



Audiovisual in the streaming era: Millennials' and centennials' perspectives on cruelty and historical truthfulness

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Citation: Fernández-Rodríguez, C., Romero-Rodríguez, L. M., & Puebla-Martínez, B. (2023). Audiovisual in the streaming era: Millennials' and centennials' perspectives on cruelty and historical truthfulness. *Online Journal of Communication and Media Technologies*, 13(4), e202350. <https://doi.org/10.30935/ojcm/13645>

ARTICLE INFO

Received: 13 May 2023

Accepted: 24 Aug 2023

ABSTRACT

The current audiovisual landscape via streaming is characterized by images loaded with aesthetics and violence. Therefore, the main objective of this study is to decipher the audience's feelings about the violent and dystopian plots that saturate the current panorama of audiovisual entertainment through a survey aimed at millennials and centennials in Spain and Mexico, who are the viewers who consume the most streaming platforms of the two countries. The results show that viewers do not feel that these series, contrary to what it might seem, cause them sadness or low spirits, and, likewise, these viewers consume these products without having a specific idea of whether the audiovisual should show cruelty, historical accuracy or the vicissitudes of the world. In conclusion, this research provides a current map of the feelings of the OTT audience about the shocking, bloody, and visceral images that are so present in the routine of young audiences.

Keywords: streaming, television, millennials, centennials, films, series

INTRODUCTION

We are in a historical moment, where the routine of viewers with streaming platforms is conforming to what could be called a "canon of mainstream cruelty": murder, mistreatment, humiliation, misanthropy ... all disguised in entertainment and occupying the leisure time of viewers. According to Tait (2008, p. 107), the term 'pornography' expands in the viewer's contemporary contexts to focus on their public anxieties while excluding the understanding of the specific crime that may be represented and the looks they may come to draw. Therefore, it is understood that horror pornography is currently discussed as a reflection of contemporary anxieties while, at the same time, it shows a latent morbid or shocked gaze in the eyes of the spectator.

According to Ramírez (2019), "fiction has become black mirrored". However, *Black Mirror* (Charlie Brooker) is not the only series that introduces apocalypse or misanthropy into the viewer's routine. Series such as *The Handmaid's Tale* (Bruce Miller), *Years and Years* (Russell T. Davies), *Chernobyl* (Craig Mazin), *The Last of Us* (Craig Mazin), or *The Collapse* (Jérémy Bernard, Guillaume Desjardins, and Bastien Ughetto), among many others, have a place of honor in the erotic of cruelty within current mainstream series. For Charlie Brooker to be

subversive is to “try to make it not totally ironic” and to experience some hope at the end of the plot. This answer was given by Brooker when he saw how the series was starting to become predictable, given how systematically horrible and sinister all its plots were, but also how close to our “new reality”. However, according to López-Pérez (2022, p. 38), this is not something new, as demonstrated by Pier Paolo Pasolini’s film *Salò, or the 120 Days of Sodom* (1975), since violence, in that title, was represented as a symbolic vehicle that showed the viewer how the “unthinkable” should not be normalized. According to the Italian film director, the only way was to prevent the audience from reconciling with the violence when leaving the theater.

On the other hand, attending what is considered a prestigious series today is essential. VanArendonk (2017) found that some of the signs to spot a prestige series were as follows: It resembles a novel or a movie, it does not have “episodes” but “chapters,” it does not have a “first season” but “a pilot,” it gives prestige to the abject, it is dark, it is difficult to understand, it leaves small elements to be deciphered in which “every piece of the puzzle matters.” it usually stars sad, violent middle-aged men who are trying to make their way in the world, mistreat women and require sex to forget their existential emptiness, nothing is funny (in fact, it must be deeply depressing), and it is usually directed by and stars well-known stars of the film scene. According to Sotelo-Herrera (2020, 128), there are villains and evil characters in current television series that arouse fascination among viewers and show, whether they are depressive or not, that human beings have become slaves to the society of self-exploitation performance (see the film *Fight Club* or the series *Breaking Bad*).

This is how cruelty and dystopia become a mass spectacle, through a growing and booming fashion that increasingly understands less and less of differences between the television and film mediums, thus pretending to find, above all, spectacle. According to Wheatley (2016), spectacle “is part of the everyday fabric of television broadcasting”, and visual pleasure is something that is important to viewers. Moreover, he does not contemplate that spectacular television is something explicitly cinematic but that “the aesthetics of spectacle more commonly associated with cinema could equally well be associated with certain forms of television.” Thus, spectacular television “offers viewers moments in which they contemplate the beautiful, the erotic, the grotesque, and the awe-inspiring” marked by moments of powerful visual pleasure (Wheatley, 2016).

According to Villanueva et al. (2013, p. 591), [...] “violence on television, whether fictional or real, interests and attracts viewers”. All this implies a morbidity that functions as the main interest, as a tasting of the destructive and harmful (2013, p. 591). Therefore, one can speak of the erotic of cruelty as a seduction of perverse images in such a way that they can produce aesthetic emotions in the viewer similar to pleasure or enjoyment through many images that appropriate the viewer’s gaze and desires. Fernández-Rodríguez and Romero-Rodríguez (2021, p. 15) explain, in this vein, that “the series’ culture seems to be immersed in a dystopian trend, where the narrative, under the pretext of shock, explores different levels of abjection”.

