

# Audio-visual consumption of Millennials and Generation Z: preference for snackable content

## *El consumo audiovisual de los Millennials y la Generación Z: preferencia por los contenidos snackables*



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**Abstract:**

The 21<sup>st</sup> century opened the door to an unprecedented technological revolution that allowed the internet to enter most households worldwide. This brought with it important changes, not only at a technological level, but also at a social level, transforming reality in just two decades. Audio-visual consumption is one of the aspects that has been overwhelmed by this new reality, characteristic of Generation Z and Millennials, who opt for microcontent for quick viewing or Snackable content, relegating broadcasters and their schedules to the background. This research, through 642 surveys, seeks to understand the consumption of linear television by these generations, as well as their preferences with regard to streaming platforms and whether microcontent on social networks is gaining ground in terms of audio-visual consumption. It is concluded that Generation Z's audio-visual consumption is very different from that of previous generations, closely followed by Millennials, with a predilection for short-duration content.

**Keywords:**

Liquid society; Generation Z; snackable content; fast viewing; audio-visual break.

**Resumen:**

*El siglo XXI abrió la puerta a una revolución tecnológica sin precedentes que permitió la incursión de Internet en la mayoría de los hogares a nivel mundial. Esto trajo consigo cambios importantes, no solo a nivel tecnológico, sino a nivel social, transformando la realidad en apenas dos décadas. El consumo audiovisual es uno de los aspectos que se ha visto arrollado por esta nueva realidad, característica de la Generación Z y Millennials, que apuestan por los microcontenidos de visionado rápido o contenidos Snackables, relegando a los broadcaster y sus parrillas a un segundo plano. En esta investigación, a través de 642 encuestas, se busca conocer el consumo de la televisión lineal por parte de estas generaciones, así como sus preferencias en cuanto a plataformas de streaming y si los microcontenidos de las redes sociales están ganando terreno en el consumo audiovisual. Se concluye que la Generación Z practica un consumo audiovisual bien diferenciado al de otras generaciones anteriores, seguida de cerca por los Millennials, con una predilección por el contenido de corta duración.*

**Palabras clave:**

*Sociedad líquida; Generación Z; contenidos Snackables; visionado rápido; break audiovisual.*

## 1. Introduction

There are authors such as Zygmunt Bauman (2004), Ulrich Beck (2008) and María Paz García Rubio (2016) who assert that the 21<sup>st</sup> century has brought a modernity which, over the years and with the advances experienced, has led to a postmodernity which has transformed social pillars in every aspect, from professional to personal. Society has altered its solid values, which are now flexible, with people swept along in situations of instability. This leads to ideas which claim that the State no longer directs or presides as in previous decades, allocating this work to market forces and elites of consumption. Beck (2008), coined the term *second modernity* to describe this phenomenon, where the evolution of things does not respond to any force, but instead flows over time. In turn, Bauman (2004) defined this new postmodernity, as well as all its characteristics, as a *liquid society*, making a comparison between current reality and the liquid state of matter, defining solid states as enduring, while liquids easily transform and flow.

In this way, social transformation is a reality, and this fact affects all facets of everyday life, including the consumer habits of citizens, which have been altered in comparison with previous decades. At the same time, as Bauman analysed, being a liquid society, one of its main characteristics is its easy transformation and that changes continue to occur, in all its facets, quickly and almost unpredictably (Almeyda, 2020). In this new social reality, consumption is essential, and advertising and the media play a very important role in the decision making of citizens. There are authors such as Laura Collin (2010, pp. 121-144) who posit that the media and advertising specifically are the new Church of the 21<sup>st</sup> century. It must not be forgotten that the consumption

society, a term coined by Tawney, R. H. (1961), is a phenomenon which began in the Second Industrial Revolution (1850 - 1914) and which during the 20<sup>th</sup> century even entailed a mental state (Carosio, 2008); therefore, at the start of the 21<sup>st</sup> century and the beginning of the aforementioned social changes, society, and especially western society, was already an evolution of that consumer society.

### *1.1. Consumption of Millennials and members of Generation Z*

Those born at the outset of the 21<sup>st</sup> century are the true representatives of the liquid society, and have adopted this increasingly rapid and collectivised form of consumption. They are above all Generation Z, those born from 1995 to 2010, and part of the generation known as Millennials, those born between 1980 and 1994 (Vilanova, 2019, pp. 43-45). This consumption scenario entails a significant challenge for the different industrial sectors and the media in particular. In 2021, there was a trend of changing consumption by the new generations, especially Generation Z, who set aside traditional media and tended towards new forms provided by streaming platforms, social networks, etc. This generation is characterised as being an enterprising, self-taught and non-conformist group of people, who are at the same time individualistic and have little attachment to traditional values such as family, friendships or effort in work (López-Vidales, 2021). These values are characteristic of the liquid society described by Bauman.

The consumption of social networks by the younger generations is practically standardised, and barely changes between Millennials and Generation Z. Through a study in the Basque Country, it was concluded that no great differences were found in the use of these social applications by journalists of these two generations (Ganzabal, et al., 2021). Wu (2019) also reached the same conclusion after research among American journalists.

With regard to the audio-visual industry, this social reality results in viewing of screens, or multiscreen consumption, where social networks, streaming platforms and internet content are predominant over traditional media. Among the audio-visual content demanded by members of Generation Z and Millennials are videos and music, with videogames also holding an important place. News and television programmes take up barely 2% of the time dedicated to audiovisual consumption (López-Vidales, 2021). The co-existence between traditional and so-called 2.0 models is a reality, and they are distributed to the audience, as is their form of financing (Ortiz, 2013), meaning that the sector must take into account that the new generations will be the consumers in the not too distant future.

