

# Television vs. Social Media – A New Concept for Viewing Series

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## ABSTRACT

*The paper presents a new and still unexplored concept of airing the series on social media and examines the interest in and the desire of the young population for the new concept of viewing, as well as the likelihood of viewing the series in such a way. This new method (concept) of viewing the series is based on the Norwegian web series Skam, which erases the boundaries between reality and fiction through its different ways of providing content to its audiences. The concept in question is airing series on social media, or through publishing short video clips and text messages by the series characters on the series website in real time. Since all video clips are recorded up to two weeks in advance, the viewers can post their comments and suggestions after viewing each clip and influence the development of the plot in future. The main characters also have their own Instagram and Facebook profiles and YouTube accounts, which further allows them to interact with their viewers. Previous research has shown that an ever increasing percentage of younger population is substituting the “classic” way of watching the series on television for a “more modern” way, on social media, which is exactly what has inspired the present research. The research was conducted through a questionnaire in a larger, suitable sample of students. The demographic characteristics of the respondents, their familiarity with the new concept of airing series, the interest in such a concept, the likelihood of following the series in in this way, the need for this concept of viewing the series, and following the Croatian series on television were examined. The results obtained show that there is an interest of young people in the introduction of changes in the content of television programmes, and consequently the need for a new concept of airing series.*

**Key words:** television, TV series, now concept, social media, communication

## New media and Viewing TV series

In today's fast-paced and stressful life, resting after a hard day's work is very common, usually in the form of entertainment. Television and the Internet are the predominant media used for following entertainment content, predominantly the series. What has been attracting viewers for decades now to watch series and what is the future of television with the advent of new media and the Internet? Research has shown that when it comes to series, in order to keep the viewers engaged, some of the characteristics of the series should be integrated and offers their audiences the right individual experience. Given that the younger population has been growing up in the *online era* and that their needs are different from those of previous generations, it is not surprising that it is increasingly difficult for TV series, i.e. for the television as a medium, to keep the interest of the younger audiences and to entice them into watching series on television<sup>1</sup>.

The digitalization process has brought immense changes for the television medium and viewing the series. It has become important to find out who is watching television, particularly the series, why they are doing so, and how to both keep the existing audiences and attract and keep new viewers. TV series have always been a way for friends and families to socialize and get closer by watching them together. This is how this fundamental characteristic of the series came to exist, namely, the need for socialization and conversation about the plot, characters and other events of the current episode, before, during or after viewing<sup>2</sup>. In some other cases, one's favourite series was a daily “ritual” occurring at the exact time, around which the viewers were able to organize their time and activities. If you missed an episode, you could often record it on various media (CD, DVD, USB) and watch it at a more convenient time. The greatest achievement of the TV series when compared to other forms of entertainment content is its success in creating the alternative reality<sup>3</sup>. It can be

accomplished through well-constructed themes, careful structuring of characters and putting those characters in situations where the viewers can identify themselves with them. In such cases, viewers may become quite attached to the characters, and even start considering them almost as friends or family members. Giles<sup>4</sup> explains this type of attachment through the phenomenon of parasocial relationship, where viewers invest their emotional energy, interest and time in characters, care about their welfare and have the feeling as if they were real people. Add to that the regular airing of the episode, which creates a feeling of a never-ending yet organized time as part of the viewers' everyday life, an experience is created where the reality of the episode continues to exist although the viewers go about their daily lives or follow other types of content<sup>3</sup>. In view of this, we can say that there are three essential characteristics of the series, namely, the ability of viewers to communicate with each other, the rituality of viewing and the air time, and the development of a prosocial relationship.