In the opinion of Fernández-Rodríguez and Romero-Rodríguez (2021), the culture of the current series is immersed in the dystopia that pursues shock at all costs, cementing the finding of cruelty or depression as a sign of “intellectual nourishment”. This is how contemporary audiovisual cruelty is understood, as a stylized exploration of everyday horror. However, this issue is also causing controversy in today’s cinema since the representation of pain or suffering ideologically divides the audiovisual audience.

About Andrew Dominik’s film *Blonde* (2022), Kovacsics (2022, p. 14) expressed that, since its release in Spain, *Blonde* has generated a deep polarization that leads to the confrontation between men and women and to positioning between hate and reverence, accusing the director of employing “shock therapy”, generating that the film uses the same pornographic gaze that, at the same time, denounces.

On the other hand, Fernández Valentí (2022) considers *Blonde* a fiction, not a biopic of Marilyn Monroe, which turns out to be a nightmare framed in the codes of psychological horror cinema that is “incomprehensibly” branded as misogynist and, at the same time, anti- and pro-abortionist at the same time. Consequently, there seems to be a debate on the representation of cruelty that is, day by day, more divisive among the viewers of today’s prevailing mass audiovisual culture. Thus, it is glimpsed how the doubt continues to linger as to whether the viewer demands historical truthfulness in fictional cinema. In this regard, according to Rizzacasa d’Orsogna (2023, p. 12), for thirty years, a culture of cancellation has been forged in American universities that pushes the United States to “rethink its own literary canon, and of many other things, in the light of political correctness.”

The main objectives of this study are to examine the audience's feelings about the violent and abject plots that saturate the current audiovisual entertainment landscape, to find out whether viewers attach importance to historical realism or to the artistic vision of the products they consume and, finally, to reflect on the current state of television series from the audience's point of view.

MATERIALS AND METHOD

The nature of this research is field-based, descriptive, and quantitative, as it seeks to determine the magnitude of the phenomena in a representative sample of audiences in Spain and Mexico by conducting a survey, which questionnaire was previously validated by a panel of experts.

About the scope, although we searched for a sample size that would allow, through probabilistic methods, to infer the responses to the total of the universe under study, it is no less accurate that some population sectors (clusters) are less represented in the survey. However, proportional affixation was sought, which will be understood with an exploratory-correlational scope.

The quantitative methodology uses data collection to test hypotheses based on the numerical measurement and statistical analysis to establish behavior patterns and test theories (Hernández Sampieri et al., 2014). In exploratory research, fundamental data analysis is applied to identify the frequency with which the phenomenon of interest occurs and its general characteristics (Ramos Galarza, 2020).

Instrument

Once the questionnaire was designed and carried out after a theoretical construction of dimensions and indicators, it was subjected to expert judgment. The judgment was made from a round with ten experts who evaluated the 18 variables (including the three questions referring to political cynicism) that the survey asked about, resulting in an arithmetic mean (M) of 3.47 in all cases except one (so that variable was removed from the final survey). The experts "are people whose specialization, professional, academic or research experience related to the subject of the investigation allows them to evaluate, in content and form, each of the items included in the instrument" (Soriano Rodríguez, 2015, p. 25).

The final instrument included seven independent variables that allowed us to triangulate the responses of the covariates exposed in the three dependent variables referred to cynicism. The instrument was applied from April 26 to June 16, 2022, with 1025 responses through Google Forms in Mexico (residents of large urban centers: Mexico City, Guadalajara, and Monterey) and in Spain (residents of Madrid, Barcelona, Seville, and Huelva). The statements that respond to the study's dependent variables were structured on a Likert scale from 1 (strongly disagree) to 5 (strongly agree):

1. Audiovisuals should not be an "escape valve" from reality; instead, they should confront the viewer with the harsh realities of the world so that he/she can learn about the cruelty of human nature.
2. Showing without mitigation the suffering of the world's problems in audiovisual entertainment is done to raise awareness among viewers rather than simply for morbidity.
3. The apocalyptic and dystopian vision of many current series and movies is a fashion derived from the media hype to which we are increasingly accustomed.
4. The series and films of historical facts, biographical or based on true stories, must show rigor, historical accuracy, and realism, even beyond the will of their creators.
5. Nowadays, consuming current movies or TV series is depressing, which saps the viewer's mood and detracts from the feeling of vitality.

Sample

The reasons that led us to focus the study on millennials and centennials¹ in Spain and Mexico were the following: First, according to a FINDER survey (Laico, 2021), Spain and Mexico are the two Spanish-speaking countries, where more streaming platforms are consumed in their respective continents. In fact, in the list of

¹ For this research, the generational age classification millennials (born between 1981 and 1996) and centennials (born between 1997 and 2012), explained by Dimock (2019), will be used.

