Youtube Web Series in the Film Industry in Indonesia

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Abstract

This study explores the interactivity and change of audience, motivation and satisfaction for Web Series creators, as well as the existence of YouTube as a creative channel that provides space for the existence of web series. In this research, a case study is used. Based on the data analysis obtained through in-depth interviews, it can be understood that Web Series' existence in Indonesia's film industry has grown due to changes and audience interactivity. People tend to access and consume YouTube for entertainment, including watching movies. Meanwhile, the creators of the Web Series were motivated by his personal utility, and he took advantage of the existence of YouTube for the satisfaction of introducing his work before plunging it into the big screen. The first source of satisfaction identified for Web Series creators is YouTube-facilitated exposure in a social media platform context. In addition, YouTube as a creative channel for Web Series makers allows users to innovate and create new and independent Web Series.

INTRODUCTION

The development of the film industry in Indonesia through the Internet continues to increase. The Internet has made it possible for everyone to be a part of the media industry. The new media era has brought about convergent, interactive, and space-time compression communication systems (Cammaerts, 2015; Couldry, 2012). Digital media, since its inception, has opened up unlimited social networks, making humans better able to openly convey ideas, creativity and aspirations (Livingstone, 2010). Competition between small and big businesses is present in the film industry, although with the same audience. Thus, the digital industry has driven the growth of media content and technological developments. In the context of a large number of media materials, the audience can have increased confidence in any content, so the reliability, quality, creativity, and content relevance of media are becoming increasingly important in today's technology industry (Gikis, 2021).

With various accesses and conveniences offered by technology, the film industry is transforming by utilising the digital platform YouTube (Zonsa, 2010). YouTube is a new media platform that aims to upload personal videos and short films, often known as Web

Series. YouTube has proven to be the most used video content platform in the world and is accessed monthly by more than 2 billion users (YouTube for Press, 2021). In fact, YouTube is also the second most popular website in the world after Google (The top 500 sites on the web, 2021). In Indonesia alone, YouTube is ranked first in the most widely used (We Are Social, 2021).

YouTube has an advantage: it allows audience engagement by promoting user-generated content. Therefore, the audio-visual industry must adapt to changing media and adapt the business model to the features of its products (Gomez *et al*., 2016; Escriva, 2018). Kim (2012) explained that as a convergence medium between the Internet and TV, YouTube had highlighted a series of contradictions between traditional broadcasting and digital broadcasting. YouTube cannot be considered solely as a revolutionary medium because it is influenced by traditional agents, content, and institutions, but again YouTube is here to represent what web videos look like, namely short duration, entertaining content, and easy access (Kim, 2012).

In use, YouTube also presents content with patterns of short video clips that can be found on mainstream media websites. In fact, YouTube is actually considered to have offered full episodes of the television show and has also evolved from traditional media to user-generated content (Kim, 2012). The tools provided by YouTube, Balakrishnan and Griffiths (2017) identify two main functions: creating content and finding content. In this case, YouTube is a website that describes content creators explicitly. This platform has also developed its recommendation options to provide alternative content for its users that may be of interest (Balakrishnan and Griffiths, 2017; Pariser, 2011).

YouTube users have satisfaction based on their level of engagement. From this point of view, YouTube has proven to be a platform that successfully fulfils various needs, one of which is the involvement of film production. Shao (2009) points out that users are not only consumers but also content creators. Meanwhile, consumers get information and entertainment gratuities. Content creators, however, have reached a level of engagement as they produce new elements and pieces of information that help them receive rewards in the areas of self-actualisation and self-expression (Shao, 2009). With the development of YouTube, the Web Series phenomenon has become popular.

Web Series are actually not new in the film industry. According to Gandakusumah & Rachmawati (2020), Web Series is a show on the Internet in the form of film footage. Web Series have a short duration in each episode. If observed, the Web Series is undoubtedly similar to soap operas. The difference is that it is just a short storyline. The short storyline was initially quite popular, called the Webisode. The Webisode is a serial story or stories that is divided into several short sections (William, 2012). In each of these short sections, there are only a few snippets with a short duration. Meanwhile, many Webisodes use stories with contemporary characters or personal dramas that occur in society. Over time, the website changed to a Web Series or TV series.

