

Television viewing and interaction on social networking sites among Elite series' young followers

Consumo televisivo e interacción en redes sociales entre jóvenes seguidores de la serie Élite



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Abstract:

Today's audiovisual ecosystem is evolving at a dizzying pace. The new forms of interactive storytelling through social networking sites (SNS) have generated a revolution within the communication media in general, and particularly within television, making it possible to access content through different formats and channels. In this respect, the present study analyses the viewing habits of the adolescents faced with the new storytelling formats and their role as prospective consumers with regard to the SNS. To understand this process, we selected the fictional series called "Elite" as the sample. We performed a mixed methodology through content analysis of the series in search of emerging themes, and we also conducted a survey where participated 505 Spanish young people between the ages of 12-18 years. The results showed a preference for viewing television series, where payed television platforms were the most frequently used media; the young people also expressed an interest in themes relating to adolescents. Finally, respondents evidenced a continuous involvement through different SNS profiles, expressing that they used to look for information on fiction series.

Keywords:

Teenagers; television; series; TV viewing habits; social networking sites.

Resumen:

El ecosistema audiovisual actual está evolucionando a un ritmo vertiginoso. Las nuevas formas de interacción narrativa a través de las redes sociales (RRSS) han generado una revolución en los medios de comunicación en general y en la televisión en particular, concediendo la posibilidad de acceder a los contenidos a través de diferentes formatos y canales. En este sentido, el presente trabajo analiza los hábitos de consumo de la población adolescente ante los nuevos formatos narrativos y su función como prosumidores frente a las RRSS. Para ello, se ha seleccionado la serie de ficción "Élite" como parte de la muestra de estudio. De este modo, se ha llevado a cabo una metodología mixta por medio del análisis de contenido de la serie en busca de las temáticas emergentes, y de encuestas con la colaboración de una muestra de 505 jóvenes españoles de entre 12-18 años. Los resultados apuntan hacia una preferencia por ver series de televisión, siendo las plataformas de pago el medio más frecuente de uso; además, los jóvenes muestran un interés en temáticas relacionadas con los adolescentes. Por último, los encuestados registran una participación constante a través de las diferentes cuentas de RRSS, afirmando indagar sobre la serie de ficción.

Palabras clave:

Adolescentes; televisión; series; hábitos televisivos; Redes Sociales.

1. Introduction

Currently, the Social Networking Sites (SNS) influence is evident insofar as they make it easier for people to interact with other users (Oliva-Marañón, 2012). This situation creates new forms of socialisation through the Internet, which is characterised by their immediacy and effectiveness (Díaz-Gandasegui, 2011). Indeed, SNS have not been conceived purely to establish personal relationships, but also for the purpose of addressing issues within work, academic or political environments (Flores-Cueto et al., 2009).

The audio-visual context is one of these platforms' greatest spheres of impact. Today, television viewers can decide not only what they want to watch, but also when and how they will enjoy their preferred list of programmes, expressing and sharing their opinions (Ruano-López et al., 2016). Within the post-digital society, young people's attitudes towards their use of SNS are also drawing attention (Gil-Quintana & Fernández-Galiano-Amorós, 2020).

Likewise, it is essential to study the stereotypes created about the adolescents through the television series, the roles that they attempt to imitate, as well as the way they interact with these cultural assumptions (Sánchez-Noriega, 1997). The image of young people has been formed through media, tending to adopt multiple representations which they interact with (Masanet & Fedele, 2019). According to the series aimed at the adolescent audience, these tend to be among their most followed choices,

as they have both a social and a socialising purpose: on the one hand, by sharing the content of these series they create relationships with their peer group, on the other hand, they build an appreciation of the characters in the series through different storylines creation (Fedele, 2011).

On this basis, this study aims to learn about the habits of young people on social media, particularly with regard to the current storytelling formats, as well as to study their roles as prosumers on SNS.

