

BEYOND ADVERTISING: MIXED METHOD ANALYSIS OF WEB SERIES AS A NEW WAY TO BUILD BRAND IDENTITY

Ratih Pandu Mustikasari^{1*}, Ade Kusuma² and Sekar Arum Nuswantari³

¹²Department of Communication Studies, Faculty of Social, Cultural, and Political Sciences, UPN Veteran, Jl. Raya Rungkut Madya No. 1, Gunung Anyar, Surabaya, Jawa Timur 60294

³Department of Communication Studies, Faculty of Social and Political Sciences, Universitas Brawijaya, Jl. Veteran No. 10-11, Ketawanggede, Kec. Lowokwaru, Malang, Jawa Timur 65145

*Email: ratih.pandu.ilkom@upnjatim.ac.id

Received: 12 Jun 2025

Revised: 6 Nov 2025

Accepted: 27 Nov 2025

Published: 31 Mar 2026

Abstract: Web series, as an alternative to introducing the value of a brand, are currently in great demand. The data shows that web series are currently not only produced as digital content but also for commercial purposes. The intended commercial interests are related to brand promotion and forms of sponsorship. Several web series are sponsored to depict the identity and value of the product in the storyline. One of the reasons brands create web series content is to help their audience connect directly with them. Through web series, the audience can also understand the value in the content. This research used mixed methods to find qualitative and quantitative data. The results show that most audiences are able to understand web series content as a form of brand value and identity. The four indicators measuring understanding of brand identity in web series show uniformity of positive values. The mean of the respondents' answers shows a number above 3 points. This indicates that the audience understands the existence of brand identity in web series content. Overall, respondents agreed that the web series was able to describe the four dimensions of brand identity. Four dimensions of brand identity that can be fully understood show that a web series can be a complete representation of a brand. This is in accordance with various previous studies, which explain that web series can be an alternative for introducing brand identity to specific segments.

Keywords: brand, brand identity, web series

Abstrak: *Web series sebagai salah satu alternatif untuk memperkenalkan nilai suatu merek saat ini banyak diminati. Data menunjukkan bahwa web series saat ini tidak hanya diproduksi sebagai konten digital, tetapi juga untuk tujuan komersil. Kepentingan komersil yang dimaksud adalah berkaitan dengan promosi merek dan bentuk sponsorship. Beberapa web series disponsori dengan tujuan untuk menggambarkan identitas dan nilai produk dalam alur cerita. Salah satu alasan merek membuat konten web series adalah untuk membantu audiensnya terhubung langsung dengan mereka. Melalui web series, audiens juga dapat memahami nilai dalam konten tersebut. Hasil penelitian menunjukkan bahwa sebagian besar audiens mampu memahami konten web series sebagai bentuk nilai dan identitas merek. Keempat indikator pengukuran pemahaman identitas merek dalam*

web series menunjukkan keseragaman nilai positif. Penelitian ini menggunakan mixed method untuk mendapatkan data kualitatif dan kuantitatif. Rata-rata jawaban responden menunjukkan angka di atas 3 poin. Hal ini menunjukkan bahwa audiens memahami keberadaan identitas merek dalam konten web series. Secara keseluruhan, responden setuju bahwa web series mampu menggambarkan keempat dimensi identitas merek. Keempat dimensi identitas merek yang dapat dipahami secara utuh menunjukkan bahwa web series dapat menjadi representasi merek yang utuh. Hal ini sesuai dengan berbagai penelitian sebelumnya yang menjelaskan bahwa web series dapat menjadi alternatif untuk memperkenalkan identitas merek kepada segmen tertentu.