In addition, Moriarty *et al.* (2009) explained that Webisode is one of several types of new media existence. It is undoubtedly a Webisode similar to TV. Through a system that can be repeated episodes on developing the story and has a continuation in the story. Although, the existence of Web Series is usually used in a new form for advertising which is quite popular on the Internet. Webisode over time then changed and has an increasingly attractive format (Moriarty, 2009). In the beginning, in 1995, the first time a Web Series was produced by Bullseye with serial material, namely in the form of animated footage of fairly short duration. In several popular Web Series titles, namely Space Dog and Miss Muffy. However, in the 2003s, the Microsoft company then published MSN in the form of video and displayed Web Series shows. From the 2003s to 2006, Web Series were present in the industry and began to gain popularity, especially the web series produced by Rooster Teeth (Irfansyah & Isdianto, 2014).

In the other story, it can be said that the Web Series are different, especially TV. The only difference is that there are various creative innovations through narratives. It is developed from the storyline in it, which is interesting. The creators' strengths provide an invisible blur between reality and fiction by providing alternative, new, and unique impressions (Elkins, 2018).

Meanwhile, in the context of Indonesia, the development of the Web Series began in the 2012s. Starting from the establishment of the KWSI community is Komunitas Web Series Seluruh Indonesia. KWSI is a place created by content creators. This community comprises filmmakers, artists, vloggers (video bloggers), and musicians (Irfansyah & Isdianto, 2014). Raditya Dika, a YouTube content creator, is a Web Series maker with the highest achievements in Indonesia at that time. With the Web Series, the short film format produced by Raditya Dika was widely seen by the public. Due to the high public interest in the Web Series, Raditya Dika's Web Series was finally produced through Kompas TV television and can be watched not only through internet channels. Even though it has been broadcast on one of the National Televisions, Raditya Dika's Web Series is still uploaded and broadcast regularly on his YouTube channel. Thousands of YouTube viewers watch this Web Series.

The Web Series production stage can be said that requires a combination of two components, namely production techniques commonly used by TV and the film industry. Some Web Series can also sometimes be produced in one stage and can cover various needs in one season. Web Series production can be processed and produced from one episode to another and can be done with a series of work processes in the TV program industry. For Web Series creators, uploading videos regularly and consistently can build and get loyal viewers. Usually, they offer exciting and new content impressions on schedule and build a gathering or community for their fans. Although Web Series shows are always the same as TV shows, the content, unique structure, and production techniques in the Web Series certainly have differences.

Developments in Web Series are part of new media content that can refer to a drama and are professionally produced and released through online platforms, one of which is

YouTube. Web Series usually have a duration that lasts from 5 to 15 minutes for a single show or episode, making it easy and convenient to access via mobile devices. Due to its increasing popularity, Web Series tend to be used to introduce certain product advertisements (Kang, 2017). However, the problem is that today's Web Series is not only done to improve and introduce certain company products. The production of Web Series content can be said to be distributed directly, without introducing a specific product to increase the presence of the growing film industry. This was mentioned by the independent Web Series conducted by Production House (PH) digital PIM Pictures.

PIM Pictures is a film production house developed by feature filmmakers. Co-Producer Rizky Agung Prakoso was part of the behind-the-scenes filming of the Web Series. Such as the independently produced Web Series, *Gue Harus Move On, The Ways,* and a film entitled *Parimban* (promotional step), a film managed by PIM Pictures. With quality like the big screen film industry, PIM Picture is made to the maximum extent possible with attractive costs, storylines, and distribution of films.

Although in the Indonesian context, few studies still discuss the emergence of Web Series that can contribute to and influence the Indonesian film industry. However, digital platforms like YouTube provide space for those who produce Web Series. In this article, a theory that can be used as an analytical knife to describe the Web Series phenomenon on YouTube is the Uses and Gratifications Theory (UGT). Based on this theory, each person or individual will actively consume, search for, and participate in any media that meets the needs of the individual and matches their preferences better than other media choices (Shao, 2009).

With the emergence of various types of new media, audiences have choices to satisfy their need to be able to use various media. This is as described in the UGT theory. UGT explained that every media user could play various roles in choosing and accessing media freely. Media users can, of course, search through various media sources. In other words, for its users, the existence of the media has an active role in the communication process. In the view of UGT theory, consumers certainly have the freedom to decide through which media channels to use and with what impact. The UGT model has explained that the specific problem is not changing the behaviour and attitudes of the audience but how the media can meet the audience's needs. This is undoubtedly emphasised more on active media users (Cheung, 2010).