2. New audio-visual formats: The development of television

Television experienced great changes in contrast to how it was perceived a decade ago due to its fusion with the Internet. Indeed, the way television is viewed has changed enormously in recent years. This has occurred specially because of technological development, the new role that viewers have adopted, and as a result of the flood of digital audio-visual content. Moreover, it should be pointed out that the flood of digital and on-demand platforms has created a new landscape which differs from traditional media (Capapé, 2020). The rise of Internet content has favoured the production of specific sections which include fixed programme schedules, encouraging these to be distributed through the SNS (Jódar-Marín, 2019). Therefore, audio-visual contents reflect a period of change as a result of the digitisation process, as well as the viewer's changing behaviour, particularly among adolescents (Crusafon et al., 2020).

This process has led to an increase in online and interactive television, facilitating more individualised use across a diversity of device's screens (Diego-González et al., 2014). Currently, television can be accessed through many devices, giving rise to the appearance of new consumer habits and promoting its interactivity and personalisation (Gallego, 2013). This form of television viewing has been transformed into an interactive practice with SNS, encouraging the use of a second screen. This concerns the multitasking term, which is a concept introduced by Jenkins (2006). This notion refers to people's capacity to perform several tasks at the same time – e.g. watching TV while texting on WhatsApp and listening to their favourite song. This concerns the *multitasking* term, which is a concept introduced by Henry Jenkins (2006) as an additional competence that enables managing different skills, closely related to temporal memory in the human brain. The term is also considered as an ability of young people to pay attention to different activities or elements at the same time in their media environment (Zorrilla-Abascal, 2012). Besides this aspect, multitasking involves a process of coping both online and offline life (Tse, 2016).

Several studies reported that traditional television has been marginalised by adolescents (Burgess & Green, 2009; Galán & del-Pino, 2010; Morimono & Friedland, 2011, Prado, 2013, Pavón-Arrizabalaga et al., 2016). However, they continue to be the main active users of audio-visual contents, provoking changes on the television industry to create and distribute these kind of outputs (Lamelo-Varela, 2016).

Virtual communities, SNS, and consumer attitudes involve new ways of viewing television content (Anstead & O'Loughlin, 2011; Norman, 2012). This new representation is known as social television, and defined as “the social practice of commenting on television shows with peers, friends and unknown people, who are all connected together, through various digital devices” (Selva, 2016, p.160). As such, social television identifies and defines itself through the information provided to the viewers, who stay up to date through Facebook and Twitter platforms or through instant messaging such as WhatsApp (Pereira-López et al., 2019).

Briefly, traditional television is going through a period of transformation, which involves paying special attention to aspects related to control over the use of the multiscreen, accepting the viewers' fragmentation, and promoting harmony between traditional television and the new streaming forms of consumption (Saavedra-Llamas et al., 2020). This means that the digitisation process promotes different alternatives by offering new content in different formats in order to fulfil the viewers' needs (Medina et al., 2019).

3. Interactive content platforms: SNS

The digital revolution has provoked unprecedented disruption to traditional communication modes and social interactions, due to easier access to and use of the Internet by adolescents (Rial et al., 2014). In this context, as stated by Hernández et al., SNS "have become an irreversible phenomenon, constantly spreading possibilities for relationships with other people and alluding that, within a social network, they can find others with whom to share their interests, concerns or needs" (2017, p. 21).

According to different studies, Facebook, Twitter and YouTube offer a large number of resources for individuals, highlighting the interaction with their immediate environment, as it allows them to share interests or likes with the users of the above SNS (Brenley & Coven, 2018; Awidi et al., 2019).

Based on the annual report produced by We Are Social & Hootsuite (2020), the companies estimated that over half of the global population uses SNS. Furthermore, these data indicated that users tend to use these networks for around two hours and 24 minutes a day, where the most used platforms are Facebook, YouTube and WhatsApp (Espinell-Rubio et al., 2021).