Kata kunci: *identitas merek, merek, web series*

INTRODUCTION

Technological advancements in the digital era have led to the emergence of various alternative viewing options for the public. Web series are a part of this new media landscape, which has developed alongside faster internet connections, the decreasing cost of high-quality video cameras, and the ease of use of editing software that allows individuals to upload and share their video creations (Alfajri et al., 2015). Web series are short films serialized online and can be found on platforms such as YouTube, Vimeo, or dedicated channels on specific websites. These series typically consist of a small number of episodes, with each episode lasting between 5 and 20 minutes. The brief duration of web series is seen as a positive aspect, as it helps maintain audience engagement (Kang, 2017).

Web series, while resembling television soap operas in some aspects, exhibit several key differences. These differences include their length, distribution platforms, and a higher level of interactivity (Leaver, 2013, as cited in Monaghan, 2017). This high degree of interactivity is one reason why digital content is being utilized for various purposes. The emergence of web series was initially viewed by some as a way to create value-free digital content and positively impact creative industry production (Santy & Anwar, 2021).

In Indonesia, web series began to gain traction with the release of *"Malam Minggu Miko,"* directed by Raditya Dika. The first and second episodes were aired on Raditya Dika's YouTube channel in 2012. *"Malam Minggu Miko"* combines elements of indie films or short films with traditional television production techniques (Alfajri et al., 2015). Following its debut, subsequent episodes aired on Kompas TV for a year, resulting in a total of 52 episodes. Another notable web series that has gained attention from Indonesian viewers is *"Sore: Istri dari Masa Depan,"* which comprises nine episodes. Directed by Yandy Laurens, this series was released on Tropicana Slim's official YouTube channel under the hashtag #SORETheSeries in 2017. Originally, *"Sore: Istri dari Masa Depan"* was a film made for the 2016 Cinemadamare Film Festival in Italy. After returning to Indonesia, it was picked up by a third-party distributor interested in transforming it into a branded web series for Tropicana Slim, which subsequently aired on the brand's YouTube channel (Hassanah et al., 2019). Yandy also produced other branded web series, such as *"Mengakhiri Cinta Dalam 3 Episodes"* (2018) and *"Janji"* (2019).

Gen-Z's awareness, coupled with the ease of accessing shows through mobile technology devices (such as smartphones, tablets, and laptops), makes them prefer viewing media such as YouTube as the most popular platform (Wibowo et al., 2024). The shift in Gen Z's viewing habits has moved from television to online media platforms such as YouTube, presenting an opportunity for web series to develop and target specific audience segments. The opportunities for branded web series in the digital realm are expected to remain very promising over the next five years (Hassanah et al., 2019). The development of web series shows that web series have become an innovative strategy to promote and introduce a brand's identity to the audience or consumer (Santy & Anwar, 2021). These commercial purposes often involve

brand promotion and sponsorship. Many web series created for these purposes are closely linked to marketing communications and branding.

Web series serve as an effective and targeted promotional medium, directly reaching young audiences, who represent a key market segment (Santy & Anwar, 2021). Online media possesses significant power in building brand awareness, especially for new products or enhancing an existing brand's value. As a result, online media will continue to be a favored alternative strategy for advertising (Kusuma & SE, 2024).

This article aims to determine the audience's understanding of the product's brand identity. As the primary sponsor, the brand integrates its identity into the storyline. It is important to determine whether the audience comprehends the brand identity embedded within the narrative. An audience's understanding of brand identity reflects their interpretation of the message in relation to the corporate values conveyed in the storyline. Additionally, this article also provides a new perspective on the audience's perception of brand identity within the narrative. This approach differs from previous articles, which focused more on the representation of a brand in a web series (Ma'mun et al., 2023; Tamitiadini & Lutfianto, 2019).

METHODS

This study employed a mixed methods approach, which combines both quantitative and qualitative research (Cresswell et al., 2003). This methodology is well-suited for addressing the research questions posed in this study. Data collection methods included surveys and focus group discussions. The survey was the initial data collection effort and involved creating a questionnaire designed to gauge the general understanding among respondents from Generations Y and Z. Surveys are considered an effective

method for generalizing data across a broad population (Babbie, 2016). The advantages of surveys align well with the goals of this study, particularly in assessing the overall impact of exposure on attitude change. The third phase of data collection occurred after the completion of the survey.