In UGT, there are various needs for media audiences. First, cognitive needs, namely the audience's needs in terms of confirmation of information, understanding, and knowledge. Second, in terms of escapism needs, namely the audience's need for entertainment. Third, in terms of personal integrative needs, namely the need for credibility, stability and trust. Fourth, affective needs, the audience's need for good experiences. Fifth, social integrative needs, namely the audience's needs with an affirmation based on affiliation. In addition to consuming, people can play an active role and participate in every interaction in content with users on user-generated sites. User-to-content interaction occurs when people rate content, save it to their favourites, share it with others, post

comments, etc. User-to-user interaction occurs when people interact with one another via email, instant messages, chat rooms, message boards, and other Internet venues. Such interaction can be considered as an indirect (in the former case) or direct (in the latter case) way for individuals to fulfil their social interaction needs (Chan, 2006).

UGT also offers a functional approach to assist in understanding the context of media involvement as it relates to fulfilling psychological needs. As such, UGT provides a framework for understanding consumer choice and its role in media engagement. This is related as part of behaviour which, of course, can be aimed at meeting the psychological needs of each individual (Hilvert-Bruce *et al.*, 2018). In this context, the emergence of YouTube and the UGC phenomenon has undoubtedly moved film content to the centre of Internet and media development. Burgess and Green (2018) describe how YouTube was built on the legacy of community-based sharing sites for amateur videos and that the platform's early success was based on its ability to serve the interests of its users. However, from the start, YouTube was also open to many more types of industry content. This is, of course, based on two sides of YouTube simultaneously, namely being oriented toward professional production and providing a platform for everyday expression, creativity, entertainment and community building (Burgess and Green, 2018).

Meanwhile, in the media industry, Shao (2009) explained that the provision of platforms for media content, UGT, is one of the appropriate perspectives that audiences can use to choose from various media according to their needs. Zboralska's research (2017) explains that there is a shift in filmmakers who are usually shown for television programs but now switch to YouTube's Web Series. This is because there are fewer constraints in terms of funding for production compared to television. Content creators in the early stages of their careers are highly critical of what is perceived as a lack of opportunities to engage in industrial production. Content creators identify a small number of industrial television series and scripts in production development over a period of time as opportunities (Zboralska, 2017).

Based on the literature review that the researcher did above, this research has several themes that can be studied, including first, how the YouTube platform can become a creative Web Series channel. Second is the existence of the Web Series in the midst of changing audiences at this time. Third, the motivation and satisfaction of the creators of the Web Series on YouTube.

METHOD

This research paper uses a qualitative approach. Meanwhile, this research method is a case study because it can accommodate different research techniques and is usually used when it is necessary to gain sufficient in-depth knowledge of a particular phenomenon (Collis and Hussey, 2009). This study collects and analyses data, which is then obtained by understanding the research case study. Web Series YouTube is the object of this research.

Table 1. Research Subjects

Research Subjects	
Rizki Agung Prakoso	Producer of PIM Pictures
Renaldi A	YouTube Web Series Audience
Siska	YouTube Web Series Audience

Source: Data Collection (2021)

Data collection was done through in-depth interviews. At the interview stage of this research, the answers are then recorded according to the series of questions that will be discussed. In addition, this research also collects, examines, and examines any data with sources related to the research problem, such as journal sources, sources in books, and the Internet. At the interview stage, this research uses purposive interviews, which are selected according to certain goals.

RESULTS AND DISCUSSION

In the findings and discussion section, three major themes will be outlined: first, how the YouTube platform can become a creative channel for Web Series. The second is to examine the existence of the Web Series in the midst of changing audiences at this time. Third, the motivation and satisfaction of the creators of the Web Series on YouTube.

Youtube as a creative channel for web series

Undeniably, the existence of YouTube allows its users to innovate and be creative. On the one hand, broadcast networks use YouTube as part of the window to promote their work. The birth and growth of the creative industry are closely related to the rapid economic growth, production-consumption culture, access to knowledge, and the creative power of individuals and groups supported by the digital media content industry, both in terms of production, consumption, and distribution. The core definition of the Creative Industries is related to its economic-political context. The United Kingdom Department for Digital, Culture, Media, and Sport (DCMS) defines the Creative Industries as a cluster of activities with economic potential, which opens up a new workforce with the regeneration and benefit of individual intellectual property, creativity, skills, and talents. Some creative industry sectors include advertising, architecture, art, antique markets, crafts, design, fashion designers, films, and videos, publishing, software, and computer, television, and radio services (Flew, 2014).