Currently, adolescents can access SNS easily facilitating the communication. In fact, in the society of apps, every day appear new platforms that encourage to change consumer habits (Establés et al., 2019). Regarding the study carried out by Rodado et al., (2021), young people consider SNS to be extremely important, as they allow them to be in contact with people who are far away, as well as to keep up to date about what is happening around them.

For Boyd & Ellison (2007) SNS are multi-platforms that allow the creation of online profiles where consumers are responsible for the configuration of their privacy, setting the limits on their contacts. SNS are highly relevant to young people. Following Oberst et al. (2016), young people are fully exposed in this medium, accepting relationships forms as a self-evident process within their social, evolutionary, and developmental environment (Boyd, 2014).

4. Influence on adolescents: attitudes to new formats

New ways of making and viewing television have emerged through the digitisation and convergence of media, offering individualised, multi-platform viewing. *Connected viewing* generates worldwide multimedia entertainment habits by merging digital technology and SNS, compared to traditional media (Holt & Sanson, 2014).

As a result of the latest technological and business changes, television became aware the need to make structural changes. Elements such as the web 3.0 and hyper-connectivity contributed to changes in how viewers consume, and this is understood as the principle *anywhere, anytime, any device*, which defines the dynamic quality of television (Quintas-Froufe & González-Neira, 2016). Due to this adaptation, television has changed elements such as time, place and broadcasters (Vázquez-Herrero

et al., 2019). A recent study found that audio-visual platforms are increasingly becoming popular among young people, although television continues playing an essential role among them, leading the way in the viewing of these kind of contents (Marcos-Ramos et al., 2020).

In this new context there is increasing concern about the way adolescents are dealing with the current environment. Studies have shown how they tend to watch fewer traditional television instead of the new platforms, resulting in an increase in the number of active users in relation to audio-visual products. Consequently, Vázquez-Herrero et al., (2019) argued that young people represent a demographic that has grown up in a digital age, in which interactivity is an essential aspect of their daily lives, turning them into content creators, and requiring something beyond a television program. They need to experience transmedia content, i.e. combining their lives and promoting their competence in content creation. In the same way, understanding the capabilities of this young audience requires the encouragement of additional tools to deal effectively with the transmedia television experience (Herrero-de-la-Fuente, 2017).

Concerning research conducted within this scope, offering different television platforms has created the opportunity to watch on-demand content (Becker et al., 2019). Other scholars such as Núñez-Ladeveze et al. (2018) pointed out that from 2012 there has been a decrease in the number of children and young people viewers due to the rise of mobile phones and tablets, amidst other reasons.

Clearly, television has changed as a result of viewer contextualises, especially targeting the youngest viewers. Ordinarily, the fragmentation of the audience has caused by age (Ferguson and Greer, 2016), although nowadays these criteria have been shaped by the use of technology (Hardey, 2011). Adolescents explore new communicative experiences that provide them a chance to actively participate in the discussion, as well as in the content (Gabardo, 2014).

5. Objectives

This study aimed to determine the consumer habits among young people regarding new storytelling formats and their role as prosumers on SNS. For this purpose, we selected the “Elite” series as the sample. This Spanish production was released in October 2018, directed by Zeta Productions, and distributed by the Netflix on demand platform. The series comprises four seasons with eight episodes each. Currently, the series has been extended until 2022.

6. Design and methodology

We decided on a mixed methodology involving both qualitative and quantitative approaches. Qualitative methodology was defined as “that which produces descriptive data: **people’s own written or spoken words and observable behaviour**” (Taylor & Bogdan, 1986, p. 20). Following Hueso & Cascant (2012), quantitative methodology adopts different statistical strategies in order to analyse relevant aspects associated the studied sample.

