

Youth Interaction with Television and Online Video Content in the Digital Age

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Abstract

This article examines the relationship of university students with television and online video content. Convergence processes in many areas during the digital age have significantly changed both audiovisual content consumption patterns and the content on offer itself. In addition, Web 2.0 has made it possible for interaction to go beyond mere consumption. The purpose of this research study was to ascertain what kind of interaction takes place between young people and audiovisual content. The categories analyzed are watch, share and create, with a focus on students' everyday life. A mixed-method approach was used across a sample of 475 students from Mondragon University. Our main finding is that, although young people have the resources necessary to interact with media, this condition is not sufficient to favor behaviors that are more active. Young people show different practices and attitudes depending on the individual, the content, and the context but, in general, the interactive patterns that they have with television and online video content have more links with the mass communication paradigm than with the new communicative paradigm that arose in the Web 2.0 era.

Keywords: television, internet, video content, interaction

1. The audiovisual audience in the 21st century

The nature and activity of the audience has changed in the media ecosystem of the 21st-century. Web 2.0 brought about a new communicative paradigm, because to the one-to-many mass communication system it added the many-to-many communication (Badillo and Marengi, 2003; Castells, 2009). This overturned the single-direction communication system, because each individual now has the opportunity to be the sender of a message that can reach many people. Thus, the audience's activity has increased (Livingstone, 2013), thanks to the autonomy of sharing and creating content (Napoli, 2010; Strangelove, 2011; Carpentier, Schrøder and Hallet, 2014; Gauntlett, 2015).

When discussing audience activity in the new paradigm, authors increasingly refer to the audience in terms of participation (Jenkins, 2006; Li, 2007; Ardevol et al., 2010; García-Avilés, 2012; Noguera Vivo et al., 2014; Quintas and González, 2014; van Es, 2016, to mention a few). However, other authors (Carpentier and Dahlgren, 2011; Van Dijck, 2013) are critical of the way in which the concept of participation has been used in media studies. In order to define this concept, Carpentier (2011) distinguishes among participation, access, and interaction. In his opinion, access and interaction are essential conditions for media participation, but the former two must not be confused with the latter because the concept of participation, unlike the other two, means having the power to decide, both about content and on an institutional level (Carpentier, 2011; see also Carpentier and De Cleen, 2008). Along the same lines, other authors warn that some practices on the internet are described as media participation, when in fact it would be more accurate to describe them as expanded consumption (Fuente-Cobo, Martínez-Otero and Del Prado-Flores, 2014).

Regarding audience relationships with audiovisual content, the activities analyzed in the present study are limited to those defined as “interaction” by Carpentier (2011). Specifically, this study focuses on the relationship that the audience has with and through television and online video content in everyday life; in this context, the power of the audience is limited to deciding the terms of the relationship they have with audiovisual content.

The concept of user-generated content (UGC) takes on a special importance in audience interaction with video content because it is the activity that requires the most active attitude on the part of the user. Wunch-Vincent and Vickery (2007, p.18) explain the meaning of this concept, proposing the following three criteria for their definition: 1) published content; 2) content that requires a creative effort, either in the form of a user creating his or her own content or creations based on content created by others; and 3) content generated outside of professional routines and practices.

According to Napoli (2010), in studies on UGC, the focus has been on the ability of users to produce, and he points out that this is a mistake because users have been creating content for years, thanks to technologies like the typewriter, the camera, the computer, and the video camera. In his opinion, what is truly innovative is the possibility of distributing content, whether created by an individual or produced by the media. Jenkins (2009) also focuses on content dissemination, rather than creation, in his discussion of the phenomenon of YouTube. In that regard, it is important the distinction that García and Valdivia (2014) make between sharing and spreading. According to these authors, spreading means distributing content openly and publicly, that is, making it available to everyone. In fact, Jenkins, Ford and Green (2013) emphasize the importance of spreading content and they send a clear message to corporations to make their content available for the free use of others: “If it doesn’t spread, it’s dead.” (Jenkins, Ford and Green, 2013, p.1). The importance for the media of the audience’s recommendations and content dissemination activities has been pointed out by other authors as well (Hermida et al., 2012; Villi, 2012; Meso-Ayerdi et al., 2014; Noguera et al., 2014; Villi and Matikainen, 2015).

In any case, one-to-many communication continues to play a central role in the daily life of the audience (Carpentier and De Cleen, 2008; Hess et al., 2012; Bury and Li, 2015). With respect to audiovisual content, digitalization and broadband Internet have increased exponentially, both in the supply of content and in the ways and means to watch that content; thus, it is essential for the media industry to examine the behavior of the audience with respect to these options. According to Orozko (2011), the audience is not as passive as it was during the so-called mass media era, nor is it as active as we think it is in these new times. A few years earlier, Jenkins (2006) stated that the key lies in knowing whether people are willing to become more active in the media, or whether they wish to maintain the same old relations to mass media. This question is, after all, the inspiration for the present research. In fact, in examining the technological and social scene, which changes endlessly over time, many authors state that it is essential to continue doing empirical audience research (Livingstone, 2004; Evans, 2011; Gray and Lotz, 2012; Wilson, 2016).