Table 1. National survey sample in Spain & Mexico

Generation	Spain	Mexico
Male millennials	160	108
Female millennials	139	172
Total millennials	299	280
Male centennials	100	27
Female centennials	252	40
Total centennials	352	67
Total both generations	651	347

countries worldwide that determined the percentage of the population with at least one streaming service at home for the year 2021, Spain was in 7th place with 57.67% and Mexico in 10th place with 56.01%. Therefore, this places Spain and Mexico among the top ten countries, where most streaming is consumed worldwide and, specifically, the only two Spanish-speaking countries in the top-10 rankings.

In both countries, the most consumed platform is Netflix, being in Spain the most watched in 2021 with 33.8% of consumption (Barlovento, 2021) and in Mexico with 89% by 2020 (Chevalier Naranjo, 2020). In addition, Netflix is expected to continue leading Mexico's sector by 2026 (Statista Research Department, 2021).

Regarding OTT usage in Spain and Mexico by millennial and centennial audiences, the following characteristics can be summarized: On the one hand, in Spain, millennials and centennials exceed, in age groups ranging from 18 to 44 years old, 88% of the consumption of streaming platforms (Barlovento, 2021). On the other hand, in Mexico, 53% of millennials seek entertainment as their primary content preference, 78% pay for Netflix as their leading OTT, 93% prefer movies, 88% series, and are the group that consumes the most significant number of online video content (IAB México, 2017).

Simple random probability sampling was carried out, a method of selecting units drawn from a homogeneous population of size (n) so that, in each of the samples, they have the same opportunity to be chosen (Tamayo, 2001). Since the "target population" (millennials and centennials) in both countries is greater than 100,000 people, the calculation formula for infinite populations will be used to determine the number of people to be surveyed (Aguilar-Barojas, 2005).

Considering a confidence margin of 95%, a margin of error of +/-5%, and the population size of millennials and centennials in Spain, totaling 13,180,957 people (INE, 2021) and in Mexico, representing 46,200,000 individuals (Inegi, 2020), a minimum sample of 345 people for each country is needed in both cases.

As seen in **Table 1**, the effective sample of the present study will be 998 people, 347 individuals from Mexico and 651 from Spain, with an age range between 18 and 41 years. In addition, since this is a random selection probability sample, all the elements have the same probability of being chosen: the individuals who will be part of the sample are selected randomly by random numbers (Casal & Mateu, 2003).

RESULTS

Escapism or Reality? Self-Perceived Cruelty in Current Streaming

In response to the statement, "audiovisuals should not be an "escape valve" from reality; instead, they should confront the viewer with the harsh realities of the world so that he/she can learn about the cruelty of human nature", the most common response from millennials and centennials in Spain and Mexico, practically identical, was undecided (33.41% of centennials and 32.98% of millennials). However, it is striking that the figures for disagreement (20.04% in centennials and 21.41% in millennials) and agreement (21.71% in centennials and 20.03% in millennials) are similar between both generations. That is to say, although indecision prevails over the other options, there is a quite remarkable balance in both generations, which shows, in general, the inexistence of a clear preference, neither for nor against the affirmation of this point (**Figure 1**).

In Mexico there is greater agreement ($M=3.34$; standard deviation [SD]=1.176) than in Spain ($M=3.09$; $SD=1.183$), ($t[1,000]=-3.285$, $p<0.01$) around the statement in this section. On the other hand, significant differences were found according to age regarding the degree of agreement with the statement ($F[3, 998]=9.317$, $p<0.001$), being higher among people between 22 and 25 years of age ($M=3.41$; $SD=1.120$) and

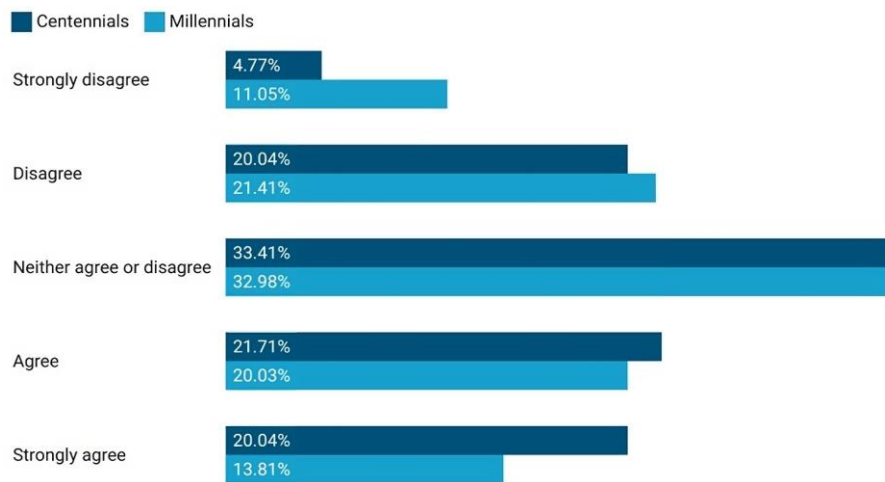


Figure 1. Audiovisuals should not be an “escape valve” from reality; instead, they should confront the viewer with harsh realities of the world so that he/she can learn about cruelty of human nature (Source: Authors)

