

Television Viewing Patterns among the Youth in the Digital Era

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Abstract

The study was part of a research to examine patterns that occur in young people's media usage. Ultimately, the results should be of interest to media professionals who are working with young audiences. This is because it can provide insight into their media habits, preferences and desires. The age groups each have a different habits when it comes to consuming audiovisual content. My study examined post-millennial digital and traditional forms of TV consumption to find out their preferences. This focus group study is meant to find out the perceptions of post-millennial to traditional and new audiovisual arrangements. One main research question asks, "What are the TV viewing patterns in Jaipur?" It's no wonder that a lot of people watch television on their smartphones. Taking into account how much our world has changed, this also means that television productions have been influenced by the various audiovisual content related to this medium. In this study, the experimental group was shown to have made much more improvement in memory and attention than the control group. The findings suggest that since those who took part in the study experienced better cognitive functions, it is likely a result of their increased levels of education and lifestyle.

Keywords: Audience preference; Media content; New technology; Post-millennial; Television consumption.

Introduction

The rapid evolution of technology in the digital era has changed how people watch broadcasts. This is because they can connect with more personalized broadcasting content and also choose what they want to see. There are fewer ads, so viewers don't have to watch TV ads that might not interest them. As new technology pushes the limits of what is possi-

ble, studies have been carried out by academic institutions on how certain changes affect how people react to advertising and their use of television. In her recent research, Bury (2018) emphasizes on the continued legibility of television but also its hybridity. Television may not be changing simply as a medium, but it is changing how people create, view and participate in their viewing. This change has come about with the introduction of the internet (Bury 2018:204). Audience engagement, a concept suggested as a counterweight in the struggle of Television to transform to an active medium, is served not only through behaviors and attitudes but also by platform media and environments which extend beyond the television (Askwith 2007). In the age of "viewership" people are no longer just viewers - they're "viewers-sers", with a level of engagement that goes beyond merely being a viewer. Daly, 2010. People now consume news and entertainment in very different ways. The traditional media ecosystem is no longer designed to keep up with these changes. What changes need to happen in TV content and what transformations to the content should be carried out to meet the needs and demands of the new generation?

The media is trying to adjust to this change so their content stays popular & relevant. One new form of storytelling they are adapting to is interactive documentaries, which are all about being interactive. The convergence of the documentary and web-based formats has brought forth a new form of storytelling - and, following suit, television also evolved to adopt these practices. The field of audiovisual production has changed dramatically as a result of new consumption habits entailed by the web era. The amount of things we consume is always changing, so it's important to always be thinking about how your products will match these needs. New methods for exploring digital stories are discussed in this research.

The purpose of the study is to establish key patterns in young people's media usage. Ultimately, the results will be of interest to media professionals who are working with young audiences. The question that arises is 'do the different age groups follow similar audiovisual consumption practices?' For this, two focus groups have been conducted to examine how post-millennials consume audiovisual content in digital and traditional form. This survey is meant to determine the attitudes of post-millennials towards traditional and new audiovisual arrangements. One main research question is, "What are the new consumption patterns in Jaipur?" Understanding these can help to answer that many people prefer watching tv on smartphones. This has affected the various forms of audiovisual content related to TV.

New types of television viewing have come up that only rely on the view being able to binge. This seems to have caused a decline in traditional viewing habits. Likewise, interactivity is an important aspect of new media content. Yet when it comes to investing in content, the most important factor is the quality of it. Young people prefer to consume linear media and get frustrated when they are unable to click on things. It is true that no matter how inspiring the viewing template may be, the new generation of viewers will not be lured to watch an audiovisual story irrelevant to their interests. This new study shows how youth viewing habits have changed. This suggests that technology is the cause of the globalization of attitudes and norms, and that it will eventually lead to a homogenization throughout generations. The way that we watch and use the internet has changed the way we watch tv. New services like time-shifting and downloading have given us more flexibility and provide greater opportunities for global viewers. The viewing habits you create after the shift also affect your social & personal life, as well as those around you.

