

# New audiovisual consumption habits among minors: approximation through the analysis of survey data

## *Nuevos hábitos de consumo audiovisual en menores: aproximación a su análisis mediante encuestas*



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1 This work was made possible thanks to the support of the University of Sevilla's own funding Plan.

2 Pre-doctoral work funded by the Ministry of Education, Culture and Sport for University Professor Training.

### How to cite this article:

García-Orta, M. J.; García-Prieto, V.; Suárez-Romero, M. (2019). New audiovisual consumption habits among minors: approximation through the analysis of survey data. *Doxa Comunicación*, 28, pp. 241-260

<https://doi.org/10.31921/doxacom.n28a13>

Received: 18/11/2018 - Accepted: 08/05/2019

**Abstract:**

The arrival of Netflix in 2015 promoted the presence of other communication groups in Spain through online platforms. The situation accelerated in 2016 and a clear tendency toward the consumption of non-linear content could be observed. Therefore, the main objectives of this study are to gain knowledge regarding the audiovisual consumption of young people between 14 and 17 years of age and to study the role of users on these platforms. A structural methodology has been used that is based on the following: a bibliographic review, exploratory studies to determine these changes, and surveys of students lower and upper Secondary Education. The results of this research have allowed us to determine the consumption patterns of minors, the genres that predominate, the platforms they use most, and whether they are content prosumers.

**Keywords:**

Digital vulnerability, video on demand, non-linear television, audiovisual consumption, OTT platforms.

Recibido: 18/11/2018 - Aceptado: 08/05/2019

**Resumen:**

*La llegada de Netflix en 2015 propició que otros grupos de comunicación tuvieran presencia en España a través de plataformas online. La situación se aceleró en 2016 y comenzó a observarse una tendencia clara hacia el consumo de contenidos no lineales. Por ello, este trabajo tiene como objetivos principales conocer el consumo audiovisual de los jóvenes entre 14 y 17 años y estudiar el rol de los usuarios en estas plataformas. Se utiliza una metodología estructural basada en: revisión bibliográfica, estudios exploratorios para determinar estos cambios y encuestas a alumnos de ESO y Bachillerato. Los resultados permiten determinar cuáles son los patrones de consumo de los menores, qué géneros predominan, qué plataformas utilizan más y si son prosumidores de contenidos.*

**Palabras clave:**

*Vulnerabilidad digital, vídeo bajo demanda, televisión no lineal, consumo audiovisual, plataformas OTT*

## 1. Introduction

Thirteen years ago, Peñafiel, Fernández de Arroyabe and López (2005: 125) stated that “the audience is increasingly prepared to encode the messages it receives and to break with the unilateral reception system that has prevailed in television”.

Despite the amount of time that has passed, this statement is more valid than ever. The forecasts of various scholars in the early stages of this new development have now become a well-established reality. Nowadays, audiovisual consumption is not limited to linear television, as there has been a change in the habit of using video content, as evidenced by the Annual Report on the Digital Content Sector in Spain (Muñoz López, 2017) (*Informe Anual del Sector de los Contenidos Digitales en España*), which indicates that subscription (Subscription Video On Demand, SVOD) has been consolidated since 2015 as the main model of consumption of this type of content.

Thus, according to Izquierdo Castillo (2017):

(...) the changes resulting from technological convergence on linear television make it mandatory to re-classify it as a means of distribution in combination with other platforms, mainly Internet (Caldwell, 2006; Creeber and Hills, 2007; Meikle and Young, 2008). This directly affects content, which is conceived from the very outset with a 360-degree distribution strategy in connection with other platforms (Parker, 2007). (...) This also implies the decoupling of content from the channel, and more significantly, from an industry (p. 32).

The development of video on demand (VOD) has been possible, according to Clares-Gavilán and Medina-Cambrón (2018: 911), thanks to structural and circumstantial changes, together with a series of associated factors of high influence. This

is the case, for example, with the deployment of broadband, the development of new technological devices, the use of intelligent televisions (Smart TVs) or the development of content for home consumption, among others.

Much of the flourishing of this system is related to the consumption of series. Based on a study carried out by Kantar Media (Garza, 2017, online), the following comment was made: “The consumption of TV series is spreading more and more around the world.

In Spain, 50% of the population with Internet access consumes television series on the Internet”. In addition, we are witnessing a consolidation of this trend with consumers who “are increasingly calling for on-demand television service to be offered by these platforms and to be adapted to their needs, given that 30% of them report using this type of service to create their own television programming schedules” (Garza, 2017). As pointed out by Onieva (2017, online), Spaniards spend an average of three hours a day watching television. Nevertheless, consumption habits are different, as “four out of ten Spaniards watch content online at least once a week. Moreover, some of the culprits of this phenomenon are video-on-demand platforms such as Movistar, Netflix and HBO Spain, which are experiencing a boom in the number of subscribers they have”. According to figures from 2018 of the National Commission on Markets and Competition (CNMC) (*Comisión Nacional de los Mercados y la Competencia*), the most widely used platform at the end of 2017 was Movistar+, with 2.16 million users, representing 13.5% of all households with an Internet connection in Spain, almost duplicating the data from the previous year. Netflix was second with 1.5 million subscribers or 9.1% of households, a three-fold increase in one year. In third place we find Vodafone TV online, with 5.9% of households (944,000 subscribers); Amazon Prime Video with 3.5% (566,000 subscribers); Orange TV online with 2.8% (450,000 subscribers), and in sixth place is HBO with 2.3% of households (363,000 subscribers). In short, three out of ten households used paid services to view audiovisual content online at the end of last year (CNMC, 2018).