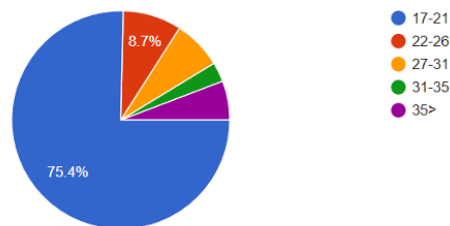


Figure 1. The respondents age
Source: Personal Documentation (2024)

As shown in Figure 1, the questionnaire was completed by respondents aged 17 to 35 who are fans of web series that live in Surabaya. This research was conducted in January 2024. Most respondents were between 17 and 21 years old, and the majority were students. Those aged 17 to 21 reported spending more screen time on entertainment compared to individuals in the working-age group. The rapid growth of web series is largely driven by younger generations, specifically Generations Y and Z, who are considered more technologically savvy. This finding aligns with earlier predictions from other journal articles that web series are more popular among younger audiences. To gain a deeper understanding of the content of the web series that viewers had watched, a second data collection phase was conducted using focus group discussions. Focus group discussions are a systematic method of data collection (Sugiyono, 2014). These discussions included groups of advertising professionals and creative workers.

RESULT AND DISCUSSION

Dimensions of Brand Identity

Brand identity is an essential aspect that a brand communicates to its audience among various messages, actions, and communications (Kapferer, 2009). It serves to differentiate the brand from similar products. Elements of brand identity include a combination of names, terms, signs, symbols, and designs that help identify a brand (Kotler & Keller, 2016). Brand identity is the foundation for establishing brand value, as a brand's values can be easily recognized through the characteristics reflected in its identity. According to Aaker and Joachimsthaler (2012), brand identity consists of several dimensions: brand as a product, brand as an organization, brand as a person, and brand as a symbol. These dimensions work together to differentiate and identify the brand.

The dimension of "brand as a product" is closely related to its inherent attributes, quality, value, and consumer segmentation (Aaker & Joachimsthaler, 2012). Consumers tend to remember and recognize a product based on its primary function and the quality it offers. They often compare a product's functionality with its cost. One of the roles of a web series is to illustrate the benefits of a product through storytelling and depiction, helping audiences understand these aspects. Web series also build an engagement with the audience, which leads to brand awareness (Santy & Anwar, 2021).

The results indicate an average score of 3.7 out of 4 for questions related to product dimensions. This suggests that web series audiences can grasp the existence and function of the product through the show. They are able to identify the brand within the narrative. The audience's ability to recognize the brand signifies a high level of awareness regarding its attributes.

Even when presented briefly within a story, viewers can still identify the product and its inherent values.

The second dimension, "brand as organization," highlights the close connection between a brand and its associated ideas, concepts, representations, associations, and various organizational activities (Aaker & Joachimsthaler, 2012). These brand associations play a crucial role in facilitating consumer decision-making and evaluation. The perceptions that consumers develop in relation to a brand help to strengthen its established identity. Many discerning consumers often assess a company's associations in light of current global issues, underscoring the importance of an organization's background in their purchasing decisions.

The results indicate an average score of 3.6 out of 4 for this dimension, suggesting that consumers can understand the brand associations inherent in the web series' storyline. Web series have the potential to convey the brand's character effectively. However, one significant challenge in creating a web series is ensuring that the storyline aligns with the brand's character. It's essential that the associations tied to the brand are preceded by a clear representation of the ideas presented in the web series. This is a major challenge that producers face in their creative process.