Literature Review

Defining 'new media' and 'new media audience' turned out to be one of the most difficult points in this study, due to an ongoing academic discussion about factors determining the field. One characteristic of new media is the features it has. Another thing is what defines a specific medium as new to make it recognizable in every generation.

Recent research suggests that while sociological studies have always examined the generational patterns within media audiences, the approach seems to be understudied in media. Recently, researchers have started to look into consumption patterns among generations because of the huge differences social media and technology has made (Bolin, Göran and Skogerbø 2013).

One way to segment your audience is by age. Biological age is the easiest variable to use since it's inborn and defines a generation in many cases. As a personal feature that's impossible to ignore, age has an undeniable influence on how media is consumed. And it also influences the relationship between the audience and each individual medium (McManous 2018). When you think of someone's life course, it may be easy to think of them as being shaped by their age group alone. But some other things to take into account are some social parameters--such as education, family income, etc.--that also have a bearing on the media a person consumes (Weibull and Westlund 2013).

The father of the “generation” theory, Karl Mannheim defined generation as “the certain location that certain individuals hold in the economic and power structure of a given society.(Mannheim 1952: 289). Usually, people group generations into roughly 15-30 year periods (MacManus 2018).

As Burnett (2010) states, Life has many different stages. These stages each have their own similarities and characteristics. Life alters how people act individually as well as the way they act in the media, which affects what they want to look at. According to Tapscott’s research (2009), it is not so much what age you are but instead where you come from within the media landscape which affects how motivated you are and what content you consume. Because a person’s decade often defines a lot about his/her life, from the need for certain content to the culture they grew up in, media consumption changes as time elapses. The various evolutions in technology change what is available and people adapt their usage accordingly(Burnett 2010). For example, Being retired means you have more time to watch TV. In the younger generations, however, busy lives take up a lot of this time(Maniou 2013). Within this framework, millennials, who are now emerging as the workforce, and university students belong to different generations with different needs following different social patterns.

It is important to note that “new media” is very much a relative term. As the older generations would say, TV, radio, magazines & newspapers are technically considered “old media.” However, for this generation there is no question that the “Web” is new (Jenkins, Purushotma, Weigel, Clinton and Robison 2009). Nonetheless, people born after mid-1990s are used to growing up in a digital environment. For them, web is not something new but has always existed! Buying a newspaper or watching the news on television could be the unprecedented.

Karl Mannheim’s research on media consumption led him to note the phenomenon of “fresh contact” as early as 1928(Mannheim [1928] 1952: 298):

As young people are lacking in experience compared to older people, fresh contacts will have a deeper impact on the young than on the old, and all later experiences then tend to receive their meaning from this original set, whether they appear as that set’s verification and fulfillment or as to its negation and antithesis.

This term is used to refer to the generation of people who grew up in the age of television and video games. Generation X, which contains the parents of today’s millennials, is often called TV Gen for this reason (Strauss and Howe 1991). These individuals are associated with more of a TV at-

tachment because TV was their first major medium. With a stronger attachment to it than the next generation, they will likely have a decreased attachment to more modern mediums. If you're not learning a language until adulthood, it might be difficult to speak the language of your upbringing fluently (Gumbert and Cathcart 1985). Furthermore, media people are more used to the kind they were exposed to growing up.

There is a lot of confusion surrounding generational breaks and their names, with different dates being assigned to them. According to Strauss and Howe, the generation born from 1982 to 2004 is called the Millennial Generation. People born after them have not been given a general name yet. Apart from 'Digital Natives', they're also called 'Post-Millennials', or 'iGeneration' (Edmunds and Turner 2005; Combi, 2015; Dimock 2018; Strauss and Howe 1991; Tapscott 2009).