In light of these figures, we are faced with a general change in the habits and consumption routines of users in the context of “a society that is always connected and fully digitised, and is in the process of redefining how it allocates its time when consuming products and services from the media” (Ortega, González Ispierto and Pérez Peláez, 2015: 643).

The use of the mobile phone has undoubtedly been one of the disruptive elements in this transformation process, “and is a consequence of bandwidth improvement, concurrence in audiovisual servers, and of course a clear [sic] evolution in mobile telephone equipment, and thus the viewing of audiovisual content is developing and establishing itself by leaps and bounds” (Caldera-Serrano and León-Moreno, 2017: 63).

Adelantado and Martí (2011) also analysed the possibilities of the mobile phone as a platform for disseminating and consuming audiovisual content. They highlighted one of the greatest advantages it has brought: “the conquest of time and space that until now has not been ascribed to traditional media consumption” (Adelantado and Martí, 2011: 102). A few years later, Ortega, González Ispierto and Pérez Peláez (2015) highlighted that “the uses and consumption of audiovisual products among young people are progressively shifting toward interactive distribution channels located on individual and personalised intelligent screens” (p. 643).

With the rapid development of this product, in addition to tablets, non-linear television has acquired its own space, which has been taken away from traditional television, yet they both coexist together. De Mena Dávila (2015) believes that the

latter is not disappearing, but it does share the spotlight with other devices with different display screens. Furthermore, “this is especially noteworthy in the case of younger users, who change from one device to another throughout the day in order to consume audiovisual content (mobile, tablet, computer...)” (Mena Dávila, 2015: 36).

It is precisely the young people who are the object of this research, as they are the main protagonists of the new audiovisual consumption habits. The report from Limelight Networks (2017), entitled “The State of Online Video”, points out this trend:

Online video viewing continues to grow. Consumers are increasingly taking advantage of the ability to watch what they want according to their own schedules. Globally, people who watch video online view an average of five hours and 45 minutes per week, an increase of 34 percent in less than one year. For people aged 18-25, that number already exceeds seven hours per week, with more than a quarter watching in excess of ten hours of online video each week.

(...) When analysed by age, younger viewers watch more online video per week than older viewers, with people 18-25 watching 7.30 hours per week compared to people over 60, who watch 3.77 hours.

These data can be observed in the following table, where the average weekly hours (last column) is higher among young people aged 18 to 25.

**Table 1. Weekly hours of online video viewing.**

Ages	1-2 hours per week	2-4 hours per week	4-7 hours per week	7-10 hours per week	More than 10 hours per week	Weighted Average Viewing Time (Hours/Week)
<b>18-25</b>	14.8%	21.2%	23.0%	15.3%	25.9%	<b>7.30</b>
<b>26-35</b>	18.2%	21.2%	21.7%	16.3%	22.7%	<b>6.88</b>
<b>36-45</b>	24.3%	23.9%	20.8%	14.0%	17.1%	<b>5.97</b>
<b>46-60</b>	39.8%	25.1%	13.7%	9.8%	11.6%	<b>4.68</b>
<b>60+</b>	51.9%	23.0%	10.6%	7.0%	7.5%	<b>3.77</b>

Source: Limelight Networks (2017).

The data on the habits collected in this report are taken from the responses of adults in France, Germany, India, the Philippines, Singapore, South Korea, the United Kingdom and the United States. And in Spain? According to the *Comisión Nacional de los Mercados y la Competencia (CNMC, 2018)*, young people between 16 and 24 years of age consume more audiovisual content through their mobile devices than through television, with 4.7 hours a day including the computer, tablet and mobile phone, as opposed to 2.2 hours by television.

Vidales, Aldea and De la Viña (2012) also analyzed television consumption among young people, more specifically those between the ages of 14 and 25, “the segment of the population that currently consumes the least amount of television. In Spain, the rate of this group has fallen below 10 points, from 20% in 1995, for example, to an estimated 6% according to the latest studies by TNS and *Estudio General de Medios (EGM)* in 2009” (p. 104). In line with the rest of the studies, the authors point out that preferences of young people tend toward on-demand content and the viewing of all types of content distributed by these means on computers and mobile phones. Moreover, they draw valuable conclusions from

their research: young people believe that television is not made for them, but for adults, criticizing the language they use (unsuitable for young people and children), without observing children's timetables, without truthful information and even without ethics and professionalism. "The picture shown can be summarized as follows: they have lost interest" (Vidales, Aldea and De la Viña, 2012: 111).

For his part, Guerrero Pérez (2018) has recently analyzed the evolution of linear television consumption by millennials by comparing it with the rest of the non-segmented audience:

The youngest sectors of the population –millennials and younger generations to come– demonstrate audiovisual behaviour that prioritises services that are always connected and can be personalised, as opposed to rigid, closed product offerings. They are attracted to those products that give them an active role, not only as consumers, but also as programmers and producers, placing them at the heart of the stories that interest them (Guerrero Pérez, 2018: 1,243).

The author marks the turning point in 2013, when "linear television consumption began to decline progressively and consistently up to the present day, especially among younger audiences. In just five years, television viewing was reduced by an average of 21 minutes per person per day" (Guerrero Pérez, 2018: 1,234). According to this author, the downturn coincides with the rise of 'catch up' services of traditional television, which through their online platforms allowed users to view content already broadcast by the channel in a linear way, as well as products produced exclusively for the platform.

Guerrero Pérez (2018) also highlights two key years: 2014, with the boom of pay-tv in Spain due to its inclusion in the combined packages (mobile, landline, internet) offered by providers (p. 1235); and 2015, when Netflix entered the Spanish video on demand market. This platform has been able to change the rules of the television and film market, since it is not only dedicated to the distribution of works produced, but has also been engaged in series production. This is "a player that quickly understood that its business could take advantage of technological and media convergence (Heredia, 2017: 284).

