

TRADITIONAL TELEVISION, MILLENNIALS AND BINGE-WATCHING – FROM TELEVISION VIEWER TO DIGITAL USER

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Abstract

In this multi-screen reality we live in, marked by constant changes in television consumption behaviors, the questions raised at the beginning of this century about the end of television (Katz & Scannell, 2009) have once again become a live issue and it is time for us to reflect on the position of this medium in an age of both media and social fragmentation. We are immersed in a post-television era in which audiovisual consumption is broadcast, not only on traditional television screens, but also on other platforms made possible by technological development and in which video streaming is a popular viewing practice among Millennials. The Internet has become a major means of communication for young people whose socialization and information processes are highly influenced by what they watch on screens, especially on their smartphones. This is an age in which viewing habits like binge-watching are becoming increasingly common.

Interestingly, we are evolving into meta-intelligence group-minds (Diamandis, 2013) within a technological culture that is finally achieving what McLuhan established in 1964 - a culture that shaped the tools that are currently shaping us. Simultaneously, we are witnessing a culture based on technological devices that established the *Age of EMEREC* (Cloutier, 1975) or the era of self-media. In fact, if we want to understand what is happening in today's world, we must go back to the 1960s and 1970s and to the studies conducted by McLuhan and Cloutier on media and communication. McLuhan perceived media as extensions of the human being and nowadays, as we reach the communicational stage advocated by Cloutier, we enter definitively the fourth episode. We embrace the self-media and realize it is an extension of mass media. We have reached an age in which both the emitter and receiver become one - the so-called "Em-rec".

Much has been said about the decline of the centrality of linear television and about the model of activity upon which TV will have to base its future. Never has the question of how to adapt TV into the context of technological volatility been as relevant as it is today. What are the prospects for continuity and disruption? These and other questions will guide the revision of the state of the art about a topic that concerns both Portuguese and foreign researchers. Thus, this paper highlights several discursive formations covering the present and future of traditional television and underlines the window of opportunity which may help re-create the medium: it is not about accepting its imminent end, but about emphasizing the need for reconversion instead.

Keywords: Television, Millennials, binge-watching, digital culture.

1 INTRODUCTION

The *Era of EMEREC* anticipated by Cloutier in the 1970s seems to be currently at its peak. In fact, any

member of the Millennial Generation is now simultaneously a producer and a receiver of information in a self-media saturated environment where audiovisual content choices and access possibilities multiply. The individualization paradigm is now fully developed but at the same time society is witnessing ever increasing possibilities of interaction and participation.

Social and communicational spheres benefit from this new dynamic and favor the rise of new social actors. They are digital natives who know everything there is to know about the network and interact on a global scale, adopt multitasking behaviors and focus on the here and now.

In this new reality that embodies the 1960s *Global Village*, television shares with other devices the provision of audiovisual consumption and is currently facing a turning point in its history. At an early stage (1950s-1980s), television lacked diversity and visualization was carried out in a family environment. Things have changed over the following years with the advent of satellite TV, cable TV and with the importance given to shares and ratings. There was a major increase in the content offer and families moved from the living room to the bedrooms due to the increasing number of television sets per home. With the consolidation of the Internet and of video streaming platforms, new habits and new consumer interests have become a reality. This gave rise to a new paradigm in which TV content is perfectly consumed on new platforms. Television viewers now include Internet users with highly diversified interests. As a matter of fact, we are currently living in an "era of plenty television and of ubiquitous information in which multichannel options offer an endless choice not only on traditional television screens, but also on the new platforms that have recently emerged and are now part of the daily lives of millions of users" (Serra, Sá & Souza Filho, 2015, 1).

In light of the aforementioned account, while some predictions seem to foretell the end of an era for the medium and others anticipate the advent of a new age, television finds new ways to reinvent itself to maintain a relevant place in our digital society. It is an additional option that supports the internet users' need for freedom, control and dominance. Mendes (2017 online) points out that "It is hardly difficult to see or predict that new generations are watching less generalist television channels on their television sets. Not so much due to the quality (or the lack of it) of the programs, but because staring at a TV, in the living room or in the bedroom, is less comfortable than carrying a personal device (computer, tablet, mobile phone)".

There are new habits of television consumption that do not completely exclude linear television viewing but complement it with the use of other online media that allow users to share, comment or engage in binge watching marathons. On the other hand, all this dynamic implies more programs and involves choice, mobility and participation decisions. People are offered more alternatives and television, which was once watched from a distance, can now be watched anywhere.