Prensky's idea of different generations seems to be based on something. According to him, people born after 1995 are digital natives who see the internet as their natural environment. Over the previous generation that experienced childhood in this digital era, virtual/interactive media have always been there. They are adapting to this new way of consuming mass-media content differently than anyone before them (Podara, Maniou and Kalliris 2013). The difference between digital natives and digital immigrants is that natives are raised with media, so they grow up with it. These people learn to use media just as they learn a foreign language. They change as the world changes, but they know that they belong to the past. It appears that people who grew up offline still prefer printing text and watching it on TV, while digital natives tend to use the internet for information. This is a contradiction to what we expected.

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It's important to note the distinction between millennials and the next generation. The latter didn't have to adjust as much as millennials had to, because they weren't introduced to Web innovations as quickly (Dimock 2018); Combi said these people have "never known a world without the internet." (Combi 2015: foreword). This research compares the viewing

habits of post-millennials, who are now in university, with those of millennials. The way they relate to their social needs is evolving.

TV-viewing Practices of Millennials and Post-millennials

Younger audiences are increasingly moving away from traditional tv viewing and towards digital streaming, as Bury (2018) observes. Approximately 94% of viewers under the age of 30 are now engaged in online viewing activities; According to a study done by KPCB, under-60 viewers watched only 20% of the television content that was available online. Two-thirds of those who watched it also had to use a computer for that reason.

The use of social media has been around since 2003 and research shows that teenagers use the web differently than their parents. According to Livingstone (2003; 15-16), while adults see the Internet as a means of accessing information, children use it for other things – namely writing emails, playing video games, and chatting. They are already content producers. Furthermore, Web 2.0 has allowed viewers to share content in several ways. While watching it, they may post it simultaneously on their social media or comment on it to create a buzz.

Millennial generation works differently to other generations. They like different things and go about things in a different way. This has significant implications for how businesses should go about their marketing and shaping products to meet these needs better (Kapoor and Solomon 2011; Reisenwitz and Iyer 2009; Sweeney 2006). Young people are open to change, but still maintain some traditional values. This is for example the case when they prefer to buy in person or via stores instead of online (Moore 2012). However, they are well-versed in the content they consume and often interact with it by sharing their findings, and, as Jenkins et al. (2009, 5) states, digital content sharing is a form of participatory culture. It is a culture with relatively low barriers to artistic expression and civic engagement, strong support for creating and sharing one's creation.

Another symptom of millennial culture is that they often use traditional media as their first step before consulting online resources (Geraci and Nagy 2004); despite the decline in traditional TV viewership, people still prefer watching live shows/sports casts on TV (Anatole 2012). On the contrary, post-millennials are happy with the content they can find on YouTube and they do not use a small screen as a starting point (Newman 2016).

Some common traits of millennials include multi-tasking and “it’s all about me” (Tennant 2012). On the other hand, they rarely watch TV, but when they do they put another screen (e.g. tablet) by their side. This fact is partially explained by their multi-tasking behavior. There’s already been a pattern of people ‘multiscreening’ back in 2001 (Barkhuus and Brown 2009: 15). According to Hess et al. (2011), viewers often use a second screen to find supplementary information about the program they are watching or to comment with friends, who at the same time watch the same program in another distant environment.

There has been a lot of discussion around how people watch TV nowadays and social ties have changed as a result. For example, some scholars argue that the social glue has changed because there are more viewing habits than just the tried and true family sitting around the living room going through a weekly ritual (watercooler effect²) (Barkhuus and Brown 2009; Harrison and Amento 2007; Putnam 2000; Stelter 2010). Social networking sites such as Facebook used to be referred to as “the water cooler”. Hence, referring back to this history these spaces provided a means of discussing and sharing ideas as well as society as a whole. TV shows these days air on different schedules and at different times, so there’s no way to watch the same show at the same time. This leads to a loss of continuity (Putnam 2000). Watching video on-demand enables the “watercooler effect” - which provides opportunities for viewers to engage in discussions, both online and offline. If you were behind when watching the show, you might not have seen these conversations and missed out on some valuable content (Matrix 2014). One factor that has led to the rise of cross-border audiences is that people use it as a way to interact with their friends from other countries, or in some cases is just for entertainment. Viewing habits are often one thing that brings people together (Schewe and Meredith 2004).