### Young people's interest in and need for viewing series on social media

Young people today use the new media mainly for communication, generally to maintain existing relationships and, to a lesser extent, to create new ones<sup>5</sup>. In addition, new media enables young people to no longer be only passive observers but become active content creators, as the entertainment content on social media they follow today is created in the video or text form. Although they have grown up along with continual changes in technology and the media, and create innovative forms of media content, research has shown that young people today are still uncertain about some innovations offered by the new media, at least when it comes to series and viewing them on social media. An example of this are certain forms of airing series, or any content for that matter, and the way of telling stories, which can be such a powerful tool of a certain series to communicate with its audience that it sometimes becomes difficult for viewers to distinguish reality from fiction<sup>6</sup>. In such cases, the content itself influences viewers much more powerfully than originally intended, and more often in a negative than positive way. Some good illustrations are reality shows and films based on true stories, where in both cases viewers habitually forget that parts of these are imaginary and created in such a way so as to get the viewers more interested<sup>6</sup>. Furthermore, the data show that there are two types of audiences today (television and social media audiences) when it comes to the preferred media, and consequently different needs of such audiences. Those whose needs are for the better part met by television, use the Internet and social media primarily for online social interaction, a way to pass the time and to look for additional sources of information<sup>4</sup>, whereas the audiences progressively selecting social networks as their preferred medium claim that the main reason for using them is their need for new online content, the rise of online video content and other services, the lack of time for television viewing,

while at the same time emphasizing that they are usually multitasking, that is, simultaneously watching television and communicating through social networks<sup>7</sup>. For this reason, the audiences switch between the different types of media on a daily basis, or they use the medium that fulfils their current, particular needs. If one medium really wanted to become dominant, it would have to be able to meet all the needs of its audiences at the same time and to do so in one place.

As far as series and new media are concerned, in addition to providing a wealth of new content, new technologies also allow the user to pick the viewing time for themselves. This is one of the reasons why television audiences are declining<sup>7</sup>. The fast-paced modern lifestyle and frequently demanding schedules require careful organization of time, which is why the users cautiously select the content to fill their spare time as well as decide how much of it they will consume at a given time. On the other hand, television content is broadcast based on a predefined schedule, which is not really adjusted to today's users' schedules<sup>7</sup>. Besides, television generally selects the content to be provided to users, who are therefore denied the opportunity to choose the content that fully suits their own taste. Young people today mostly watch films and series, and culture, art, news and political programmes the least<sup>8</sup>. As a result, television is regarded as a provider of the culture, art and religion content for the larger part, and of documentary, educational and scientific programmes to a lesser degree. But as the trend continues to grow, more and more young people watch television less and less, and fewer entertainment shows, as well as movies, are shown. An increasing number of young audiences is substituting television with alternative platforms, which generally provide entertainment programmes that are more appealing to young people than those offered by the national television.

Finally, a question arises as to which methods television might employ to keep its audiences, primarily the young viewers, attract new audiences, and what kind of changes will occur in regard to the audiences, types of media and media content. Digitalisation is a process that has been taking place for a while in technologically advanced countries and slowly reviving the interest in this mass media. Mučalo and Šop<sup>9</sup> point out that in technologically advanced countries such as Scandinavian countries, the digitalization process finished long time ago and the Internet is commonly used by almost 80% of the population. It seems as if the digitalization is the needed step forward. Interactivity is an essential characteristic of the internet and new media, which makes it possible for the audience to use multiple content types or activities in one place at the same time. This is exactly what the process of digitalisation of television is trying to introduce. Croatia is one of the countries in which the digitalisation process is not over yet, which means that the viewers are only just discovering all the novelties introduced to their TV screens. Today's viewers frequently also encounter the terms such as "smart TV". Smart TV's today are connected to the Internet, they allow people to watch more programmes in high quality resolution than ever before, engage in various interactive games,

quizzes, online shopping activities, create YouTube accounts and other profiles, offer new platforms, “save for later viewing” options and more. It is evident that all events will soon be live-streamed on television and users will soon be able to create their own content on television, as well as reach new levels of interaction, which will for the most part involve audio-visual contact. In this way, the Internet and television are slowly merging into a new medium that will offer everything that an individual needs in one place. Full integration of the media would make it possible for users to select the type of content they want, watch it when they want, and to do so via the medium most readily available to them (TV, mobile phone, computer ...)