At the same time, and as explained at the start of this research, one of the characteristics of this society is the speed with which it transforms. Within the audio-visual sector, this leads to stopping consumption of traditional media (1990s) in favour of formats offered by streaming platforms where, when and how the viewers decide (second decade of the 21<sup>st</sup> century), and new formats found mostly on social networks. These formats are known as audio-visual microcontent, and are videos which last no more than one minute, and which are based on virality and entertainment. In any case, young people also carry out other types of searches through these networks, and seek tools to improve their performance in studies, take care of their mental health, and for their everyday lives (García-Rivero, et al., 2022).

One of the technical advances that the 21<sup>st</sup> century brought with it were smartphones with internet connections, where users today store all types of content; in addition to being configured as the primary source for accessing information. In fact, in 2020, according to the Association for Media Research, over 91% of users browsed the internet from their personal phones, compared with 69.8% who used a computer (AIMC, 2020). This reflects that this screen, the smartphone, is the main window for consumption today, and part of this consumption is audio-visual. Millennials and Generation Z are more frequent users of social networks such as Instagram and TikTok, where microcontent is spread, on occasions created by themselves, and consumed as an audio-visual break.

The importance of this microcontent has reached such a point that a new form of communication is being configured by a generation, with TikTok and Instagram being the social networks used for this purpose (Zhu, et al., 2019). At the same time, there are studies such as those by Elena Álvarez (2019) and Marta Portalés (2019) which attempt to form a new type of teacher training using this microcontent to generate interest among members of these generations, completely removed from traditional teaching methods. In this way, the Marketing concept of snackable content (King, et al., 2021) emerges, as if it were a snack or quick appetiser; in this case audio-visual content is compared with something quick to fill free time, eliminate boredom, or simply for consumption with no other aim. According to Álvarez (2019), this is due to the members of the liquid society being content generators, and at the same time being characterised by self-learning, using the internet on an almost daily basis to seek new lessons through video tutorials. However, interaction is not only generating content. Participation in content by young people is especially focused on likes, with 44% of Millennials participating in these conversations, increasing to 50% among Generation Z (López-Vidales and Gómez, 2021). In turn, with smartphones being responsible for such an important social change which affects both communication and acquisition of skills for a whole generation (in this case Generation Z), this tool must not be left out of teaching and creating new digital environments within the use of new technologies (ICT) in the classroom (Portalés, 2019).

### *1.2. New trend in audio-visual consumption*

In the coming years, Generation Z will represent over one third of the total global population and it is necessary to understand and study their habits and consumption. Above all, the impact that social networks such as TikTok have on the members of this social group and the way of consuming audio-visual content must be taken into account (Cervi, 2021, pp.198-204). This may be considered the era of audio-visual microcontent, content which is generally a few seconds to a maximum of five minutes in length. The mobile technological revolution and the arrival of social networks are responsible for this phenomenon, the content of which may range from comedy to science or challenges, attracting large audiences. In 2019, 68.79% of consumers of microcontent on social networks such as TikTok were under 24 years old, and 73.69% were under 30 (Yang, et al., 2019).

One of the reasons that social networks such as Instagram, and especially TikTok, have generated so much engagement with Generation Z and that consumption of microcontent has increased is because they respond to the needs of this liquid society and allow audio-visual consumers to also be able to generate content. The social participation (more prominent among Millennials) allowed by social networks such as Twitter has been left behind when consuming audio-visual content. Generation Z now feels more comfortable viewing microcontent and creating it (Patel and Binjola, 2020). A fact which is very pertinent is the increased

production of this type of content, with increasingly advanced editing and post-production, even to the extent of high budget professional productions. It must be mentioned that much of this content generated by users replicates previous content which went viral, so the creativity developed by it is relative. In any case, 31.4% state that they access online audio-visual content because they like to see content created by people like them, which they consider “somewhat important”. Only 29.3% consider this aspect “very important” (Navarro and Vázquez, 2020).

The question that must be answered, understanding the main characteristic of this generation as being change, fluidity and volatility, is what could happen if this audio-visual microcontent replaces higher budget, longer duration audio-visual productions. If Millennials and the members of Generation Z opt for these audio-visual breaks of at least one minute to consume audio-visual content, where could that leave the film and television industries? This research intends to answer these questions, as well as to ascertain the real audio-visual interests of these generations to present the path that the audio-visual industry must take.

## 2. Objectives and hypotheses

The main objective of this research is to ascertain the characteristics of audio-visual consumption (linear and VOD) of the new generations in Spain; thus, three secondary objectives are proposed, listed as follows:

- O.1. Ascertaining the consumption of linear television by Millennials and the members of Generation Z.
- O.2. Establishing the preference for content streaming platforms among Millennials and Generation Z.
- O.3. Checking whether the microcontent offered by social networks and similar platforms is gaining ground with regard to audio-visual consumption.

In this way, the aim is to check whether television consumption is declining due to the incursion of content streaming platforms, as well as whether the members of this generation are increasingly losing interest in long-duration content, preferring to opt for microcontent with the rise of social networks.