The audiovisual industry is looking for new ways to keep up with society changes. Millennials are considered when deciding to create new forms of audiovisual content. TV programs now reflect the rise of participatory cultures, shifting attitudes towards multitasking, and the youth’s need to watch selective content instead. It’s not just TV viewing habits that are changing either, as narrative techniques also evolve alongside these shifts. New forms of digital storytelling go beyond the restrictions of conventional forms and require changes in journalistic techniques. Journalists need to learn new tools in order to create content that’s more engaging than in the past, such as moving images in virtual reality (Pavlik and Pavlik 2017). Interactive Documentary is such an example since the viewer will feel like

they are a part of what's going on in the film and be actively participate in it (Aston and Gaudenzi 2012). Herrero and García (2016, 414) argue that "Interactive documentaries make narrative malleable and allow viewers to decide how they want to explore and portray information'.

The word "i-doc" is often used in place of "web-doc" in order to distinguish between that and a desktop document, which according to Podara (2013) "is the documentary film'. I-doc, while primarily delivered over the web, may be any mix of digital platforms that allow for interactivity and include other media such as apps, books and TV (Aston and Gaudenzi 2012; Herrero and García 2016). It's a field that allows for the opening up of new possibilities around storytelling and alternate realities. With a more immersive approach, it gives you a chance to experiment with different types of content formats and media (Aston 2016; Pavlik and Pavlik 2017). The stories in these productions revolve around different approaches such as simulation, game, VR and narrative exploration (Pavlik and Pavlik 2017). There are various tools to support people who want to create art or written content; however, as Munday (2016) states, 'One of the hardest parts in developing an interactive documentary is figuring out what to do with it once it's finished', since the tv viewing pattern is completely different. Social networks allow people to share content and also personalize their experience, which can include some info about their profiles. (Herrero and García 2016).

Post-millennials are the first true Digital Native generation and the ones that have been online their entire lives. They have never known a world without Internet access, and often use technology to enhance both their knowledge and work (Berkup 2014). They socialize and work with the web, and their interactions with society are more connected to digital technology even though they can't be on it all the time (Singh and Dangmei 2016). Autocomplete programs, like Google's Autofill, can hold information of any kind - including saved payment data and, as Berkup (2014;224) argues, 'it seems they don't really care about anything other than playing games all day'. Nevertheless, The social uses of the internet are a new extension of typical human engagement (Boyd 2014). It can help keep up with friends without broadcasting everything to the public (Taipale 2016; Linnes and Metcalf, 2017). They can also create an identity and manage what people know about them (Seemiller and Grace 2019).

Writers have a short attention span & are usually multitasking - they can also distinguish themselves by consuming multiple sources of news at the same time. They have multiple media habits and watch/listen to things

in a synchronous fashion (Casero-Ripollés 2012). They grew up in a world with a variety of ways to watch TV, such as streaming services and on-demand content. As kids this is all they know” (Patch 2018). Most ‘millennials’ seem to have a strained relationship with TV, finding it dated and tedious. They instead flock to the internet for a vast variety of content. The average post-millennial can spend more than 3 hours on Netflix per day- which is double the time an older millennial would spend there (See-miller and Grace 2019). Watching videos has a wide range of purposes, from being a form of entertainment to acquiring knowledge. They involve consuming different types of moving images on multiple devices and they produce their own interactive audiovisual objects in various formats (Fanchi, Schneider, and Strauven 2018). As Boyd (2014:181) suggests, “youth must become media literate. When they engage with media – either as consumers or producers – they need to know how to critically analyze it.”