Meanwhile, the United Nations Conference on Trade and Development (UNCTAD) defines the Creative Industries as "a cycle of creation, production, and distribution of goods and services that uses creativeness and intellectual capital as the main inputs," in which (1) "production they require some input of human creativity," (2) "The medium is a vehicle for symbolic messages to those who consume them or to serve a greater communicative purpose", and (3) contain some wealth intellectuals attributable to individuals or groups that produce goods or services (Flew, 2014).

From the elaboration of the definition, we can conclude that the creative industry has three main aspects: part of the creative economy, related to the development of cultural industries in society, and advanced technologies, primarily digital technology. The creative industry has three essential elements to stimulate its growth: information,

knowledge, and creativity. Advances in digital technology are very influential for the Creative Industry to create products (Flew, 2002). It takes creativity to produce in a creative industry environment, and endless creativity is infused with novelty and value. (Jong *et al.*, 2012) Therefore, socioeconomic conditions and policy order are two pillars supporting the creative industry's development (Flew, 2014).

In this case, a Web Series on YouTube is nothing but one type of well-crafted and financed content. On the other hand, Web Series show a certain tendency where old media interact with new media and both evolve rather than replacing the other. With the advantages of social networks or platforms that have added live streaming to the technical infrastructure, YouTube has been designed differently. Although in the future, it seems that YouTube has been framed with commercialisation and copyright protection dynamics. However, YouTube still has potential as a media space for amateur content and digital Production houses (PH) to make their films. (Petersen, 2008).

In addition, entertainment content is often on YouTube, such as snacks, crunchy and easy to digest (Idato, 2006). Such "snack" content seems suitable for people with "limited time." Because usually do not have a few at a time to do it. Modern audiences are also increasingly dividing their time at certain times and distributing each time (Wolf, 1999). To a certain extent, YouTube has been considered a convergence of various presented choices, such as traditional television entertainment, music, and movies.

There are two categories of film containers in the digital film industry market. The first is movies channelled on SVOD (subscription video on demand), for example, Netflix, HBO and Iflix. SVOD is a TV content service, movies and various genres, and Web series that can be accessed and used using the Internet and paid for (Gilardi *et al*, 2019). Second, user-generated content (including live streaming), such as YouTube, Twitch, Facebook, Vimeo and others. Usually, in this user-generated content, new actors and actresses appear, commonly referred to as vloggers, influencers, YouTubers, and the like. User-generated content has also become the dominant driving force for videos and short films. This gave birth to the same media and entertainment categories and helped independent filmmakers find a home for films in specialised services.

The film is an integral part of creative industry products. The film delivers visual, aural, and verbal signifiers to the audience. Films are delivered through vocal dialogue, subtitles, narrative voice, credits, and words in scripts. The film portrays narrative in characters, plot, diction, setting, and creative visualisations to attract the audience (Elliot, 2004). The film does not only for entertainment, narrative, or cultural purpose. The film is a social practice, a continuous, not final, product, part of a larger picture and thoughts or arguments; the film represents reality *par excellence*. The film translates social processes into vivacious images, sounds, and signs based on justified principles (Turner, 2006).

This was done by PIM Pictures as a digital PH for the first time, making their Web Series works on YouTube as part of their corporate branding and introducing their new works

independently. Although in terms of profits, making films channelled through YouTube does not have many advantages, the benefits obtained are engagement and viewers.

Besides being easy to use, the existence of the YouTube platform for users also controls their various needs, when they want it (time), and usually where they want to control it. In other words, users are not limited by the computer system. Such control appeals to people not only technically but also psychologically. Many scholars have identified control as the primary motivation for using the Internet. User-Generated Content (UGC) is becoming increasingly asynchronous and dynamic, allowing audiences to use content-based controls. Asynchronous implies that content is available as a time shift and a place shift based on user preferences. For example, YouTube allows users to have Favorite videos making it easy to view the same video repeatedly. In collaboration with mobile operators, YouTube allows users to watch videos from anywhere their mobile device gets a signal (Verizon Wireless, 2006).