In 2016, Netflix would be joined by HBO Spain and Amazon Prime Video, and a year later by Sky. All of these were international platforms that broadened the audiovisual product offering already provided by SVOD platforms such as Filmin and Rakuten TV (formerly Wuaki TV). The video sector was enhanced by AVOD (Advertisement Video on Demand) services, which offered users free and unlimited access to their catalogue in exchange for the insertion of advertising, as in the case of YouTube. "As a result, in just a few years, the Spanish market went from a state of undersupply to a situation of audiovisual oversupply" (Guerrero Pérez, 2018: 1,235).

This is a product offer in which the viewer is no longer tied to the timetables of the channels, but rather "can choose to watch the content when she or he wishes, either by recording them or watching them by streaming" (Quintas and González, 2016: 380), thus organizing personalized consumption.

This trend has progressively increased over time. "Television surrenders to the Internet at the hands of the youngest" was the headline chosen by *Libre Mercado* (Vega, 2018). They explain it as follows:

The causes are mainly to be found in a change in consumer behaviour. As published by the World Economic Forum, generational renewal is the key to understanding media replacement in the USA.

While people over 50 years of age spend an average of six hours a day sitting in front of the TV (an increase of 6% since 2012), young people between 18 and 24 years old spend less than two hours a day consuming TV content (a drop of 44% compared to five years ago).

The question worth asking is why these changes in young people's consumption habits are taking place. González Aldea and López Vidales (2011) consider it to be related "to the new media, the multiplication of 'screens', and the arrival of a new type of content: segmented content for fragmented audiences. It is the phenomenon of the 'youtubisation of television' (p. 37), where the consumption of information and entertainment videos is predominant among young people. Their summary is this: different content for different devices.

Sánchez Vilela (2016, online) reflects on how television viewing is an mark of identity, "a process of forming a differentiated lifestyle", and he describes it as follows: "(...) the generalized habit in the new ways of watching television among young people implies decisions in a double interlinkage: the choice of devices that allow mobility and the choice of specific television programmes/content that are embedded in the task of shaping their daily lives".

As we have seen, the research highlights an evolution in consumption characterised by a clear tendency among young people to consume more audiovisual content through OTT (Over-The-Top) platforms than through traditional or linear television. Is it due to a generational change? Galán Fajardo and Del Pino Romero (2009) recall how often they hear stereotypical claims that today's young people are "very different from those of previous generations; and to a large extent that statement is true, because the society in which these young people live is not the same, nor is the prevailing political and economic system" (p. 4) the same, nor in the case that concerns us, the technology at their disposal.

Bearing all of this in mind, the approach we have used aims to provide new data regarding the investigation of this trend of change among young people, notably minors, given the undeniable conditioning that it represents in the ways and means of creating, producing and distributing audiovisual products aimed at an audience that consumes in a certain way, and whose characteristics we intend to describe on a small scale.

## 2. Methodology

All of the above provides the necessary theoretical basis and background for carrying out this study, the ultimate objective of which is to ascertain the audiovisual consumption of young people between the ages of 14 and 17. In this research, we also intend to gain knowledge regarding the role played by minors in online video platforms, especially their role as prosumers, as well as to contextualize the changes in consumption and to reflect on the possible opportunities and/or risks of this new model.

To this end, at the beginning of the research the following questions were asked: What is the current situation of audiovisual consumption in Spain? Why has this evolved toward the digital environment? What type of content do minors see in online platforms?

Is their consumption similar to that of young people between the ages of 18 and 25, where fiction, specifically television series, is the main focus? What degree of interaction do minors have when they consume videos or audiovisual content online? Is on-demand consumption complementary, or does it replace linear consumption?

All of these questions are the basis of two hypotheses:

H1. The consumption of audiovisual content in online platforms by minors focuses on entertainment, but they still continue to play a passive role in the communication process.

H2. Minors may be consuming cultural content unsuitable for their age, namely fiction series, without the appropriate control by the agents involved.

In order to achieve the objectives set and the working hypotheses, two different phases of qualitative research have been used: documentary research and surveys. In the first stage, the collection of information was carried out through bibliographic documentation, especially in reference to consumer behaviour of audiovisual content, articles in magazines of the sector, as well as different studies or reports related to television consumption in Spain.

With regard to the second phase, the use of a survey was chosen as the most effective research technique for achieving our objectives. In this regard, and thanks to standardized procedures, a survey allows for the collection and analysis of data from a representative sample of cases from a wider population for the purpose of describing and/or explaining a series of characteristics (García, 1993). This technique fits perfectly into the type of methodology used in this work, a transversal descriptive or prevalence method, as we have analyzed the frequency of audiovisual consumption at the present time.

For this purpose, simple random sampling has been used. Given that the study is an approximation to changes in consumption, 100 questionnaires were initially set up for students between 14 and 17 years of age, although in the end our sample consisted of 111 minors.

In order to gain access to this segment of the population, we selected a Secondary School with both upper and lower educational levels. The centre was chosen mainly due to proximity criteria, and its name is Néstor Almendros Secondary School, located in the municipality of Tomares, in Sevilla. This is a centre with more than 1,700 students that includes 23 lower secondary groups and 12 upper secondary groups (four of them for adults), a secondary education group for adults (by distance learning), and 18 vocational training groups.

The next step in the research was to design the questionnaire, and the choice was made to combine fixed-response questions with multiple-choice questions (range of answers with an open item), and open-ended questions. The questionnaire was designed through the US platform known as SurveyMonkey.