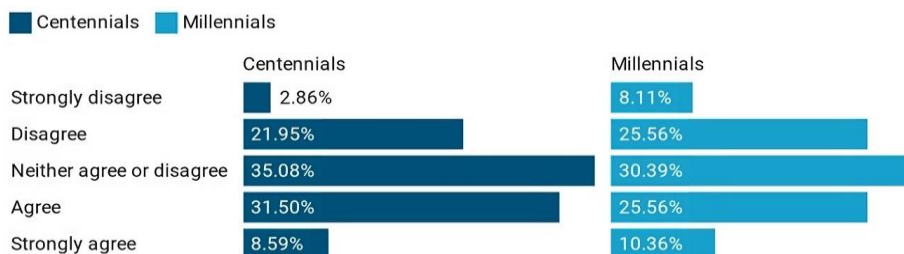


Figure 2. Showing without mitigation the suffering of the world’s problems in audiovisual entertainment is done to raise awareness among viewers rather than simply for morbidity (Source: Authors)

lower among older people ($M=2.93$; $SD=1.186$). In other words, older centennials agree more than millennials in general. Likewise, women were found to show greater agreement ($M=3.25$; $SD=1.148$) than men ($M=3.07$; $SD=1.235$), ($t[996]=-2.398$, $p<0.05$) with the statement of this item. However, no significant correlation relative to the ideological spectrum was discovered.

A significant and negative correlation ($R[1,000]=-0.114$, $p<0.001$) was found between educational level and agreement with the statement of this point, which tells us that there is a more significant agreement with the lower educational level. That is to say, the idea that the audiovisual should not be an escape valve from reality is more accepted by Mexicans, older centennials, women, and those with lower educational levels.

Regarding the consumption of streaming platforms, the degree of agreement with the statement is significantly and negatively correlated with the consumption of Disney+ ($R[1,000]=-0.147$, $p<0.01$). However, the correlation is insignificant with the consumption of Netflix, HBO, Amazon Prime, Filmin, and other platforms. Finally, the degree of agreement with the statement correlates significantly and positively with consumption motivated by art ($R[1,000]=0.101$, $p<0.01$) and negatively with consumption motivated by leisure-fun ($R[1,000]=-0.091$, $p<0.01$) and companionship ($R[1,000]=-0.124$, $p<0.001$), with the correlation being insignificant with consumption motivated by criticism and education. In other words, the idea that audiovisuals should unmitigatedly show the cruelty of human nature is less accepted by Disney+ consumers, which makes sense given the family-friendly nature of OTT. However, it is accepted by viewers who consume audiovisuals motivated by art, while those who consume audiovisuals in search of leisure spaces disagree with that mission for entertainment.

Awareness or Lust? Aim of Showing Cruelty in Audiovisual Entertainment

Figure 2 shows the responses of millennials and centennials streaming viewers in Spain and Mexico to the statement “showing without mitigation the suffering of the world’s problems in audiovisual entertainment is done to raise awareness among viewers rather than simply for morbidity”. It can be seen that the majority answer, in both generations, is, once again, indecision (35.08% in centennials and 30.39% in millennials).

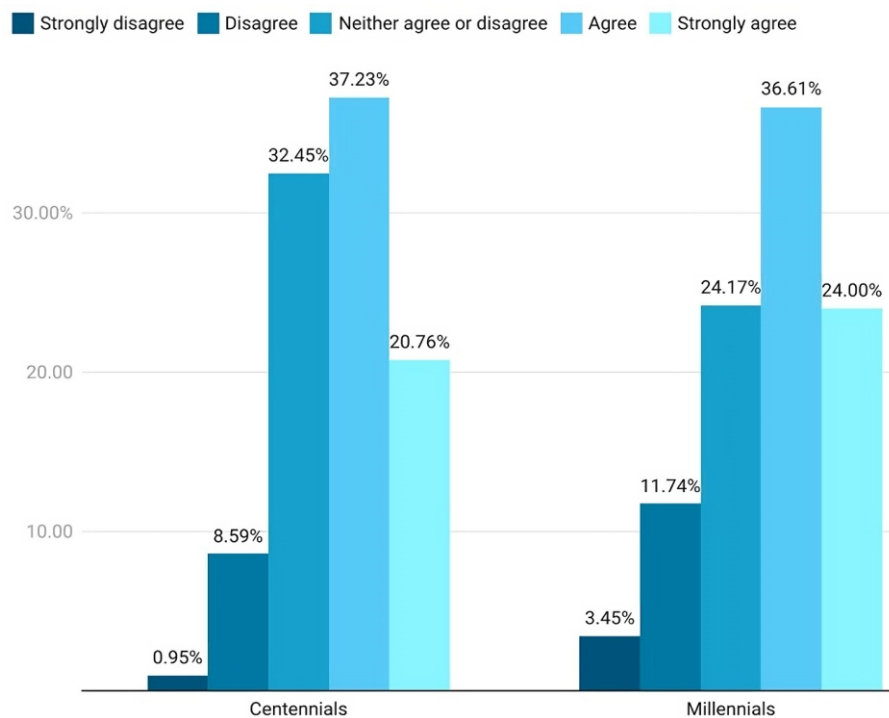


Figure 3. Apocalyptic & dystopian vision of many current series & movies is a fashion derived from media hype to which we are increasingly accustomed (Source: Authors)