Thus, the hypotheses formulated for this research are the following:

- H.1. Younger generations do not consume traditional linear television, opting for streaming content offered by payment platforms.
- H.2. Social networks form part of the daily consumption of Millennials and Generation Z, and their daily consumption is greater than that dedicated to traditional linear television.
- H.3. The microcontent offered by social networks even further fragments the audience, especially younger audiences, creating a new way of consuming audio-visual content and moving away from duration and format standards.

### 3. Methodology

To undertake this study, a quantitative methodology has been used, with a questionnaire of 28 closed-ended questions as a technique, and a qualitative methodology through holding three focus groups. For carrying out the focus groups, a script was drafted and three groups were created: two in the Community of Madrid (22<sup>nd</sup> and 29<sup>th</sup> of September 2021) and one in Andalusia (20<sup>th</sup> of September 2021), with members belonging to Generation Z. Each discussion group was made up of 10 participants, with five men and five women (30 participants in total), aged between 18 and 26 years, who were students of different communication specialities at the *Escuela Superior de Comunicación Audiovisual* in Granada (ESCAV) and the Faculty of Humanities and Communication Sciences of the University CEU San Pablo (Madrid). Thanks to the conclusions obtained from this activity, the questions included in the CAWI (Computer Assisted Web Interview) questionnaire were selected through the Google Forms tool, which was distributed among the chosen sample N=642.

In this way, a disproportionate stratified probability sampling was carried out by age (born between 1980 and 2010) with a sample N=642, mainly made up of individuals from fields of communication<sup>1</sup>, who are members of Generation Z and Millennials, of a middle and upper-middle social class, to respond to the questionnaire created, without taking gender into account, Madrid (37%), Andalusia (26%) and Catalonia (22%) being the autonomous communities with the greatest representation. Considering the responses obtained (642 individuals), and based on the total population of Spain in this age group (16,217,893) obtained from the latest report of the National Statistical Institute (INE) from 2021, the results of this research have a confidence of 95%, as well as a 5% margin of error. Additionally, being a disproportionate stratified probability sampling, Millennials represent 36.60% of the total participants, while 63.39% were members of Generation Z.

The fieldwork was carried out between the 1<sup>st</sup> of October 2021 and the 1<sup>st</sup> of March 2022. The first phase was aimed at Generation Z, and the second at Millennials. Once the responses to the questionnaire had been obtained, the results presented below were collected and analysed.

### 4. Analysis and discussion of results

The results can be classified into three different lines of analysis, following the three objectives proposed at the start of the research. Firstly, the decline in consumption of linear television by members of Generation Z and Millennials will be analysed. The predilection of Millennials and Generation Z for content offered by social networks will then be studied. Finally, the predilection of the members of these generations for short-duration audio-visual content will be examined.

#### 4.1. *The decline of consumption of linear television of Millennials and Generation Z*

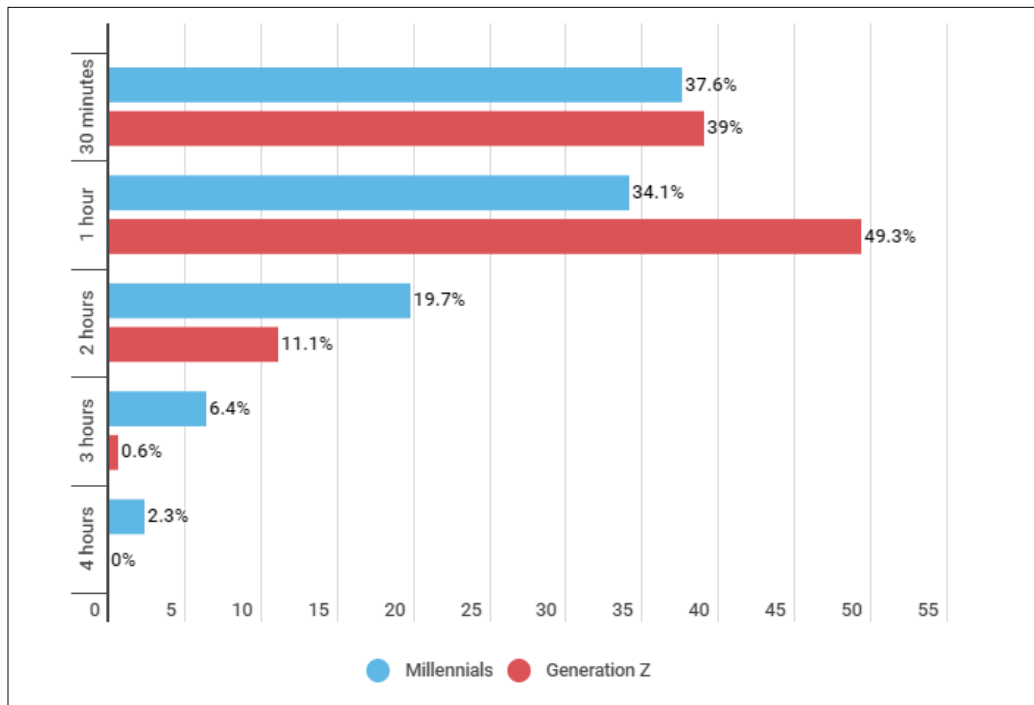
When addressing whether the survey respondents continued to consume content from linear television, it was found that 72.2% of Millennials did so, in comparison with the response from Generation Z, which increased by practically 3 percentage points to 75.1%. This demonstrates that the sector is in good health, although when asking about the daily time dedicated to linear

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1 The majority of the participants are students of the Complutense University of Madrid, CEU San Pablo University and Escuela Superior de Comunicación Audiovisual (ESCAV), Granada.