After having contacted the school's administration, it was decided that the questionnaires would be printed using as mediators the form tutors of the 4th year Lower Secondary School groups and those of the 1st year Upper Secondary School, since these were the educational levels that matched the age groups of our study. The survey was carried out with a total of 8 groups (an average of 30 students per class) during the week of 18 to 22 June, coinciding with the end of the academic year, a period with an added difficulty: absenteeism of many students. This made it necessary to repeat the

survey with two groups of 4<sup>th</sup> year Lower Secondary School students in the third week of September. In addition, there were a high rate of older students in the first year of Upper Secondary School, so they could not respond to the questionnaire. In short, a structural and analytical methodology was designed based on a bibliographic review in order to establish the context, and on exploratory studies through surveys. Below is the questionnaire that was used and designed for this research.

**Table 1. Questionnaire - Young people and consumption habits on the Internet**

1. How old are you?	<input type="radio"/> 14 years old	<input type="radio"/> 16 years old
	<input type="radio"/> 15 years old	<input type="radio"/> 17 years old
2. Are you...?	<input type="radio"/> Male	<input type="radio"/> Female
		<input type="radio"/> Other
3. How often do you use the internet?	<input type="radio"/> Several times a day	<input type="radio"/> Once a week
	<input type="radio"/> Once a day	<input type="radio"/> Less than once a week
	<input type="radio"/> Several times a week	<input type="radio"/> I don't use the internet
4. What audiovisual content do you consume on the Internet? (mark as many as apply)		
<input type="checkbox"/> Cinema (films and short films)		
<input type="checkbox"/> Television series		
<input type="checkbox"/> Documentaries		
<input type="checkbox"/> Sports		
<input type="checkbox"/> Current news		
<input type="checkbox"/> Music ( including Videoclip)		
<input type="checkbox"/> None		
<input type="checkbox"/> Other (specify): _____		
5. What devices do you use to watch the audiovisual content? (mark as many as apply)		
<input type="checkbox"/> Computer/Laptop	<input type="checkbox"/> MP3/MP4 player	<input type="checkbox"/> Smartphone (mobile)
<input type="checkbox"/> Console	<input type="checkbox"/> CD/DVD player	<input type="checkbox"/> Smart TV (connected TV)
<input type="checkbox"/> Tablet		
6. Thinking back to last year, how often did you access content using an electronic device?		
<input type="radio"/> Every day	<input type="radio"/> Not every month	
<input type="radio"/> Every week, but not daily	<input type="radio"/> I don't watch audiovisual content	
<input type="radio"/> At least once a month	<input type="radio"/> Doesn't know / Doesn't answer	
7. Which of the following platforms do you use? (check as many as apply)		
<input type="checkbox"/> Movistar+	<input type="checkbox"/> Netflix	<input type="checkbox"/> Amazon Prime Video
<input type="checkbox"/> YouTube	<input type="checkbox"/> HBO	<input type="checkbox"/> Wuaki/Rakuten
<input type="checkbox"/> Vimeo	<input type="checkbox"/> Filmin	<input type="checkbox"/> Other (specify): _____

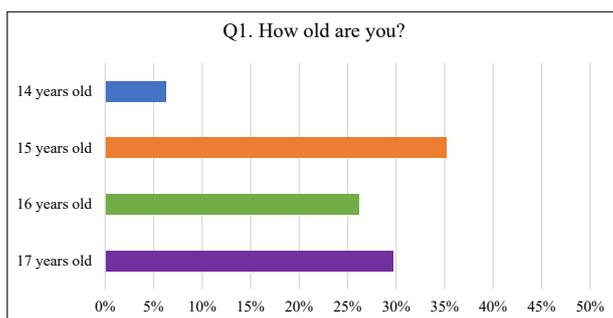
<p>8. When you use these platforms...</p> <ul style="list-style-type: none"> <li><input type="radio"/> I only watch the content, but I don't participate</li> <li><input type="radio"/> In addition to watching the content, I participate actively (with comments, placing a value on the content...)</li> <li><input type="radio"/> I don't use them</li> </ul>
<p>9. Have you uploaded audiovisual content to the internet?</p> <ul style="list-style-type: none"> <li><input type="radio"/> No</li> <li><input type="radio"/> Yes (Specify which platform): _____</li> </ul>
<p>10. Do you usually watch, or have you ever watched, audiovisual content through the internet rated for people over 18 years of age?</p> <ul style="list-style-type: none"> <li><input type="radio"/> Yes, frequently</li> <li><input type="radio"/> Yes, but only occasionally</li> <li><input type="radio"/> No, never</li> <li><input type="radio"/> Doesn't know / Doesn't answer</li> </ul>
<p>11. What do your parents think of the audiovisual content you watch?</p> <ul style="list-style-type: none"> <li><input type="radio"/> They know what I watch and they agree</li> <li><input type="radio"/> They know what I watch, but they don't agree and I see it without their permission.</li> <li><input type="radio"/> They don't know what I watch, but if they did, they would agree.</li> <li><input type="radio"/> They don't know what I watch, and if they did, they would not agree.</li> </ul>
<p>12.) Do you watch TV series or movies through free (and illegal) websites?</p> <ul style="list-style-type: none"> <li><input type="radio"/> Yes</li> <li><input type="radio"/> No</li> <li><input type="radio"/> Doesn't know / Doesn't answer</li> </ul>
<p>13.) How do you watch the series? (check as many as apply)</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Through its television broadcast</li> <li><input type="checkbox"/> <i>A la carte</i> on the website of the television channel (e.g. Atresplayer)</li> <li><input type="checkbox"/> Internet download</li> <li><input type="checkbox"/> On DVD or Blu-ray</li> <li><input type="checkbox"/> On free platforms (YouTube, Daily Motion or Vimeo)</li> <li><input type="checkbox"/> In a content pack (such as Netflix, HBO, Filmin or Movistar+)</li> </ul>
<p>14. How many TV series do you currently watch?: _____</p>
<p>15. How many episodes of TV series do you watch per week?: _____</p>
<p>16. Of the TV series you watch, or have watched, what are your five favorites?: _____.</p>
<p>17. Which series do you prefer?</p> <ul style="list-style-type: none"> <li><input type="radio"/> Spanish Series</li> <li><input type="radio"/> Non-Spanish Series</li> </ul>