The research questions are derived from the following questions:

Q1: In which ways post-millennials consume web & traditional TV contents?

Q2: How has the way people watch TV changed over the past few generations?

Q3: What could be the role of traditional TV viewing habits?

Research Methodology

This research examines the relationship between the two content consumption areas. To clarify, this use of ‘television consumption’ means traditional TV viewing and not what we now call television. Watching TV usually has two options: traditional broadcast channels (free-to-air) and subscription TV programs. Newer forms of TV such as Amazon Prime and Netflix are also on the rise. (Maniou and Seitaniadis 2018).

This research is based on the focus group method, which employs qualitative data collected through a semi-structured questionnaire. Focus groups are more comparable to the daily lives of people. They form opinions by discussing, changing them after discussing with others, and so on (Rabiee 2004). It also helps researchers study audiences and their viewing habits.

The sample is composed of people born after 1990 (known as the post-millennial generation). The A group participants consisted of eight people, aged seventeen to thirty and students of the Journalism and Mass Com-

munication department at Jaipur National University, Jaipur, Rajasthan. The B group of participants consisted of eight people, aged seventeen to thirty, and students of the School of Journalism and Mass Communication at AAFT University, Raipur, Chhattisgarh. According to Paschalidis and Milioni (2010), most journalism students believe that they can adapt to new media practices and they have a more critical way of thinking about them. Based on this, journalism students who had attended lessons about web-streaming audio-visual contents and were considered as expertise in this area of studies were selected.

In the first stage of the research, all participants were asked to watch the India-England 2nd Test match played on 12th Aug 2021, in two different forms. In each group, they were randomly accustomed to two groups of four and every group was asked to watch a different form. The first one was the direct watching of match on television set. The second form was the match watching on OTT platform SONYLiv. There were no guidelines given prior to the experiment about how the participants should watch the match in order to keep its results accurate. Instead, they could watch it at anytime and anywhere that suited them best.

In the second stage of our research, we discussed your experience individually and were told to tell you how we consumed the audiovisual content. They were informed that the chat was video recorded and they willingly participated. The conversation first centered around their viewing habits more generally. To understand viewing habits based on both traditional and modern sports, we used previous literature as a basis for our questions. Then, we led the debate to the specific match they had just watched.

When the experiment ended, one group of visitors was shown the second form of the match. Those who had seen the match on TV set were invited to see the web-streaming match and vice versa. A final meeting was held with all participants to compare side-by-side details of the two different types of audiovisual content.

Findings and Discussion

Q1: In which ways post-millennials of Group A and Group B consume web & traditional way to watch the cricket match?

Laptops are one of the most popular devices used to watch videos. However, some people prefer using their device of choice because it is the most convenient option for them. This is because they can use their hands for

other tasks, which lets them use the tablet or smartphone without having to keep them engaged for a long time. Apart from work, their time spent watching TV is minimal. They watch carefully and with a critical eye unlike how parents wind down wind up watching passively.

My parents see without really watching while I am focused [...]. My mom can watch tv, wash dishes, etc at the same time. When I decide to watch, I really watch. (Group-A)

I do not want to watch something passively, just to spend my time. I do not do that on the computer either. When I watch something, this is what I really do. (Group-B)

Live TV is what they're used to and prefer when watching TV. They like to watch uninterrupted, commercial-free programming and the ability to pause or rewind.

For example, I accidentally saw an episode of the famous The Kapil Sharma Show on television. The show I was watching was airing on repeat and my parents were watching it. I liked it, so I searched for the show on SONY's webTV service, SONYLiv. I watched all of the episodes there. Of course, I couldn't wait until next week to watch the next episode! (PS,Group-B)

2 participants of the Group A stated that they would watch movies from a tablet at night because it helps them sleep. One said that he would watch movies from his phone while travelling. It seems like our results for the age range of young adults are similar to those of Bury (2018) regarding viewers aged 18-75. In his research on television 2.0, Bury argues that only 30% of participants have ever used a mobile device for viewing purposes.