The development of mobile phones is the main consequence of the growing technology and the future means of integrating content, that is, television and the Internet. Today’s mobile phones deliver fast and effortless search options and absolute accessibility at all times. Mobile phones are increasingly becoming a separate and unique technology and an integral part of everyday lives, particularly of young people. Since the Internet is wireless almost everywhere today, mobile users can access it anywhere, anytime. Communication, content accessibility, information retrieval, and all other user needs, are more easily accessible than ever. The results of the survey conducted by Miliša and Milačić<sup>10</sup> have shown that young people spend as much time in front of the screens, primarily their mobile phones and computers, as they do in school. What young people like to do most in their free time is surfing the Internet, listening to the music, reading a variety of content, interacting with friends, following social media, but also watching television. Not only is the digitalization process bringing the Internet to our smart TV’s, but it also makes it possible to watch television on mobile devices. Thus, television is becoming more private (independent), mobile and instantaneous, but also less and less related to traditional television broadcasting. Therefore, mobile phones, along with all the options they offer, might just completely take over other media. Despite that and the growing view that television will become a medium of the past, some authors still agree that television, and even its ‘less interesting’ national programmes, continue to exist thanks to the specific audience, which is still not ready to embrace new formats and changes<sup>11</sup>, or abandon their needs to be entertained in a passive manner without searching for additional content or carefully planned time to watch television<sup>12</sup>. Therefore, for some audiences the process of digitalisation and increasing interaction might become less appealing, because not many things can entertain us the way television does, allowing us to stay passive. It is the medium created exactly for this type of entertainment.

### Cross-media (the case of Skam series)

The term *cross-media* is used to describe integrated, interactive experiences occurring through more than one medium, engaging multiple users, and containing multiple styles. The users are active throughout the experience (such as watching a certain type of content) and interact with one

another, which is why rather than generally offering the content to follow, *cross-media* experiences often provide the feeling of watching/listening/reading a carefully constructed story<sup>13</sup>. The most important characteristic of *cross-media* is precisely the important role of an active audience that is directly engaged in the experience, and therefore constantly interacting with the media experience. An example of a *cross-media* experience is the Norwegian teen-series *Skam*, whose concept served as a basis for the present study.

*Skam* (Cro. *Shame*) is a Norwegian web series produced by Julie Andem, which is primarily aimed at younger Norwegian population, but thanks to its cautiously examined socially sensitive topics and unique airing concept, it has won fans all over the world. The series deals with the daily life of a group of friends, while most of the topics revolve around family issues, love-related problems, friendships, mental health, racism and other present-day social taboos. What is interesting from the perspective of *cross-media* is precisely the unique style of telling the story. It can be followed on multiple platforms, that is, if viewers want to fully experience the series, they should follow it on its website, social media and television. *Skam*’s main modes of communication are short video clips, text messages and photos that appear on the Instagram profiles of the series characters. Along with being posted on the aforesaid Instagram profiles, the entire content is also published on the main website (domain) of the series (<http://skam.p3.no/>) and in real time. This means that, if the characters are having a conversation in the middle of a lecture at 2:05 pm on Monday, that particular video clip will be published on the website on Monday at the exact same time, at 2:05 pm. Also, if the characters had a conversation in a chat group between 11am and 12pm, a screenshot of that conversation would appear around 12am and describe what went on in the series between 11am and 12pm. The video clips usually last up to several minutes, because they show the plot in real time, whereas text messages serve to further supplement the story. At the end of the week, all of the released video clips are merged into one episode, which then airs on Norway’s NRK P3 youth television channel on Friday night, so that the population less active on social networks can also watch the series. Since it was originally created for social media, not for television, Instagram and Facebook profiles or YouTube accounts were created for all the main characters in the series to serve as an additional means of connecting fans with the characters, deliver an innovative communication system with the characters, and offer liking, sharing and commenting options. All of that has led to making it easier for the audience to connect with the lives of the characters, to a better and more fulfilling experience, a sense of reality, a feeling as if they themselves were part of the series, or as if the characters were part of the viewers’ lives. Given that today’s population gets in touch mostly through social media, creating prosocial relationships between the characters and viewers in this case becomes more prominent when actively following the profiles of characters on social media than by mere watching an episode or a clip. In addition to connecting the audi-

ence with its characters, the series has also made sure that the viewers interact with each other as closely as possible. Namely, once a particular content has been published on the website of a series, viewers can “like” it, or comment on it with other viewers. Their comments often determine the direction which the series will take, as the clips are generally recorded up to two weeks in advance. Furthermore, many fans have created additional profiles on social networks to share their experience with other viewers, and to have the content translated for audiences around the world. In this way, an interactive *Skam* community with a great sense of connection was created, which shared their opinions, predictions, desires and fears about the series itself while waiting for the new content to be released. There is a growing audience today beginning to use *cross-media* in order to experience integrated media content and create their own, and the *Skam* series and its unique concept is one example of how these needs can be met at once. Since this way of airing series is a globally innovative, rapidly growing trend, particularly in the entertainment industry, the present research sought to find out how much the young population of Croatia is familiar with this concept, if there is a general interest in following the series in this way and to what degree.