In deciding on the focus of the present empirical research, we took into account the fact that younger generations have a better attitude than older ones toward learning new technologies and

making use of them (Badillo and Marengi, 2003; Bolin and Westlund, 2009; Evans, 2011; Bolin and Skogerbø, 2013), given a minimum level of technological empowerment and quality of life. Indeed, in cases in which these conditions are met, young people, as early adopters of new technologies, could serve as predictors for the future habits of a wider population (Barkhuus, 2009; Simons, 2014; Herrero and Urgellés, 2015). Furthermore, among these early users, the number of young people with a high educational level is significant (Shade, Kornfield and Oliver, 2015), and we therefore chose to focus the present study specifically on university students.

2. Objectives and methodology

2.1. Objectives

The aim of the present research was to examine to what extent young people make use in their everyday life of the interaction opportunities offered by the new communication paradigm in the relationship they have with television and online video content. For this purpose, as a first step, we divided interaction activities into levels. Following other authors' work, we created three general levels (Hart, 2008; Napoli, 2010; Bolin, 2012; Green and Patel, 2013; Ballano, Uribe and Munté-Ramos, 2014). Next, we posed three research questions in order to analyze each level of interaction:

RQ 1: What interactions do college students have with audiovisual content with respect to *viewing*?

RQ 2: What interactions do college students have with audiovisual content with respect to *sharing*?

RQ 3: What interactions do college students have with audiovisual content with respect to *creation*?

2.2 Methodology

The present research on audiences falls within the *Uses and Gratifications* (U&G) approach, since it provides an ideal framework for our study. Following many experts in media and audience research methodologies (Frey, Boltan and Kreps, 2000; Juaristi, 2003; Schröder et al., 2003; Ruiz Olabuenaga, 2009; Deacon and Keightley, 2011; Hill, 2012; Jensen, 2012, among others), we combined quantitative and qualitative methodologies. Regarding the quantitative methodology, the survey used in the present study was *ad hoc*, though based on previous works (Bondad-Brown, 2011; Arango-Forero, 2013; Pavon-Arrizabalaga, 2014). The questionnaire was organized in 7 sections, each of which contained questions related to a specific area or activity. The first four sections of the survey (A, B, C, and D) were intended to gather information to answer the research questions above; the remaining three sections (E, F, and G) to gather additional information important for the research (Table 1).

Table 1. Sections of the Questionnaire and Their Purposes

| Section | Purpose |
|---------|--|
| A | To determine what audiovisual content young people watch, how much, and where. |
| B | To determine what interaction they have with television. |
| C | To determine how they share audiovisual content. |
| D | To determine whether they create and share videos on the internet. |
| E | To determine whether they use social networks and sharing apps. |
| F | To gather information about youth technological capabilities. |
| G | To gather personal data about the participants. |

The fieldwork for this research was carried out in 2014. The survey sample included 475 subjects (n=475; Z=1.95; e=±4.1%); however, given that the purpose of the present research was to examine the interaction of young people with audiovisual content, it was essential that all participants in the study had access to some form of technology that allowed them to interact with such content. Therefore, 12 subjects who had no access to any technology with internet connection were eliminated, leaving a total number of subjects of 463. Of the 463 questionnaires analyzed, 55% were completed by women and 45% by men, with the ages of all participants falling primarily (95%) between 18 and 24.

After the survey was completed, we gathered qualitative data in order to expand and enhance the quantitative data. A total of 24 students (13 males and 11 females) between 18 and 24 years of age (average age, 20) took part in the qualitative phase (Table 2). Given that the aim of the study is to determine and understand youth daily activities and habits, it was important to have reliable data collection about the daily routines of the participants (Vermaas, 2007). Therefore, we combined interviews with diaries, advising interviewees that it was absolutely essential to complete their diaries.

Table 2. Characteristics of the Samples

| | Quantitative Sample: 463 students | | Qualitative Sample: 24 students |
|---------------|--------------------------------------|--------------|------------------------------------|
| Gender | 55% women | 45% men | 13 men 11 women |
| Age | 100% 18- 32 | %94 18-24 | %100 18-24 |

The template for the diary was created *ad hoc* using Findahl, Lagerstedt and Aurelius (2014) as a model; a number of other studies were also consulted for its design (Ferguson and Perse, 2000; Foehr, 2006; Vermaas, 2007; Barkhuus and Tashiro, 2010; Vainikka and Herkman, 2013; Simon, 2014).