It is noteworthy in this regard and considering the progressive evolution of video on demand consumption and the increasing popularity of streaming services and binge-watching, that there is a collective concern on the part of national and international investigations to understand linear television's development. In this sense, it is the objective of this paper, following a multi-layered qualitative analysis, to appreciate, in a substantiated way, the position of traditional television in today's digital society and provide information regarding the future trends of the medium. The research question which guided the study was the same issue raised by Katz (2009, 7) "Is television really dying?" This is worthy of inspection once again, especially considering the Portuguese context. The paper aims to: first, pinpoint Millennial Generation's viewing tendencies; and, second, highlight the transitivity profile of the medium facing technological progress. Therefore, the text begins by focusing on the Millennial Generation characterization, then underlines the potential of linear television within self-media age, revealing new watching trends and slightly addressing the Portuguese reality, and ends with a critical reflection.

2 MILLENNIAL GENERATION

We are living in the *Global Village* (McLuhan, 1964) in which digital technology allows an easy and quick instant connection gave rise to a new generation who was born in a context marked by technological development. Raised in the digital age, Millennials are youngsters who were born between 1982 and 2005 (Howe & Strauss, 2007). This generation is expected to reach its population peak around 2036 with about 81.1 million Millennials in the United States of America alone. This group continues to grow as young immigrants, and their children, expand its ranks (Fry, 2016). This generation, that can be traced to the last decades of the twentieth century, is quite different from the previous ones and is categorized into two large groups – Leading Millennials and Trailing Millennials (Lee, Stewart & Calugar-Pop, 2015). Table 1 refers to the Generational Constellation organized by Howe and Strauss (2007) where we can realize that the Millennial Generation will be followed by the Homeland Generation that includes children who were born between 2005 and 2025.

Table 1. Generational constellation adapted from Howe and Strauss, 2007

Generational Constellation	Birth Years
GI Generation	1901-1924
Silent Generation	1925–1942
Boom Generation	1943–1960
Generation X	1961–1981
Millennial Generation	1982-2005
Homeland Generation	2005-2025

Millennials, also known as Gen Y or Generation Me, are young social actors who increasingly live for individualism because, as Cádima claims (1999, 23), "the era of the *self* and *cyber media* [...] causes an individualized implosion". There is also an intensification in self-confidence and narcissistic dominance in the sense that "Younger generations, especially Millennials, score higher on narcissistic personality traits, characterized by overconfidence and an inflated sense of self" (Twenge & Campbell, 2012, 5). On the other hand, according to the authors, these individuals tend to be more assertive and more open to meeting new people and living unknown emotions. On the contrary, they tend to exhibit higher levels of stress and anxiety.

In terms of civic engagement, and despite the times of political instability, the humanitarian crises and natural cataclysms they have experienced, Millennials show less interest than their previous generations in political and community matters and feel more distrust in government leaders (Twenge & Campbell, 2012). They enjoy personalized experiences, love binge-watching and streaming services and use their smartphones, their tablet or their computers to access these services. For them, mobility and interaction are imperative. Furthermore, they are expert multitaskers and can perform three different activities or more simultaneously – they watch TV, surf the Internet, share messages or engage in social networking.

They are better versed in the use of technology than any of the previous generations, as if digital fluidity is part of their DNA (Nielsen, 2014) and they develop habits and routines that derive from the constant use of interactive devices and services. In fact, "Millennials grew up in years of rapid change and they had to become accustomed to and had to learn to react to that change" (Miguel, 2015, 92). As Sampaio (2018) puts it, they communicate from their mobile to the world favoring social networks like Instagram, Facebook, WhatsApp, Snapchat or You Tube. Mobile phones are their favorite gadgets when time comes to interact, and Millennials have a strong desire to share content they have produced themselves. They preferably use images and sounds and, at the same time, are part of instant messaging groups where immediacy is the key element. They can create and share huge amounts of content meant to be short-lived and undemanding, they are push notification supporters and want to have access to events in real-time. Synchronism is important (Skype, Messenger, etc.) as are all the posts and memes they share on social networks.