Source: created by the authors

### 3. Results

The following are the most noteworthy results, following the order of the questionnaire just presented above. The first two questions of the survey were aimed at establishing the age and sex of the young people surveyed. In terms of age, of the total

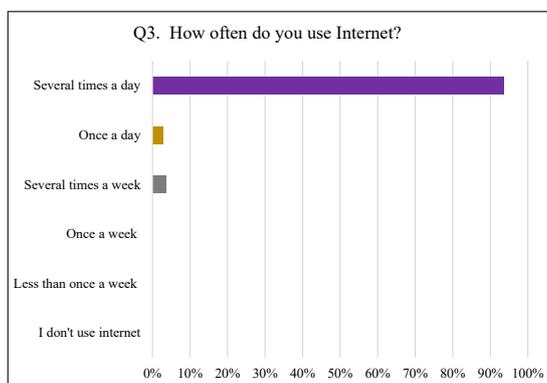
number of 111 participants, 7 were 14 years old, 39 were 15 years old, 29 were 16, and 33 of the participants were 17 years old. Three of them did not answer the question correctly, so their age could not be categorised. The following graph shows a visual distribution of the participants by age:



Source: Prepared by the authors based on data from surveys carried out using the SurveyMonkey tool (hereinafter SM)

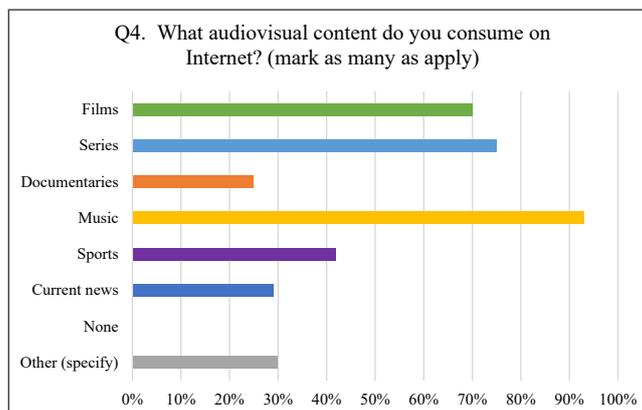
With regard to gender, 61 of the participants were male (51.45%), while 48 were female (43.64%). Only one person chose the third option (“other”) and another did not answer the question correctly, so the answer was discarded.

The third question measured how often participants access the Internet and 102 of the 111 respondents said they connect several times a day. This is more than 93%, and those who did not choose this option was due to the fact that they logged on just once a day (3 people) or several times a week (4 people). None of the participants said they connect less frequently or do not use the internet at all. This demonstrates the high level of regular Internet use by the young people interviewed.



Source: created by the authors based on data from surveys carried out using the SM tool

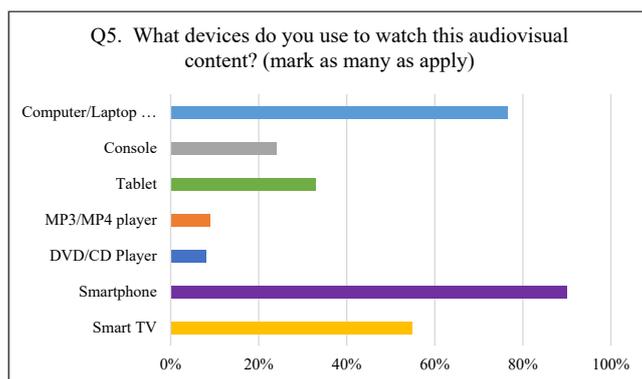
Once the frequency of internet connection was established, the following question measured what audiovisual content the participants view.



Source: prepared by the authors based on data from surveys carried out using the SM tool

As can be seen in the graph, more than 93% of those surveyed say they watch music videos, with this type of content being followed by series (75.68%) and movies (70.27%).

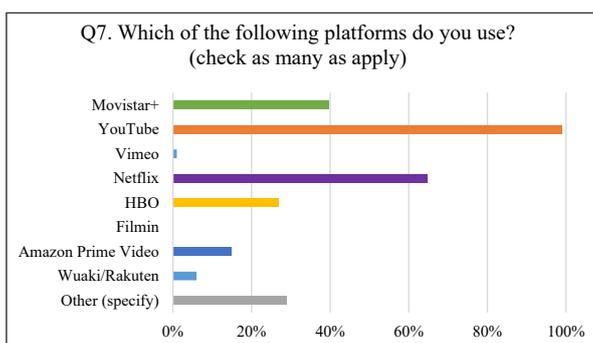
Furthermore, none of the interviewees chose the “None” option, which confirms that all participants consume audiovisual content on the Internet. On the other hand, some people reported consuming other types of content such as “video games”, “YouTube videos”, “Instagram”, or other types of programs such as “reality shows”. The most striking response was that of three male participants who said they consumed “pornography” online. As for the device they use to view this content, the mobile phone is the clear winner, with 90% of those surveyed saying they use this means, followed by the computer or laptop (76.58%), and Smart TV (54.95%). Other options such as consoles and MP3/MP4 or DVD players were found to be in the minority.