With respect to the interviews, focused, semi-structured interviews were conducted (Ruiz Olabuénaga, 2009) with the researcher using each participant’s completed diary as a script; that is, what the subjects wrote every day served as a point of departure for the development of the interview. Nevertheless, the researcher also asked questions that went beyond interviewee’s activities reported in the diary in order to determine whether the four days during which he or she completed the daily report were typical, or whether he or she carried out other practices that should be taken into consideration and that were not reflected in the diary.

For data analysis, both statistical analysis and content analysis were used. In the statistical analysis of quantitative data, we determined the basic frequencies of all questions on the survey and we constructed contingency tables to analyze the relationships among variables. For content analysis, on the other hand, cyclic coding was carried out (Saldaña, 2009) in order to create a code system. Next, we used co-occurrence tables to analyze codes, both among codes and between codes and basic documents.ⁱ These co-occurrence tables, in addition to being helpful in identifying the relationships among codes and between codes and basic documents, are also useful tools for interpreting those relationships.

3. Results and discussion

3.1. Youth technological capability, social media, and sharing apps

Among students who completed the questionnaire, some technologies are widespread: 88.9% have their own laptop computer, and 94.6% have a smartphone (Fig. 1). On the other hand, 64.1% of young people reported that they do not have a tablet, whether shared or their own, and 74.9% said they do not have a smart TV. There was no significant difference between genders with respect to these devices.

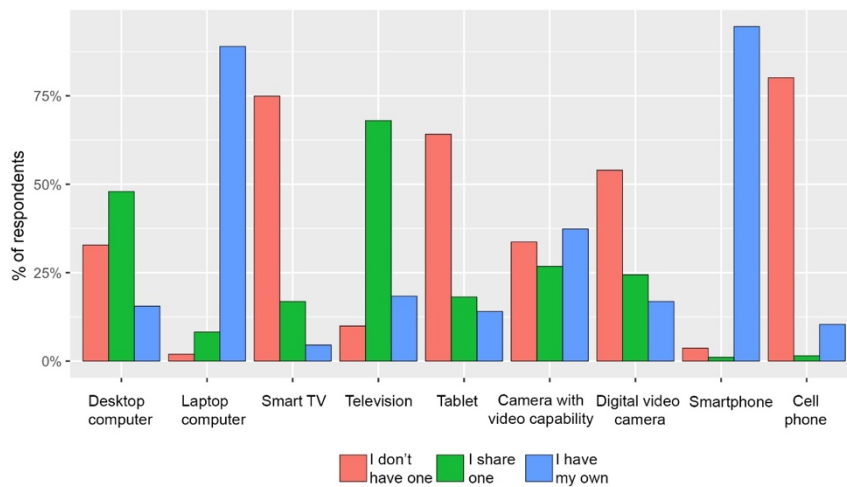


Figure 1. Technological Capability of Mondragon University Students

Moreover, it must be taken into consideration which subjects have social network or instant messaging accounts and how they use them. Among those who have an account, the most widely used are WhatsApp (96.1%), Facebook (88.5%), and Twitter (66.3%) (Fig. 2).

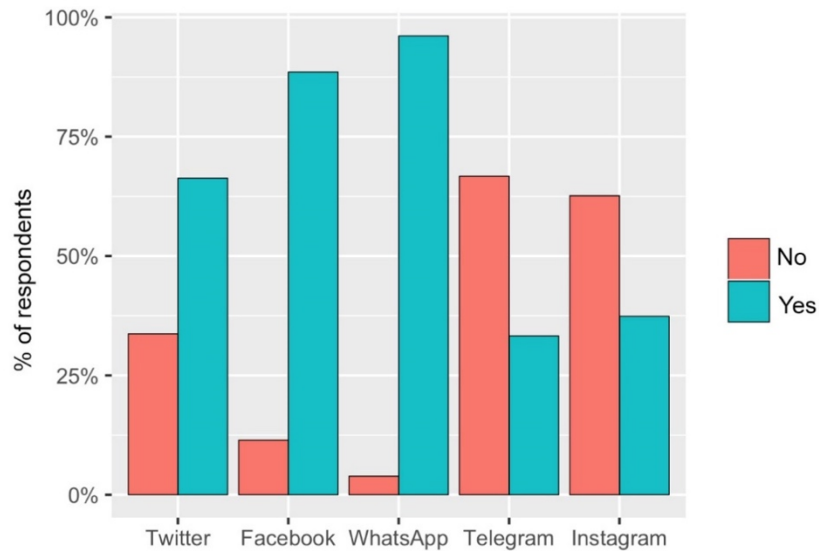


Figure 2. Young People with Accounts on Social Networks and Sharing Apps

With regard to frequency of use, WhatsApp stands out with 94.1% of respondents reporting that they use it on a daily basis; Facebook is second at 70.1%, followed by Twitter, which is used every day by 38.6% of respondents. With respect to the frequency of use of social media and sharing apps, the subjects were also asked about the YouTube platform, and 52.2% of young people stated that they use it every day (Fig. 3).