Millennials are integrated perfectly into a culture based on plurality and on the capacity to apprehend and accept new ideas. On the other hand, "openness as a fundamental principle associated with production also implies continuous innovation and the ability to amaze" (Cardoso & Jacobetty, 2013, 230-231). They are individuals who simultaneously take on the role of producers and content receivers and allow information to flow continuously, vertiginously and randomly. Although they are permanently online and connected with other digital identities, this continuous connection allows them to make an individualized and personalized use (Piette, 2006). Being alone with a screen enables each Millennial to be part of interest groups, determine his ideal pace, establish his path and show his individuality through the personal choices he makes. He can and will experience new paths and this will provide him with a certain sense of freedom and authority.

As technological innovations develop and virtual reality and artificial intelligence are more and more a common reality, Trailing Millennials, whose domain are smartphones and computers, are already giving way to the next generation, a Post-computer generation. The first digital natives lived their lives glued to their phone screens and immersed in the virtual universe offered by the Internet, a place where they could find friendship, love, entertainment, professional contacts, news, music, videos, movies, commerce, economics, education, etc. and were able to revolutionize society by developing consumption, communication and socialization strategies based on sharing rather than on accumulation (car sharing, co work, etc.). The generation that will succeed Millennials will open the way to new adaptations, not only because they choose to adopt the YOLO (You Only Live Once) motto, but also because they choose to overvalue experience to the detriment of material wealth. Who are these young people who come from a generation shaped by their digital heritage and who are already regarded as "mutants"? What other forms of communication will they develop beyond selfies and emojis? Which new habits will they dictate, and which characteristics will they

manifest?

In Portugal, according to Nikken (2018,106), "the technological revolution has brought the internet, Wi-Fi, smartphones, tablets and all kinds of other interconnected and easily usable devices. As a result, even very young children like toddlers and infants already are capable of handling media devices like touchscreens on their own, which is unprecedented in history". In fact, according to another study (Rodrigues, 2017, 9), "Children start dealing with screens at an ever-young age" and it is the "small cellphone screen and the big screen of the TV set" which are the most commonly used in Portuguese homes, and also the "laptops are screens that these children often see parents using at home" (Rodrigues, 2017, 18). In fact, Portuguese parents frequently use the Internet (at least 68% of them use it daily) and have used it from a young age (Rodrigues, 2017). Therefore, as these children live and grow up in digital environments where the use of mobile digital media (mobile phones, tablets...) is the rule, they will, in the future, focus on improving and expanding what they learned when they were younger. Data available show that "almost two thirds (63%) of the children who have tablets at home have one of those gadgets for personal use" (Rodrigues, 2017, 25). Thus, in Portugal, and in congruence with the international scene, the highest proportion of internet users are aged between 16 and 25, a situation that represents a generational gap vis-à-vis their parents and grandparents (Ponte et al., 2018).

In a prospective dynamic, the study conducted by Deloitte Technology, Media & Telecommunications Predictions (Lee, Stewart & Calugar-Pop, 2018), estimates that digital content subscriptions will exceed 680 million up to 2020 and that live TV consumption will also evolve, become more productive and will increase digital market's profits. Bearing all this in mind, it is important to reflect on the challenges facing the media and, which position will adopt the traditional television in the Post-millennial society controlled by screens.

3 TELEVISION AND SELF-MEDIA AGE

In the field of television Cádima (2001, 157) recalls that since the first broadcasts, "multiple theories have been set out, several ruptures have happened – soft, mass, self, cyber, ever media, etc.- but the television discourse has not evolved. In other words, the structure of television has resisted stoically". However, on the path of digital evolution, the medium must necessarily adapt to diversified audiences, by giving priority to a new logic marked by emerging competencies and by the diversified interests of the viewers who may, at any time, become users. According to Serra, Sá & Souza Filho (2015, 1) "the one-to-many premise of traditional media has evolved into self-mass communication (...) in a logic of interpersonal multimedia communication and of growing absence of the mediator". Therefore, and according to the authors, the dizzying progress of digital technology has led television to integrate a "context of new challenges and constant doubts" (Serra, Sá & Souza Filho, 2015, 1).

In fact, the way we watch television is changing, not only for the younger Millennial Generations and for their descendants, but also for the previous generations who gradually become familiar with new realities and habits. Television sets are gradually becoming screens used to perform multiple tasks, because, as Gomes (2016, 1) noted, the television set "is no longer a mere TV and has become a multimedia viewer device. And society is moving towards the massification of personal screens, the holographic glasses and virtual reality".