As seen in [Figure 2](#), there is a slight superiority in indecision in the case of centennials. However, we also find it in the degree of agreement with the statement (31.50% in centennials and 25.56% in millennials), with the most superlative agreement with the statement being very similar in both generations (8.59% in centennials and 10.36% in millennials). In general, we have not found a conclusive view in favor or against, since indecision prevails, but, in addition, both generations mostly agree that showing suffering in audiovisual entertainment is done with a moralizing purpose rather than for a spectacular one, although, however, centennials (40.09%) are the ones who agree slightly more than millennials (35.92%). In summary, despite the common indecision, centennials agree slightly more with the statement in this section than the millennials.

In Mexico there is greater agreement ($M=3.28$; $SD=1.135$) than in Spain ($M=3.04$; $SD=1.022$), ($t[644,320]=-3.254$, $p<0.01$) around the statement in this section. At the same time, significant differences were found according to age regarding the degree of agreement with the statement ($F[3, 998]=2.865$, $p<0.05$), being higher among people between 22 and 25 years of age ($M=3.30$; $SD=0.949$) and lower among people between 26 and 34 ($M=3.01$; $SD=1.088$). That is, older centennials agree more, and younger millennials agree less. However, no significant differences were found in gender, ideological spectrum, or the educational level of the respondents. In summary, the idea that the representation of suffering or the world's problems is done with a moral purpose in audiovisual entertainment comes mostly from Mexicans and older centennials.

Concerning the consumption of streaming platforms, it has been found that the degree of agreement with the statement correlates significantly and positively with the consumption of other platforms ($R[1,000]=0.085$, $p<0.01$), being irrelevant to the consumption of Netflix, HBO, Amazon Prime, Filmin, and Disney+. Finally, the degree of agreement with the statement was found to be significantly and positively correlated with consumption motivated by art ($R[1,000]=0.175$, $p<0.001$), being insignificant with consumption motivated by entertainment, companionship, criticism, and education.

Reasons for Apocalyptic and Dystopian Fashion in Current Movies and Series

[Figure 3](#), which represents the responses of millennials and centennials audiences in Spain and Mexico to the statement "the apocalyptic and dystopian vision of many current series and movies is a fashion derived from the media hype to which we are increasingly accustomed", shows a clear positive response to this statement: 37.23% of centennials agree, and 20.76% strongly agree while, in the case of millennials, 36.61% agree and 24% strongly agree.

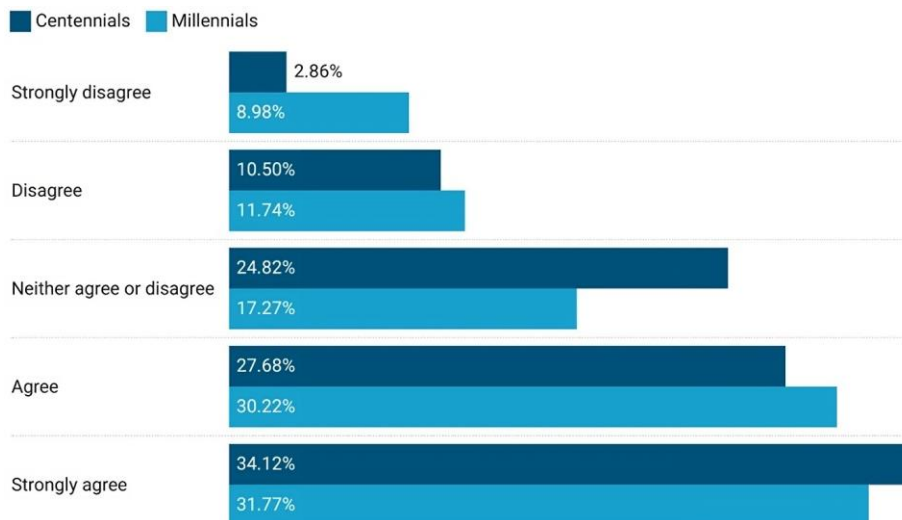


Figure 4. Series & films of historical facts, biographical or based on true stories, must show rigor & historical accuracy, & realism, even beyond the will of their creators (Source: Authors)

However, the most notable difference in the case of this statement can be seen in the indecision of centennials, 32.45% of whom do not know whether they are for or against the statement, compared to 24.17% of undecided millennials. In summary, it is clear that, despite the positive agreement of both generations, it is the millennials who believe more strongly that the dystopian and apocalyptic vision in movies and series is a fashion typical of the times of media exaggeration in which we live nowadays.