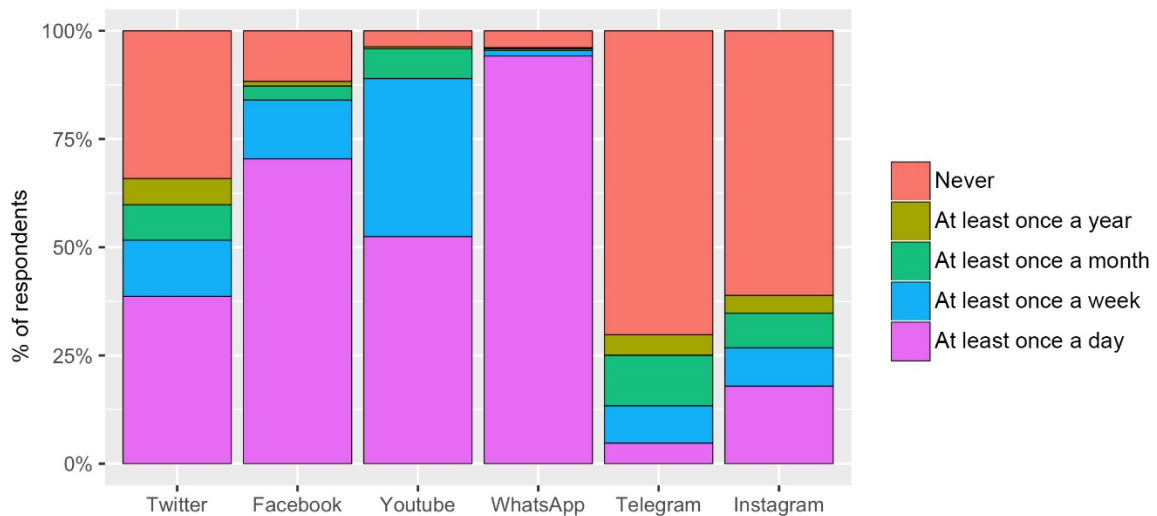


Figure 3. Frequency of Use of Social Media and Sharing Apps

Regarding the subjects' Smartphone accessibility level and their extensive use of WhatsApp, their own comments in their interviews are worthy of mention. In fact, all interviewees have a Smartphone and WhatsApp, and when asked about their use, some young people expressed the opinion that their use of WhatsApp and cell phones is excessive, and they see their own dependence on them in a negative light. In the words of two interviewees:

21F:ⁱ (...) I'm quite dependent on my cell phone, on WhatsApp. I spend most of my time talking to friends...

2M: I'm on my cell phone all the time (...), it's a bit of an addiction. (...) in the end it's become a "tic" for us.

With respect to the social networks and applications used by young people, it is noteworthy that over the course of just a few years, there have been significant changes in their use. For example, data collection in a study four years ago (Pavon-Arrizabalaga, 2014) found that the Tuenti social network was very widely used among adolescents, while the WhatsApp app did not appear in the study. In contrast, data in a 2017 study by Fernandez de Arroyabe et al. (2017) show that Instagram has overtaken the Facebook and Twitter social networks and, as in the present study, the WhatsApp app is now the most widely used, while Tuenti does not even appear.

3.2. Consumption of audiovisual content on television and on the Internet

Although the Internet has brought diversity to audiovisual content and to the ways of consuming it, young people devote more time to traditional television than to consuming whatever audiovisual content may be on the Internet. In fact, the average daily television consumption is 116 minutes from Monday to Friday, and 121 minutes on weekend days. On the Internet, on the other hand, young people devote only 94 minutes on average to the consumption of videos on weekdays, and somewhat less (88 minutes) on weekends (Fig. 4).