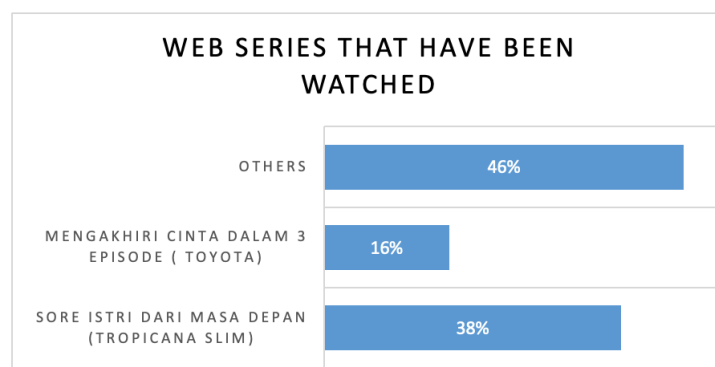


Figure 2. Web series that have been watched by respondent
Source: Personal Documentation (2024)

Respondents were also asked about web series titles they had watched. Respondents watched *Sore* the most compared to other web series titles. *Mengakhiri Cinta dalam 3 Episodes* was the second most watched (Figure 2). Furthermore, respondents were quite familiar with other web series. This was demonstrated by their ability to write a variety of web series titles. Some other web series titles they mentioned were *Jejak Rasa*, *Line Story Nic & Mar*, and *Langkah Kembali*. Some web series successfully develop storylines that resonate with the associations and character of the product they represent. A notable example is Tropicana Slim's web series "*Sore Istri dari Masa Depan*", which effectively illustrates the product's character through its narrative. This series promotes healthy living habits, such as exercising and avoiding cigarettes and alcohol, to enhance the quality of life. The storyline is relevant to Tropicana Slim's focus on promoting a healthy lifestyle (Figure 3).



Figure 3. Cover of webseries

The personality dimension pertains to a brand's character and core identity. According to Aaker and Joachimsthaler (2012), a brand possesses a distinct character that represents itself. In contrast, the symbolic dimension is closely tied to its visual identity, including logos, slogans, taglines, and packaging. Through this dimension, the brand connects directly with consumers via its visual representation. It reflects a character that resonates with consumers' perceptions.

The mean score for the personality dimension was approximately 3.67, while the symbolic dimension had a slightly higher mean score of 3.77. This suggests that respondents recognized both the personality and symbolic aspects present in the web series. However, the two dimensions produced different mode values: the personality dimension had a mode of 4, while the symbolic dimension had a mode of 5. This indicates that audiences more readily identified symbolic brand elements compared to non-physical value components within the narrative.

Overall, respondents agreed that the web series effectively depicted the four dimensions of brand identity. This comprehensive understanding of brand identity dimensions suggests that the web series successfully represents a brand in its entirety. This finding aligns with previous research indicating that web series can serve as an effective alternative for introducing brand identity to specific audience segments. The ability of web series to effectively portray a brand's identity can positively influence brand awareness and audience behavior (Arviani et al., 2022).

A strong and measurable brand identity can have a positive impact on sales efforts (Shams et al., 2024). Utilizing web series to build and enhance brand identity has been shown to indirectly boost sales. Investing in a brand by creating a web series is a smart decision for reinforcing brand identity and showcasing a corporation's digital capabilities. Furthermore, a company's ability to seize opportunities and develop new strategies to strengthen its brand identity reflects its strong digital competency.

Audience Understanding of Brand Message in Web Series

Researchers conducted a focus group discussion with advertising and creative professionals, such as directors, cameramen, art directors,

scriptwriters, sound designers, editors, and content creators. The findings revealed that web series serve as an alternative medium for brand promotion. By utilizing digital media for broadcast, web series attract a more targeted audience and reach potential consumers who are more relevant to the brands being promoted.

The first informant said that a web series functions like an advertisement that isn't obvious because the art of storytelling can make advertising feel less aggressive. Brand promotion in web series is considered more engaging and entertaining, as it employs a soft-selling strategy, unlike traditional media advertising. On the other hand, the hard-selling approach is often called a "head strategy." This means that a brand's informational message is crafted using logic to engage the mind and generate a rational response from the audience when making a purchasing decision. In contrast, soft selling emphasizes a "heart strategy," relying on emotional appeals or imagery to elicit a response based on the audience's attitudes, moods, and feelings (Moriarty et al., 2014).