## Methodology

For the purpose of this research, a two-part questionnaire was designed. The first part consisted of three questions measuring the basic demographic characteristics of the respondents (gender, age and college they attend). The second part of the questionnaire consisted of 14 open-ended, closed-ended and multiple-choice questions, in which respondents were asked about their familiarity with the new concept of airing series online, their interest in such a concept, the likelihood of watching series in Croatia using such a concept, the need for this way of airing series, and about watching Croatian television series. Of these 14 questions, the respondents answered the first three questions with the following answers: “YES / NO” and “on television / on social media”. Answers to six questions were marked from 1 to 5 on a Likert-type scale, while three questions were multiple-choice questions. Open-ended questions were also offered.

At the very beginning of the research, the respondents were informed about the purpose of the research and the guaranteed anonymity of their data was emphasised. Through a short PowerPoint presentation respondents were familiarized with the new concept of airing series on social media, which allows the main characters to create Instagram and Facebook profiles, and YouTube accounts. Since such concept is still unknown in Croatia, respondents were encouraged to ask additional questions after the presentation if there was something unclear about the concept. After the presentation and Q&A session, respondents filled out the questionnaire. The data were processed using the IBM SPSS 20 software.

The research was conducted on a suitable sample of  $N=116$  students, of whom 102 (87.9%) were female and 14

(12.1%) male students of undergraduate and graduate studies at the Faculty of Humanities and Social Sciences in Osijek ( $N=53$ ) and the Academy of Arts and Culture in Osijek ( $N=63$ ). 53 Psychology students from the Faculty of Humanities and Social Sciences and students from three different departments of the Academy of Arts and Culture, namely Library Science ( $N=9$ ), Cultural Management ( $N=15$ ) and Media Culture ( $N=39$ ) responded to the questionnaire. The age range of respondents was between 19 and 29 and the mean age was  $M=20.90$  ( $SD=1.805$ ).

## Aims, problems and hypotheses

The aim of the paper was to present a new, unexplored concept of airing series on social media (the case of *Skam* series) and to examine the interest and desire of the younger population for this type of viewing series.

More precisely, an effort was made to examine the familiarity of young people with the new concept of airing series, their interest in such a concept and to examine the likelihood of watching series on social media. It was also intended to explore the differences in the interest in the new concept with regard to the preference for the way in which the series are aired (via television or on social media).

It is assumed that respondents have not previously encountered this type of viewing and are not familiar with the new concept (H1a). Furthermore, respondents are more interested and willing to watch series through this new concept, rather than traditional way of viewing, that is, they choose to watch the series on social media much more often than on television (H1b). Finally, a statistically significant difference is assumed when it comes to the interest in the new concept with regard to the preferred mode of viewing (on television or on social media), that is, the respondents who watch series on social media more frequently show greater interest in the new concept (H2).

## Results and Discussion

14 questions were used in the questionnaire to examine the interest in the new concept and the desires and needs of young people to follow the series via the new concept. There was only a YES or NO option for respondents to choose as answers to the first and second question, namely “Are you already familiar with this concept of airing series?” and “Would this concept encourage you to watch series more often than before?” while for the third question, “Would you rather watch series in the classic way (on television) or on social media?”, respondents were offered a choice between “on television” or “on social media”. In view of this, the Chi-square test revealed a statistically significant deviation in the frequency of respondents' responses relative to the normal distribution of answers to the question about the familiarity with the new concept ( $\chi^2=96.862$ ;  $df=1$ ;  $p < .01$ ). Only 5 respondents (4.3%) were familiar with this concept, that is, the *Skam* series, before taking part in the survey, while 111 (95.7%) said they were