Source: prepared by the authors based on data from surveys carried out using the SM tool

Question 6, rather than evaluate the frequency of access to the Internet, measured the frequency of consumption of audiovisual content the respondents reported watching. The question was, “Thinking back over the last year, how often did you access content using an electronic device?” The figure of 83.49% of the participants said they did so “every day”. Only 15% said they watch content “every week, but not daily” and only one person (0.92%) said they watch it “at least once a month”. Lower frequencies such as “Not every month” or answers such as “I don’t see audiovisual content” were not chosen by any of the respondents.

Going deeper into the audiovisual consumption of those surveyed, the next question was about the platforms they use to view content. The main winner was YouTube, used by 110 of the 111 participants (99.10%). It was followed by Netflix (64.86%), though by a wide margin, then Movistar+ (39.64%), and HBO (27.03%). Other options such as Amazon Prime Video, Rakuten or Vimeo turned out to be more in the minority. In addition, almost 30% of the participants said they use other platforms such as “Plusdede”, “Masdede”, “Spotify”, “AnimeFLV”, “AnimeYT”, “Repelis” or “Twitch TV”.



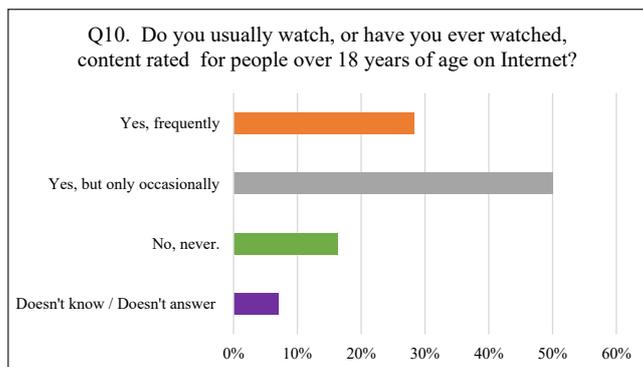
Source: prepared by the authors based on data from surveys carried out using the SM tool

Next, question 8 sought to determine whether participants only consumed audiovisual content or whether they also actively participated by rating or commenting on the content.

The figure of 78.18% answered this question by saying they merely watch the content, and only 20.91% said they actively participate.

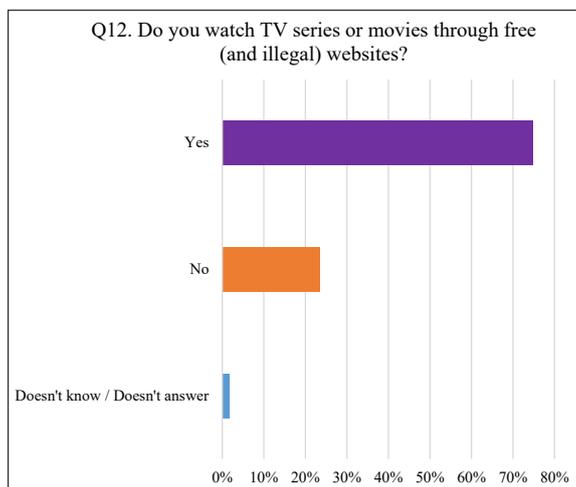
Similarly, question 9 continued to evaluate the active role of participants. In this case, the question was the following: “Have you uploaded audiovisual content to the internet?” Of the 111 respondents, 72 said no (64.86%), while 39 answered yes (35.14%). The latter were asked to specify to which platform they had uploaded content, and the responses were as follows: “Instagram”, “Twitter”, “Twitch TV”, “YouTube”, “Vimeo”, “Facebook” and “SoundCloud”.

Going still deeper into the type of content that respondents watch, the next question was the following: “Do you often watch, or have you ever watched, content for people over 18 years of age on the internet?” In this survey, of 111 children from 14 to 17 years of age, 84 of the participants (75.68%) said they had watched content for people over 18 years of age, either frequently or occasionally. Quite to the contrary, only 16.36% stated that they had never done so.



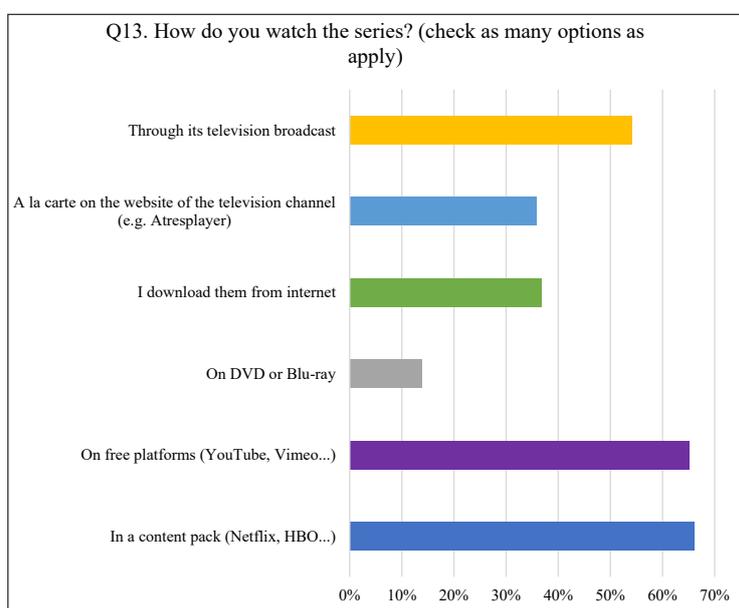
Source: prepared by the authors based on data from surveys carried out using the SM tool

In addition, those surveyed were also asked what their parents thought of the content they consumed on the Internet. The options were: 1) “They know what I watch and they agree,” 2) “They know what I watch, but they don’t agree, and I watch it without their permission,” 3) “They don’t know what I watch, but if they knew, they would agree,” and 4) “They don’t know what I watch and if they knew, they would not agree”. However, 37 said their parents don’t know what they watch on Internet (33.33%), although 32 of them said that if they knew, they would agree. None of them chose the option “They know what I watch, but they don’t agree, and I watch it without their permission”. A figure of 66% said their parents know the content they consume and agree with their watching it. We also wanted to know if they watched TV series or movies online on both free and illegal websites. In question 12, which referred to this issue, 74.77% of the respondents acknowledged that they did, while 23.42% denied doing so.