One aspect that distinguishes web series from other media is continuous storytelling (Alfajri et al., 2015). Most informants agree that entertaining web series do not always showcase or promote a specific brand. As an audience, they have come across several series where the brand's presence is subtle and does not distract from the narrative. The actors are able to tell the story effectively, allowing the essence of the plot to shine through. This form of storytelling serves as an engaging medium for conveying messages and enhancing brand awareness (Mathews & Wacker, 2008).

The third informant shared that web series often tell stories that resonate with the audience's experiences. He provided examples in which products are introduced with a focus on their value. For instance, Tropicana

Slim promotes a healthy lifestyle and making this core idea central to the series. Similarly, Jokopi emphasizes memories in the series. By incorporating product descriptions, these series can leave a lasting impression on viewers. Drama and slice-of-life are the favorite web series genres among the informants. Both genres have a unique ability to tell stories that resonate with viewers' emotions. These narratives are often relatable and non-patronizing, engaging audiences by reflecting aspects of their own lives. Effective storytelling can create a strong connection between a brand's values and the audience's values, leading potential consumers to trust and remain loyal to the brand due to this shared understanding.

The second informant argues that web series titles can indicate the sponsoring brand. Typically, well-known brands utilize web series to enhance their visibility or remind audiences of their presence. The opinion of the fourth informant supports this viewpoint, noting that brands definitely influence the audience's decision on whether to watch a series. Additionally, audiences also take into account the storyline of the web series and the actors involved. Web series are increasingly used in marketing communications as a way to build product branding. Some web series are sponsored specifically to convey product identity through their storylines. According to Kang (2017), one reason brands create web series content is to foster a direct connection with their audiences. The interactivity of web series allows brands to engage more actively with viewers. As a form of digital content, web series present a fresh alternative for marketing communication. Additionally, many consider web series to be a solution for marketing content that is often overlooked by target markets.

Web series that prioritize delivering value or storytelling, while incorporating well-placed brand exposure without overtly showcasing products, tend to resonate positively with audiences. Focus group discussions

have indicated that brand web series can be categorized into two types: those that consistently and explicitly feature the brand (hard selling), and those that emphasize value while subtly presenting the brand (soft selling). Brands must select the appropriate strategy for introducing their products; hard selling is suitable for brands in the awareness stage, while soft selling is more effective for products that are already top of mind. This finding indicates that web series serve not only as content but also as reflections of the sponsoring brand. This aligns with the statement by Santy & Anwar (2021) that web series are an integral part of a digital brand.

Characters in web series that employ a hard-selling model often come across as trying too hard to drive the narrative. The characters in the web series use the product not only as a background prop but also engage in direct discussions about its use and benefits, including phrases that promote sales, similar to a product advertisement. This can make audiences hesitant to engage with a storyline that seems forced to fit a sponsoring brand. When characters and stories feel overly contrived, they can hinder the effective communication of brand values to viewers. Brands that have established awareness and a defined audience should consider adopting a more subtle approach to storytelling in web series, as audiences tend to prioritize the story itself.

The discussion highlighted that the storyline is a key factor in keeping audiences engaged with web series. The intricate plots often make it challenging for viewers to concentrate, leading them to avoid distractions while watching. Factors such as free access and shorter durations contribute to the current popularity of web series. However, these shorter formats can also have drawbacks, including a lack of story detail and difficulties in maintaining focus to fully understand the plot. This finding contradicts Kang's (2017) claim that the brevity of web series can enhance audience focus. In

reality, the short duration is seen as an obstacle to story development and can hinder viewers' ability to stay engaged.