**TABLE 1**  
DESCRIPTIVE DATA OF THE VARIABLES ANALYSED

	M	SD	Mod	Min-Max
How interesting do you find this way of airing series?	3.25	1.208	4	1-5
Do you believe that such a concept would be successful in Croatia?	2.76	1.092	3	1-5
To what degree would you be interested in posting comments after the content has been published?	2.20	1.253	1	1-5
To what degree would you find it difficult to watch the series in this way?	3.80	1.040	4	1-5
To what degree would you like to see this concept of airing series in Croatia?	2.71	1.209	3	1-5

not familiar with this concept, or the *Skam* series. In addition, 47 respondents (40.5%) answered that this concept would encourage them to watch series more often if they were aired on social media, while 69 (59.5%) disagreed ( $\chi^2=4.172$ ;  $df=1$ ;  $p < .05$ ). Finally, 84 (72.4%) of them would prefer to watch series on television, and 32 (27.6%) would prefer to follow them on social media, i.e., through the new concept ( $\chi^2=23.310$ ;  $df=1$ ;  $p < .01$ ). The Chi-square test also wanted to examine the existence of differences in choosing the preferred method of watching series between the students of the two faculties. According to the data, the students of the Faculty of Humanities and Social Sciences (FFOS) and the Academy of Arts and Culture (AUK) did not differ significantly statistically when it came to choosing the method of watching series ( $\chi^2=0.331$ ;  $df=1$ ;  $p > .05$ ), that is, students of both faculties chose to watch series on television more frequently. The results that support watching series on television are consistent with Torlak's research, which has shown that television remains the predominant medium of choice for all generations, followed by computers and the radio. However, almost 30% of respondents said they would prefer watching series on social media instead of television, which is in line with the above-mentioned research that showed that television mostly loses its younger viewers (young people between the ages of 12 and 17 watch television 10.3 hours a week, and spend an average of 9.1 hour online per week).

The next five questions in the questionnaire examined the general interest of the respondents in the new concept and their opinion on the likelihood of its success in Croatia. The answers were offered on a Likert-type scale of 1 to 5. The data presented in Table 1 and Table 2 show that the interest of the respondents in the new concept is aver-

age, with a slightly higher frequency of the response "It is interesting" ( $N=41$ ). Despite the higher frequency of answers that the concept is interesting, the majority of respondents are not convinced that this way of viewing series would be successful in Croatia. Furthermore, the data also shows that the respondents are least interested in the option of commenting after the content has been published/aired, i.e. the option of communicating with other viewers ( $N=74$ ). In addition, most of them would find it (completely) difficult and hard to watch series in this way; also, they have no wish to watch Croatian series using this concept, or are hesitant when it comes to watching them using it. The results further reveal that the respondents show some interest in this way of viewing series, but think they would find it difficult to follow them in this way, and consequently, they are somewhat doubtful that the concept would be successful in Croatia.

The results obtained from the t-test show statistically significant differences in arithmetic means between students claiming that this concept would motivate them to follow the series more often than before and students who do not believe it would (see Table 3), and between those students who choose television as a preferred medium for watching series, and those who choose social media (see Table 4), with regard to their interest in the new concept. Students who agreed that such concept would encourage them to watch the series more often and who prefer to follow them on social media also agree more frequently that this concept of viewing is interesting, have greater interest in leaving comments after the content has been or published, do not believe they would find it difficult to watch series in this way and show a greater desire to follow the series using this concept in Croatia. Furthermore,

**TABLE 2**  
FREQUENCIES OF PARTICIPANT RESPONSES FOR INDIVIDUAL VARIABLES

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
I find this concept of airing series interesting.	13	18	28	41	16
I believe that such a concept would be successful in Croatia.	15	32	44	16	9
I would be interested in leaving comments after the content has been published.	47	27	20	16	6
Watching series in this way would be difficult for me.	4	9	25	46	32
I would like to see this concept in Croatia.	24	24	40	18	10

**TABLE 3**  
DIFFERENCES IN INTEREST IN THE NEW CONCEPT WITH RESPECT TO THE REGULARITY OF WATCHING SERIES

	Would this concept motivate you to watch series more often than before?				t (116)
	YES		NO		
	M	SD	M	SD	
How interesting do you find this airing concept?	4.00	.808	2.74	1.171	6.410**
Would you be interested in posting comments after the content has been published?	2.83	1.222	1.77	1.087	4.911**
Would you find it difficult to watch series in this way?	3.40	1.116	4.07	.896	-3.565**
Would you like to see this concept in Croatia?	3.40	1.077	2.23	1.059	5.814**

\*\*p < .01

students who choose social media as their preferred method of viewing series are more optimistic about the success of this concept in Croatia. Given all of the above, we can conclude that students who prefer to watch the series on social media also take a more positive view of the whole concept and its characteristics.