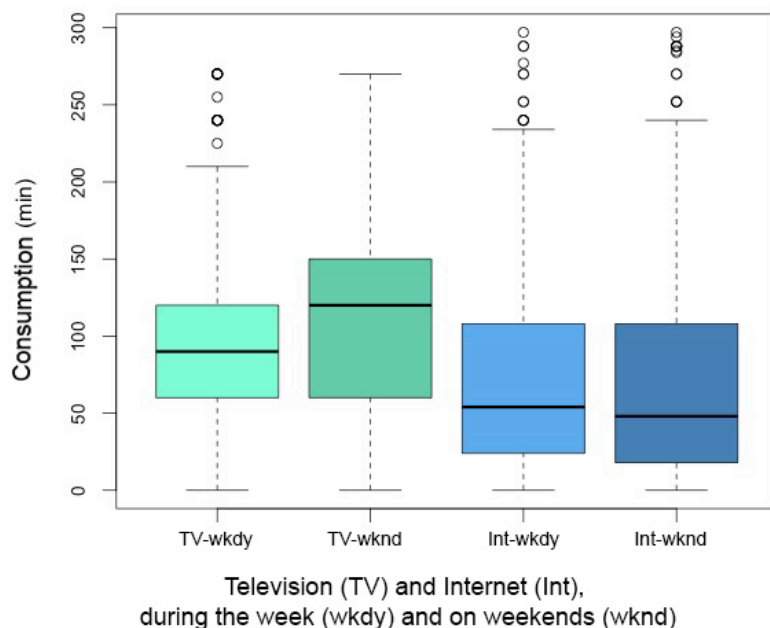


Figure 4. Consumption Time of Traditional Television and Internet

In any case, in considering the inequality between the consumption times of Internet and traditional television, it should be taken into account, first, that internet has the distinction of being able to navigate from content to content and this can affect the user's perception of audiovisual consumption time; and second, that many videos on the internet are short in duration. Any comparison between audiovisual consumption on television and on the Internet must therefore be placed in this context.

On the topic of the duration of videos, for some young people (8M, 11M, 20M), the fact that the videos are short is an advantage of video content on the Internet. According to one interviewee:

Researcher: *Do you like short videos?*

20M: *Yes, because I'm not used to sitting in front of the computer for very long watching documentaries and things like that (...). I get bored... I can't waste time in front of the screen for more than 10 minutes... And that's why I don't watch very many series, I don't feel like just watching without doing something else...*

Researcher: *Why? Because it doesn't interest you or because you don't have much time?*

20M: *Or...Well, I'm a little impatient,... if it's very interesting I stay to watch, but sometimes I get restless. I don't want to spend 20 minutes watching something that I won't use later... It's also a question of practicality, and I don't have much patience...*

Although consumption on the television set is higher than video consumption on the Internet, many young people have turned their back on traditional television: 9.5% never watch television during the week, and as many as 12.5% do not watch television on the weekend. Among those who watch television very little or never, the primary reason they give is that they cannot find content that they like on television, or that television does not offer interesting content.

Among the reasons given for audiovisual consumption on the Internet, interviewees mention that they can watch whenever they want and that there is freedom of content. In a significant exchange, one interviewee says the following:

Researcher: *Do you watch television?*

15F: *No, I don't watch television, I prefer the computer. I don't like television because they're always talking about things that don't interest me...*

Researcher: *So you use the computer because you can look for whatever you want on it...*

15F: *Yes, I can choose whatever I want, when I want it and where I want it.*

Researcher: *And that's difficult for you on television...*

15F: *Yes, because you're limited to pre-set programming (...) while on the internet everything is free, so you watch what you want... You even have content from a ton of series and things... (...) It's as if a different world opened, because before you were limited to whatever programming there was...*

Regarding quality of content, it is the most significant result of the present qualitative research that young people go beyond the kind of content broadcasted on television when they search for video content on the internet; that is, they seek new content and references in their audiovisual consumption. This means that, thanks to the Internet, they consume other content in addition to the content they can find on television, at the cinema, or on DVDs. This is clear, for example, in the case of sports: among the sports they watch on the internet, young people make little mention of the sports that are very popular in the media (soccer or Basque pelota, for example); in contrast, they mention many different sports, such as windsurfing, skiing, ice skating, swimming, rock climbing, and canyoning.

With respect to the source of the content that they watch online (Fig. 5), most content consumed at a frequency of at least once a week has a professional source;ⁱⁱⁱ in fact, 62.6% of young people consume television content on the internet at least once a week,^{iv} and 76.4% watch other professional

content. In a comparison between men and women, significant differences were found in the sources of the content they watch on the internet, for television content ($\chi^2 = 19.405$; $df = 5$, $p < 0.05$) for remixes ($\chi^2 = 13.799$; $df = 5$, $p < 0.05$), and for amateur videos ($\chi^2 = 19.446$; $df = 5$, $p < 0.05$). Women watch television content more frequently (nearly 70% watch at least once a week) than men (53.9%), while men consume more remixes and amateur videos than women.