The informants admitted that web series are often used to introduce products, but there are also many that do not feature any products at all. Essentially, web series are periodic online shows that consist of multiple episodes. They deliver concise content aimed at conveying a message directly to the viewer, similar to watching a short film. The short film format is one of the most popular types of web series produced (Alfajri et al., 2015). Film productions rely on a story, which is visualized cinematically through various elements of *mise en scène*. *Mise en scène* encompasses everything that the audience can see within a frame, showcasing character development, motifs, themes, and establishing mood or atmosphere (Prammaggiore & Wallis, 2020). It consists of five basic elements: setting, human figures, wardrobe and makeup, lighting, and image composition. In filmmaking, including web series, *mise en scène* is crafted by the production designer in collaboration with the director. This approach is also relevant for all audiovisual (AV) works, including television programs, news programs, non-dramatic content, dramas, and other audiovisual materials published on social media platforms like YouTube and Instagram (Latief & Utud, 2017).

The informants all agreed that the film-like cinematography is a significant attraction when watching web series on YouTube. Additionally, it provides practicality, as audiences can watch these series at any time without needing a subscription, and making it more flexible. The shifts in broadcasting and sponsorship patterns indicate that web series are a novel addition to the media industry, even if they do not always align with their original intent. This novelty is being utilized by various brands to introduce their identity to audiences. Brand identity recognition in web series is achieved through sponsorships, advertising, and product placement. The use of web series as a

medium to promote brand identity and awareness is a compelling topic that warrants further study.

Brand identity is a crucial element for corporations looking to connect with potential consumers. One effective way to promote a brand is through advertising, celebrity endorsements, or word-of-mouth recommendations. However, many audiences tend to shy away from aggressive marketing tactics, with some even using ad blockers on their devices. This reality compels advertising agencies and well-known brands to explore alternative promotional strategies. One successful approach is sponsorship, where brands are integrated into content. This has led several prominent brands, such as Toyota, Tropicana Slim, and Sequis, to create web series as a means of introducing themselves to audiences. The development of these web series often involves the talents of renowned directors like Yandy Laurens.

A director typically brings a unique perspective and style to the storytelling in a web series. While the narrative cannot be entirely independent when a brand funds the production, research indicates that audiences still perceive these stories as engaging entertainment. Despite the inevitable inclusion of brand promotions, viewers often embrace the content as enjoyable.

The careful selection of directors paired with captivating storylines has propelled many web series to remarkable popularity among diverse audiences. This demonstrates that marketing communication content can be enjoyable and should not be overlooked. Some web series even attract millions of viewers. The creative process driven by a director and the audience's acceptance of a brand within a web series is an intriguing phenomenon worthy of further study. As digital content, web series will inevitably be interpreted by the audience. However, this interpretation needs

to be examined further to ensure it aligns with the aims and objectives of both the brand and the director.

CONCLUSION

Based on the findings above, it can be concluded that the audience easily understands the storyline and brand representation in the web series. They are able to clearly grasp the four dimensions of brand identity: product dimension, organizational dimension, personality, and symbolic dimension. Additionally, the researcher found that the soft-selling strategy is more interesting and entertaining for brand promotion in web series. However, this approach may be somewhat risky for lesser-known brands that have not yet reached "Top of Mind" status. Web series leverage storytelling and cinematography to effectively convey brand values, aligning them with the values adopted by the audience. Furthermore, the use of online media platforms such as YouTube to broadcast web series is considered more flexible, allowing audiences to watch content repeatedly with ease.

ACKNOWLEDGMENTS

Gratitude is expressed to LPPM UPN Veteran Jawa Timur, the Communication Science Department - UPN Veteran Jawa Timur, and all the informants.