Source: prepared by the authors based on data from surveys carried out using the SM tool

The following questions focused exclusively on the consumption of series, as it is one of the types of content that is most watched by young people on the Internet (the second after music videos in our survey). Therefore, question 13 was the following: “How do you watch the series?” It was a multiple-choice question and the options were the following: 1) In its broadcast on television; 2) *A la carte* on the television channel’s website (e.g. Atresplayer); 3) Downloads from the internet; 4) On DVD or Blu-ray; 5) On free platforms (such as YouTube, Daily Motion or Vimeo); 6) On a content package (Netflix, HBO, Filmin or Movistar+).



Source: prepared by the authors based on data from surveys carried out using the SM tool

As can be seen in the chart, the most common options are the following: “In a content package” (66.06%), “In free platforms” (65.14%) and “In their broadcast on television” (54.13%). In contrast, only 13.76% consume the series on DVD or Blu-ray.

The next question raised was an open-ended question about the number of series consumed by respondents. The most frequent options are 0 and 1, with 26 answers each. Another 16 participants said they were watching 3 series at the time of the survey, 14 said they were watching 2 series, and 9 acknowledge watching 4 series at the time they completed the survey. Other respondents said they watched between 5 and 7 series, and three of them said they watched more than 10 series at the same time.

Following a logical order, question 15 referred to the number of episodes they saw per week, and it was also an open-ended question. To classify the results, we grouped them into several intervals: 1) 0 episodes; 1) 1-5 episodes; 2) 6-10 episodes; 3) 11-15 episodes; 4) 16 episodes or more. Although 14 participants said they did not see any series episodes, most of the

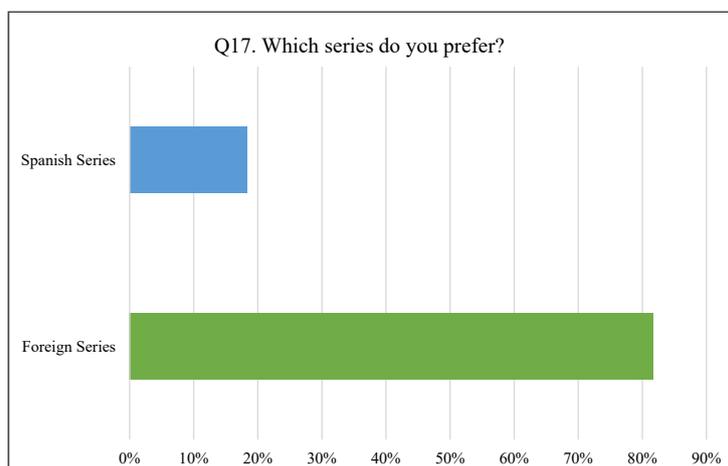
responses were in the range of 1-5 episodes per week (36 responses), followed by 6-10 episodes per week (23 responses). The figure of 6 participants viewed between 11 and 15 episodes, and 8 of them viewed more than 16 episodes per week. Other answers collected could not be quantified. For example, such as: “As many as I can, because I get hooked”; “Few”; “Quite a few”; “Depending on the time I have, I can see a season every day or nothing all week”; “Right now none, but later I will”; “If it is being broadcast, 1 per week. If not, 5-20”.

Going even further into the consumption of series, in question 16 we asked the participants to tell us which were their five favorite series. The following list includes those that were named 10 or more times:

1. Stranger Things (18 responses)
2. Game of Thrones (15 responses)
3. *La que se avecina* (12 responses)
4. Breaking bad (11 responses)
5. *La casa de papel* (11 responses)
6. 13 reasons why (11 responses)
7. Rick and Morty (11 responses)

Most of these are rated for viewers over 16 years of age, and in some cases because of the high content of violence and sex.

Finally, the survey concluded with a closed-ended question on the preferences of Spanish or foreign series. The figure of 81.73% of the participants said they preferred foreign series, while Spanish series were chosen by only 18.27% of the respondents.



Source: prepared by the authors based on data from surveys carried out using the SM tool

#### 4. Discussion and conclusions

Broadly speaking, we can affirm that the minors who participated in this study do not follow the rhythm of classic television programming, since they have a preference for consuming audiovisual content on the Internet, especially entertainment, and they connect quite often as evidenced by the fact that more than 93% of them access Internet several times a day, which is the same percentage of those who acknowledge watching music videos.

This first conclusion confirms that in this case, although it is a very specific, concrete, and statistically non-representative study, it also demonstrates the intensive use of Internet by young people, a behaviour exposed in the theoretical introduction of the article and supported by various scholars.

The analysis by Sánchez-Labela Martín (2015: 97) of the relationship with the media can be applied to what was obtained:

Television, since its birth, has been the media that has reached the highest audience numbers, but the appearance of Internet has brought with it the establishment of a new media ecosystem that has revolutionized everything established up until now in the field of media ecology, as well as the way in which individuals relate to them. (...) As once pointed out by McLuhan, “the content of any media or vehicle is always another media or vehicle” (McLuhan, 1969, p. 22), but Internet surpasses this reality: more than the content of the previous media it includes the content of all previous media. This factor explains its success, because if “the hybridisation of media releases great force or energy similar to nuclear fusion” (McLuhan, 1969, p. 67), then as the number of forms that merge becomes greater, the higher the energy produced, and therefore, the greater the attraction for human beings (Canavilhas, 2011: 17).