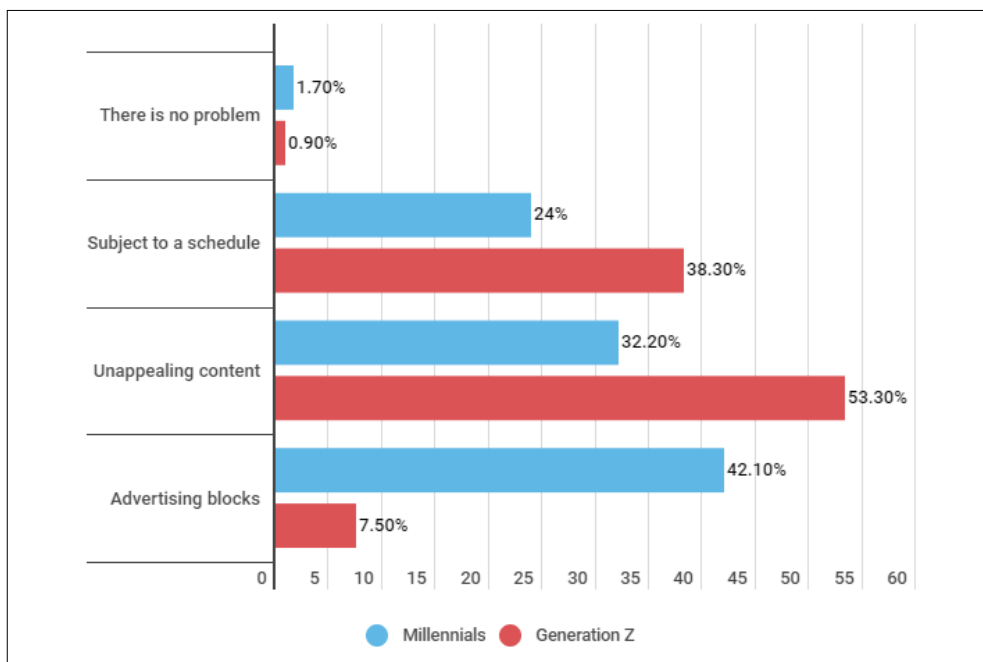
television, the responses showed that the daily consumption has a downward trend. Thus, as shown in Figure 1, the daily time dedicated to linear television is not very high.

**Figure 1. Daily consumption of linear television by Millennials and Generation Z**



Source: created from own data

According to the report presented by *Barlovento Comunicación* in 2020, the average audio-visual consumption time of linear television was 240 minutes per person per day, adults between 45 and 65 years of age being those who dedicated most time to consuming this media. In this way, the data presented in this research indicates that the generation gap is more than evident, as there is a difference of over 200 minutes of daily consumption between Millennials and the members of Generation Z. The disconnection of younger viewers from traditional media has been analysed previously by authors such as López Vidales, et al. (2010), highlighting that the younger audience, belonging to the Millennial generation, rejects television and opts for the internet. Similarly, when asking about the reasons why consumption declined and the existing perception of linear television, the responses are clear. As shown in Figure 2, 53.3% of survey respondents of Generation Z do not find the content of linear television appealing, while 38.3% state that the problem is that its content is subject to a schedule. Furthermore, 42.1% of Millennials highlight advertising blocks as the main problem.

**Figure 2. Problems with perception of linear television by Millennials and the members of Generation Z**

Source: created from own data

In this way, it can be seen how Generation Z dedicates less time to consuming linear television content due to a perception of this sector and its content as being outdated, and users having little power, as they prefer to consume any content where, when and how they wish. It must be highlighted that only 0.9% of members of Generation Z surveyed consider linear television to have no problems. This data indicates that despite there being daily consumption by Generation Z, the perception of linear television is negative. This data reinforces the study presented by Ana Pérez-Escoda and Luis Miguel Pedrero (2021), which explained that Generation Z felt aversion and distrust toward the traditional media, above all in informative content. Additionally, 1.7% of Millennials believe that linear television has no problems, a very low figure, although almost one percentage point higher than the opinion of Generation Z. The greatest difference that can be noted in this perception is in content and advertising blocks: while Millennials believe that advertising blocks are the main problem with linear television (42.1%), Generation Z directly highlights the low appeal, based on their criteria, of the television content (53.5%).

