber
- Numbers of likes and dislikes on the videos
- Word of mouth
- Area of interest
- Randomly

8. Do you watch web series? \*

- Yes
- No
- Maybe

9. Have you ever bought a product after seeing it used or advertised in a YouTube video?

- Yes
- No
- Maybe

10. What do you think of YouTube videos that make money from advertising a product or service to you?

- I hate it. YouTube is not a place for ads.
- I don't like it, but I understand that YouTubers have to make a living somehow
- I don't mind at all. Sometimes I like the products or services advertised
- I love it. I think it's great that YouTubers can make a living off of ads!

11. What is your favorite format of video on YouTube? (Select multiple answers if you like more than one format)

- Vlogs
- Unboxing Videos
- Product Reviews
- Comedy Skits
- News Updates
- Storytime Videos
- Education Videos
- Others

...

12. What ways would you like to see YouTubers make their money? (1 is most favoured, 5 is least favoured) \*

	1	2	3	4	5
Offer a page wher...	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ads that show bef...	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Product Placeme...	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sponsorship ads	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Product sold by th...	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

13. How do you find out about new, YouTube channels?

- Reddit
- YouTube's 'Suggested' section
- Youtube's 'Trending' section
- Word of mouth from friends
- From collaborations with my favourite YouTubers
- Other...

14. What are your 5 favorite entertainment channels on Youtube? \*

	BB KI ...	TVF	AIB	TECH...	Sande...	Being ...	Vah c...	Geek r...	Dice ...	East I...	Any E...	others
1st	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2nd	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3rd	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4th	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
5th	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

15. What do you think, what kind of products and services your favorite channel advertise ? \*

- Old Product
- Newly Launched product
- Newly Launched services (Apps, games, Offers )
- Useless
- Other...

16. Do you check or buy the product, which were advertised by you favorite Youtube channel?

- Yes
- No
- Maybe

17. Does these kind of advertisement in the web series helps you to get more information about product, service and company ?

- Yes
- No
- Maybe

18. Do you think youtuber who do advertisement in their videos actually use these products which they advertise in their channels ?

- Yes
- No
- May be
- Other...