The increasing popularity of individuals on user-generated content platforms, particularly YouTube, represents an opportunity to grab viewers' attention. Professional platforms can use this trend for content curation and capture value by transmitting content creators to more traditional platforms (Thomas, 2021). In addition, Naab and Sehl (2017) explain that this pattern of technology development has implications for platform providers to no longer produce content but provide services that allow users to create their content or collaborate with other users. The increasing popularity of individuals on user-generated content platforms, particularly YouTube, represents an opportunity to grab viewers' attention. Professional platforms can use this trend as a method of content curation and capture value by transmitting content creators to more traditional platforms.

In addition, YouTube has become a website that explicitly describes content creators, including Web Series. The platform has also developed its recommendation options for its users to provide users with content they may be interested in, based on their individual preferences. The algorithms platforms like Google or YouTube are meant to give users what they are most likely to access and consume. This type of selection causes the user to enter the echo chamber and be confronted with a viewpoint similar to his or her view and content from the same area of interest (Pariser, 2011). This is, of course, what causes users to distribute Web Series materials on this platform—associated with the need to interact with other users and the desire to engage in pleasurable activities (Moghavvemi *et al.*, 2018).

The Web Series shows limitless ways to distribute and consume media content. YouTube is now more than just a portal for amateur videos, but despite the wealth of professionally produced content on the site, it still occupies an outstanding role in the film and television industry (Burgess and Green, 2018; Herbert *et al.*, 2018). The commercialisation of amateur user-generated content (UGC) and short films can be used to engage audiences and generate revenue and can partly reduce increased costs for online video platforms. In the digital world, platforms have become a novelty between consumers and creators. As a result, audiences have to use this website's search box to

identify short films, but search results consist primarily of UGC videos, Web Series, video news and other video material. Celebrity support as a way of conveying meaning is also used to attract attention and become the talk of the audience (Giraldi *et al*, 2019).

The existence of web series in the middle of interactivity and changing audience

In the 2010s, social media was on the rise. This led to significant changes in the media industry. Celebrities and entertainment are no longer limited to feature films and television. The digital age has allowed viewers to have more control than ever before. Audiences can choose when, where, how, and what is most important to watch. As a result, internet-based content has become an industry unto itself. Users can create their own content and distribute it through various platforms, which are appropriately termed user-generated content platforms (Thomas, 2021).

The presence of YouTube, with its increasingly widespread online video service globally, has provided new content, one of which is the Web Series. The public can directly access Web Series in short film format. Besides being able to improve the film industry, YouTube is also a place to promote film works for creators. In today's film industry, the existence of Web Series on YouTube Realising its potential as a fast distribution and promotion channel, media companies are trying to adopt this YouTube distribution practice (Kim, 2012).

Film producers also recognise the need to take advantage of YouTube to be actively involved. There is a change in watching the audience in their habits of accessing and consuming media on the Internet. The rapid development of this audio-visual then for the Production House (PH) needs to create a YouTube channel account and a Web Series with a short film format. The YouTube Channel account for Production House (PH) is very useful for moviegoers to seek new viewing experiences with easy access, good quality, and unique storylines. The YouTube channel for Production House (PH) in an information service system is also developed to support and encourage social interaction. This is in accordance with the nature of YouTube, a website describing content creators explicitly. This platform has also developed its recommendation options to provide alternative content for its users that may be of interest (Balakrishnan and Griffiths, 2017; Pariser, 2011).

Knowledge in the context of social, economic, legal, and technological changes that exist in society is also very important in the film industry when planning its management related to the technology industry with its creative products (David and William, 1997). In this case, the use of new media technology in the filmmaking process is also needed and is used through a new phenomenon that is currently happening. The power of technological developments in audio-visual has an impact on new changes in the film production and distribution environment. Therefore, a digital Production House (PH) must be able to adapt and respond quickly to various changes that occur, of course by producing, building, managing, and distributing films, one of which is the creation of a Web Series in short film format.