This appeal to which the author refers is also the one observed through the results of this study that involved the participation of minors whose consumption habits focus heavily on fiction, and especially series (75.68% of those surveyed), both in VOD and in open linear television. Most of the series they consume have a rating for people over 16 years of age, in some cases because of the high content of sex and violence, as in the case of *Game of Thrones*, the second most-watched series among respondents.

These data pose a debate on the effective application of the new rules for audiovisual communication services in the European Union (European Council, 2018), where it is foreseen that online platforms will be required to act to reduce content that encourages violence and/or hatred.

Although this standard of measurement is only a non-binding recommendation, the study highlights the lack of parental control, particularly among 14-year-olds, who confess to watching series rated for people over 16 years of age. This lack of monitoring is evident when three male participants acknowledge having consumed “pornography” online, and 75.68% of the respondents said they had viewed content for persons over 18 years of age.

This social problem that was detected in the results of the survey in this study has been the object of academic research, especially in recent years, and has raised awareness of the increase in the consumption of this type of content among young people at a very early age. An interesting example with regard to Latin America is the study by Rivera, Santos, Cabrera and Docal (2016), which examines whether the lifestyles of adolescents are key predictors of their consumption.

On the other hand, despite data assuring that VOD platforms have largely replaced piracy by offering an affordable flat rate and a broad catalogue, many respondents have confessed watching series or movies through free and illegal websites, so piracy is still a related issue.

In light of the results of this research, it is worth questioning this supposed change toward models of pay-per-view consumption. Instead, in this specific case, we might speak of the coexistence of digital tools when consuming series.

We have also observed how video-on-demand consumption coexists with traditional audiovisual consumption, although the trend is toward a gradual disinterest in linear television and the gradual replacement of one media by the other.

Despite the fact that the second most demanded content on Internet are series, at the time of the survey, 26 minors (23.42%) admitted not watching any series at all, and 26 others watched only one weekly series. Only 14.41% acknowledged watching three series at the time of the survey. Still, the number of episodes viewed per week is quite acceptable, with 32.43% seeing between 1-5 episodes per week; and 20.72% seeing between 6-10 episodes per week.

We can also conclude that entertainment is the content that is most demanded by young people, and also found within the content they consume are video games, audiovisual content through social networks such as Instagram, and some reality shows. The vast majority of those surveyed have access to this content, together with music and fiction, through mobile phones, followed by computers or laptops, and Smart TVs.

With regard to the platforms they use to view content, YouTube is the one preferred by young people (99.10%).

This is consistent with many related investigations. Moreover, it is not only among minors, as *El Confidencial* (April 11, 2017, online) in a publication two years ago stated that “72% of young people watch more Youtube than television”. This headline was used in an article in which it was indicated that “for those surveyed, traditional television has many negative aspects, including its programming, the lack of flexibility to choose content, and the lack of interaction”.

The newspaper's data were based on a study of the ‘Cultture’ trend website, which carried out the survey from its own database of Spanish users between 18 and 35 years of age with a total of 1,682 participants. Thus, this trend has also been observed in sectors that are not so young. However, not all of the trends that are commonly known have been included in our small-scale study. Unlike data published by the Commission on Markets and Competition (CNMC in Spanish) (2018), Movistar+ does not hold the second position in the ranking of our study, as it was replaced by Netflix, where one of the series that is most voted by minors (Stranger Things) is broadcast. In third position would be Movistar+, and then HBO.

As a future line of research, it would be highly interesting to include in the investigation the potential and possible uses of the new Apple television. However, it was not among those mentioned by the minors in our study who did in fact indicate other platforms or portals, but these were not taken into consideration because they do not appear in the sector reports. Some examples of these include Plusdede, Masdede or Twitch TV. It is worth reflecting on the fact that none of those surveyed mentioned audiovisual content platforms created specifically for their age group, such as Televeo or Playz, the latter being TVE's digital platform created in 2017 to offer interactive content and exclusive production for the web.

Precisely regarding the interaction of young people, Carlos A. Scolari (2018b) recently wrote in *La Vanguardia* a reflection in which he indicated that “instead of considering young people as consumers abducted by the screens, we question whether

they are in fact prosumers (producers + consumers), people capable of generating and sharing content of different types with distinct levels of complexity”. Moreover, many academic works have pointed toward this idea for several years, such as those of Dezuanni and Hernández (2012), Vidales and Rubio (2014), or very recently, the interesting approach of the previously-mentioned researcher named Scolari (2018a).

However, the results presented here do not coincide those of previous studies, since one of the pending topics of young people is their degree of interaction. In fact, this study questions the conventional view that the Internet is the paradigm of interactivity. Only one-fifth of those surveyed stated that they actively participated by assessing or commenting on the content they viewed, while the rest merely consumed the content, thus imitating the linear television model with a classic sender-receiver communication process.

The role of prosumer has not yet been consolidated among these young people, since only 35.14% of the participants had uploaded audiovisual content to the Internet, especially on social networks such as Instagram, Twitter or YouTube. Those who create content on social networks do not interact with the content they consume in online platforms, assuming the role of a passive receiver.

This research, which constitutes a first approximation to the field of study through the investigation of a specific case, and geographically located in a specific secondary school, offers a starting point for broadening unanswered questions and further questioning to clarify doubts. From the conclusions outlined, diverse ways to continue researching this topic have been illustrated. For example, through use of the questionnaire provided by the authors, it would be of great interest to broaden the perspectives by using data on students from other secondary schools, of different age groups, and from different cities. Conclusions could also be drawn that take into account sociodemographic aspects such as gender or age, and could include other variables not considered in the initial design of this research. Future efforts will be devoted to all of these aspects.

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