



Style and emotions in contemporary audiovisual texts. The social need for high stimuli due to The Accelerated Thinking Syndrome

Carlota Bravo Reta

Faculty of Humanities, Communication and Documentation
Universidad Carlos III de Madrid

May 2020
Madrid, SPAIN

This paper has been prepared for the course of Research Methodologies for Journalism.

ABSTRACT

The Accelerating Thinking Syndrome, the pathology of the new century, conditions our attitude towards concentration and focus. The excess of information and the high stimuli produced by the digital intoxication are the responsible for this reality that makes 80% of the population feel stress and anxiety, useless thoughts and ease to forgetting recently acquired information. This syndrome and its consequences reflect on the new audiovisual texts (we focused on 2000 to 2020), the need for high stimuli on movies and tv shows in order to satisfy the speed of thought of nowadays society. People's attitudes towards audiovisual content is now different, which can be observed on the way we watch movies and the ease to get distracted. We no longer stay focused on the whole movie or whichever form of audiovisual text concerns us, but rather on the duration of it and the smallest alternative stimulus. That is why some industries have tried to link the big screen with social media or make interactive content. Vision and hearing nowadays are not enough. It is something related with the immediacy and the saturation of content. We prefer to say that we have consumed a lot of materials rather than actually enjoy it and take delight from it. Therefore, audiovisual content is changing and has been changing in the past decade to adapt to the new digital intoxicated and fast thinking society.

El Síndrome de Pensamiento Acelerado, la patología de este siglo, condiciona nuestra actitud de cara a la concentración. El exceso de información y la alta cantidad de estímulos producidos por la intoxicación digital, son los responsables de esta realidad que hace que el 80% de la población sienta estrés y ansiedad, pensamientos inútiles y facilidad para olvidar la información recientemente adquirida. Este síndrome y sus consecuencias se reflejan en los nuevos textos audiovisuales (hemos centrado la investigación entre 2010 y 2020), en la necesidad de altos estímulos en las películas y programas de televisión para satisfacer la velocidad de pensamiento de la sociedad actual. La actitud de la gente hacia el contenido audiovisual es diferente, lo podemos observar en la forma en la que vemos las películas y la facilidad que tenemos para distraernos. Ya no nos centramos en la película entera o en la forma de texto audiovisual que nos concierne, sino más bien en la duración de la misma y en el menor estímulo ajeno a ella. Es por eso que algunas industrias han tratado de vincular la gran pantalla con las redes sociales o hacer contenido interactivo. La visión y la audición hoy en día ya no son suficientes. Se trata de algo relacionado con la inmediatez y la saturación del contenido. Preferimos decir que hemos consumido una gran cantidad de materiales en lugar de realmente disfrutar y tomar placer de ellos. Por estas razones, el contenido audiovisual está cambiando y lo ha estado haciendo en la última década, para adaptarse a la nueva sociedad de pensamiento acelerado.

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INTRODUCTION

Almost twelve years ago, the Harvard Community investigated about the psychological effects of thought acceleration in people carrying out six experiments which tested that effects of thought speed on mood are partially rooted in the subjective experience of thought speed. However, this observation, the link between “racing thoughts” and euphoria, was only attributed to just clinical manias (Pronin, Jacobs & Wegner, 2008, p.597).

Today, in 2020, we could call that manias as a common syndrome spread in the whole societies. Unconsciously, we have irresponsibly and very seriously changed the process of constructing thoughts. The excess of information and the digital intoxication cause the trigger of the memory to shoot a lot, and to open a spooky number of windows in our mind. Consequently, we translate that into a frightening and sterile speed of thoughts, most of which are useless thoughts (Cury, 2019). The only thing that changes comparing the Harvard study is the different subjective experiences that people have due to this acceleration of thought. We can not approach it as an experience anymore because we should be talking as a new century adapted way of living and behaving. Augusto Cury refers to it as the evil of the century.

If we inquire in this new setting, we can find out the reality of this saturation of information and stimuli due to the technological development and the computing production of content floating not only in the net, but in lots of environments from our day to day that we usually go unnoticed. We are surrounded by people and elements travelling at the speed of light. The access to any kind of content with just a click is making our nervous system to get used to a quick adaptation to all kinds of messages. More and more we are entering the no reaction to anything we see new because at some point we have perceived something similar.

Our interest in this research is a particular effect of the syndrome in the consumption and production (the development of new ways and forms of attracting the spectator) of contemporary audiovisual texts. In particular, films and series. Viewed in this way, the need for high stimuli on movies and tv shows in order to satisfy the speed of thought of nowadays society is changing the forms and styles of the texts. Specifically, the rhythm and the treatment of the content and the different themes.

Nowadays, a slow movie with a dull plot would eventually bore most of the public. This apathy felt would eventually make them look for something else to do, for example picking up their phones or just thinking about something else.

Here is when the factor of multiplicity of screens would enter the scenario. It is important to have in account that consumers are exposed to multiple screens, which despite the increment of flow of content, the distribution would have played an important cause of the syndrome. Being thus the weakening concentration, the spectators do not develop deep, schematic reasoning. They are much more reactive, act according to the stimulus-response, action-reaction phenomenon, and cannot internalize.

For this reason, we need new forms of conceiving films and series. Sometimes this falls into exaggerated forms; public evasion measures in fantastic genres or possible dystopias; little censorship; explicit contexts. People no more accude to cinemas to feel or live a situation they could have not experienced in their life. They are looking for impact, shows, spectacle of the human race. They have the world at their fingertips, but they can not feel it like before; that is why for some contents (films and series) to success there is a need to provide high stimuli to the public.

The screen sensibility and the role that imagination plays is also an open question for research. Nowadays it is said that there is a crisis of the imagination, that it struggles with vision and it is losing ground; that modern life gives us infinite things in visual form and that the imaginative function is being stunted. This is what the philosopher Julián Marías says, concluding that the man of our time wants to see, rather than imagine, imaginary realities (Granados Vadéz, 2018).

What calls our attention when viewing audiovisual content? What is the public asking for nowadays? Is the too much noise and saturation what causes the inability to react to normal stimuli? Or is it the manner in which the contents are made? Is there any frustration towards the creation of audiovisual content with a certain explosive tone due to the saturation of content in the Internet age?

Through qualitative methods which include interviews to directors, film critics and cinema students; surveys; and an online participant observation, we will create a window to the vision of a new possible perception and reflection of how it is changing the production and consumption of one of the most widespread forms of entertainment.

Likewise, new forms of doing films and series to capt people's attention will be analyse in order to see if they work in the long-term or are just temporary phenoms and trends that come and go with the time. This includes interactive technologies, the proliferation of short series that last less than twenty minutes, the MTV style in films in the postmodernism era, the link of the plot to social media figures, etc.

Following a concrete structure, the paper will start on the exposure of knowledge and documents published about the Accelerated thinking syndrome, cinema in the XXth century, the creative process, new models of audiovisual consumption and other critical discourse studies related to the object of study (the social need for high stimuli as a consequence of the ATS on movies and series). Subsequently, a description of the methods used to prove the hypothesis and its relevance in the study; a development of the theoretical framework; and an analysis and discussion about the results acquired with the methods employed in relation with the theory and statistics. Finally, a general conclusion will be displayed.

REVIEW OF THE LITERATURE

It has been presented a serious of research papers, publications and books about previous research about the problem we are dealing with: The social need for high stimuli on movies and series due to The Accelerated Thinking Syndrome. Here we are not focusing in the direct object only but in different advances, techniques and reflections related indirectly in the actuality.

Firstly, a broad look into the Accelerated Thinking Syndrome which has broken the contemporary psychology sphere with shocking testimonies and commonly experienced symptoms. Afterwards, an analysis of the sensibility of the cinema spectator from the view of Julián Marías, who intends to develop the concepts of imagination, reality and history (Marías, 2018); and Walter Benjamin, who deals with the subject of the problem of visualization from some of his compilations of cinema writings (Benjamin, 2017).

Furthermore, it is important to make a stop at existing studies on emotions of contemporary TV series while it is stressed the importance of these in the introduction of values and social traits in the masses. This justifies the indirectly effect of the contemporary series with specific themes and audiovisual styles. To finish, we cannot forget about the new phenomenon (new models) of consuming audiovisual content and the interactive forms and transmedia storytelling which are changing forever the industry and the way we are attracted to certain content on the mainstream platforms.

THE ACCELERATED THINKING SYNDROME

One of the strongest pillars upon which our research is held is the Accelerated Thinking Syndrome. The Brazilian psychiatrist Augusto Cury is the first one to put a name to this emergent theory that stands that, now a days, the excess of information, activity, worry and social pressure can speed up the mind at a frightening speed. In the digital age, this is happening with an intensity that has never been seen before. It is a kind of anxiety, that as Doctor Cury says, could be considered the “pathology of the twenty first century”.

As a result of this speeded thinking, we construct our thoughts in a different way, upon useless information. Moreover we might find it difficult to remember something we have just

read. And all of this has a horrible psychological effect that can cause emotional disorders or strong stress.

Other results, and I quote Doctor Cury, can be: “repetition of mistakes, infantilization of emotions, excessive fatigue, atrocious boredom and enormous difficulty in enduring creative solitude” (Cury, 2019). The pathological symptoms are “lack of sleep, difficulty falling asleep, waking up tired, knots in the throat, intestinal disorders, and sometimes even increased blood pressure” (Cury, 2019). Doctor Cury adds that 80% of the population suffers this syndrome.

The at-last-considered pathology has made its way into the spotlight of psychology, allowing for those who suffer it to deal with it consciously. There is still a long way to fully determine everything about it, a lot of studying must still be done. But at least it is now recognized as a new kind of anxiety, which makes it easier for doctors to understand the patients.