#### 4.2. Preference of Millennials and Generation Z for social networks and content streaming platforms

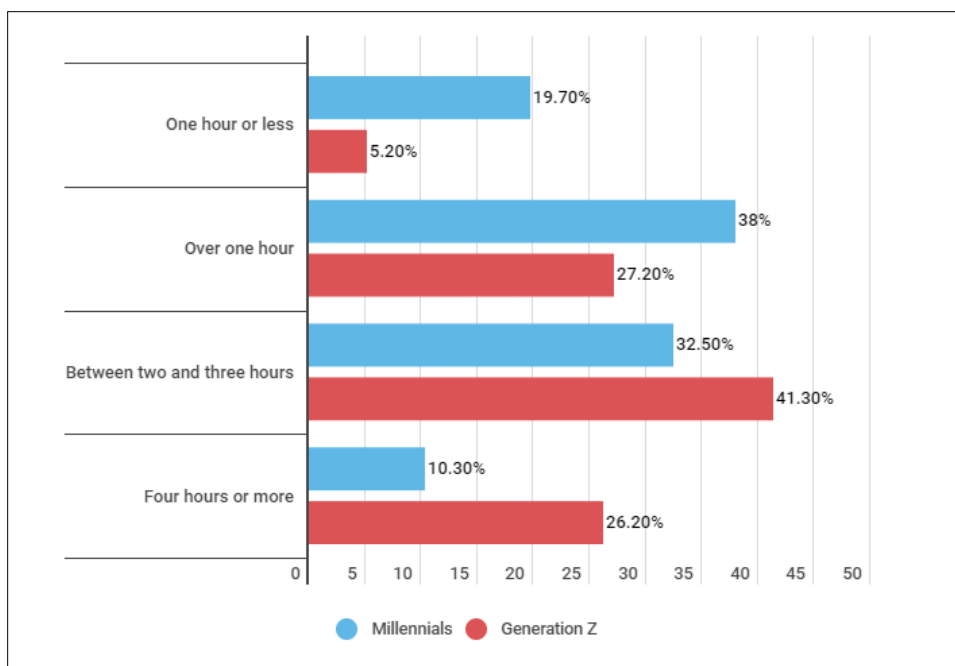
The main difference with regard to the audio-visual consumption of these generations between linear television and social networks is the time dedicated to the different sectors. When asked about the daily time dedicated to social networks, as shown



in Figure 3, 26.2% of Generation Z state that they dedicate over 4 hours per day (in contrast to the 0.6% of those who stated dedicating 3 to 5 hours to linear television in Figure 1, there therefore being a difference of over 20 percentage points between one response and the other). At the same time, 41.3% dedicate between two and three hours to social networks, with 27.2% dedicating over one hour.

In turn, Millennials follow the same trend as Generation Z and dedicate more time to using social networks than to daily consumption of linear television. As shown in Figure 3, if compared with the results obtained from Figure 1, 10.3% of Millennials dedicate four hours or more to social networks each day, while only 2.3% dedicate the same time to linear television. Conversely, while 34.1% dedicate one hour to linear television, 19.7% dedicate the same time to social networks. It is easy to observe how these percentages are distributed when comparing linear television and social networks, there being a clear trend toward the latter.

**Figure 3. Daily time dedicated to social networks by Generation Z and Millennials**



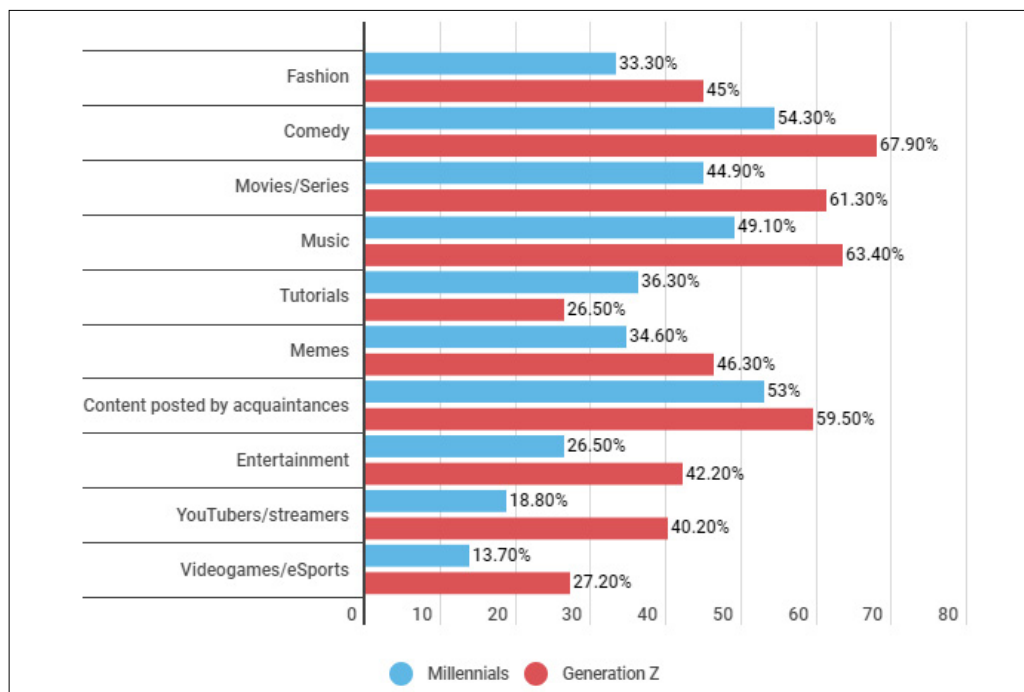
Source: created from own data

If Figures 1 and 3 are compared, it can be seen that the percentages change, taking into account the daily consumption time, dedicating more minutes to content on social networks than to content offered through linear television. Furthermore, taking into account the time dedicated to specific content, the members of Generation Z have a clear preference, because in contrast to linear television, content on social networks appeals to them more and they do not mind dedicating more time to it if it interests them.

In contrast to what occurs with linear television content, where members of Generation Z prefer to consume events such as informative programming, reality shows or entertainment programmes live (Cortés, et al., 2022), the content selected on social networks is different. Comedy is in first place (67.9%), closely followed by music (63.4%) and movies and series (61.3%). Studies such as that by Georgina Marcelino Mercedes (2015), have already shown the migration of younger and digital native audiences toward content on social networks, the main reason for this being its appeal compared with linear television products. In Figure 4, the content preferred by Generation Z is shown, demonstrating a clear difference for informative content, which is the favourite in terms of linear television content, and which completely disappears in content selected on social networks, which according to the data obtained, is chosen for being more casual and trivial.