It was found that in Mexico there is a more significant agreement ($M=3.81$; $SD=1.024$) than in Spain ($M=3.60$; $SD=0.998$), ($t[1,000]=-3.248$, $p<0.01$) around the statement in this section. Similarly, women show more remarkable agreement ($M=3.81$; $SD=0.952$) than men ($M=3.46$; $SD=1.066$), ($t[774.662]=-5.314$, $p<0.001$) on this point although no significant differences derived from age group were found according to the one-factor ANOVA test. Likewise, no significant correlation was found between educational level and ideological spectrum.

In terms of platform consumption, the degree of agreement with the statement is found to correlate significantly and positively with the consumption of Netflix ($R[1,000]=0.092$, $p<0.01$) and Amazon Prime ($R[1,000]=0.089$, $p<0.01$), and negatively with the consumption of Filmin ($R[1,000]=-0.154$, $p<0.010$) and other platforms ($R[1,000]=-0.126$, $p<0.001$). However, the correlation is not significant with HBO and Disney+ consumption.

Finally, the degree of agreement with the statement correlates significantly and positively with consumption motivated by leisure-fun ($R[1,000]=0.068$, $p<0.05$) and negatively with consumption motivated by education ($R[1,000]=-0.075$, $p<0.05$), being irrelevant with consumption motivated by accompaniment, criticism, and art.

Divorce Between Facts and Audiovisual Fiction

Figure 4 shows the responses of millennials and centennials in Spain and Mexico to the statement “The series and films of historical facts, biographical or based on true stories, must show rigor and historical accuracy and realism, even beyond the will of their creators”. In this case, there is, once again, a highly positive response to the statement with few differences (61.8% of centennials agree versus 61.99% of millennials). However, there is again an apparent indecision in the younger age groups, as 24.82% of centennials are not clear whether they are in favor or against the statement, compared to a minuscule 17.27% of undecided millennials. In summary, both generations believe that series and feature films based on real events must show rigor and historical accuracy as opposed to the will of their creators.

It was found that there are significant differences according to age regarding the degree of agreement with the statement in this section ($F[3, 521.985]=3.171$, $p<0.05$), being higher among younger people ($M=3.82$; $SD=1.140$) and lower among older people ($M=3.51$; $SD=1.311$). Centennials have a greater affirmative agreement than millennials regarding the search for realism in historical plots.

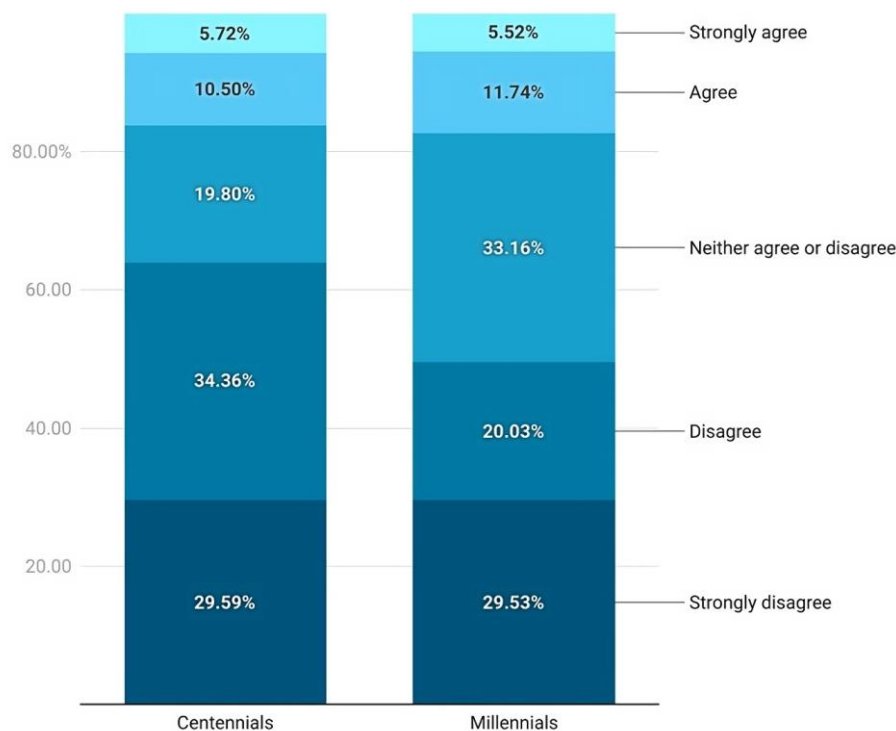


Figure 5. Nowadays, consuming current movies or TV series is depressing, undermines the viewer's mood, & removes the feeling of vitality (Source: Authors)

On the other hand, women show a higher level of agreement ($M=3.83$; $SD=1.098$) than men ($M=3.54$; $SD=1.344$), ($t[723.307]=-3.524$, $p<0.001$) with the statement of this point. However, there are no significant differences between Mexico and Spain according to Student's t-test, and, similarly, no significant correlations were found between educational level or ideological spectrum.