Doctor Cury talks about these facts in an interview carried out by BBC World, *Augusto Cury: the psychiatrist who says that the "accelerated thinking syndrome" is the evil of this century.*

Our research will touch upon how the Accelerated Thinking Syndrome affects us while consuming any type of audio visual text. We will explore how the narratives have a huge role in catching our attention, as well as how external stimulus are also guilty for our distractions. We are not assuming that everyone suffers from it, but what we do assume is that it is very common among youngsters, and therefore a good amount of the people we have talked to and a lot of people that have participate in our surveys, have probably experienced some of the symptoms mentioned before, as we ourselves have.

THE SENSIBILITY OF THE CINEMA SPECTATOR

An important element of studying the social need for high stimuli on contemporary audiovisual texts is the analysis of the sensibility of the cinema spectator through history. Even though the subject has not been considered a rational or utilitarian paradigm within the field of social and humanities sciences, as affective elements have been considered irrational (N. García, 2016), some authors have conducted researches into a less rigid analytical framework.

In 2018, a study on the sensibility of the cinema spectator according to Julian Marias -outstanding disciple of Ortega y Gasset- was published in *Fotocinema*, a Mexican scientific magazine of cinema and photography. Since vital elements of all kinds converge, from moral to artistic, the author affirms that cinema as we know it, in any scenario (cinema, home television), it is an experience in a broad sense. For this reason, it can be considered a vital experience of life.

The imagination, the imaginary, the real and the reality are related in the whole life of the human being (Granados Valdéz, 2018). When it is transferred to the position of that human being as a film viewer, the sensibility and the imagination play an aesthetic position in the first sense. This could be the reason why all the aesthetic elements within a movie production take an important space within the attraction of the spectator for watching the final product. Julian Maria highlights in a discourse: "In cinema, as in love, fidelity is very important". The occasional or infrequent viewer does not understand well because he loses the mastery of what it is called the cinematic language. When people retires from the world of cinema as an object of culture, as it is happening, the need is lost and thus, when by chance they see one, their sense escapes them and they feel a very limited pleasure.

The 20 springs that move the film world, and therefore, our time, are: "love, adventure, mystery, woman, wife, night, enigma, game, desire, failure, world, chance, son, lady, millions, dollars, heart, song, crime, life". This, consequently, is what invades the selection and production. Cinema is more important as a narcotic than as an art. It's not that cinema is not important as an art, but there are things more important than art. And the positive dimension of cinema as a narcotic lies in that it allows the possibility of evasion, fun as evasion -fun- from one world and with-version to another (Maria, 1994).

Nowadays, the design of the future contemporary texts lies in the entertainment -fun. Cinema is no longer a cultural medium, and the thesis that sustains Julian Maria describes the fact in all its fullness.

Likewise, we can find numerous essays and reviews focusing on the position and visualization of the spectator. The philosopher and critic Walter Benjamin wrote during his

career many cinema writings in which cinema is the main subject of the text or mentioned in relation to another main argument.

In one of the articles, *La Gran Feria de la alimentación*, Benjamin talks about the masses and its relation with the cinema. We can affirm that the ‘mass’ does not want to be instructed, and thus it can only receive and host knowledge with the little shock which, when produced, enslaves what was lived within it. The mass training is a series of catastrophes that surprise it in the dark shops of the fairgrounds, where anatomy enters through their eyes, or also in the circus, where the first lion they see is joined by the indelible image of a tamer who puts his arm in his jaws. It takes genius and traumatic energy, to bring out with it what the mass specific little terror is (Benjamin, 2017, pp. 285-293). He stresses: “The directors of our exhibitions have to learn continuously from this travelling people, who are without doubt the unique master of these various devices”.

The spectator does not want to be taught or to be literate by anything. What he/she wants is the shock, the kicker. He/She wants to be surprised by the unexpected, by what it was not in his/her track of searching. And for that reason, directing is a difficult and complex task. Thus controlling and accessing the minds of the masses requires contemplation and above all, the pulling of the string of emotions to achieve what is not expected.

NEW MODELS OF AUDIOVISUAL CONSUMPTION

The entertainment industry has always seen the viewer as a simply passive and neutral subject, although nowadays, due to the great technological development caused by the digitalization process, the conversion of consumers into active users has been undoubtedly achieved.

As it is written on the article *Nuevos modelos de consumo audiovisual: los efectos del binge-watching sobre los jóvenes universitarios* written by communication bachelors Juan F. Hernández and Miguel A. Martínez on new models of audiovisual consumption, this revolution has favoured the emergence of new forms of access by modifying the relationship situated between audience and content, whose origins are based on the massive use of diverse instruments through the Internet, such as video streaming or digital repositories, inter alia,

and allowing the viewer to freely consume and exchange film material without commercial restrictions, leaving standard TV programming behind.

This conflict, which entails a great impact on both TV and film companies, is causing noticeable modifications in the consumption habits of viewers, who have been clearly benefited since they have never had the power of decision, the variety of material, or the ease of access as it is the case today. The current model, which is driven by the technical improvements provided by digitalization, has turned consumers into creators, remixers, distributors and prescribers of all kinds of audiovisual material (Ferguson, 2014) and being able to defend that "technology has led to a new type of content consumption experience and consequently has changed the role of such contents in our lives. ...] We are now much freer than before in our relationship with content" (Ferreiro, 2012).

In this way, the accelerated growth of the offer which is available on the Internet in order to be immediately consume, with simple access, without cost or with a very reduced one and with a great power of choice, has provoked a new way of consuming, mainly in serial television fictions, that is why TV field has been affected. Allowing the spectator to continually discover new products which perhaps are suggested by other users. This new form of audiovisual consumption linked to a consecutive screening of filmed material chapters is defined as *binge-watching* and has modified, among other things, the behaviour and conduct of content consumers, directly affecting the traditional media and the audiovisual offer, which now must be adapted to new changing and varied receiver profiles. Understood by David Bolter and Richard Grusin as a continuous process of *remediation*, which means "the representation of a medium in another medium". This has led to an interesting and modern competition between Television and the Net.

This growing phenomenon and the changing technological issues also have repercussions on the habits in which the audience behaves (hygiene, sleep, etc.) with the goal of having an uninterrupted and continuous viewing of their favorite contents.

INTERACTIVE FORMS AND TRANSMEDIA STORYTELLING

Nowadays audiovisual producers are trying to create content that calls the audience's attention as much as possible. For it, there are emerging new interactive forms and the use of transmedia is increasing.

In an interview made by Ana Carvalho to Nuno Correia about his research "Interactive Audiovisual Objects", there is a discuss about the relationship between audio and image (audiovisual) and how these co-exist as a unit through an interactive work. Michel Chion names this relationship as "audiovisual contract", defined as a step away from the concept of synesthesia, a condition not many people have. Correia said that with IAVO (Interactive Audio Visual Objects), he wanted to add interactivity to Michel Chion's concept of syncheris: "the forging of an immediate and necessary relationship between something one sees and something one hears at the same time" (Chion 1994, p.224). He (Correia) defined IAVO as a cohesive combination modules of GUI (Graphical User Interface) and sound visualisation, in which GUI is inserted and aesthetically integrated in the visualisations.

In the audiovisual industry is quite important to realize this cohesive relation between visuals and sound in order to create a whole great experience that surprise the audience and generates and expectation in what they are going to watch.

Furthermore, Correia explains how Shamma & Shaw discuss about new media questioning the boundaries between creator-centric and experiencer-centric models, pointing out "the production of media intended for active remix and reuse by others" (Shamma & Shaw 2007, p.277), combining the role of the creator and experiencer. They propose new models where the user of creative works adapts a generative and active role, leaving the passive one. A great example of this is last year Netflix launch *Black Mirror: Bandersnatch* (2019), an interactive "choose your own adventure" film.

Other technique used to call the audience's attention is transmedia storytelling, a narrative process based on transmitting content through different platforms or communication channels. To get the whole product you must watch the content that has been published in every single platforms.

Transmedia storytelling began in the 1970s, being *Star Wars* one of the first to use it. A successful example of this marketing technique is *Matrix*, which in addition to the three films that make up the trilogy, there are short animated films, video games and comics.

Since the emergence of social media the use of transmedia storytelling is increasingly common, especially in TV series. One of the most recent and popular example *SKAM*, the originally Norwegian series that in all its versions around the world has created instagram accounts of each character where they were uploading content to their accounts according to when it is supposed to happen in the series, thus getting the audience not only to interact with the characters, but also to have access to exclusive content.

Thanks to transmedia storytelling, the audience has moved from a passive to an active role.

METHODOLOGY

The social world we have approached and constructed has been analyzed from an interpretative group of research methods. This permits a comprehensive understanding of the object of study, intending to focus more on the subjective knowledge and requiring a careful interpretation of the variables. In this way, the aim is to interpret discourses and meanings from the participants that we have given a voice in the project.

At the beginning of the planning of our project we were wondering whether we should use the qualitative method or the quantitative one. We finally we opted for a combination of both.

As part of the quantitative research we used surveys, that we sent to family and friends and shared on social media. Moreover, we posted some questions on our class form, in which our classmates, film industry amateurs, participated. Some of them also participated in the questionnaire, so in the end, the survey became one of our biggest sources of data. In the questionnaire, some of the questions were closed and some open, where participants could write short answers giving their opinions. We managed for it to have a representative sample of the population, male female, all age, experts, amateurs and indifferent people. This is further explained in the literature review.

We also carried some interviews, as part of the qualitative research, in which we asked the same questions from the survey but expecting deeper answers. The interviews are the

professional contribution to our research, which has given us reliable information and interesting points of view.

Said all of these, we can affirm that our star method has been the ethnography, and our protagonists, the participants we have observed.