The responses of Millennials are quite similar to those of Generation Z, with comedy (54.3%), content posted by their acquaintances (53%) and music (49.1%) being the main content selected. Unlike Generation Z, Millennials do not show so much interest in social networks for videogame content (13.7% compared with 27.2%), YouTubers or streamers (18.8% compared with 40.2%) or entertainment (26.5% compared with 42.2%). However, one type of content on social networks in which Millennials show greater interest than members of Generation Z are tutorials (36.3% compared with 26.5%).

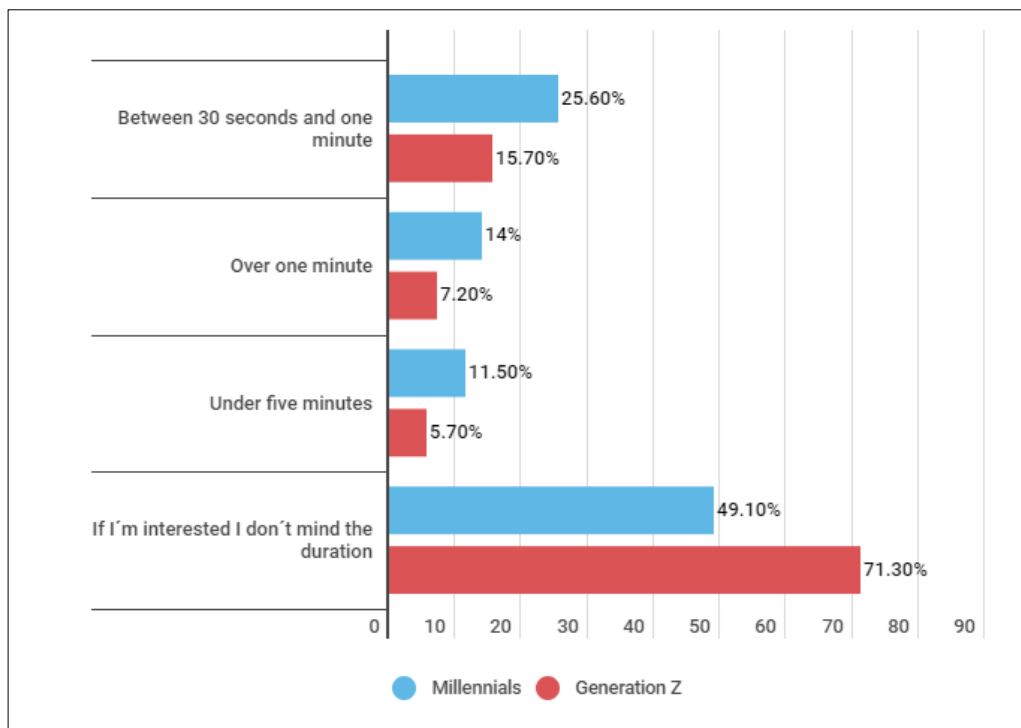
**Figure 4. Favourite content consumed on social networks by Generation Z and Millennials**



Source: created from own data

As shown in Figure 5, 71.3% of Generation Z survey respondents do not mind the duration of content on social networks if it interests them. With a lower percentage than Generation Z, Millennials also do not mind the duration of the content they consume on social networks if they are enjoying what they see. Whether Instagram stories or TikTok content, if the content is appealing, they do not mind the viewing time. If both generations are compared in Figure 5, it can be observed that there is a difference of 22.2 percentage points between the responses of one generation and the other, demonstrating that Generation Z has a higher tolerance for content on social networks. Additionally, 15.7% of the members of Generation Z state that they spend between 30 seconds and one minute on each piece of content that they find on social networks. This data is important, showing how there is a growing trend for very short duration content, promoted due to the format of social networks such as Instagram and TikTok. For Generation Z, social networks are the primary form of media, as explained in the research by García Rivero, et al. (2022), seeking diverse content, demonstrating that they are not only seeking entertainment.