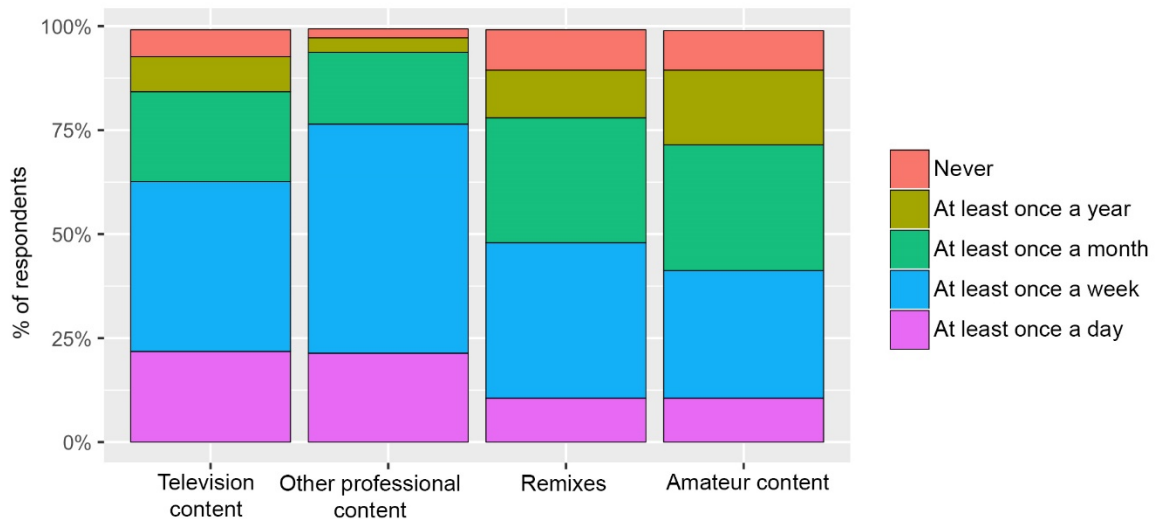


Figure 5. Sources of Content Watched Online

Furthermore, with respect to watching video content on the internet, it is noteworthy that for many young people whose consumption is based on the internet, the internet has replaced television. One interviewee makes this situation clear. Throughout his interview, 11M subject again and again makes comments like “YouTube is my television” and “YouTube is like television for me.” For this young man, as well as for others who base their audiovisual consumption on the internet, the habit of watching their daily video content on the internet is fully ingrained, and it is easy for them to find the videos they want on the internet. Additionally, social media and, in general, internet platforms provide various ways of searching for content (the YouTube channel subscription system is a clear example of this), and these platforms also offer content, taking into consideration the individual’s personal navigation history. Thus, the ways in which video content on the Internet is consumed are very often similar to channel-surfing on traditional television.

3.3. Sharing audiovisual content online

With respect to sharing activities associated with audiovisual content, we examined both how opinions about audiovisual content are expressed and content sharing activity. Regarding making use of the opportunity to express one’s opinion about audiovisual content by clicking on a button, while nearly 25% of young people report that they have never done it, 41.8% click a button at least once a week to show that they like or dislike a given content (Fig. 6). If we examine the practice of making comments online, young people are less in the habit of doing this, and 46.6% of the students report that they never post opinions online. However, more than 20% of students are in the habit of commenting about video content at least once a week.

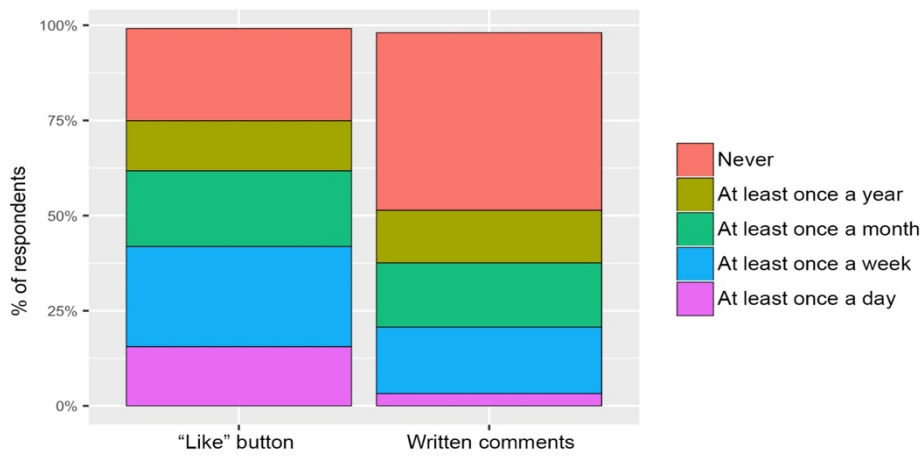


Figure 6. Frequency of Sharing Opinions

The present qualitative data indicate that the practice of clicking a “like” button or doing something similar to say whether or not you like a given content is common among interviewees. This practice is especially associated with the Facebook social network because it is the channel that most uses a clickable button for the user to say whether or not he or she likes a certain content. When asked why they gave opinion, some interviewees said things like “because I just like it, that’s all” (4F). Others, however, argue that it is a way of expressing respect for the content (3M, 7M).

Additionally, with regard to comments, two thirds of interviewees stated that they make comments in order to discuss audiovisual content and give their opinions about it. This practice, however, is seen more often in young people’s conversations than in clicking the “like” button. Nevertheless, the most common way to make comments is through WhatsApp and in such cases, comments are made privately.

With respect to content sharing behavior, it is noteworthy that 70.6% of young people share audiovisual content online. In our examination of the origin and genre of the videos that young people share, we restricted the sample to only those students who share content (327 subjects). With regard to the source of the content, television content is shared least often, while other professional content is shared the most (Table 3). Regarding frequency, again other professional content is shared most often, with 35.1% of young people sharing content of this origin at least once a week, while television content is shared the least frequently (22.4%).