Figure 1. Web Series Pim Picture YouTube Channel
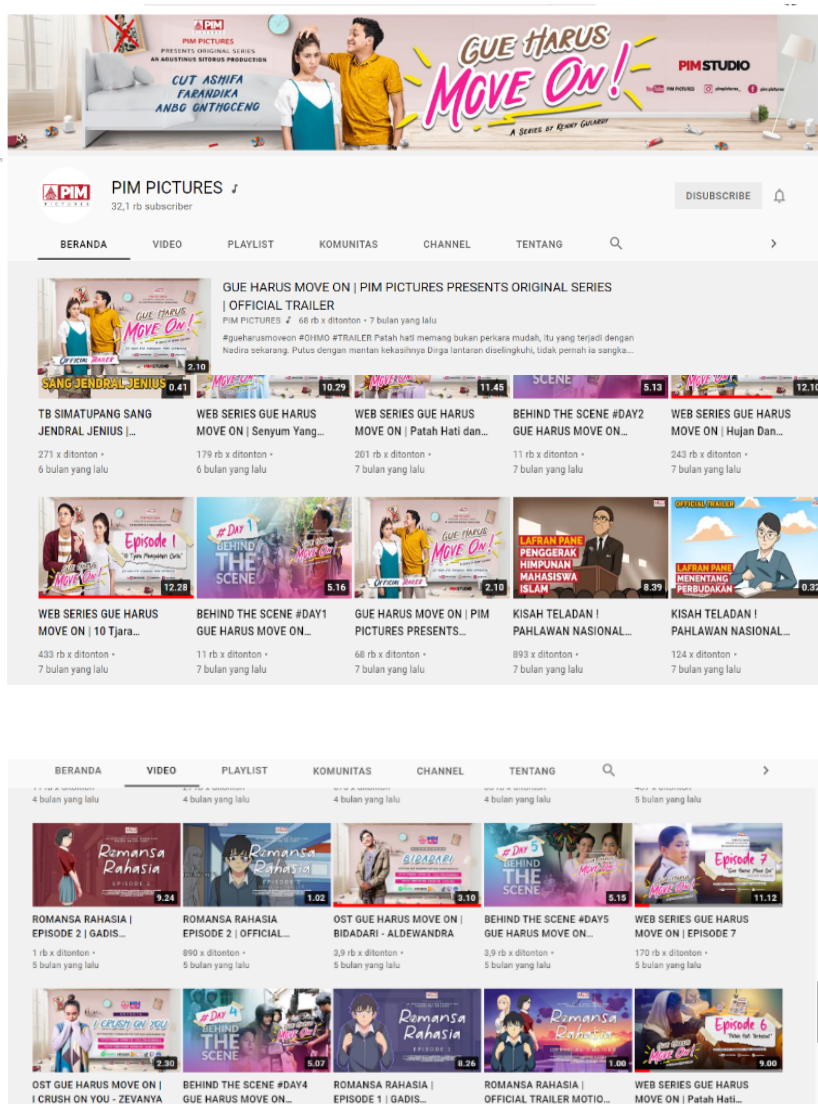
Source: Web Series Pim Picture YouTube Channel (2021)

Technological developments and advances have resulted in the introduction of alternative types of watching films for audiences and alternative new media to watch films for audiences through fast, easy and good quality access. In different ways, namely making connections between production, distribution and audiences. This relationship, of course, depends on the extent of the technology. The development of this technology can then shape the audience on the social changes experienced. As a result, the film industry then continues to make various innovations and creativity in technology to be able to anticipate it (Burton, 2005).

Social media, such as YouTube has brought about a fundamental change in the communication process by allowing users to become content creators. As might be

expected, much research has recently focused on applying the UGT model to social media. The increasing diversity of social networks results in a detailed analysis of how users adopt new social platforms and integrate them into their daily habits. Through sharing, commenting, and reposting options, social media enables interaction and attracts rewards, in this case by keeping in touch with the closest audience and creating a favourable environment for meeting new people (Gao & Feng, 2016). The new social platform creates a pleasant climate for self-presentation, allowing users to update their accounts with information about their activities and preferences.

This change became clearer when several Production Houses (PH), content creators, and various companies and agencies in Indonesia conveyed broadcast messages through YouTube and represented their productions as part of marketing. Web Series with movie formats are not only a popular alternative to traditional cable and TV series production due to the accessibility and affordability of high-speed Internet. Web series are also a perfect example of online space and entertainment content convergence. In other words, a networked public can quickly "flip" between watching and commenting, thereby speeding up sociopolitical conversations (Brundidge, 2010).

Based on the PIM Pictures YouTube Channel Web Series, which became the research sample, the development of the film industry is still a lot of content management that is still confused and inconsistent. PIM Pictures' Web Series production management is still less aware of all its systems and tends to show their selling products more. On the YouTube channel, PIM Pictures produces films that are only limited to promoting films on the big screen. Web Series developers today are more likely to produce short films according to the requests of companies, several agencies, or institutions. However, for PIM Picture, the existence of YouTube provides benefits for being able to promote their works before entering the big screen industry, namely with the initial step of making a Web Series.