Furthermore, we have used other qualitative methods, which can be found in the discussion and analysis of data, that consist on a selection of some sequences from movies that concerned themes like love, sex, drugs or violence. We played a sequence from a movie from the first half of the 20th century, and straight after, a sequence from a recent movie (2010 - 2020). The starting idea was to employ the participant observation: we played them to people closed to us and observed their reactions to both the elder cinema ones and the new ones. It was going to be the most interesting part of the research, but due to the circumstances we modified the method into a visualization discussion sent to the six interviewed.

CORPUS OF STUDY

Within a critical type of research (See Beltran, 2000) it has been intended to acquire an interpretative goal for the problem we are dealing with: how the high need for stimuli due to the accelerated thinking syndrome has affected the style and emotions in contemporary texts.

The time framework was established within the evolution and the change of style and emotions in cinema and TV series from the postmodernity (2000) to the present days. The reason for this is that the postmodernity style marked an start towards the XXI century in the way the influence of music videos set a pace in the mainstream content.

Research Population

Participants in this study contributed of both forms: voluntarily and involuntarily. We named them as general passive audiences and proactive behind the productions . Those who were voluntarily took part in a survey that was launched through social media, specifically *Whatsapp*. A total of a hundred and ten Spanish people of which 82 participants were aged between 15 and 30, seven between 31 and 45, twelve from 46 to 60 and two, more than 60. Those who were selected involuntarily were chosen as case studies for conducting interviews. Over these columns we selected a mix of professionals and also students from the different

settings of the field of audiovisual production and consumption. After a long dispute we came to the conclusion that focusing on the style and emotions of contemporary audiovisual texts and the repercussion of the syndrome in it was a better method than approaching the syndrome and introducing as its consequences the style and emotions of contemporary audiovisual texts. That is the reason why the research have been analyzed through that perspective, letting know to the participants the problem we are dealing with (the syndrome), and not to let experts on the field of psychology and mental syndrome to reason with the production of audiovisual texts (style and emotions).

At first, we decided to highlight a contrast in the sample population according to their knowledge, dividing it between those who are understood (volunteers) and experts in the field (non volunteers) and those who either are in the process or do not have notable knowledge about the topic in question, which will be reflected in the methodological procedures used for each of these groups.

The expert team, formed by individuals who play roles as film directors, critics, teachers or students of film, expressed their knowledge through an interview (done either by phone call or by Zoom), so that they can further develop their arguments and their thoughts and ideas about the matter. Furthermore, we have obtained information from non-experts, with little knowledge or in the process of acquiring it by conducting surveys, which have been published and extended through numerous social networks, with shorter questions and concrete answers as long as they select the one that comes closest to what they think. Both interviews and surveys conducted questions that sought the same information but were asked and formulated in different ways, one simpler and the other more technical.

Institution/Media

Regarding the participant observation method we were going to carried out but, due to the circumstances of the confinement, we transformed in a Discussion group via internet, a flow of selected mainstream films, documentaries and TV series were selected and extracted from the platform Filmin. The diffusion of the videos was done by Google drive. The social media Whatsapp has also worked for the spreading of the surveys done by Google Forms. On the other hand, the interviews to professionals and experts have been conducted in its majority

through Zoom, a software of video calls and virtual meetings. The interview of Antonio Alberto Weinrichter López was made by phone call.

METHODS AND APPLICATIONS

With the aim of obtaining information which will help us to investigate and research the subject of study, we have carried out different procedures and methodologies.

As it was said at the beginning of this section, we conducted a survey aimed at the acquisition of a general knowledge of people from our background about its behaviors and attitudes through the consumption of audiovisual films and series nowadays.

Even if it is more difficult that surveys could attribute variation in the outcome variable and provide researchers internal validity, as experiments or participant observations, they play an important role as crucial innovations to public opinion research (Nooruddin, 2014), which is what feeds our critic investigation.

When developing the survey, it was important to formulate clear questions in order to preserve the quality of the data and the soul of the hypothesis. We were looking for responses with the direction we headed up. Because if the questions are not clear, the responses could influence wrongly the results, and therefore, the ability to reach valid conclusions (Fowler & Floyd, 1992).

For example, when developing the questions for the survey we were very conscious of the possible not understanding of the matter of the questions. They were formulated in order to conduct the reader to seek a reasoning beyond the mere offshore response, but keeping the simple format of response (yes, no or maybe).

Rasinski (1989) and Schuman and Presser (1981) provide ample documentation that small changes in question wording can affect the distribution of answers (Fowler & Floyd, 1992). An example of this is the following question: “In the screen war, is the social media (Youtube, Instagram, Twitter...) stealing time to the cinema?”. In the beginning, we did not include ‘YouTube’ within the social media clarifications, and in fact, it is a key element that is on the edge of bringing about dramatic changes in the responses. This is due to the fact that

YouTube is a potential source of videos, which in this case, it would be an official substitute for other audiovisual contents.

Another example was the reconstruction of a whole question because, after testing it with some members of our families, its design was unclear and inaccurate. Firstly the question was elaborated as the following: “Do you think the distractions come from ourselves or by the environment?”). After doing the test we came to the conclusion that it was a little abstract and that some people could not understand it correctly or in the way we wanted them to break it down. For that reason, we changed to: “Do you think we are distracted by the film/series itself or by the external stimuli? (Those distractions come from ourselves or the environment...)”. The emphasis was in the way movies and series are made, rather than the understanding in the other construction of an influence of our proper psychology.

In regard with the interviews, it was the most useful tool for the circumstances in which we were living and to equip the research with strength and support from experts.

One tip we found very helpful when elaborating the questions, which were the same of the surveys but improved and with some additions, was: *It is okay to ask follow-up questions and to double-check answers* (Murchison, 2010). We did not want to stuck on getting out of the path we have planned, and we also thought difficult of improvising because we were not conducting the interviews in physical form. But it is true that sometimes the answer you are looking for is not in the first question you make but, in the followings, while you are starting to dig more in the matter. And that is what happened not only to us, the interviewers, but to the interviewed also. They started to understand a little more in which idea and concept we wanted to flood us with. Some of the interviewed needed a little pre-conversation for the specification of the field and problem we were dealing with. Even so, there was a film director that cancelled the interview because he/she thought that this type of researches could end in generalization, which could be a false vision of the reality improperly spread.

The young experts connected faster with the problem, while the oldest experimented little confessions. For this last reason, we established a pre-informal conversation with them to set what we wanted to achieve, which could also work as a problem, because it conditionates the responses. However, we dismissed of doing this with the film critic Antonio Alberto

Weinrichter López, whose liberal monologue was not conditioned. That permitted us to develop a further perspective of the hypothesis.

Interviews also allowed us to establish a group discussion and not only participate as passive protagonists. But the conclusions and ideas from this method, of course, cannot be generalized. That is the reason why we are conducting a critical research with interpretative groups.

Furthermore, as part of the qualitative methods we were going to carry out a participant observation, which due to the current situation with the Covid-19, it failed and it was transformed into a questionnaire/discussion. The main plan was, as it was explained in the introduction of the methodology, to invite different groups of people (from five to six members), doing a differentiation by ages, and to play them a sequence from a movie from the first half of the 20th century, and straight after, a sequence from a recent movie (2010 - 2020). Each clip combination was related to a movie theme or format: violence, sex, drugs, documentary, and love. During the activity, we observed their reactions or behaviors, and afterwards or even during the screen, we would ask some questions to them (involving possible group discussions).

For this, it was necessarily to maintain a balance between participation and observation, because sometimes participating and also analyzing from the outside can create tensions that should not paralyze the work of the research (Murchison, 2010). The goal of this was to acquire and to understand the insider (emic perspective) without causing too much influence, and allowing us to ask comparative, analytical questions while also drawing on firsthand experience and understanding.

In this case, the ideal role that we had followed within participant-observation would be the observer-as-participant. The reason for that is because it assumes the role of an observer through social interaction with the group, but he/she does not pretend to be an actual group member (Norskov & Rasken, 2011). Thus, a relationship does not develop from this role, and the informants knows it is just for research purposes, which was what we were intending to do.

Regarding the texts, we have chosen different theories and writings, either already familiar to us (given or studies in class), or discovered after researching on the topic, which are applicable and help us work on our hypothesis in order to achieve a better understanding of our subject of study, dealing with topics such as the style of films or the study of emotions. Same happened with the videos from movies and series selected as a model for external arguments.

In order to analyse our results, we are using different methods for the different kind of data we have obtained.

To begin with, the most intuitive analysis is the statistical one, which we will use to organise our survey and keep track of the numbers obtained. We will not only organise them with pie charts and percentages, but also question by question of the survey, commenting on the results and adding our own view. We will also compare the results from the survey with our expectation towards the whole study.

Secondly, the interviews. We will write them down taking into account the most important aspects from what the experts say, and we will also comment on them. We will compare the interviews themselves with the other ones.

For the visualization experiment, we have used content analysis in order to select the sequences we have used to show to our chosen audience. For this, our object was the representation of the explicitness regarding different topics: violence, love, sex and drugs. The universe, every movie and TV show that contains or represents any of those topics; and the sample, two movies or TV series for each of those topics (they are named in the Discussion and Analysis point).

POTENTIAL LIMITATIONS

Throughout this research we have faced multiple limitations, most of which are due to the current situation: lockdown by the COVID-19. Although our main limitation was that the Accelerating Thinking Syndrome is a recent study. Therefore, we had some problems searching information about it since there were not a lot of sources discussing about this new syndrome.

In terms of the methodology, initially, we would have liked to carry out both the interviews and the visualizations of a series of sequences in person in order to study not only their verbal responses but also their physical ones, their reactions.

As long as the interviews, we decided to make them via zoom and phone call. They allowed us to study the tone of their voices and use it as an approach to analyse the answers of the interviews.

In the visualizations of sequences was where we found the biggest problem since the initial idea was to develop an experiment with them to study the distractions that a person may suffer while consuming some audiovisual product. We wanted to execute this experiment with people from different ages and different backgrounds to obtain as diverse responses as possible. Since we were finally unable to perform the visualizations in person, we opted for realizing a series of comparison of two scenes from pre-1990 films and from post-2000 films and send them to the five professional we interviewed in order to discuss the evolution of the use of certain topics in the audiovisual industry.