The traditional consumption of linear TV is progressively giving way to a selective and personalized consumption where flashback, fast-forward and on-demand services are preponderant. In fact, still in accordance with data advanced by Gomes (2016, 1), we realized that worldwide "the consumption of on-demand television content has reached 35%". In Portugal, as it happens everywhere else, this number is increasing: in the first half of 2018 "Pay-TV service was available in 84.3% of Portuguese houses" and there was an upsurge in the "use of any of its functionalities and in the subscription of video on demand streaming services" (ANACOM, 2018, 3). In the first six months of 2018, there were 3.9 million Pay-TV subscribers (ANACOM, 2018, 4).

The age of self-media led to "a hyper-segmentation of audiences, to an increase in viewers' power of choice and to a mismatch between the programmer and the receiver's conveniences" (Serra, Sá & Souza Filho, 2015, 1). We entered a new communication paradigm that Amaral and Sousa (2009, 9) consider the paradigm of individualization and cyber-society, or the paradigm of cybernetic tribes, where "the complete achievement of Jean Cloutier's Era of EMEREC and the materialization of Marshall McLuhan's Global Village emerge with the rise of self-editing systems which are extensions of the new media and have created the user persona. The receiver can now intervene directly on communication and possesses technical possibilities that were virtually unimaginable a few years before". There is need for a global, continuous, immediate and mobile communication to which television must adapt.

There are those who predict that the future of linear television will be reduced to broadcast information and

football games (Gomes, 2016) or that, perhaps 20 years from now when all entertainment is on the Internet, television will be used only by the elderly (Hastings, 2015). But the fact is that, for now, international experience has shown that traditional television services have not yet been abandoned by the public, despite the competition of on-demand services. So, it seems premature to envisage, in the medium term at least, the end of generalist television. Hastings (2015) argues that there is room for everyone, and that linear television will have to integrate and transform.

The study conducted by Ericsson ConsumerLab (2017) indicates that in 13 countries (Brazil, Canada, China, Germany, India, Italy, Russia, South Korea, Spain, Sweden, Taiwan, the UK and the US) the time spent watching television, including linear TV, and video content reached a maximum of 30 hours per week. There is clearly a growing preference for on-demand content to the detriment of linear TV. But still, "scheduled linear TV continues to offer the most-watched content, representing over nine and a half hours of TV series, movie and program viewing every week. Furthermore, 34 percent of all scheduled linear TV viewing is now spent watching live content, a 10 percent increase since 2015" (Ericsson, 2017, 6). However, and given that "consumer expectations for on-demand, mobile and immersive viewing continues to increase" it is essential that television and the media industry focus "on delivering highly personalized services in the very best possible quality available" (Ericsson, 2017, 6). In the end, content is what really matters.

Correia (2015) considers that television faces major challenges. The most relevant are issues related to its creativity in the face of content change, its coexistence with social networks and constant comment, discursive challenge and the business model adopted. Its survival will probably depend on the ability of the medium to reinvent itself and to achieve a qualitative balance between traditional standards and the integration of transformations derived from the contemporary technological and socio-cultural environment. In this sense, Gradim (2015, 70) stresses that "television will have to adapt to its new roles, just like the media that came before had to adapt to accommodate the competition of the magic box. For now, television is still looking for a leading place that new challenges have compromised, while, at the same time, it analyses the set of practices upon which it is based".

4 VIEWING TENDENCIES: VIDEO STREAMING, BINGE-WATCHING

Considering the profile of the Millennial public, we realize that their television viewing habits are different from those adopted by the generations that preceded them. Alves (2018) underlines that television content is available on mobile devices and on different platforms, but that there is also a great content diversity and access easiness. The same author emphasizes that, in Portugal, television sets and the living room are still very important for older generations, while younger generations, "despite maintaining a strong connection with television", tend to diversify their viewing spots and the devices they use to access audiovisual content (Alves, 2018, 27). Effectively, "new viewing options such as connected TV, streaming, video and mobile apps has changed the way Millennials watch" (Gutierrez, 2018 online). This preference is due to a lower monthly cost and because these services allow them to use several devices simultaneously and access their favorite content in different locations. Furthermore, they can access that content on any type of screen (smart TV, tablet, smartphones, smartwatches...) and they can watch a certain streaming content for as long as they want.