Regarding the streaming platforms consumed, it has been found that the degree of agreement with the statement correlates significantly and positively with the consumption of Netflix ($R[1,000]=0.129$, $p<0.05$) and negatively with the consumption of HBO ($R[1,000]=-0.115$, $p<0.001$) and Filmin ($R[1,000]=-0.124$, $p<0.001$), being insignificant with the consumption of HBO, Amazon Prime, and other platforms. Finally, the degree of agreement with the statement correlates significantly and positively with leisure-fun motivated consumption ($R[1,000]=0.078$, $p<0.05$) and negatively with critically motivated consumption [$R(1000)=-0.088$, $p<0.01$] and art ($R[1,000]=-0.104$, $p<0.01$). The correlation is not significant with consumption motivated by accompaniment and education.

Is It Depressing to Watch Movies and Series Nowadays?

Figure 5 shows the ratings of millennials and centennials in Spain and Mexico to the following statement: "Nowadays, consuming current movies or TV series is something depressing that undermines the viewer's mood and takes away the feeling of vitality". In this case, the response of both generations coincides with the responses of disagreement (63.95% disagreement in the case of centennials and 49.56% in the case of millennials).

However, the highest degree of indecision is found in the case of millennials (33.16%) than in the case of centennials (19.80%). In other words, it seems quite evident that centennials, as a general rule, do not perceive that consuming movies or series nowadays is something that detracts from their sense of vitality. Nevertheless, millennials' responses are more striking in this case (49.56% disagree, 33.16% are undecided, and 17.26% agree) since, despite the majority of disagreement, there is a high percentage of undecided on this question.

Therefore, it can be confirmed that both generations do not perceive the consumption of movies and series today as depressing, although there are more shades of indecision in the millennials than in the centennials.

It was found that in Mexico there is a greater agreement ($M=2.63$; $SD=1.208$) than in Spain ($M=2.23$; $SD=1.139$), ($t[1,000]=-5.225$, $p<0.001$) around the statement. It is women who show greater agreement ($M=2.47$; $SD=1.178$) than men ($M=2.22$; $SD=1.171$), ($t[996]=-3.230$, $p<0.01$) around the present statement. On the other hand, a significant and negative correlation ($R[1,000]=-0.167$, $p<0.001$) was found between the ideological spectrum and agreement with the statement. There is less agreement with the statement among people located further to the left of the ideological spectrum.

In summary, a more significant agreement is found in the affirmation of this section in the case of Mexicans, women, and left-wing voters. However, according to the one-factor ANOVA test, no significant correlations were found regarding the educational level and no significant differences in age.

Finally, the degree of agreement with the statement correlates significantly and negatively with the consumption of HBO ($R[1,000]=-0.103$, $p<0.01$), Filmin ($R[1,000]=-0.179$, $p<0.001$), and other platforms ($R[1,000]=-0.081$, $p<0.05$). The correlation is insignificant with Netflix, Amazon Prime, and Disney+ consumption. In terms of platform usage, the degree of agreement with the statement correlates significantly and negatively with consumption motivated by criticism ($R[1,000]=-0.201$, $p<0.001$) and art ($R[1,000]=-0.173$, $p<0.001$), being insignificant in the case of consumption motivated by leisure-fun, companionship, and education.

CONCLUSIONS AND DISCUSSION

About audiovisual cruelty, five questions were asked in the survey so that millennials and centennials in Spain and Mexico could explain their vision of the tragic, cruel, and abject in today's cinema and television: Firstly, we wanted to find out whether they consider that audiovisuals should not be an "escapist valve", that is, a mere escape from reality, thus encouraging the presence of plots that confront the viewer with the cruelty of human nature.

The majority responded to this statement with indecision, i.e., neither disagreeing nor agreeing. On the other hand, Mexicans, younger centennials (22-25 years old), women, and those with less education are the ones who agree the most. Likewise, Disney+ viewers believe less in this view, but, in parallel, this correlates positively with the audience that consumes audiovisuals motivated by art. On the other hand, this view is not shared by those who seek leisure, entertainment, and companionship.

Secondly, in response to the statement that showing global problems without concessions in audiovisuals should be an action aimed at raising awareness and never a morbid strategy, respondents left the following results: Once again, an undecided majority was found in both generations. However, the centennials agree slightly more with this statement than the millennials. However, Mexicans and older centennials (22-25 years old) are the ones who agree more with the statement in this section, although, in parallel, younger millennials (26-34 years old) are the ones who agree less. Lastly, viewers of any platform other than Netflix, HBO, Filmin, Amazon Prime, or Disney + are the ones who agree the most with this statement and, at the same time, those who consume audiovisuals motivated by art.

Thirdly, respondents were asked about their degree of agreement regarding apocalyptic and dystopian themes in current audiovisuals, focusing on whether this vision results from a fashion derived from the media exaggeration to which citizens are increasingly accustomed.