Table 3. Sources of Videos Shared Online

| Content source | No answer/ Wrong answer | Never | At least once a year | At least once a month | At least once a week | At least once a day | TOTAL |
|----------------------------|----------------------------|------------|----------------------|-----------------------|----------------------|---------------------|-------------|
| Television content | 12 3.7% | 8 3.9% | 71 21.7% | 93 28.4% | 61 18.7% | 12 3.7% | 327 100% |
| Other professional content | 5 1.5% | 33 0.1% | 48 14.7% | 126 38.5% | 91 27.8% | 24 7.3% | 327 100% |
| Remixes | 8 2.4% | 51 5.6% | 56 17.1% | 108 33.0% | 86 26.3% | 18 5.5% | 327 100% |
| Amateur videos | 8 2.4% | 50 5.3% | 52 15.9% | 114 34.9% | 81 24.8% | 22 6.7% | 327 100% |

Our questionnaire also asked students about the ways in which they share content. As shown in Table 4, there is a great deal of similarity between the use of social networks and that of instant messaging and, with a relatively small difference between them, we found that 71.6% of students often or always use instant messaging to share audiovisual content, and 65.2% share such content often or always on social networks.

Table 4. Ways of Sharing Watched Videos on the Internet

| | No answer/ Wrong answer | Never | Seldom | Sometimes | Often | Always | TOTAL |
|---|----------------------------|--------------|-------------|-------------|--------------|-------------|-------------|
| Social networks (Facebook, Twitter...) | 4 1.2% | 23 7.0% | 26 8.0% | 61 18.7% | 117 35.8% | 96 29.4% | 327 100% |
| Instant messaging (WhatsApp, ...) | 4 1.2% | 5 4.6% | 19 5.8% | 56 17.1% | 144 44.0% | 89 27.2% | 327 100% |
| E-mail | 8 2.4% | 119 36.4% | 97 29.7% | 68 20.8% | 30 9.2% | 5 1.5% | 327 100% |

The results obtained in our qualitative research are consistent with those obtained by questionnaire, in our corpus of references and interviews, instant messaging comes out only slightly ahead of social networks. With respect to instant messaging, WhatsApp is the only app mentioned, and 18 interviewees use it to share videos. On social networks, on the other hand, Facebook is the one that clearly stands out; of the 16 interviewees who use social networks to share audiovisual content, 15 state that they share it on Facebook.

Among those who use WhatsApp to share content, it is noteworthy that they chose this method consciously because it is more private. In the words of two interviewees:

1M: *But I send it to specific people, I don't share things so that everyone can see. What I do is, I'll send it to this group or that group, but I don't share with everyone.*

8M: *What happens is, on WhatsApp you know who you're sending to, I want to send it to this person or that group of friends or whatever.*

Selective sharing is associated with discretion, but also with effective communication. In fact, many interviewees mentioned that they share content with people they think will like it. In a significant passage on this topic, subject 1M says the following:

1M: *Recently I've been sharing content that I like with people that I think will like it too. For example, I won't share a car accident with my girlfriend, because I know she won't like it or because she's not interested in seeing that kind of thing. I send things to friends that I know will make them laugh. Normally I send things to them when I know they'll enjoy seeing the video. Recently that's why I do it.*

Moreover, whether through WhatsApp or on Facebook, it is remarkable that shared content is more often content received from someone else than content the individual has found himself or herself. Thus, in only 4 interviews did subjects state that they had shared content that they found themselves, while 16 young people said that they share content that they received from another person. When discussing sharing received content, some interviewees point out that it is easy to share content received from someone else because all you do is push a button.

3.4. Creating and sharing audiovisual content

With respect to video creation, 63.3% of young people (293 subjects) record videos. Because of the significant percentage of young people who record videos, those who record infrequently are in the great majority and only 8.4% record videos with great frequency (at least once a week). Furthermore, video recording shows a significant difference depending on the students' field of study ($\chi^2 = 57.216$; $df = 8$, $p < 0.01$): while 95.2% of Communication students record their own videos, only 58.4% of students in other areas record videos.

Regarding the activity of sharing video creations online, of the 293 subjects who make recordings, 237 (80%) share them with some frequency on the Internet (Table 5). Instant messaging is the most commonly used method of sharing content and is used by 67.2% of those who record their own videos with some frequency, while 54.6% of young people who record videos share them through social networks.