Video streaming and binge-watching stand out from the other services and habits. According to ANACOM (2018, 15), in Portugal, "8.1% of individuals aged 10 years or older have subscribed to video streaming on demand (i.e., *Netflix*, *Fox Play*, *NPlay* or *Amazon Prime Video*) in the first half of 2018, up 3.6 percentage points compared to the same period the previous year".

Video streaming is the distribution of video and multimedia content over the Internet. With the evolution of processors and internet connections, people are now able to share high-quality multimedia content. Users choose video streaming to access online content instead of downloading audiovisual files. Streaming allows people not only to receive content, but also to share the content produced by anyone and is currently a fast-growing service. Thanks to this supply capacity, the public has now the possibility to access online every full season of any series or other TV shows for instance. Viewing is not limited to the regular one episode per week any more. This favors the advent of binge-watching, in other words, the possibility of watching all the episodes of a production for as long as you want, without scheduling constraints. And content is always available. Alves (2018, 29) highlights that, although this behavior seems usual today, its roots go back to the 1970s when "the popularity of video cassettes allowed the viewer to watch sequentially his favorite film sagas and series" and stresses that "television has always offered marathons of its various television programs (reality shows, series or movie sagas) and allowed and continues to allow the user to record programs using different types of recording devices", nevertheless, consumers have to be aware of the time period during which the product is available.

Etymologically, the term binge was created to express excessive and frantic consumption in a short time period. That's why Alves (2018, 30) explains that several authors and even Netflix (a subscription-based streaming OTT service) prefer to refer to this phenomenon as "media marathoning" to avoid negative connotation. Consumers' attitudes are changing because what they want is to have total access to multimedia products without any kind of limitation. According to the study conducted by Ericsson (2017, 5) "The ability to view entire seasons of TV series immediately, rather than having to wait for single episodes to be released, is essential for consumers", hence "42% of consumers say they binge-watch more TV Series today than they did 5 years ago". This media marathoning habit is usually complemented with the exchange of comments and opinions over social networks. That way the pleasure one gets from watching their favorite TV shows does not stop when one decides to interrupt binge watching. Alves (2018, 32) claims that "it is not only about the consumption of episodes for several hours in a row, but also about the time the viewer spends looking for information in discussion groups online and on social networks where they share references and talk with their friends".

There is no doubt that digital revolution is transforming television. For years television broadcasts have followed management models based on public and private funding where financial viability was assured by advertisement and where communication assumed a unidirectional character (people only watched what was being broadcast). Technological evolution boosted by online offers provided the viewers with a broader range of viewing and access options. The viewers can from now on create their own broadcast programming and their own access schedule. This upgrade also requires higher quality content. The standard of quality previously offered was often quite low and would seldom serve the viewers' interests. Currently, "the offer of Catch-up TV and VoD services is becoming something natural" and, therefore, "it is expected that the increasing supply of Catch-up TV and VoD content will lead consumption to increase, notably in the form of binge watching" (Becker, Abreu, Nogueira & Cardoso, 2018, 212-213).

In terms of future evolution, predictions are that "by the end of 2023, penetration of smartphones among adults in developed countries will surpass 90 percent, a five-percentage-point increase over 2018" (Lee, Stewart & Calugar-Pop, 2018, 7), a situation that favors the consumption of streaming content and facilitates binge-watching. However, predictions also indicate that there is still room for linear TV, since it can keep people company, work as background noise or simply allow people to enjoy a moment in which they don't have to make any choice and just accept what they are given. In a development perspective, opinions are divided, but most agree that linear TV days are numbered, because a pre-established programming grid in an environment where generations have become familiar with online, makes no sense.

Therefore, Becker, Abreu, Nogueira and Cardoso (2018) argue that over the next decades linear TV and non-linear consumption will coexist. According to the authors there is still demand for traditional television, despite all the possibilities offered by other services like those providing video on demand or Catch-up TV, for instance. If the predictions made by some critics are right – that linear television will be reduced to information and football matches - Becker, Abreu, Nogueira and Cardoso (2018, 213) state that "ultimately, the viewer will be rewarded with additional options to access information".

5 FINAL CONSIDERATIONS

At first, changes always give rise to resistance. People look at them with distrust as they personify the fear of the unknown. And this also goes for technological development. Just think of the history of cinema when sound films were about to replace silent films or of the threat that the birth of television posed to radio.