In this case, we found a clear majority of agreement with this statement. However, the millennials agree more with this statement than the centennials because there is a higher level of indecision among the latter. On the other hand, Mexicans and women are the ones who agree more on this point. However, Netflix and Amazon Prime Video audiences are the ones who agree more with this point, while, on the other hand, Filmin audiences are the ones who agree the least. Likewise, the audience that seeks leisure and entertainment agrees more with this statement, while the audience that consumes audiovisuals motivated by education disagrees more.

Fourth, when asked whether films and series based on historical events should show historical rigor and fidelity, even above the artistic will of the creators, respondents answered this way: Both millennials and centennials are markedly in favor of this statement, although, at the same time, there is an evident higher level of hesitancy among centennials, i.e., younger respondents. As happened with the film *Blonde* (Kovacsics, 2022; Fernández Valentí, 2022), this result shows that young audiences in Spain and Mexico would opt for a more correct or, preferably, documentary and honest vision of the historical memory of a character such as Marilyn Monroe rather than a vision that interprets her life artistically or essayistically. As Rizzacasa d'Orsogna (2023) explains, the first sprouts of thought, the culture of cancellation, laying its foundations in the thinking of the mass culture audience for the last thirty years, are currently emerging.

However, although there are more undecided centennials, it is still the respondents of this generation who are more in favor, in general terms, of the search for realism in films and historical series than millennials. Likewise, women are also more in agreement than men.

Regarding OTT consumption, it was found that those who consume Netflix agree more with this statement than those who watch HBO and Filmin, who would disagree more with it. Finally, it was found that the audience that seeks an audiovisual experience linked to leisure and entertainment agrees more with the statement than those who seek criticism and art.

Fifth and lastly, concerning whether the consumption of films and television series today is a depressing experience that undermines the viewer's mood and detracts from a sense of vitality, the following results were found: Both generations strongly disagree with this statement. However, there is a clear superiority of disagreement in the case of centennials, and similarly, greater indecision is found in millennials.

On the other hand, Mexicans and women agree more with this statement, while voters on the far left tend to disagree that consuming movies and series is depressing nowadays. Regarding platform consumption, it has been found that HBO and Filmin audiences, as well as those who watch movies and series motivated by criticism and art, strongly disagree with the statement.

In conclusion, television violence interests viewers (Fernández Villanueva et al., 2013), who continue to taste morbid products for aesthetic enjoyment. In today's complex streaming ecosystem, the attitude of viewers seems not to correspond to the dystopian logic, as well as the aestheticization of cruelty, that occur in current television series (Fernández-Rodríguez & Romero-Rodríguez 2021; Ramírez 2019; VanArendok 2017). This is because, mainly, millennials and centennials viewers in Spain and Mexico consider that consuming these products does not depress them, does not undermine their mood, and, in general, does not cause them to worry. Therefore, it could be deduced, although it is not proven, that these series are an aesthetic product that, rather than reflecting or questioning the cruel or perverse reality of social or political problems, promote a pornographic and abject normalization that runs through the eye of the contemporary viewer in an increasingly imperceptible way (Tait, 2008). Thus, although violence is nothing new, the results show how new audiences continue to appreciate the symbolic force of new narratives, stories that eroticize villains but with a greater impact on the routine of the ordinary person (Sotelo-Herrera, 2020).

Finally, this study provides a reading of audience behavior regarding their relationship with the shocking, bloody, political, and visceral images that are so present in the routine of young audiences, fostering a greater understanding of what viewers want to see according to their political biases and providing a map, which remains to be investigated and further deepened, of the viewers of streaming platforms.

In short, this study shows the relationship between the youngest audiences in the two Spanish-speaking countries that consume the most streaming platforms and the audiovisual representation of cruelty and violence today. This article shows a theoretical bridge to understanding a phenomenon beyond the audiovisual essay, reaching empirical results on the audience's consumption habits beyond the specialized opinion in film studies.

The implications of this study provide theoretical and practical value on several levels: First, at a theoretical level, this study provides a further step in the audience's knowledge and the way they relate their values and ideology with the content they consume. Likewise, it also shows us to what extent social sensitivity matters or not when it comes to making claims on social networks or choosing one platform or another.

On a practical level, this research shows production companies how their potential consumers approach their product, demonstrating that some viewers are closer to a film and ideological interest than others. Thirdly, for film students, this study reveals how the public currently consumes audiovisuals, that is to say, what audience they are targeting, like the current one. In short, the trivialization of audiovisual violence by younger audiences is raised due to its high sophistication and stylization.

Author contributions: **CF-R, LMR-R, & BP-M:** conceptualization & investigation; **CF-R & LMR-R:** validation, visualization, & formal analysis; **CF-R:** data curation, writing (original draft preparation); **LMR-R & BP-M:** writing (review & editing); **LMR-R:** methodology; & **BP-M:** software, supervision, & resources. All authors approved the final version of the article.

Funding: The authors received no financial support for the research and/or authorship of this article.

Ethics declaration: The authors declared that the study was approved by the Ethics Committee at Rey Juan Carlos University.

Declaration of interest: The authors declare no competing interest.

Data availability: Data generated or analyzed during this study are available from the authors on request.

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