We did not only had limitations with the interviews and the visualizations but also with the surveys. As Eco explained, the answers given in a survey do not ensure verifiability and the result can be banal and not precise. Basically, the data collected is not “objective” since people were responding by their preconceived opinions. In consequence, the data obtained by the survey is neither real nor sustained.

As another possible limitations we might faced are the generalizations that could have been done in the answers of all the questions we have made in our methodology, as in the surveys, the interviews and the visualizations.

THEORETICAL FRAMEWORK

In our theoretical framework we will demonstrate our understanding of the theories and concepts that are relevant to our topic of research, the social need for high stimuli due to the Accelerated Thinking Syndrome. The phenomena that we are analyzing is the Accelerated Thinking Syndrome and its power to affect how mainstream movies are made. This specific syndrome, which was born with the digital era, affects most part of our society. People are

seeking for content which keeps their minds busy. Nowadays, a slow movie with a dull plot would eventually bore most of the public. This apathy felt would eventually make them look for something else to do, for example picking up their phones or just thinking something else. Video content producers do not want to cause this effect which is why films nowadays include high stimulus. For instance, these high stimulus are characterized by more intense plots, shorter shots, more action...

In order to analyze the change of movies in this century compared to the last one we will divide some of the factors that have been affected by the Accelerated Thinking Syndrome.

First of all, the film genre. The main film genres nowadays are action, adventure, comedy, horror and romance, but so they were on the last century, so what has changed? The way of showing these styles is what has evolved. Romance is no longer romantic, more explicit content is shown, sex scenes are more intense and love is not shown in the soft utopical way anymore. Action now includes more blood and death, longer torture scenes which end up making the viewer uncomfortable. Directors do no longer want to transmit a peaceful feeling to their public, they now want them to make them feel loads of different things in order to keep them entertained.

People in the modern era of film, the one that comprises approximately from the fifties to the eighties, went to the cinemas to watch more realistic forms of constructing stories. The beginning of cinema could be seen as a more experimental cinema because of its exploration in new media. But nowadays, from the postmodernism era (the 90's), the creation of the MTV's and the introduction of new ways of telling stories through audiovisual art; what people is asking for is evading from reality.

However, to catch attention, the intensity of the action is not the only factor that has been developed. Mainstream movies have a very specific editing which is very different from the last century's one. Shots are much shorter in order to make a faster rhythm. Special effects done by computer generation also take an important role on today's movies.

Nevertheless, we have to keep in mind that the Accelerated Thinking Syndrome does not determine the way movies are made contemporarily, it is just one of the elements that has

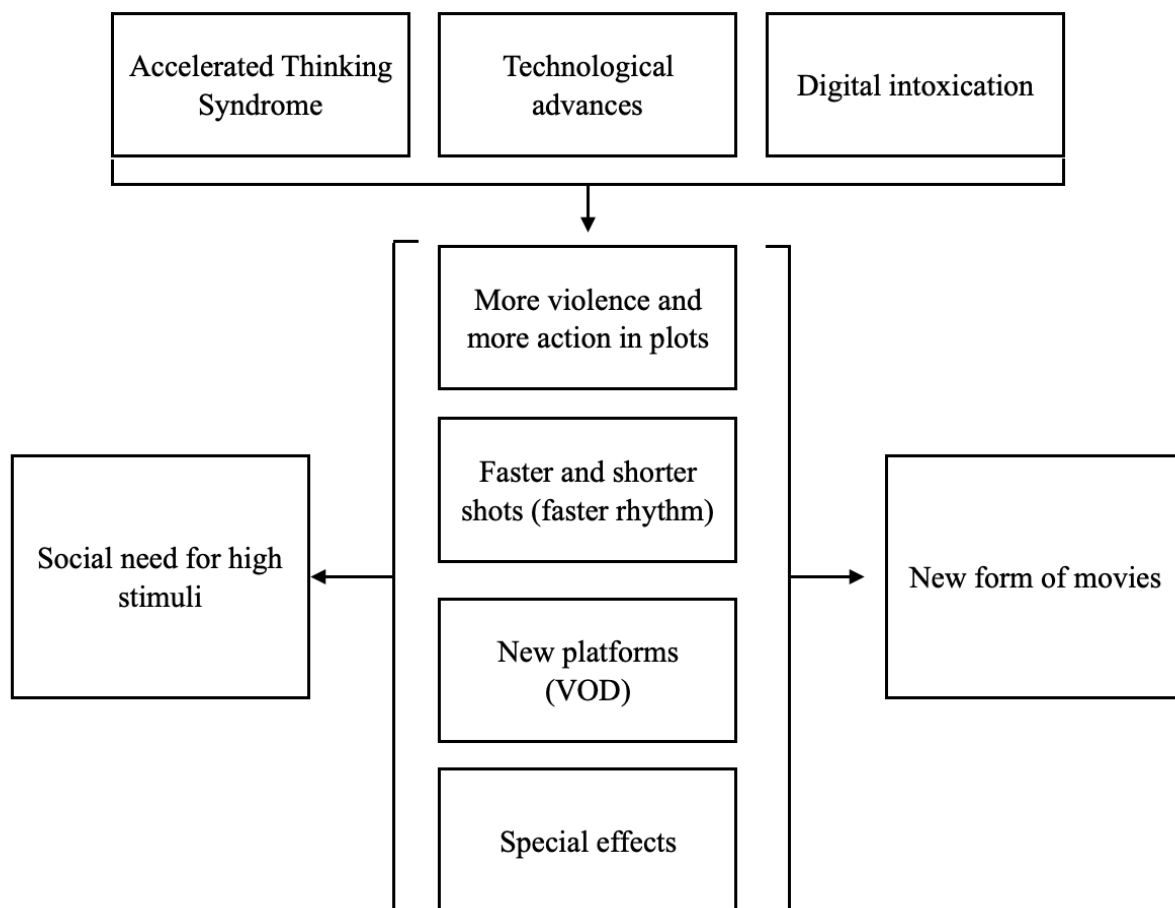
caused this evolution. The improvement of technology also plays an important role, and not just to movies but the the syndrome itself.

We will touch upon six main axis, all of which concern the title of the research project: the Accelerated Thinking Syndrome, the need for high stimuli, the digital intoxication that our society is suffering nowadays, VOD (video on demand), the binge-watching and the screen war . All of the concepts mentioned will be developed around the film field.

- **Accelerated Thinking Syndrome (ATS):** A type of anxiety, caused by the excess of information, worries and social pressure. This syndrome has arised in the digital era, where human beings keep thinking continuously at a terrifying speed (Augusto Cury, 2019)
- **Digital intoxication:** Excessive use of digital tools that could lead into a dependency of these digital devices.
- **High Stimuli:** The need for films to adapt the audiovisual texts to nowadays accelerated minded society in terms of high stimuli.
- **VOD (Video on Demand) platforms:** a video media distribution system that allows users to access video entertainment without a traditional video entertainment device and without the constraints of a typical static broadcasting schedule.
- **Binge-watching:** the practice of watching multiple episodes of a television programme in rapid succession, typically by means of DVDs or digital streaming.
- **Screen War:** The fight between the different devices that an audiovisual piece can be watched on (cinema screen, TV, laptop, mobile phone).

Having explained this, we would like to relate this terms in order to give a complete analysis on our theoretical framework. First of all, our hypothesis emerges from the recent change on how movies are made. The answer to this change revolves around a cluster of factors that are interconnected. We have found out that there is a theory about the **Accelerated Thinking Syndrome** that fits our hypothesis perfectly. This tested theory which was developed by Augusto Cury, has confirmed how society is suffering a **digital intoxication**, in other words, an excessive use of digital tools and information, that has created a need for **higher stimulus** for the purpose of being entertained without distractions. The faster rhythm in movies and the

more intense plots is not the only change that has happened as a result of this syndrome. The creation of new platforms such as **Video On Demand (VOD)** platforms has emerged from the social necessity of being entertained too. This system of entertainment has been successful and spectators now watch more content on this platforms than in the traditional ones, such as cinemas or TV channels. There has even been a term created for the practice of watching several episodes continuously, **binge-watching**. This new platform ha caused a crisis in the cinema sector and an increment on TV series. This fight between watching audiovisual content on a cinema screen or on your computer has caused a **screen war**. We have made a diagram to explain visually how one term concerns another and vice versa:



One of our main theories is the **study of emotions in contemporary TV series**. The **Accelerated Thinking Syndrome** has not just affected the ways movies are made, but it has also affected any way of producing audiovisual content including TV series. There has not been many studies focused on emotions in contemporary TV series, however, Alberto N.

García, a media studies professor from the University of Navarra, has edited a book which explains clearly the importance of studying emotions in tv series. Society's behaviour is portrayed through cinema, as well as TV series. The reason for this lack of study in emotions is that researchers actually assumed that emotions created by films are something mysterious and impossible to grasp.

Firstly, emotion was studied as an aesthetic phenomenon and an epistemological reality by the psychologist Hugo Münsterberg. But then the study was displaced and emotions were analyzed as a system of social and symbolic meaning during the 60's. Ten years later, it was shifted by Robert L. Perkins to studying how the spectator's personal experience was crucial. The most recent studies have been made by some cognitivists philosophers and also the two film theorists Vivian Sobchack and Tarj Laine which focus on the emotions films have by its own and how they do not just express but embody emotions.

Tv series have become very popular nowadays, one of the main reasons is the extended narrative they convey and the emotional relationship that grows between the spectator and the serie as a result of their textual duration and broadcasting rhythm. Audiences have become much more participative these days leading them to the creation of emotional communities.