**Figure 5. Time dedicated to specific content on social networks by Generation Z and Millennials**

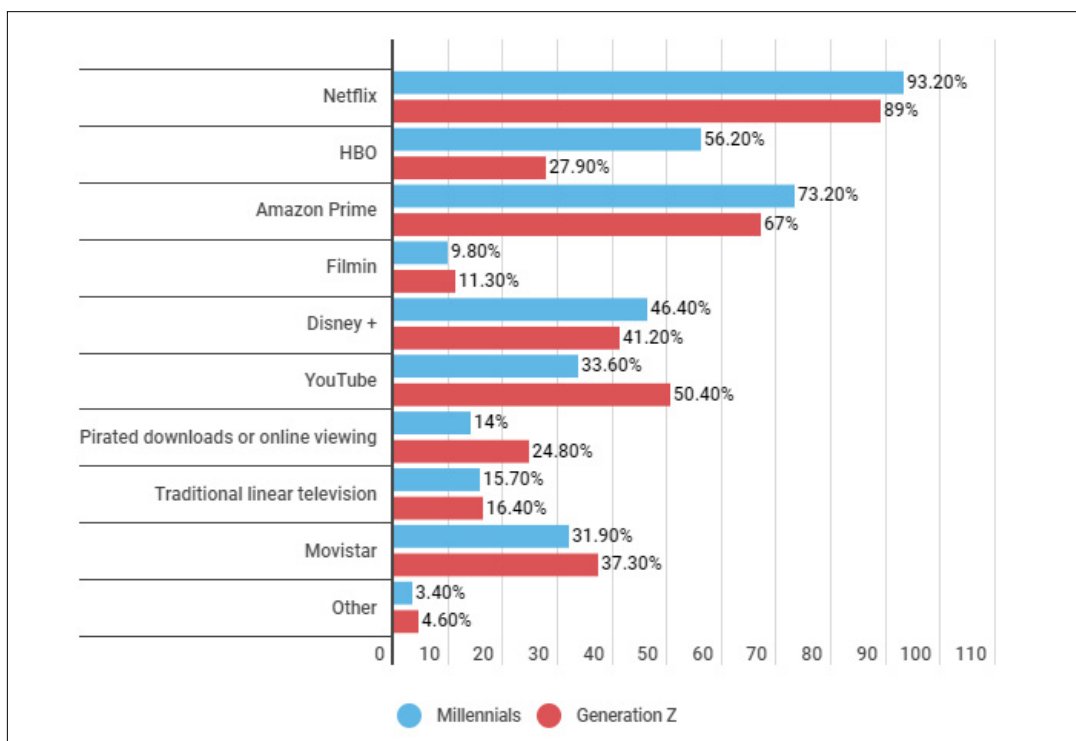


Source: created from own data

With regard to content streaming platforms, the two generations analysed demonstrate that they do not opt for a single platform, and as shown in Figure 6, in Spain, the plethora of content streaming platforms has caught on among young people, the majority having access to several of them to access audio-visual content, generally fiction. The most renowned platform and one of the pioneers, Netflix, leads the way for both generations (88.5% Generation Z and 93.2% Millennials), followed by Amazon Prime Video (67% and 73.2% respectively). The third position is contested between YouTube, which is more popular among Generation Z (50.4% compared with 33.6% of Millennials), and HBO, available to 56.2% of the Millennials surveyed (compared with 27.9% of Generation Z).

This data indicates how Generation Z copes better on social networks and with content offered by streamers than Millennials, who prefer more mature content streaming platforms.

**Figure 6. Content streaming platforms selected by Generation Z and Millennials**



Source: created from own data

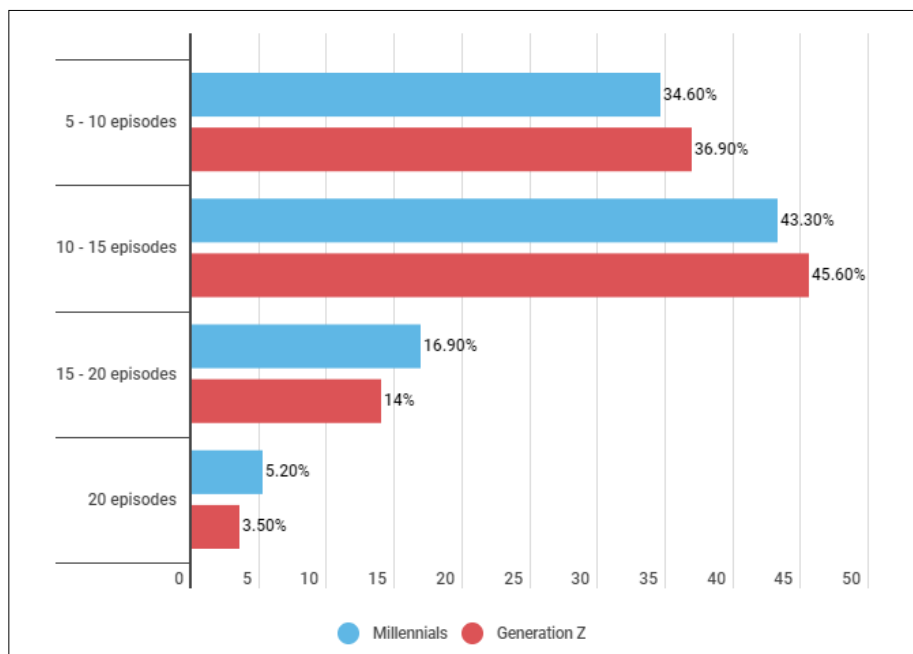
The data offered here indicates how the members of Generation Z find social networks and platforms offering content streaming more appealing than linear television, demonstrating the existence of a generation gap with regard to audio-visual consumption and where, when and how to enjoy it.

The data on illegal downloads or online viewing is of interest: while 14% of Millennials state that they carry out this type of audio-visual viewing, 24.8% of Generation Z state that they download or view pirated content, a figure exceeding that of Millennials by 10.8 percentage points.

#### *4.3. Millennials, Generation Z and Snackable content. The audio-visual break*

The audio-visual consumption of Generation Z is not the same type of consumption as that of previous generations. This change is explained by the point in time when the members of this generation were born. They are fully digital natives, and social networks, new technologies and the internet have formed part of their lives since birth. This leads to there being a gap between them and other generations who were not born with this technological deployment. Thus, it has been confirmed that Generation Z, apart from selecting social networks and content streaming platforms over linear television, prefer a shorter type of content, which is quickly consumed in a short space of time. Additionally, there is a division between members of the Millennial generation, as a proportion of them grew up in the 1980s, while others grew up in the 1990s. This difference is notable in their consumption habits, leading to the separation between Millennials and Generation Z. Although the percentages are close, it is observed how members of Generation Z cope better in relation with social networks and content streaming platforms.