Additionally, potential differences in the interest in the new concept was examined with regard to respondents' gender and the college they attend. No statistically significant difference in the general view of or interest in the concept with regard to the respondents' gender was found (for all five statements), but there was a statistically significant difference regarding the statement "I find this concept of airing series interesting," where the concept was more frequently marked as interesting by FFOS students than by AUK students ( $t=2.485$ ,  $p < .05$ ).

The following two questions in the questionnaire were also multiple choice questions. The essential characteristics of the new concept were given and the respondents were asked to circle those they liked as well as those they did not like. Overall, the characteristics they "liked" were circled 402 times, which is almost twice as many as those they "did not like", which were circled 228 times. Of the nine characteristics they were offered to rate, the one de-

scribed in the following way: "The feeling that the plot is occurring in real time" was circled most frequently as a positive one, while among the negative ones the statement "Uncertainty about when the next video or message will be published" was the one they circled most frequently. Also, the most significant difference in favour of the "like" option, was the statement that this concept represented an innovation in how series are watched, which indicates that respondents are in fact interested in the new and innovative concept, at least to some degree.

Table 5 shows the data with respect to the last question in the questionnaire, which examined how often the respondents are watching the Croatian series that are currently running. Also, they were given an opportunity to list any other series that they follow and that were not offered in the questionnaire, which was done only by 24 respondents (20.7%), while 92 (79.3%) of them said they did not follow any other Croatian series. The results in the table are also indicative of this, showing clearly that respondents do not watch the Croatian series at all or do so very rarely. The reason for that could be the fact that series aired on television are mostly targeted at older population, or they are reruns of old series with a cult status and as such do not deal with current issues, nor reflect the

**TABLE 4**  
DIFFERENCES IN INTEREST IN THE NEW CONCEPT WITH REGARD TO THE PREFERRED WAY OF VIEWING SERIES

	Would you rather follow the series in the classic way (on television) or on social media?				t (116)
	Television		Social media		
	M	SD	M	SD	
How interesting do you find this airing concept?	2.94	1.144	4.06	.982	-5.248**
Do you believe that it would be successful in Croatia?	2.63	1.073	3.09	1.088	-2.055*
Would you be interested in posting comments after the content has been published?	1.89	1.087	3.00	1.320	-4.230**
Would you find it difficult to watch series in this way?	3.98	.957	3.34	1.125	2.816**
Would you like to see this concept in Croatia?	2.33	1.022	3.69	1.120	-5.960**

\* p < .05; \*\* p < .01

**TABLE 5**

DESCRIPTIVE DATA FOR THE FREQUENCY OF WATCHING CROATIAN SERIES

	M	SD	Min	Max
Na granici	1.44	.972	1	5
Crno-bijeli svijet	1.50	1.099	1	5
Horvatovi	1.34	.745	1	5
Pogrešan čovjek	1.28	.850	1	5
Zauvijek susjedi	1.39	.707	1	5

interests and lifestyle of young people, which is why they find it difficult to identify with them.

In addition to these questions, the respondents were given open-ended questions, of which three were answered most times. The first such question was what the respondents would change in the very concept of airing series on social media, if they could. The answers were the following: “that a broader age range of characters could be followed”, “that clips were merged into episodes more often”, “that video clips were longer”, “I would remove IG and FB profiles”, “I would leave out text messages”, “too much of it turns into real life”, “less uncertainty and waiting”, “that there is a specific air time; to know when it is aired, set the exact air time”. Respondents also listed the following additional topics and content that they would most like to see in the series: addiction and its consequences, growth of social networks and the impact of technology on youth, science fiction, documentaries, horror, politics and history, problems of today's society, taboo topics and real life events. In the last open-ended question, where they could list any other Croatian series that they follow, most frequently listed series, among others, were the following: *Larin izbor*, *Bitange i princeze*, *Krv nije voda*, *Uspjeh*, *Duga mračna noć*, and *Počivali u miru*.