An interesting finding in this study, through the PIM Pictures YouTube Channel, viewers can enjoy a Web Series with a short film format and no product advertisements in each scene. Considering the Web Series produced by PIM Pictures, YouTube Channel tends to do two things: produce films with their own work (film development) and promote films that will be shown on the big screen. Watching movies for free is also used with playlists and played like watching movies in general. However, what distinguishes it is by using the YouTube platform. Although the production and distribution of Web Series on YouTube are increasingly being carried out, it does not rule out the possibility that feature films are still the main goal for filmmakers.

Motivation and satisfaction of web series makers

Papacharissi and Rubin (2000) there are five motivations for using the Internet: interpersonal utility, information seeking, pass time, convenience, and entertainment (Papacharissi and Rubin, 2000). The interpersonal utility has dimensions, namely being able to help others, being actively involved and showing enthusiasm to others, being part

of a group freely, getting more points of view, and providing knowledge to others (Papacharissi & Rubin, 2000).

In addition, by joining a group, people can gain a sense of community, such as a feeling of belonging, a feeling of belonging to the group members, and the belief in being together that the needs of both members and individuals will be met of course through their joint commitment (McMillan and Chavis, 1986). Responding to content (i.e. user-to-content interactions) can also help develop virtual communities. This can be partly explained by the reinforcement model, which predicts that people repeat actions that lead to positive reinforcement.

PIM Picture's Production House (PH) motivation to make Web Series independently is divided into several things, namely because it follows the trend that is currently developing. This is certainly influenced by integrating the number of social networks identified among their users. The interpersonal utility becomes part of creating a Web Series independently to be part of a group or society. The next type of gratification is introducing Web Series films before plunging into feature films. YouTube generates video recommendations and how the platform uses specific options (likes and subscriptions) to influence the algorithm. Of course, consumers get information and entertainment gratuities. For content creators, however, it has reached a level of engagement as they produce new elements and pieces of information that help them receive rewards in the areas of self-actualisation and self-expression (Shao, 2009).

Based on the motivation of YouTube users to create content in the online environment (Bughin, 2007; Leung, 2009; Snelson, 2015). One of their goals to make Web Series content can be said as part of their existence. However, Stoeckl *et al* (2007) argue that profit is not part of the reason people become content creators because producing online content does not provide direct material rewards. There is a side of satisfaction when one is involved in producing content. In this context, according to what the digital Production House (PH) has done, YouTube is an alternative form of watching movies for the audience before going on to the big screen.

The first source of satisfaction identified for Web Series creators is YouTube-facilitated exposure in a social media platform context. This public exposure fulfils the need for recognition and validation. This becomes the following motivation that determines individuals to publish their content. YouTube provides emotional rewards to content creators, as suggested by Snelson (2015). The primary source of emotional rewards is the positive feedback from followers, which seems to be the trend.

CONCLUSION

The results show that three major themes influence the existence of Web Series in the film industry. Firstly YouTube as a YouTube Web Series Creative Channel allows its users to innovate and be creative. On the one hand, broadcast networks use YouTube as part of the window to promote their work. In this case, Web Series on YouTube is just one type of content that is well-crafted and financed. On the other hand, Web Series show a

certain tendency where old media interact with new media and both evolve rather than replacing the other. YouTube with the advantages of a social network or platform that has added live streaming to its technical infrastructure, is designed differently.

Meanwhile secondly, because of the interactivity and changes in audiences currently happening, Web Series must continue to develop with creativity and innovation, both in terms of content development and an increasingly exciting storyline. The film industry needs to anticipate the changes in audiences on the Internet. Through innovation and creativity of filmmaking to continue to grow and develop films with new media. Film producers also realise that the existence of YouTube benefits them to be directly involved in changes in audiences in the media.

Third, the motivation of the creators of the Web Series, namely personal utility, providing information, and the fulfilment of entertainment, existence, and satisfaction to introduce before to the big screen. The first source of satisfaction identified for Web Series creators is YouTube-facilitated exposure in a social media platform context. This public exposure fulfils the need for recognition and validation. This becomes the following motivation that determines individuals to publish their content. The first source of satisfaction identified for Web Series creators is YouTube-facilitated exposure in a social media platform context. This public exposure fulfils the need for recognition and validation, and this becomes the next motivation that determines individuals to publish their content. However, from the three themes, Web Series makers still have challenges in the future in utilising various media platforms as a tool to channel their film works.

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