However, as shown in Figure 7, both generations respond almost identically when asked how many episodes fiction series on streaming platforms should have. Although Millennials have a greater preference for seasons with more episodes, due to almost all series having over 20 episodes per season 10-15 years ago, the difference is minimal, and all opt more for shorter content. Thus, and as highlighted in the study by Urcola Eceiza, et al. (2022), it can be observed that there is a trend toward fast watching (the term explaining the preference for quantity of audio-visual content consumed over the quality of the product itself) by the new generations.

**Figure 7. Ideal number of episodes of fiction content according to Millennials and Generation Z**

Source: created from own data

The members of Generation Z prefer series with few episodes, 36.9% preferring series with between 5 and 10 episodes and only 3.5% preferring series with over 20 episodes per season. This situation explains the phenomenon of Binge Watching (Jenner, 2015); that is, viewing practically every episode on the same day. This is similar for Millennials, with 34.6% selecting series of between 5 and 10 episodes per season, while 5.2% prefer series with over 20 episodes. Once again, both generations follow the same trend of short content which is quick to view, although there is a downward trend among Generation Z, who are fully digital natives and whose natural form of consumption, as mentioned, is Binge Watching.

Furthermore, content streaming platforms, especially Netflix, encourage this type of viewing, which gives the viewer greater power in choosing how to ration fiction series. In fact, 63.8% of Generation Z survey respondents prefer Binge Watching to consuming episodes weekly or more spaced out. What causes this situation is consumption concentrated in a short time, making audio-visual consumption quick, and carried out in what are known as marathons. Conversely, 51.5% of Millennials prefer Binge Watching, 12.3 percentage points less than Generation Z.

In this way, a type of audio-visual consumption is practiced which is associated more with free time than with the enjoyment of watching a series or movie. Thus, the content of social networks and much of the catalogue of content streaming platforms fills

spaces in free time of the members of both generations, especially Generation Z, leading to the term audio-visual break being coined; that is, consumption to pass the time and to watch for the sake of watching.

## 5. Conclusions

From the results obtained through the questionnaire and the responses of the focus group participants, the main conclusion can be drawn that Generation Z's audio-visual consumption is very different from that of previous generations, closely followed by Millennials, there existing a predilection for short-duration content. At the same time, the following secondary conclusions will be explained:

1. Generation Z is increasingly moving away from linear television, leaving this modality for live and entertainment content. The time dedicated to this viewing is reducing, being somewhat less in comparison with the time spent on social networks or on streaming platforms, as noted in the study by García Rivero, et al. (2022). Although there is still some consumption of linear television by this generation, they are gradually moving away from it, the data being worrisome for a sector which must reconnect with new generations to continue being the leading screen in the future.
2. Social networks and content streaming platforms are those selected for audio-visual consumption by both generations, as highlighted in the study by Navarro Robles and Vázquez Barrio (2020), and fiction is mainly consumed on platforms that offer content streaming, leaving linear television for live events. From this fact, it can be envisaged that fiction content will end up disappearing from linear television.
3. Generation Z, more so than Millennials, has a predilection for short-duration content. Social networks and platforms such as Netflix encourage rapid and short consumption, leading young people from this generation to almost instantaneously consume the multitude of pieces of content offered by the different content streaming platforms each week, and at the same time, dedicate several hours per day to viewing different audio-visual content on social networks. This short duration is what facilitates the new form of consumption and what leads watching a series or movie, as well as diverse content offered on social networks (from videos on YouTube to microcontent on TikTok or Instagram), to become a secondary activity. This is known as an audio-visual break, viewing particular content just to do something with one's free time, and with no other aim.
4. The audio-visual consumption behaviour for linear television by the Millennial generation and Generation Z is almost identical. The main difference gathered from this research is the way of consuming content on social networks and streaming platforms: Generation Z shows that it is fully digital and prefers more rapid content and more snackable consumption than Millennials.

However, this preference for rapid consumption by users clashes with the economic interests of the audio-visual business. The model followed by Netflix has paradoxically caused a loss of users due to the increased demand for content. Binge Watching has a long-term risk, as once the product is finished, the user opts to cancel the subscription. This is leading OTT platforms to consider returning to serialising more iconic content, to retain the audience during the time that the weekly program lasts; all of this despite the preferences of the user presented in this article.

It must be highlighted that during undertaking this research, there were a series of limitations. It would be preferable to have funds to undertake research work with these characteristics and carry out demographic studies which are not disproportionate, and to thereby have an equitable percentage between the different groups analysed. Likewise, some members of the focus group generated pressure on other more introverted individuals, group pressure being a factor that worked against the research.

In addition to the above, future lines of research which may arise following this work are listed below:

- Generational comparison of audio-visual consumption in Spain, taking into account the older audience to find the main differences with the younger audience.
- Analysing the future prospects of content streaming platforms compared with traditional linear television.
- Researching how the future of linear television will be as time passes and new generations become the majority viewers and prefer short-duration and VOD content.

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## 7. Specific contributions of each author

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Discussion and conclusions	José Antonio Cortés Quesada
Drafting, formatting, review and approval of the text	José Antonio Cortés Quesada, Teresa Barceló Ugarte, and Gonzalo Fuentes Cortina

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