6.1. Sample and qualitative approach

With regard to the qualitative method, we conducted a content analysis through an interpretative perspective. Casetti & De-Chio (1991) defined the content analysis as the understanding and interpreting of a text aiming to make sense through personal restoration, referring to the experience of the viewer. López-Gutiérrez & Nicolás-Gavilán (2016) also referred to the interpretative analysis of the series, which considers both the intertextuality supported by the references of the viewer, and the ethics of the series, depicting its values, behaviours and lifestyles.

To carry out the above analysis, we focused on the series' themes, both at an intertextual and ethical perspective. The sample consisted of the 32 complete episodes of the series (26 hours and 20 minutes), listing the most frequent themes per episode during each season. The technical information on the series is available at <https://bit.ly/3yxcp2E>.

6.2. Sample and quantitative approach

We developed a quantitative survey, which is defined by Groves et al. (2004, p. 4) as the "systematic method for gathering information from a sample of entities for the purpose of constructing quantitative descriptors of the attributes of the larger population of which the entities are members". This method consisted of 17 items divided into three different dimensions: 1) Socio-demographic profile; 2) Viewing habits on audio-visual content; and 3) The "Elite" series: themes and networks. Within the first and second sections the items were closed questions, while the third section was based on a 4-point Likert scale (where 1 means "totally disagree", 2 "disagree", 3 "agree" and 4 "totally agree"). The survey is available at <https://bit.ly/3eUkkOD>.

Six experts checked the survey's reliability to ensure its adequacy according to the purpose of the study, providing useful and required information for its structure. Using the statistical programme SPSS 27, we created a matrix to measure the reliability in terms of Cronbach's alpha, resulting in a score of .875. After preliminary expert testing, the data proved the high internal consistency of the survey, which was considered an appropriate method for analysing the objectives.

The survey sample consisted of 505 adolescents aged between 12 and 18. Two educational centres participated in this study voluntarily, one of them located in the province of Almería. In both cases, the participants and their parents and/or tutors were informed about the goals and the development of this research. The present analysis was based on an approach study of the phenomenon, addressing a specific and limited sample with a small number of participants; nevertheless, this research will provide grounds for future projects.

7. Results

7.1. Qualitative analysis

For the qualitative analysis, we viewed 32 episodes from the four seasons of the series in order to identify their themes. When dealing with a series that is aimed primarily at an adolescent audience, the stories are directly related to the young people's world.

In terms of the presence and frequency of themes, we found that in the three seasons highlighted the following themes in all of the episodes: 1) Social and/or cultural differences between young people of different social classes; 2) The integration desire; 3) Confrontations and rivalry between different social classes; 4) The desire to succeed both academically and socially; 5) Love and friendship between different social classes; 6) Family demands on adolescents and homosexual relationships. We also observed that despite the non-existence of the following topics in all the episodes, they had a targeted and significant impact throughout the whole series: a) Going parties where alcohol and drugs had a significant presence; b) Working on distinguishing between lower-middle class adolescents, pointing out their social differences; c) Using SNS among adolescents as to interact between them; d) Presenting different families (single parents, traditional parents, and same sex parents); e) Introducing different social classes, provoking discriminatory events; f) Introducing social and/or cultural traditions in a meaningful way, e.g. religion and the attempt to follow their beliefs; g) Addressing murder related to prison, blackmail, extortion and even lies.

Figure 1. Word cloud of the main issues from the “Elite” series



Source. Created by the authors

7.2. Quantitative analysis

In order to carry out the research, we produced essential data on the viewing habits of young people related to audio-visual contents. Ultimately, this study aimed to investigate the themes within the “Elite” series and its relationship to SNS.