There has been a huge change in the emotions portrayed by contemporary TV series compared to classical ones, as well as, the shift in how spectators feel watching these series. The hero figure used for most main TV classical series characters has died. TV series nowadays are featured by an antihero persona which does not just spectator entertained but attached to this figure. *I Love Lucy* (1951-1957) or *Perry Mason* (1957-1966) are some of the classical TV series examples that involve heroic main characters figures, were even if they made some mistakes, they were always on the good side. However, some of the most successful contemporary series have chosen an antihero symbol for their public. *Mad Men* (2007-2015), *Dexter* (2006-2013), *Los Soprano* (1999-2007) or *Breaking Bad* (2008-2013) are some of the most watched TV series and coincidentally all of their main roles include mean and ambition characteristics. For instance, *Killing Eve* (2018-present) is a TV serie where one of their main characters is a psychopath killer and it has caused a very positive impact on the spectator, making most of the people fall in love with this character. So, if the arrogant cheater Don Draper, the serial killer Dexter, the mob boss Tony Soprano or the drug

trafficker Walter White have been admired by the masses then we can approve the radical change of the emotions portrayed by TV series nowadays compared to the classic series. Many theories could explain the reason for this antihero affection. One could be that the spectator likes to watch this because of an inner darkness deep inside them. We could also just say that people like watching something extremely different from their reality and that the professionalism this murders involve is attractive. But really, the main cause is a mixture of these feelings and once again the Accelerated Thinking Syndrome, where heavier plots implicating violence will catch the spectators attention and keep them entertained without them leading away from the plot and avoiding them to have time to think on something else while watching the serie.

DISCUSSION AND ANALYSIS OF DATA

During the study period new doors for the analysis of the hypothesis from whole new backgrounds opened. The same thing happened with the results, opinions or different ways of approaching what we wanted to expose as principal in the study. Beyond our limitations and the theoretical framework we established, new conceptions of what we were trying to defend were born. This came mainly from the interviews we conducted. As they were carried out to different sectors of the field of study (a film director, two cinema students and two film critics), each one of them approached the questions within the environment they managed.

Likewise, the study concentrates a very recent and little explored psychology setting: the accelerated thinking syndrome. Having us studied this in advance we expect that the responses for the surveys and interviews moved within the understanding and the reality that we perceive. But that is a fake expectation of results we should have not taken in account.

Something similar happened in the recopilation of information from previous studies. Nothing related have been studied earlier. In the literature review we needed to break the field of study in different parts which could, in a future, concentrate the essence of our hypothesis and serve as a point of support for the development of the problem .

After studying the results of the surveys and the answers for the questions of the interviews we have come to the main key frames of the research. In order to start a discussion we have

establish a structure in which the themes of the different questions for the interviews are analyzed, as well as the survey consultancy and the visualization experiment.

The interviewees we chose are all linked to the world of cinema in some way. We decided to talk to Dany Campos, a film director formed in the International Film Institute of Cuba, Lucía Grimaldi and Andrea Fuentes, specialized in film studies, Rubén Romero Santos, a professor at the UC3M, a film critic and an expert on Israeli cinema and Antonio Alberto Weinrichter López, a UC3M professor, film critic on ABC and the film festival coordinator of Las Palmas Film International Festival.

THE FACTOR OF CONSUMPTION

Consumption nowadays is orientated on an opposite way than on the last century, young people consume less pre-1990 (post-modern) film content. We believed that analysing this topic was important in order to explain the change of rhythm and plot in films, so we asked some professionals what they thought. Together with the surveys, these interviews gave us an objective view on how the consumption of audiovisual narratives has evolved along with society: both the plot and characters represent the realities of the different eras in which the text was written. This, as well as the rhythm, determines what audiences consume now a days.

As we have introduced at the beginning of this point, the questions we asked in the interviews were the same for all of the interviewees. Regarding the factor of consumption, we asked two questions, concerning the reason why youngsters do not consume filmic content previous to the 90, the considered postmodernity (whether is due to the rhythm, the absence of explicitness in topics like drugs or sex...).

Professor and film director Campos stated that it is due to the topics that we see in the plots. The way the plot is told and its rhythm. And also, and most importantly, due to how generations set the limits to certain topics like sex, drugs or violence. The youngsters have set it lower, so explicitness does not bother them, and explicitness is not characteristic of elder movies. Distraction plays also an important role, as now younger people gets easily distracted, and the plot needs something that makes them stay focused. This is why the rhythm is crucial, a slow movie will not catch their attention during the whole movie.

Andrea Fuentes, film graduate, agrees with Campos objecting that it is rhythm of the movies what pushes youngster back. She also talks about the topics, which in postmodernity could seem “silly or infantile”. Or maybe the opposite, she adds, some people prefer simpler movies than complex ones, and some postmodern plots might be too complicated. As she says “not everybody is willing to go to the cinema to think”. While talking about rhythm she introduces the factor of editing, which is what in reality gives pace to the plots.

Professor Rubén Santos also talks about this, he states that accelerated montages are the solution to the problem. Adversely to the other interviewees, he says that sex, violence and drugs had some protagonism a while ago, but not now

TAI student Lucía Grimaldi states that it is due to the fact that audiences like to escape reality and detach from it. And this is something that early twentieth century cinema did not provide as the plots were more realistic and told banal stories. Now a days, however, cinema is less realistic and allows for the audiences to disconnect. She also agrees with the pace fact, the rhythm. She mentions Tarantino to explain how, despite the fact that his movies are slow, he uses other methods to keep the tension and catch the audience, like violence.

To end up with, we will introduce what Professor Weinrichter believes. He thinks that the problem or reason why young people (and not only young people but also other generations) do not consume elder cinema, from the first half of the twentieth century and the beginning of the second half is that, rather than the rhythm factor and the explicitness, intellectuals and art critics do not talk about cinema. The culture section of newspapers and magazines do not take into account small cinema festivals or old cinema projections. Due to this, people do not know about them and will not show any interest on these movies. Moreover, he adds that youngsters nowadays have many more distractions. “When I was your age there was only cinema, at most basketball and forbidden books”, he says. Now we have many more things to get distracted with, and cinema is subordinating to these. Specially postmodern cinema and films previous to that period.

So all in all, to conclude this point, the reasons why consumption has changed, specially among young people, seem to be evident concerning experts. Rhythm, explicitness of certain topics, and the plot. Realism is now subjective, and although it is what people like to see on

the big screen, it has evolved with society, so a postmodern realistic plot is not a realistic one nowadays.

Like Professor Romero Santos said, “young people from the eighties did not watch movies from the sixties either”. Following this path, the rule will remain and future generations will not consume what young people consume now.

THE DISPUTE BETWEEN CINEMA AS A SOURCE OF CULTURE OR A MASS MEDIUM

To enter the discussion of the need for high stimuli in nowadays consumer society, it is necessary to positionate the status of the TV and cinema within the life of the individuals through history. It was something we did not expect from interviewed to take in the first place, but it led us improve in our reflection on the subject. In order to focus on the impact of the syndrome on the mundane life it is necessary to look away on the state of the culture.

The professor and cinema critic Antonio Alberto Weinrichter López exposes a critical view to the lack of consideration of cinema as art and culture today. Cinema has occupied a central place in culture since the sixties. It started to be a serious thing, and there we could suddenly see intellectuals, not film critics but intellectuals like Susan Sontag, Alberto Moravia, Umberto Eco, writing about cinema. The generation of Weinrichter grew up with cinema as the most important thing before the postmodernism interrupted in the threshold. He talks about how the arrival of films like Star Wars or Marvel Studios meant a change. He doesn't consider them serious cinema but fun. Which is what people want these days.

The old dispute between cinema-culture or middle-cinema of the popular masses comes to the table. Cinema suddenly went from being a silly box to a cultural fact for a few decades, and then, that started to go missing. He stresses that we are driven by the movie critics and not by the natural instinct of culture.

Entertainment stands in the majority of the cinema spectators. The contemporary audiovisual movies and series have become, in its roundness and shallowness a means of escape and enjoyment. That is probably the point of start we should have looked into first. We can talk about the social need for high stimuli due to the Accelerated Thinking Syndrome within a

field in which cinema is no more seen as art and culture transmitter, but as an amusement mass medium.

THE FUTURE OF THE CINEMA

To know what is going to happen to cinema and how it is going to be focus in a future, it is necessary to look at the problems they may have in getting an audience now. We are currently living in the Internet era, because of this there is a saturation of content which may cause a frustration in audiovisual creators to create a product that really calls the attention of the audience. Between our interviewees there are disparity of opinions. On the one hand, Danny Campos (film director) and Professor Ruben Romero (film critic) do not think that there is any frustration among creators, Romero justify the absence of this frustration due to all the money they are earning. On the other hand, the film students do believe in a frustration in this industry. Andrea Fuentes even uses the argument of money as Ruben but on the other side of the coin: “Big companies and producers worry about profit and numbers, not artistic value. (...) Other ways to attract their attention may pay off profit-wise.” (Andrea Fuentes, film student).

Regarding what Andrea said and the need to find new ways to satisfy the audience, Lucía Grimaldi suggests the return of what was done in modern cinema and what is still done in independent cinema: “Tell more on one shot. Even if a shot lasts a long time, it should have many elements so that the eye of the viewer is attracted to it because she/he does not know where to look from the screen.” (Lucía Grimaldi, film student). However, Danny Campos thinks that these ways should emerge spontaneously.

It is important to know what the audience is looking to watch at the present in order to produce the right content for them in the future. They all agree that audience basically look for entertainment and escape from reality, “people seek to escape with cinema, they always have” (Danny Campos, film director). As for more specific topics: sex, drugs, violence, drama and comedy.