REFERENCES

- Aaker, D. A., & Joachimsthaler, E. (2012). *Brand leadership*. Simon and Schuster.
- Alfajri, I., Irfansyah, I., & Isdianto, B. (2015). Analisis Web Series dalam Format Film Pendek (Studi Kasus Web Series 'Malam Minggu Miko Episode

- Nissa'). *Wimba : Jurnal Komunikasi Visual*, 6(1).
<https://doi.org/10.5614/jkvw.2014.6.1.3>
- Arviani, H., Mustikasari, R. P., Priambodo, S. A., & Lubna, P. N. C. (2022). #Localpride in Online Media: The Rise of Indonesia Local Brand. *Proceedings of the 3rd International Media Conference 2021 (IMC 2021)*, 672. <https://doi.org/10.2991/assehr.k.220705.004>
- Babbie, E. (2016). *The Practice of Social Research*, 14th Edition. *Teaching Sociology*.
- Cresswell, J. W., Plano-Clark, V. L., Gutmann, M. L., & Hanson, W. E. (2003). Advanced mixed methods research designs. *Handbook of Mixed Methods in Social and Behavioral Research*.
- Hassanah, S. Z., Sjachro, D. W., & Mahameruaji, J. N. (2019). Di balik Branded Web Series kategori drama fiksi karya Yandy Laurens. *ProTVF*, 3(2), 126–140.
- Kang, J. M. (2017). Just another platform for television? The emerging web dramas as digital culture in South Korea. *Media, Culture and Society*, 39(5). <https://doi.org/10.1177/0163443717709442>
- Kapferer, J. N. (2009). *Kapferer's Brand-Identity Prism model Type of model: Brand model (structure model)*. www.eurib.org
- Kotler, P., & Keller, K. L. (2016). *Marketing Management*, 15e édition. In *New Jersey: Pearson Education*.
- Kusuma, H. W., & SE, M. M. (2024). Merancang Value Pada Merek (Brand Value). *Branding Strategy Di Era Digital*, 107.
- Latief, R., & Utud, Y. (2017). *Siaran televisi non drama: Kreatif, produktif, public relations, dan iklan*. Kencana.
- Ma'mun, M. Y., Malihah, L., Taufiq, A., & Noormadaniah, N. (2023). Web series as a digital marketing medium for Islamic bank. *Asian Journal of Islamic Economics and Business*, 1(1), 1–11.
- Mathews, R., & Wacker, W. (2008). *What's your story?: storytelling to move markets, audiences, people, and brands*. FT Press.

- Monaghan, W. (2017). Starting From... Now and the web series to television crossover: an online revolution? *Media International Australia*, 164(1), 82–91.
- Moriarty, S., Mitchell, N. D., Wells, W. D., Crawford, R., Brennan, L., & Spence-Stone, R. (2014). *Advertising: Principles and practice*. Pearson Australia.
- Prammaggiore, M., & Wallis, T. (2020). *Film Fourth Edition: A Critical Introduction*. Laurence King Publishing.
- Santy, R. D., & Anwar, D. D. (2021). Web Series as Digital Brand. *International Journal of Research and Applied Technology (INJURATECH)*, 1(2), 257–262.
- Shams, R., Chatterjee, S., & Chaudhuri, R. (2024). Developing brand identity and sales strategy in the digital era: Moderating role of consumer belief in brand. *Journal of Business Research*, 179. <https://doi.org/10.1016/j.jbusres.2024.114689>
- Sugiyono. (2014). Populasi dan sampel. Metode Penelitian Kuantitatif, Kualitatif Dan R&D. *METODE PENELITIAN ILMIAH*, 84.
- Tamitiadini, D., & Lutfianto, D. (2019). REPRESENTASI BRAND IDENTITY DALAM WEBSERIES SEBAGAI ALTERNATIF MEDIA PERIKLANAN. *SEMIOTIKA: Jurnal Komunikasi*, 13(1). <https://doi.org/10.30813/s:jk.v13i1.1788>
- Wibowo, T. O., Syafuddin, K., & Elmada, M. A. G. (2024). Consuming entertainment as Roamers: A study of generation Z's television viewership in the digital era. *ProTVF*, 8(1). <https://doi.org/10.24198/ptvf.v8i1.45596>

This page is intentionally left blank.