Moreover, it does not seem like multitasking has caught on yet. The only reason people do it is if the show they are watching is boring. Of course, this technology does not work in real-time, so they may be watching this program on-demand.

Some people said they might have their phone on them while watching a movie or a TV show, but they would rarely chat on Facebook or do any other distracting things on their phone. This same loyalty is not seen with traditional TV viewers, as it is known that anyone with a television nearby will also be able to watch live.

As far as cricket match viewing is concerned, they seem to be rather selective.

I'm not really sure how to watch cricket matches on the Internet. If I'm looking for inspiration for a subject, I will try."(AN, Group-A)

Q2: How has the way people watch TV changed over the past few generations?

The surveyed students at both groups reported consistent internet usage and, while Group A reported to use it for a longer period of time per day, both groups indicated that the Internet is an essential part of the daily lives, as Group A students are more active online than Group B. They engage in more content sharing and chatting, for example..

The majority of Group A participants stated that they are online the whole day and their individual average use of Web is seven hours. Web surfers who use the internet on their TV have been called "TV bingers". They spend more time on the web than they do watching TV.

I do not watch television. I don't see the point in turning it on. However, my parents rely on TV for both entertainment and news information, so it's important for me to keep up with their viewing habits.' [AT, Group A]

The majority of the Group A team (87%) said they will not share content or chat about the show during or after viewing. On the other hand, 75% of Group B said they were microblogging while watching an entertainment program and used Twitter in particular. They also tended to share their favorite content on social media as soon as an episode would end (asynchronous). Streaming TV and movies is becoming increasingly popular as people seek ways to avoid interruptions. They don't use microblogging while watching a documentary or sports event (you know, those time-consuming things) as they want to avoid distractions. People also use their screens to either side as a second screen. This only occurs if they are not interested in what they are watching, for example, YouTube videos or TV shows. For example, when they were asked to watch the cricket match, 87% of the Group A participants said they did not use a second screen during the viewing. The only person who admitted that he didn't particularly enjoy it? G.J. He admitted that while watching, he used a second screen during the traditional TV viewing of the cricket match.

I'm not a strict data driven producer and to some extent I care about the content.

But at the same time, I like to do mindless tasks, such as watching videos or browsing pointless sites on my smartphone.' (S.G.)

Q3: What could be the role of traditional TV viewing habits?

Although the data doesn't point to any particular difference in viewing habits between the two groups, when they were compared on what they were viewing one thing stood out. Most of the B Group students (87%) weren't interested in the cricket match they were invited to watch, which meant that it was hard for them to enjoy its consumption either online or offline. In particular, they described it as 'boring'.

Although they were not very interested in the cricket match, they watched until the end to find out who won. But when the same cricket match was offered as videos to watch in an online video player (without any other distractions) they watched for a much longer time.

Group A and Group B students seem to favor/prefer the way the highlights of the cricket match are offered, which enables them to watch it start-to-finish. The OTT platform of the event, however, seems distracting for them and hinders them from engaging with it (maybe even attending it).

I prefer the traditional ones. I want to know the beginning and the end, unlike an episode. If I have a question, I can just look it up later on the internet. (DK., Group B)

K. G. from Group A agrees:

Watching the online cricket match is disappointing when you can't watch all of it. I hesitated because I doubted that anything valuable was missed.

When we first discussed the scope of this project, several people told me that they wanted to use the traditional way of watching cricket match on TV set. Many people like to watch the cricket match on TV first and then go online if they want to delve into some parts of the match or to find out additional details:

For an OTT platform, you need more time to play the match depending on internet facilities and speed. Meanwhile for a cricket match on TV, you have a definite time limit. (A.D.)

Early adopters of cricket match content on online TV platforms seemed to be more satisfied than those who watched the match live on the TV set. The content was richer with more auditory and visual cues available. In order to understand the match better, they would like to watch it on TV.