Due to the multiplicity of the screens and the Accelerating Thinking Syndrome, audience seems to have a concentration problem, a concern to take into account when making future audiovisual content. To try to fix this problem requires knowledge of who it depends on,

whether it is the audience or the audiovisual texts. Nearly everyone of our interviewees says it's up to both sides since as Danny Campos said: "The content that the audience consumes is somewhat marked by what he or she receives from the media.", meaning that the audience consumes what they are used to. Nevertheless, Professor Ruben Romen think otherwise and said that to keep the attention depends always on us (the audience).

THE PROBLEM OF THE MULTIPLICITY OF THE SCREENS AND THE DISTRACTION FACTOR

The multiplicity of screens has undoubtedly affected the film industry, but not necessarily to its detriment as there are some sectors that have done brilliantly, such as those dedicated to comedy, defends Rubén Romero. An idea that all interviewees share is that the cinema has always adapted to new formats, as it did with television at its time, doing so now with the new displays, without limiting itself to the big screen and therefore having a greater reach, these are different ways of affecting the narrative, but after all, the story is the same, with little occasional differences such as embedded advertising.

Andrea Fuentes talks about VOD platforms which, as she states, allow audiences to watch content at their own rhythm by pausing at will or watching it in more than one session, with no restrictions of place or time and in this case, no ads. Furthermore, she defends the traditionality of some areas of the industry: "some purists will never consider watching a film on a mobile phone screen to be worthy of the experience of cinema". In spite of that, there are others, like Netflix, which have been adapting to this new ages. She also underlines the controversy in 2017 Cannes Film Festival when Bong Joon-ho's *Okja* was allowed to opt to the Palm D'Or despite not having been generously released in theatres. Alfonso Cuarón's *Roma* or this year's *Marriage Story* (Noah Baumbach) are examples that prove that things are changing: the fact that there are films released for, for example, an online audience, does not reduce their prestige or value.

We look at the screens at any time of the day, which makes our ability to read an image much greater. However, in the "screen war" the distraction of the viewer is not comparable to that of years ago. There are several advances that make us not focus our attention completely, coming up to the great variety of social networks, making people spend their time on other things and not on other forms of entertainment, including the cinema, says Campos.

Young student Lucía Grimaldi explains how social networks, such as Instagram, take time away from her, explaining that many people spend all day watching social networks without leaving time for film content: they pose a tough competition to cinema industry, their content is free a lot of times, or has a reasonable price, and it can be easily accessed from one's home, whereas cinema has been increasing its prize more and more as years go by.

Moreover, Campos points out that the way we concentrate and focus our attention has changed, not only on young people, but on people of all ages, generalizing to "all of us who watch the Internet", we have changed and not to have more resistance towards screens but noticeably less.

It is more and more difficult to maintain our focus on a single task without, looking at our phones or other devices. From a cinema teacher's point of view, Rubén Romero notes that students' attention is less durable and that teachers have had to adapt both to the competition of the screens in the classroom and to concentration.

We as viewers get distracted, and according to film bachelor Andrea Fuentes, we are distracted by outside stimuli, as the content in films has not changed as much in the last years or so as to be outdated. Nevertheless, we get distracted a lot more than before, and in some way, these distractions could be considered to come from within ourselves: the pure need, the addiction or the technology we have developed within our brains.

NEW FORMS OF CONSUMPTION

In accordance with our theory of the Accelerated Thinking Syndrome and the fact that today's consumption of the audiovisual world has changed, we also wanted to ask several professionals their point of view. We have focused our question on the recent interactive forms of film and television making.

The main idea that they all agreed to is that this interactivity does not work. Lucia Grimaldi said that "it's like 3D, it appears from time to time and never actually works". She also added that this is not the first time that we have used this interactive method, in the 18th century the first interactive novel was written, sent from one place to another and giving you the option to chose what happened. She says, "there is no need for interactive films, we already have video games, which are interactive enough". She believes that the spectator is much more

passive than that and that this method is good for curiosity but once you have tried it “you will want to go back to your couch and to put your mind on a flat encephalogram”.

Andrea Fuentes did not find this idea attractive neither. Fuentes expressed that they are not her cup of tea, but she thinks they are interesting experiments. She said that “only time will tell if they catch on or not. But they show, at least, an intent to change things up”.

Ruben responded that this new form is “an expensive rip off”. He compares it to virtual reality, “they say that incredible things are being done, although what I have experienced so far has left me quite cold”.

Lastly, Antonio Alberto Weinrichter López has not yet studied this new area of audiovisual consumption. However, he believes that this new form will not last and that you choosing what's going to happen in history is ridiculous. He ended up this question with a quote from Brian Winston, a professor and journalist that said that what we really have today is “interpassivity”, not interactivity. In addition Weinrichter believes that the spectator is choosing passively between two options and that “this is not being interactive”.

VISUALIZATION DISCUSSION

Most of the today’s TV series and films include somehow four topics (some of them mentioned before when discussing about what the audience look to watch): sex (whether implicit or explicit), drugs (mainly alcohol plus usually at least one character who smokes), violence (to a higher or lower degree) and love. Because this four topics are very recurrent in the audiovisual industry, we decide to do a visualization experiment in which we will show four sequence which use these topics in addition to a two different segments of two different documentaries. Each one contains an scene from a film pre-1990s and another one from a film post-2000.

The films chosen for each topic were the following. For sex, on one hand *The Cotton Club* (Francis Ford Coppola, 1984), on the other, the TV series *Orange is the New Black* (Jenji Kohan, 2013-2019). For drugs, *The Trip* (Roger Corman, 1967) and *Easy Rider* (Dennis Hopper, 1969) for the before, and *T2-Trainspotting* (Danny Boyle, 2017) for the after. For violence, *The Man Who Shot Liberty Valance* (John Ford, 1962) and *300* (Zack Snyder, 2006). For love, *Casablanca* (Michael Curtiz, 1943) and *The Fault In Our Star* (Josh Boone,

2014). For documentaries, *Nanook of the North* (Robert J. Flaherty, 1922) and *Angry Inuk* (Alethea Arnaquq-Baril, 2016).

As mentioned in the methodology, initially we had planned to do these visualizations in person, but due to the circumstances we have chosen to send the sequences to the five professionals we have interviewed to respond to three free answer questions about these.

The first question was if they noticed an evolution in the treatment of the topic. They all answered that there was an obvious evolution, justifying it with arguments such as how society evolves, things around us evolve and that the audiovisual industry cannot afford to be stagnant at a certain period of time. Film critics even pointed out the evolution of the documentaries sequence since there are 94 years of difference between each scene and in the first one, from 1922, sound in film was not even invented. They (all) also mention the better quality and the use of eye-catching shots of the second scenes. As conclusion, audiovisual industry needs to adapt to society in order to get the audience they want to reach.

The second question was which film they are most interested in seeing after viewing the scenes. We found different responses in this question. Both film students chose the post-2000 films, except for the love topic, in which they agree with the rest of professionals choosing *Casablanca*. Regarding the film critics and film director, they chose the post-2000 films in the topics of drugs and documentaries and the pre-1990 films in the topics of sex, love and violence. We can conclude with these answers that they have chosen mostly films closer to their times because they feel more identified with the characters and the plot in them.

Finally, the third and last question was why they think there is no longer so much censorship today: because they try to get the audience's attention as much as possible or because society today is more open-minded. As in the first question, they all agree saying that it is because of both reasons since if the society is not open-minded, producers could not use these kind of scenes in their films. It may be obvious that they (producers) are taking advantage of the mentality of today's society to generate morbidity and draw more attention into the audience, thereby receiving greater benefit.

QUESTIONNAIRE RESULTS

Apart from the interviews via telephone and email with the different experts and professors, we have carried out a survey in which we asked the same questions to people who might not know much about the industry, the audiences or cinema in general. People who might have a view on this topic. People who might be a film buff. In definite, a big group of people of all ages and interests.

To begin with, we must say that the survey was carried out by a hundred and ten people of which 82 participants were aged between 15 and 30, seven between 31 and 45, 12 from 46 to 60 and two, more than 60. It was composed by nine questions related to our project. We will go over each one of them explaining the results.

The first question was: “What do you think is the reason why young people today (mostly) consume less pre-1990s (post-modern) film content? Do you think it has to do with the pace of films or the explicit focus on issues such as violence, sex, drugs etc.?”. We were not surprised by the responses, as in a way, this question was a little bit biased. 40% of them agreed that it was due to the pace and the explicitness. Apart from the 15% and 30% that replied “No” or “Maybe” (respectively), there is a remaining 14% that made their own points. Some of these were that the quality of the image or the black and white factor, were some of the reasons why youngsters do not consume postmodern cinema. Another interesting contribution is that young people do not relate to the plot nor the characters, so the audiovisual text is not as attractive to them as it would be if it contained current issues.

Based on these question what we have concluded is that young people do not watch postmodern cinema due to the lack of identification with the narrative, the quality of the image, and most importantly, because of the slower pace and the smaller explicitness of harsh issues.

The second question was a “Yes”, “No”, “Maybe” one. It says: “Is there a certain frustration towards the creation of audiovisual content with a certain explosive tone due to the saturation of content in the Internet era?”. There was some confusion with the question, even some of the experts doubted what we were asking. However, most of the people that participated in the survey replied, and the outcome was the following: 66% of people agreed while only a

6% disagreed. The 27% remaining didn't make up their minds. So, summing up, according to our informants it is getting harder and more frustrating to create new explosive narratives. Strongly related to the second question, the third one asks whether there is a need to look for new ways to catch the audience's attention. Again the majority says yes, with a 65% percent against an almost 5% of negative answers. The percentage of indecision is bigger than the negative, a 19%. All in all, there is a need for new ways, the audience is less bothered each day.