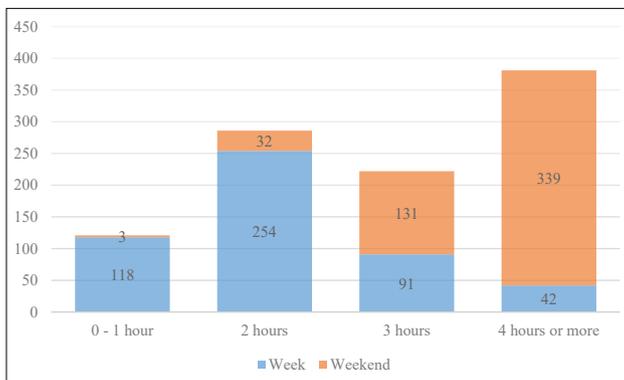
7.2.1. Socio-demographic profile and viewing habits

To understand the profile of the survey respondents in the first dimension, we carried out a socio-demographic analysis, as well as a study of the audio-visual content viewing habits among adolescents. To this end, we addressed different questions related to gender, age, the type of school they study in, the subjects they are enrolled, and the activities they participate during their free time, such as the audio-visual content they view, their favourite formats, and the hours and series they watch.

In terms of gender, 267 participants were female (52.9%). The largest age group was the 16 years old with 161 respondents (24%), and 323 participants (64%) lived in the Autonomous Community of Andalusia, representing the overall study. Related to academia, 364 (72.1%) attended state-subsidised schools and 307 (60.8%) studied at Secondary School. With regard to the activities, they prefer to take part in during their spare time, 113 young people (21%) leaned towards watching television series, followed by listening to music by 98 adolescents (19.4%)

Concerning audio-visual media viewing habits among adolescents, 248 (49.1%) respondents selected to view television series, and 268 (53.1%) viewed the content through paid platforms. Looking at the number of viewing hours, we found a difference between weekdays and weekends, as 254 (50.3%) participants reported watching television for an average of two hours a day during the week, rising to four hours or more, and involving a total of 339 (67.1%) at the weekend (Chart 1).

Chart 1. Television viewing hours



Source. Created by the authors

Lastly, related to the television series that young people view currently, we found that 465 (92.1%) respondents recognised viewing the series daily, 233 (46.1%) participants followed four or more television series, and 108 (21.4%) respondents stated viewing just two series.

7.2.2. “Elite” series themes and SNS

The last third dimension answered the unanswered questions about the “Elite” series, its themes and the SNS. In this sense, we used the statistical SPSS tool to calculate both the median and the standard deviation, carrying out a descriptive analysis. We found that 366 (72.5%) participants stated knowing the series. Thus, we analysed the data for this sample.

With regard to the question about whether the “Elite” series currently reflects the participants’ day-to-day experience, only 70 (19.1%) of participants acknowledged that it does, and 116 (31.6%) stated that it may express the young people’s experiences.

For themes introduced in the series that awakened the participants’ interest, we found a median of approximately 2.7. In turn, the standard deviation values were close to one, so we was no found significant statistical difference. Related to the higher values, we noted the items “Murders/Theft/Prison” (3.34), followed by “Corruption/Blackmail/Extortion” (3.12), and “Love” (3.03). On the other hand, the decreasing values were “Dysfunctional family” (2.18), followed by “Religion and young people” (2.30), and “Sexual disease/HIV/AIDS” (2.46). In summary, we concluded that adolescents were interested in the themes dealt with in the series, highlighting in particular the themes around murder, theft and/or prison (Table 1).

Table 1. Themes related to the “Elite” series

	N	Minimum	Maximum	Median	SD
Lies/Rivalry	366	1	5	2.91	.879
Social networking sites/Digital identity	366	1	5	2.95	.867
Economic power	366	1	6	2.98	1.002
Murders/Thefts/Prison	366	1	6	3.34	.888
Social inclusion/exclusion	366	1	6	2.53	.926
Social/academic improvement	366	1	6	2.59	.916
Alcohol/Drugs/Parties	366	1	5	2.97	1.049
Sexual disease/HIV/AIDS	366	1	5	2.46	1.061
Love	366	1	5	3.03	.968
Homosexual/LGBT relationships	366	1	5	2.52	.970
Religion and young people	366	1	5	2.30	.882
Sex/Open relationships/Adolescent pregnancies	366	1	5	2.88	1.074
Corruption/Blackmail/Extorsion	366	1	5	3.12	.942
Social pressures	366	1	5	2.66	.914
Dysfunctional family	366	1	4	2.18	.811
Valid N (according to list)	366				