The contribution of the paper is that it supports the media industry by offering a clearer insight into the state of the current market and advocating the development of new ways of content creation, promotion and distribution. The survey is among the first of its kind in Croatia that examine the need to watch series on social media, more precisely, by using a new concept. The results obtained show that there is an interest of young people in the introduction of changes in the content of television programmes, and consequently the need for a new concept of airing series. In addition, information supporting the young people's need for new topics to be provided and by the television programmes and the fact that they are not watching Croatian series, offers a better understanding of why they are watching television less and less and are increasingly turning to the Internet to have their needs and desires met. The described features of the new concept provide an insight into the direction that series and other television programmes might take in terms of innovation. This particular population has indicated that they like many of them, especially the way this concept represents innovation in the way the series are watched.

## Conclusion

The aim of this paper was to present a new concept of airing series on social media, and to examine young people's interest in the new concept as well as the need to watch series using that new concept. Previous research has confirmed that television is still a major medium in the world, but its role is increasingly threatened by the emergence of the internet and online social media that young people use more and more, thus using the television less and less. Today's young population grew up in the time of both the old and the new media, and fast, easy, simple and interactive communication, education and entertainment provided by the Internet content and its various possibilities. They mostly follow entertainment programmes aired on television in order to fulfil their needs, but rather the entertainment content provided by the Internet and social media. This is why this research sought to identify and describe the current state of the market, more specifically the young population and their need to watch series, as entertainment content, on television. Although the results indicate that young people still regard television as their main medium for watching series, their interest in social media and watching series on social media is growing. Namely, the data shows that respondents marked almost twice as many features of the new concept that they liked as those they did not like, although most of them were not even familiar with the new concept prior to the survey. Besides, it turns out that young people almost no longer watch Croatian television channels and want real-life content, including taboo topics. Given that the digitalisation process in Croatia has nearly been completed, young people today are gradually beginning to use the new features of the television brought by digitalization. Changes such as new channels, new content and the option to use the Internet through the television medium could pique the interest of young people in remaining loyal television users. Along with the changes and consequences of the digitalisation process, future research should examine the additional reasons as to why young people are increasingly turning to social media, and less to television.

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## **USPOREDBA TELEVIZIJE I DRUŠTVENIH MREŽA – NOVI KONCEPT PRIKAZIVANJA SERIJSKOG PROGRAMA**

### **SAŽETAK**

U radu se predstavlja novi, neistraženi koncept prikazivanja serija putem društvenih mreža te se ispituje zanimanje i želja mlade populacije za istim, kao i vjerojatnost praćenja serija putem ovakvog načina prikazivanja. Novi način (koncept) prikazivanja serija temelji se na norveškoj seriji „Skam“ koja svojim drugačijim načinom prikazivanja briše granice stvarnosti i fikcije. Ovim konceptom radnja serije prikazuje se putem društvenih mreža, odnosno objavljivanjem kratkih video isječaka i tekstualnih poruka likova iz serije na glavnoj internet stranici serije i to u stvarnom vremenu. S obzirom na to da su svi video isječci snimljeni do dva tjedna unaprijed, gledatelji pomoću svojih komentara i prijedloga nakon svakog objavljenog isječka mogu utjecati na daljnju radnju serije. Glavni likovi također imaju vlastite Instagram i Facebook profile te You tube korisničke račune što im dodatno omogućava interakciju s gledateljima. Prethodna istraživanja pokazala su kako sve veći postotak mlade populacije prelazi s „klasičnog“ načina praćenja serija putem televizije na „moderniji“ način, putem društvenih mreža. Upravo je navedeno potaknulo provedbu ovog istraživanja. Istraživanje je provedeno putem anketnog upitnika na odgovarajućem uzorku studenata. Provjerene su demografske karakteristike sudionika, upoznatost sudionika s novim konceptom prikazivanja serija, zanimanje za takav koncept, vjerojatnost praćenja serija u Hrvatskoj pomoću takvog koncepta, potreba za ovakvim načinom prikazivanja serija te praćenju hrvatskih serija na televiziji. Dobiveni rezultati pokazuju da su mladi ljudi zainteresirani za promjene u saržaju televizijskog programa i uvođenje novog medijskog načina prikazivanja serija.