The fourth question requires an individual response, so we got less answers than in the rest of the survey. Instead of going over each one of the responses, we have taken the most repeated ones and the most interesting ones, in our view, to construct a conclusion. The question is simple: "What does the audience look for in films or TV shows?". The responses, not so simple. The conclusion we obtained was that audiences look for easy content that does not require too much effort to stay focused. Content that entertains and helps disconnect from our daily lives. In definite, escape reality. What we found really curious is that a huge amount of people responded the exact opposite. Rather than escape reality, TV series and films should reflect reality as exact as possible. Represent the current topics of society like sex, drugs, violence... And another very important factor is that audiences like to feel identified with the characters and the plot, which, as we mentioned before, it is also one of the reasons why generations do not enjoy visual narratives that do not correspond to their era.

Next up, the fifth question concerns the new ways to consume cinema, like the V.O.D platforms and whether it affects or not the film industry. As we expected, people mostly agreed to it, 67% of them. Only a 4.7% disagreed. The industry is obviously being affected, but as long as there are film buffs, it will not cease. And the sixth question is also very related to this, only that rather the new platforms, we talk about social media and the multi-screen problem, whether these are affecting cinema or not. And again, most people think so. Same percentages than in the previous question, in fact. Phones, with social networks and platforms like YouTube, or videos we receive from WhatsApp or other texting apps are some of the main distractions we may find while watching cinema or television shows.

Moving on to the seventh question, we asked whether our way of focusing or concentrating has changed (again referring to how easily we disconnect from any duty). And given that it

was a “Yes”, “No”, “Maybe” answer, it was very simple. Again, we expected the results; most of the people agreed that we do concentrate differently, 91.6% in fact. Only 3.7% replied no, four people again the 98 affirmatives. The 4.7% remaining were not sure. This question was as well very biased, as we, the researchers, firmly believe our concentration is changing, as we state along the whole paper. In fact this point is a big part of our hypothesis. We now need much more effort while concentrating, and not only because of our accelerated minds but also because of the distractions provided by the screens.

The eighth question was an open one: “Do you think we are distracted by the film/series itself or by the external stimuli? (Those distractions come from ourselves or the environment...)”. Again we will sum up the main points. The majority believes that it is due to the external stimuli, the distractions that the environment might provide, like phones, noises, someone entering the room... anything that does not involve the viewer. Others believe the opposite, that it is the TV series or the film what causes our distraction or makes us disconnect from the audiovisual text. A smaller group believes it is “our fault”, the viewers’, who gets distracted because of his or her own mind (this is strongly related to the previous question). The biggest conclusion is that, no matter where distractions emerge from, the audio visual narratives require rhythm, action, something that makes our mind focus on one screen and not three at the time. This question is also a crucial one regarding our research, as we are investigating whether it is the audiovisual text and its narrative the guilty for our distraction. And, in a way, it seems to be so.

Lastly, the ninth question is a very simple one, and it is very direct: “Do you know what the Accelerated Thinking Syndrome is?”. This question was mainly for us to see if people are informed about this new pathology. And they are not: 70.8% do not know and 9.4% say they might. Only 19.8% affirm to know. As a conclusion to this last question, I think it is evident that our study is very relevant in order to explain how important the syndrome is and how much it affects the audiences, consciously and unconsciously, and not only while watching audiovisual texts.

This survey was surprisingly useful for us to draw conclusions as it is people in general who acted as informants. Not experts or informed people, only friends and family and colleagues who did us a favor. And in reality it is them, “normal people”, who we are analysing and

whose behaviour is relevant for our research. So their opinion is crucial for us to understand audiences.

CONCLUSIONS

In an effort to demonstrate a particular effect of the Accelerated Thinking Syndrome in the consumption and production of contemporary audiovisual texts (films and series), we have found a thin layer of emotion and shared attitude regarding the need for high stimuli.

Cinema, TV shows and any other audiovisual text have now become a tool to escape reality. We have understood, throughout the whole research, that audiences nowadays do not look for narratives that imply a huge effort to understand, but rather simple ones that are comprehensible without much thinking. Perhaps - and most probably- due to the saturation of information of our daily live, going to the movies is now a moment of disconnection and prely entertainment. Having fun.

Adversely, as we have explained in the analysis of the questionnaire, there is a large group of people that state the opposite: they like to consume movies that blow their minds, that tell stories with personality. Plots that might require some effort to understand but in reward provide an amazing experience. This group of course is mostly constituted by cinema lovers, which makes this fact a little bit subjective. But all in all, cinema is now abstraction, dissociation from reality, a way of having fun that seeks to entertainment.

Spectators and consumers of audiovisual texts need to increase those daily emotions that only the art of cinema could previously satiate. Such sensations and feelings that the big screen used to offer were affected and disaggregated due to the increase of social media and the emergent social networks in modern times, making it essential to have greater, growing and changing stimulus and rhythms.

As we have seen, topics as sex, drugs or violence are very attractive to the current audience. Producers approach this to use them as much as possible in new audiovisual projects in order to call the audience's attention and obtain off a bigger profit-wise. Moreover, the multiplicity of screen and the saturation of information has caused an increase of distractions, provoking

that we could no longer be able to focus for a long time. Due to this, people do not only prefer simpler content, as mentioned previously, but also shorter.

Emotions in TV series are the key to analyze what society is feeling. Analyzing the emotions portrayed in series and its popularity will help us understand what the spectators are seeking for. TV series are now nearly standing at the same level of popularity than movies. Will there be a time where TV series are studied with the same importance as films? Will they start organizing TV series festivals?

We think it is important to bring up once again one of our main problems regarding our research project. Due to the global conditions under which we have mainly elaborated it, we have not been able to use the methodology we wanted to, which was participant observation. What we did with the sequences and their visualization would have been on a bigger scale, observing a larger number of people and directly by their side, instead of analysing their interpretation of their reactions, which in the end are inevitably biased.

When analyzing the results and entering the discussions we faced probably one of the main problems of the research: the generalized assumptions. The possibility of falling into generalizations in a critical type of research is very common. It has never been made an attempt to seek an absolute truth or to demonstrate support by some expert opinions. The research goal was merely interpretative and critical. It has been intended to acquire an interpretative goal for the problem we are dealing with: how the high need for stimuli due to the accelerated thinking syndrome has affected the style and emotions in contemporary texts.

Another issue we question ourselves is whether filmic culture previous to postmodernity will die or not. If, up to a point in history, this “problem” we are facing regarding the evolution of audiences towards an interest in simpler narratives in audiovisual texts, will lead to the forgetfulness of great directors, movies or cinematic eras. Will Hitchcock just be a name in a book that only film buffs will read? or will he still be the master of suspense? Will movies last 30 minutes instead of an hour and a half so people stay focused throughout the whole projection? And as a result of all of this, will the cinema still be considered the seventh art?

We have already proved that cinema nowadays is projected with a faster pace, either by reducing the shots duration or adding more violence to the plot. Audiovisual content is given

to the spectator faster than ever, videos on social media have got a short duration, longer videos require more effort and are not as appealing anymore. Movies and TV series are also shorter than ever. This evolution, or regression, leaves us with a last question; will the duration of movies and TV series keep decreasing or will there be a rebound effect that will make us go to the beginning of the cinema?

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APPENDIX

INTERVIEWS

Dany Campos, a film director formed in the International Film Institute of Cuba.

No soy un experto en la sociología del cine ni en la psicología del público, simplemente como director, te voy a decir lo que pienso.

1. **¿Cuál crees que es la razón por la que hoy en día los jóvenes (en su mayoría) consumen menos contenido filmico anterior a los 90 (postmodernidad), a parte del factor generacional?**

(No tarda en contestar)

En general, es una cuestión temática (los temas que se tratan); los estilos de las películas, y dentro del estilo, la forma en la que se cuentan las películas y el ritmo. También es muy importante ver los límites que se marca cada generación a la hora de explicar ciertas cosas, como el asunto sexual, las cosas que se cuentan de una forma más explícita. Entonces yo creo que a los jóvenes de ahora les interesa un lenguaje un poco más actualizado.

Pero bueno, en el fondo, las historias siguen siendo las mismas.

2. **¿Crees que tiene algo que ver con el ritmo de las películas o la atracción hacia un lenguaje más explícito en temas como la violencia, el sexo, las drogas?**

(Mientras lee la pregunta: “Joder mira sí, lo que decía antes)

Si, si. Creo que parte de eso tiene que ver con todo esto, con el ritmo y el lenguaje que se utiliza para explicar las mismas cosas. Pero bueno, eso es solamente parte, luego hay otras cosas que es que la conducta como espectadores de los jóvenes es distinta a la que tiene mi generación por ejemplo. No sé, yo creo que los jóvenes de ahora por lo

general les cuesta más mantener la atención en una pantalla durante más tiempo. Por eso están acostumbrados a vídeos más cortos de internet, a las series (que suelen durar menos). Y luego se meten cuatro capítulos en una tarde pero bueno... Emm entonces yo creo que también se han acostumbrado más a las narraciones episódicas, al asunto de las series.

- 3. ¿Existe hoy en día una cierta frustración hacia la creación de contenidos audiovisuales con un cierto tono explosivo debido a la saturación de contenido en la era de internet? ¿Es necesario buscar otros caminos para llamar la atención del público?**

(responde rápidamente)

Bueno yo creo que no es necesario buscar otros caminos. Los caminos surgen de forma espontánea. Van apareciendo nuevas tendencias, nuevos lenguajes, y lo que triunfan se mantienen y lo que no se olvidan, cayendo en el anonimato. Entonces no entiendo muy bien la pregunta en cuanto a la frustración. Yo creo que no hay frustración en ningún lado. Tanto de los creadores como de los consumidores

- 4. ¿Qué crees que la audiencia busca ver en el cine/series actualmente?**

Lo de siempre, olvidarse de su realidad, de sus problemas, entretenerse, emocionarse y que le hablen de los temas que le preocupan. El cine es el arte por excelencia del siglo XX por la atracción del público, es capaz de hacer muy digeribles estos temas. El espectador se deja llevar y si eres capaz de emocionarse pues maravilloso. La gente busca evadirse con el cine, siempre lo ha hecho.