Looking back on the studies on media and communication carried out by two of the most prominent authors in the 1960s and 1970s (McLuhan and Cloutier), we understand that their investigations are still pertinent. In fact, media are evolutionary and cumulative, because with social and technological development new media tend to emerge. These new media represent an evolution in relation to the previous ones and they are also "cumulative" because the preceding media may not disappear, but they both can exist simultaneously. The latter is an upgrade to the former (for example, handwritten texts did not cease to exist with the rise of the printing press). On the other hand, as McLuhan (1964) referred, we look at the present in a rearview mirror, which means that society tends to benefit from the rapid and profound changes that technological revolution is providing. Evidence shows that television has learned to take advantage of technological improvements. As Mendes (2017 online) emphasizes "the history of television is always a story that involves technology" and the 'Magic Box' always knew how to use technology to grow. This means that all this technological competition provided by the Internet and the digital will most likely benefit television. It will surely learn, not only how to benefit from the technological advantages to change and to improve, but also to reinvent itself.

Mendes (2017 online) reveals that the alleged death of television was mistaken for the loss of its centrality. It

is not because you can watch television on other platforms that television, as a means of communication, will perish or will be unable to surprise with new creative offers. Young people do not follow a pre-established programming grid but it is not as if they don't watch television at all. They still watch TV, but differently and they are much more demanding in terms of content because now they have the possibility to choose from a wide range of very competitive offers.

The example of Netflix is enlightening. Its creators soon realized that the best way to attract subscribers would be to produce original and high-quality video content. This commitment to quality had already been made by HBO (the American premium cable and satellite television network), nevertheless, the difference was that on Netflix the whole product was available for immediate consumption. Viewers didn't have to wait for a new weekly episode as it happened on HBO television channel. This original characteristic made all the difference and this format responded to the needs of an audience increasingly familiar with digital platforms. Mendes (2017 online) highlights that "The digital, the Internet or whatever we call it, showed that it did not need television to play an intermediary role between itself and its final consumer", however, he adds that this example shows that the "old media" can still succeed in the digital age because, according to the author, with *House of Cards* Netflix acted just like traditional television used to do.

It is therefore clear that although Pre-millennials, Millennials and Post-millennials adopt different consumption behaviors, they continue to crave for good narratives and still want audiovisual content to satisfy their different needs (information, entertainment, education or sharing, among others). The way they watch television can be different, but they all share great interest in quality products, whether they are consumed on linear television, via streaming or through binge watching. That way, television will continue to be appreciated depending on its ability to achieve a quality standard that will hook both the audience and the critics and, on its willingness, to invest in new projects or new formats that stand out for their creativity, innovation and for their authorial voice. On the other hand, there must be a balance between content and the users' need for personalization and interactivity. Many TVs already have their own streaming platforms (BBC Player or HBO Go –anywhere, on today's most popular devices). As Mendes (2017 online) points out, "digital, cable or broadcast, what really matters to the viewer (or to the platform subscriber) is the quality, especially for those who had money to subscribe PPV channels, i.e. older people".

Bearing in mind the forms of communication, the characteristics and consumption habits of the future generations and knowing that the number of digital content subscriptions and the consumption of live programming are steadily rising, television will have to adapt to this new reality and be quite creative to keep young people interested in its products. The fact is that there are other audiences beyond those who sit in front of their TV and, regardless of whether it is linear broadcasting or streaming, successful products like *Game of Thrones* (HBO) or *House of Cards* (Netflix) show that there is a market for quality TV. Mendes (2017 online) adds: "technology changed television once more when it transformed it into a product that goes beyond the boundaries of the television set and when it turned it into something always available". Although the viewer/user is free to watch what he wants, where he wants and when he wants "no one says anything about the importance that ritualized television still has in people's lives"; in other words, "it is precisely because they do not want to spend their energy choosing what to watch every day, that a huge majority of viewers watch the same things over and over again and stay loyal to that medium" (Mendes, 2017 online). In addition, the author claims that "television is a very important part of our social and domestic dimension" because "television sets the pace for family and social dynamics and makes it much easier for them to properly develop" (Mendes, 2017 online).

This way, as we look back at Katz's question (2009, 7) "Is television really dying?", the answer remains unchanged: - Television is not dead or dying, it has merely entered a new phase. The predictions made in 2009 seem to have become a reality "We find ourselves in a situation of infinite choice where we can view what we like, when we like (in real time or in delay), where we like (at home or elsewhere) and on a variety of screens" (Katz, 2009, 7). We have just entered an individualist phase where the main challenges we face are our ability to innovate and to create.

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