Table 5. Ways of Sharing Created Videos Online

| | No answer/ Wrong answer | Never | Seldom | Sometimes | Often | Always | TOTAL |
|----------------------|-------------------------------|--------------|-------------|-------------|-------------|-------------|-------------|
| Social networks | 12 4.1% | 121 41.3% | 61 20.8% | 46 15.7% | 32 10.9% | 21 7.2% | 293 100% |
| Instant messaging | 14 4.8% | 82 28.0% | 37 12.6% | 74 25.3% | 56 19.1% | 30 10.2% | 293 100% |
| E-mail | 14 4.8% | 161 54.9% | 58 19.8% | 37 12.6% | 18 6.1% | 5 1.7% | 293 100% |

With regard to the ways in which young people share their video creations, we found that they use WhatsApp most often. Furthermore, the interviewees chose WhatsApp very much consciously

because they want to share this type of content privately. The researcher pointed out to one interviewee that the line between public and private content is often blurry:

Researcher: (...) nowadays with WhatsApp, with Facebook, anything spreads like wildfire...

19F: With Facebook it's more scattered... On WhatsApp you can control it more...

Researcher: Well, with WhatsApp it can also go beyond your private circle...

19F: Yes, but it's more controlled, you know who it could have come from...

Videos related to their private lives predominate among recordings made by young people and do not intend to share those videos publicly online because they do not want to make their private lives public nor are they in the habit of doing so.

4. Conclusions

Although the students in the present study belong to a community that has the resources and skills necessary for interaction with the media (that is, they are young people, they have a certain minimum technological level, and they are pursuing higher-level education), our results demonstrate that not all have interactions with video content at the mid (*sharing*) or upper (*creation*) level of activity. This result is consistent with those reported in other studies (Simons, 2014; Sánchez Martínez and Ibar Alonso, 2015; García Jiménez, Catalina García and López de Ayala, 2016). Thus, we must remember what several authors (Bolin, 2010; Carpentier, 2011; Ballano, Uribe and Munté-Ramos, 2014) have pointed out: minimum technological skills are essential for interaction with the media, but this condition is not sufficient when it comes to choosing more active behaviors.

Despite the fact that many young people's relationships with television and online video content are limited to viewing activity, audiovisual content is very much entrenched in general in the daily lives of young people, and it is part of their routine, whatever that routine may be. The relationship that young people have with television and online video content is associated with their free time and with taking a break from their daily obligations and responsibilities (Herrero and Urgellés, 2015). Thus, it is reasonable that for many young people, the interaction they have with audiovisual content is limited to viewing.

In any case, the number of young people who share content is noteworthy. In fact, sharing is an easy and meaningful way to interact with video content because when content is shared in public it spreads rapidly, and because the person sharing it becomes its distributor by participating in its dissemination. Young people share the content they like and they carry out this activity because sharing is easy. On the topic of ease, it is significant, for example, that the content that young people share is often content initially sent to them by someone else, and therefore, the activity of sharing is even easier in this case. Moreover, taking into account the importance of sharing for the content industry (Hermida et al., 2012; Villi, 2012; Jenkins, Ford and Green, 2013; Meso-Ayerdi et al., 2014; Noguera et al., 2014), it is noteworthy that the content shared the most is professional content, while television content is the least shared.

Although it is worth considering the number of young people who make videos, this activity has a low frequency. This being the case, with respect to video creation, as Carpentier, Schröder and Hallet (2014) point out that, there is a risk of inflating the increase in production by the audience. Furthermore, the results of the present study indicate that young people share their creativity privately. Therefore, the videos created by them in general cannot be classified as UGC, since one of the characteristics of such content is public sharing (Wunsch-Vincent and Vickery, 2007; Artero, Herrero and Sánchez-Tabernero, 2010; Kaplan and Haenlein, 2010; Napoli, 2010) or, to put it another way, spreadable content (Jenkins, Ford and Green, 2013; García and Valdivia, 2014). Although the difference between sharing content and spreading it may be unclear in some cases, it is important to bear it in mind. In fact, spreading content publicly places that content into the *many-to-many* ecosystem described by Jenkins, Ford and Green (2013), while sharing content privately is limited to *one-to-one* communication, and through this kind of sharing, a person's video creation does not become part of the media arena.

The present study describes a complex audiovisual panorama with many dimensions (Schröder et al., 2003), in which the audience carries out different practices, and different attitudes appear. As many authors (Costello and Moore, 2007; D'heer and Curtoise, 2016; Wilson, 2016, among others) note, the audience demonstrates different behaviors depending on content and context, and also according to the functionality of each medium and the needs they may have at a given point in time (Bardoel, 2007).

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ⁱ In the case of the present study, the transcriptions of the participants' interviews are the basic documents.

ⁱⁱ Each interviewee was assigned a number, followed by a letter to identify the subject's gender (F, female; M, male).

ⁱⁱⁱ On the questionnaire, questions regarding video sources used the following classifications: television content, other professional content (non-television content), amateur content, and remixes.

^{iv} However, young people prefer to watch television content on television rather than on the internet, and they turn to the internet to watch a television program only when, for whatever reason, they cannot or could not see the television broadcast.