Conclusion

This study has shown that post-millennial spend their time online instead of watching TV. As Bury and Li (2015) point out, 'the era of single-mode and single-screen viewing is over'; this statement also holds true according to Hess et al (2011), viewers use a second screen to find supplementary information about the program they are watching or to comment with friends, who watch the show at the same time, in an environment that is far away. This research concluded that younger viewers are not using their smartphones during TV time, which suggests that they are paying close attention to the show and truly invested in it. The finding suggests that watching TV can be a distraction if you chat or post online about it. For this reason, people prefer to share content with their friends after the show has finished. They prefer to use social media asynchronously, although many of them are able to use live streaming sites too.

When it comes to consuming audiovisual content, it can be seen from the following data that people still prefer traditional approaches. Regardless of the platform they use, people usually choose traditional options for viewing or listening to audiovisual content. As viewing habits change, new platforms become popular, but the traditional way of watching news still prevails even among the younger generations (for example- watching cricket match).

Post-millennials prefer to consume a cricket match on TV set rather than an OTT one. The existing literature review would indicate that young consumers don't have a personal connection to the content they consume. But, this is actually not true. Young consumers still interact with information and learn from it even if they are passively receiving the information (Prenski 2001). One possible explanation could be that entertainment programs that are tailored for interactive spectators are not well-made (Vorderer, Knobloch, and Schramm 2001). Interactive features seem to be all the rage these days. Many producers think they are an invaluable part of any product, but in reality, viewers sometimes get annoyed by them (e.g., since most viewers would prefer a linear experience, 3D movies are not as popular) (Vorderer, Knobloch and Schramm 2001).

The conclusion of this study is that there is a correlation between content and structure - content remains paramount when deciding what watch to watch. No matter how inspiring the viewing template may be, new generation of viewers will not be interested in watching a programme that is not relevant to them. This finding is compatible with the idea that many millennials like to control their own media. For example, they're used to choose what they watch and read.(Verini 2014), they are no longer restricted in the content they can put on traditional television channels.

The results of this study confirm previous studies on TV viewing habits, which indicate that post-millennials from Jaipur and Raipur have the same patterns as people from other parts of the country. This research shows that for post-millennials in both countries, the way they consume audiovisual material has rapidly changed because there is more targeted content available. The use of this service is satisfying and you can do it whenever you want. The gratification level is high and this lack of control might be occurring (Hearn 1989; Adams 2000).

Strategies for engaging with an audience are deployed through changes in television's programming and social interactions (Askwith 2007). Technology advancements have caused new viewing habits to surface, such as second-screening and content sharing (Kroon 2017; Wilson 2016). This article has discussed how habits may alter the consumption process and make it more active. However, there is one main difference that makes it difficult to watch TV nowadays. Young people don't watch enough TV. Bury and Li (2015) also concluded in their study that 'the youngest age group watched the least amount of live TV'.

The limited sample size of this study might be solved via future research. One limitation is the small number of participants, nevertheless, the insights we've received so far point to the importance of applying these findings sooner rather than later. We're taking this research into account as part of an ongoing project, which should provide results that are more generalisable in future. Additionally, the sample is limited to specific groups of viewers; for instance, younger age groups may exhibit different viewing habits. Prensky has predicted that post-millennials will never go back to the pre-digital world (Prensky 2001). There are many potential opportunities to reinvent TV, particularly with the advent of new generations. We believe that for us to meet their needs and desires, we will need to keep redesigning this medium. To make successful content marketing campaigns, it is important to understand your audience. Going forward, audiovisual consumption practices are changing and this study can help

you get a better sense of the impact on audiences. In this study, we try to find out if our findings are true by replacing them with quantitative analysis. This research will gather data that will become the foundation for future media guidelines. This would be hugely beneficial to academics and also to the audiovisual industry.

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