Source. Created by the authors by SPSS

Moving to the following question related to the SNS or tools that adolescents used for communication, we found disparities at the median. The highlighted items were WhatsApp (3.85) and YouTube (3.44). In contrast, Snapchat (2.10) and Twitter (2.15) were less valued by the adolescents. On the other hand, regarding the standard deviation, we noted a change in the results around the median; while most of items were around 1, there was a deviation in relation to WhatsApp (.531) and YouTube (.718). This analysis concluded that the preferred tool to interact among adolescents was WhatsApp (Table 2).

Table 2. SNS or communication tools

	N	Minimum	Maximum	Median	SD
Facebook	366	1	5	2.62	1.173
Instagram	366	1	6	3.42	.920
Twitter	366	1	5	2.15	.955
Snapchat	366	1	5	2.10	.957
YouTube	366	1	5	3.44	.718
WhatsApp	366	1	6	3.85	.531
Valid N (according to the list)	366				

Source. Created by the authors by SPSS

Finally, with regard to the third dimension, we analysed the relationship between the series and the SNS. The standard deviation values were close to one, so we did not find significant statistical differences. Related to the median, we checked different values. The items with the best scores were "I consider it to be important that the television series is represented through social networks" (3.24), followed by "I am interested in finding out more about the series (history, characters...) through social networks" (3.10), and "Through these profiles, I have begun to follow other profiles related to the series/theme" (2.97). Instead, those with lower scores were "I have increased my visibility (number of followers) by taking part in the series' social networks" (1.81), "I have made connections with other users/fans of the series" (2.01), and "I share posts and produce new content related to the series" (2.10). As a result, adolescents believed that it was very meaningful for television series to be present in the SNS (Table 3).

Table 3. "Elite" and the SNS

	N	Minimum	Maximum		Median	SD
I consider that television series should be represented on social networking sites	366	1	6		3.24	.876
I follow the series profiles (Facebook, Instagram and Twitter)	366	1	5		2.65	.969
I read posts and watch videos through the series' social networking sites	366	1	5		2.90	.889
I have commented on posts on their social networking sites	366	1	4		2.12	.912
I interact using "likes" features on each of the series' active profiles	366	1	6		2.59	.977
I share posts and produce content related to the series	366	1	4		2.10	.843
Through these profiles, I have begun to follow other profiles related to the series/theme	366	1	5		2.97	1.000
I am interested in finding out more about the series (story, characters...) through social networking sites	366	1	6		3.10	.949
I have connected with other users/fans of the series	366	1	5		2.01	.828
I have increased my impact (number of followers) by taking part in the series' social networking sites	366	1	5		1.81	.756
Valid N (according to the list)	366					

Source. Created by the authors by SPSS

To conclude, we found that the profile of the participants in this research referred to a 16-year-old girl living in the Autonomous Community of Andalusia who studied Secondary Education in a co-educational school. The preferred activity among the group surveyed was watching television series, and the most watched programmes were fiction series. They watched an average of four or more series and used pay-TV platforms. The average time they spent watching audio-visual content on weekdays was two hours, which rises to four or more hours on weekends. In addition, the favourite communication tool was WhatsApp. As for the series "Elite", it did not correspond to the daily life experiences of adolescents, because the most relevant themes of the series were murder, theft and prison. Participants considered essential for the series to be presented on the SNS.

8. Discussion and conclusions

Following a study on the series produced for adolescents in the 1990s and early 2000s, scholars established and defined a succession of specific features as productions from English-speaking countries, dramas, and of a duration which varied between 40 and 60 minutes. The main purpose was to reproduce the day-to-day life of their young characters within the themes of personal relationships, love and friendship (Fedele et al., 2011). According to Fedele (2014), the current series are characterised by dramatic and science fiction genres, as well as a recurring setting that revolves around the leading characters' schools and homes. This was reflected in the "Elite" series, where we identified frequent scenes within the school, as well as in the characters' homes. Likewise, following the above author, the Spanish series tend to seek arguments that reflect the adolescents' experience, such as seeking and learning about their own identity, or starting their first romantic relationships. On the other hand, as Carrera et al., (2020) mentioned, today adolescents tend to watch audio-visual content following the codes established by the fandom phenomenon, with connections established both online and offline by the series' followers, promoting an even greater product marketing. This was reflected in this study, just as participants informed us that they used to use SNS to find out more about the series and the characters, or to get in contact with other users that also follow this content.

In terms of the objective of establishing the leisure and hobby habits of young people, adolescents tended to spend their free time doing a variety of activities, particularly watching television series, while the second most popular activity was listening to music. As for the audio-visual content chosen, almost half of those respondents preferred to watch television series with pay-TV platforms, representing the most popular medium among adolescents. Society is evolving today because it is connected to its immediate environment and the adolescents' experience is created through the media. The Internet has created different favourable learning environments through different innovative practices and digital discourses.

As regards the hours that young people spent watching television, we found a clear difference between the time spent during weekdays and weekends. In this sense, during the week they view an average of two hours per day, while at the weekend this rises to four hours. The great majority of respondents recognised that they watch television series on a daily basis and just under half reported that they actually watch four or more series. The evolution in the treatment of media audiences has given the public an active role in the appropriation and creation of audio-visual messages (Sullivan, 2013; Zeller et al., 2014). The key to being able to understand this development is the collaboration and function of the adolescent audiences, both in receiving and creating the messages that are generated on the mass media. This means that adolescents share their daily life with the media, making them capable of interacting with it (de-la-Fuente-Prieto et al., 2019). For this reason, research into successful literacy among young people is essential (Lacasa-Díaz, 2018; Livingstone & Sefton, 2016).

Concerning the "Elite" series, which is the main subject of this research, a large majority of respondents noted that they were familiar with it: however, a strikingly small percentage of respondents considered that the series reflects the experience of current' adolescents. With respect to the themes addressed by the series, adolescents were most interested in aspects related to murder, theft and/or prison.

When talking about SNS, participants chose WhatsApp as the channel of communication par excellence, and Instagram was their preferred platform. When we asked about the current relationship between SNS and the television series, the adolescents reflected on the importance of the series having a presence on these. Because of this, the findings of this research reflect the

relevance of audio-visual media content for adolescents at the present time, where pay-TV platforms had a specific influence within this by prioritising content related to entertainment such as television series. We could argue that SNS play a leading role in young peoples' day to day lives. In this sense, within the data extracted from the study that was carried out by IAB Spain (2020) regarding the use of SNS, the conclusion was reached that society frequently uses SNS, with WhatsApp, Instagram and Facebook being the most popular platforms because of their features and up-to-date information.

9. Limitations and future research interests

Regarding the limitations of this research, we aimed to carry out a study with adolescents, i.e. those aged between 12 and 18, since the characters in the series fall within this age range. However, at some points, we found that we were unable to obtain the desired representative number of participants.

Looking ahead, we proposed several questions that could be the focus of a study aimed at expanding and complementing this research: to understand the roles presented in television series aimed at adolescents, to establish whether the characters presented are stereotyped in terms of gender, age, social status, etc., to find out whether adolescents adopt these role patterns and extrapolate them to their daily lives, to understand the opinions that the series send to young people in society, and to examine whether they really reflect the life of an adolescent outside of the fiction. These proposals provide new avenues of study to determine the dichotomous relationship between young people and serialised television productions at the national level.

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