- 5. ¿Crees que la multiplicidad de pantallas ha afectado a la industria? ¿La posibilidad de consumir cine en cualquier lugar ha hecho a las industria adaptarse al hecho de que las distracciones son cada vez más frecuentes?**

Sin duda. Le ha afectado pero no necesariamente perjudicado. El cine se adapta a los nuevos formatos. Igual que a se adaptó a la Televisión se adapta a las nuevas pantallas. Y así es como el cine llega a más gente, pues no se limita a la gran pantalla. Son ventanas distintas que afectan a la narrativa, pero la historia es la misma. Netflix y demás plataformas lo mismo, con la diferencia de la publicidad.

- 6. ¿Queda espacio para un cine con una mirada más poética como la de Tarkovski?**

Si, es un cine para gente a la que le gusta otro tipo de lenguaje. Todo cine y todo creador tiene su público, pero encontrarlo es complicado puesto que la gente por lo general está bombardeada por contenido audiovisual. Entonces siendo pequeño es

más difícil hacerse visible en el mundo del mainstream. Pero quien busca a Tarkovski y cine de su estilo lo encuentra fácilmente.

7. En la guerra de pantallas, ¿le está robando las redes sociales (YouTube, Instagram, Twitter...) tiempo al cine?

Por supuesto. La capacidad de distracción del espectador no es comparable con la de hace años. El baloncesto, cervezas con amigos... luego los videojuegos, y ahora pues todo ello más la gran variedad de redes sociales que hacen a la gente emplear su tiempo en otras cosas y no en cien.

8. ¿Ha cambiado nuestra forma de centrarnos y focalizar nuestra atención?

Sí, también. No solo los jóvenes, sino la de todos. Igual no un señor de 80 con sus rutinas, pero de ahí para abajo, todos los que vemos Youtube o Internet pues sí. Ha cambiado y no para más resistencia (hacia la pantalla) sino hacia menos.

9. ¿Crees que nos distraemos por el texto audiovisual en sí (contenido) o por los estímulos ajenos al mismo? ¿Esas distracciones parten de nosotros mismos?

Se trata de que te distraiga el contenido en sí, es el objetivo, así que sí. (esta no la ha entendido bien, así que no da para mucho)

10. ¿Crees que hoy en día el esfuerzo por mantener nuestra atención está en manos de los textos audiovisuales o en las nuestras?

Entendiendo los textos audiovisuales como contenido, pues efectivamente... bueno pues (vuelve a leer la pregunta). Pues un poco de todo, pero además depende de otras cosas como lo que hemos hablado antes: la diversidad de ventanas, la diversidad de estímulos. En fin, es un problema multifactorial y así es como habría que entenderlo y estudiarlo. No es solamente por los contenidos o por el comportamiento nuestro. El contenido que consume el espectador está un poco marcado por lo que recibe de los medios. Entonces si a mi, como espectador y creador, desde pequeño me dan películas de tres horas, para mi sería normal ver películas en ese formato y ya está. Como lo que hay ahora es una variedad muy grande de formatos, de ventanas y de duraciones, pues bueno, hace que mi capacidad de atención haya variado. Y es verdad que ahora al haber mucho producto cortito hace que cuándo me enfrento a uno más largo me cuesta un poco más de trabajo que antes. Y por supuesto, no digamos ya la gente joven de tu generación que se ha criado con estos formatos y videos mucho más cortos. Por ello ver ahora películas como *Ben-Hur* de William Wyler por ejemplo, o *2001: Odisea en el espacio* de Kubrick; ese tipo de películas con un lenguaje tan

fascinante pero tan intelectual al mismo tiempo yo creo que no veo un público muy claro para ese tipo de películas en vuestra generación.

11. ¿Qué opinas de las nuevas formas interactivas para hacer cine o televisión, cómo es el caso de Bandersnatch?

Yo no creo en lo interactivo, es como lo del 3D, que cada cierto tiempo aparecen y no termina de funcionar nunca. Lo interactivo tampoco es de ahora. En el siglo XVIII se escribió la primera novela interactiva que te mandaba de un sitio a otro y tu podías elegir, en fin. Lo que pasa que con el tema de la informática y la tecnología se ha hecho como mucho más ágil de utilizar y te da muchas más posibilidades. Entonces para interactivos ya están los videojuegos, pero lo que es la cosa de que te cuenten una historia de forma interactiva. Yo creo que el público es mucho más pasivo que todo eso. De hecho las experiencias que han habido con este tipo de cosas han sido anecdóticas y por curiosidad. Pero bueno, te aburres como un tubo. Al final quieres volver a la forma de siempre, que es: te sientas en un sofá, pones tu mente en encefalograma plano y ya está, te van contando la historia, sin un esfuerzo digamos notable por tu parte. Ahí está la cosa. Y con el 3D igual. Aparece y desaparece. Según como nos de. Porque el 2D es mucho menos invasivo, requiere mucho menos esfuerzo del espectador para recibir estímulos. Es como el cine 360 este. Como curiosidad está bien, pero vete tu a un cine a ver una película de hora y media mirando para todos lados. No eso no es comercial, es una experiencia audiovisual de una tarde que no repetirás hasta dentro de cinco años.

Lucía Grimaldi, licenciada en film studies

1. ¿Cuál crees que es la razón por la que hoy en día los jóvenes (en su mayoría) consumen menos contenido filmico anterior a los 90 (postmodernidad), a parte del factor generacional?

Yo creo que la razón fundamental es que el cine clásico o moderno, es decir, el que viene antes de la posmodernidad, tratan temas más realistas. No en todo los sentidos, porque existía cine con roles de género y no sólo de género porque el cine americano nos enseñaba lo que debía de ser un prototipo de familia, cuando realísticamente eso era utópico. En ese sentido sí que hemos evolucionado, a la gente no le atrae ese cine porque es pobre y a la gente le gusta abstraerse, sin dejar de ser verosímil porque también busca empatizar.

2. ¿Crees que tiene algo que ver con el ritmo de las películas o la atracción hacia un lenguaje más explícito en temas como la violencia, el sexo, las drogas?

Ahora el espectador medio, y lo he estado viviendo estos días con mis padres, es que busca un montaje con un ritmo bastante rápido. En un sentido de que estamos tan

acostumbrados a tener una pantalla delante, que nuestro cerebro pide contenido audiovisual más rápido. También, al haber evolucionado y tener la capacidad de descifrar un plano más rápido, yo creo que es lo que hace que cuando una película tiene un ritmo lento los espectadores no se interesen tanto por ella. Y es por eso que Tarantino, conocido por su ritmo lento en las películas, tiene que buscar otros aspectos técnicos, como la banda sonora, para seguir teniendo al espectador enganchado. En cuanto a los tópicos, sexo, droga y violencia, simplemente se llevan a cabo más porque es a lo que los jóvenes de hoy en día les interesa. Todo depende de la edad, pero hablando de los jóvenes yo creo que no se interesan igual por el cine histórico, por ejemplo.

3. ¿Existe hoy en día una cierta frustración hacia la creación de contenidos audiovisuales con un cierto tono explosivo debido a la saturación de contenido en la era de internet? ¿Es necesario buscar otros caminos para llamar la atención del público?

En cuanto a lo del tono explosivo, ritmo muy acelerado, muchos planos en poco tiempo, tramas banales pero con un lenguaje cinematográfico rico que buscan la atención del espectador, es totalmente cierto. No solo con la rapidez sino con la fotografía, como planos menos realistas. Es necesario buscar otros caminos, se trata de volver un poco a lo que se hacía en el cine moderno y lo que siguen haciendo en el cine más independiente, que es contar más en un solo plano, aunque dure mucho un plano debería de tener muchos elementos para que haga que el ojo del espectador se vea atraído porque no sepa a qué sitio mirar de la pantalla. Además, eso nos hace a los espectadores más analíticos, en vez de darnos los planos rápidos y masticados nos hacen trabajar más el intelecto y nuestra capacidad analítica poniendo mucha información en un plano.

4. ¿Qué crees que la audiencia busca ver en el cine/series actualmente?

No sólo en cine sino en todo, a la hora de expresarse, las pantallas nos fríen el cerebro. Tenemos demasiadas pantallas en nuestra vida (estoy editando, paro y miro el móvil, quiero descansar y me pongo una peli, etc). No hay ni un sólo segundo del día en el que no esté mirando una pantalla. Tenemos todo hecho, nos ponen algo delante y lo vemos aunque realmente no miremos, no analizamos.

5. ¿Crees que la multiplicidad de pantallas ha afectado a la industria? ¿La posibilidad de consumir cine en cualquier lugar ha hecho a las industria adaptarse al hecho de que las distracciones son cada vez más frecuentes?

Crees que la multiplicidad de pantallas afecta? Definitivamente sí, como todos los espectadores tienen pantallas las cuales miran en cualquier momento del día, la

capacidad de legibilidad de una imagen es mucho mayor. La industria ha tenido que adaptarse haciendo películas que cada vez

6. ¿Queda espacio para un cine con una mirada más poética como la de Tarkovski?

Yo creo que sí. Definitivamente sí. Porque si ahora nos alejamos de todo lo que te he dicho y nos vamos a autores, a directores más independientes, podemos ver que a parte de todo el cine mainstream y comercial hay muchísimas otras variantes en el cine. Bueno, y en lo audiovisual. El cine de Tarkovski, ahora mismo, si queremos hablar de algo que se acerque más a los jóvenes, el vídeo arte se acerca mucho a lo que intentaba hacer Tarkovski con sus películas y, además, muchas de estas piezas se exponen en museos y sí que la gente va mucho a ver este tipo de cosas. Bueno, sobre todo donde vivimos nosotras, en Madrid, en otros sitios no. Y bueno, ya si hablamos del mundo en general, yo creo que el cine de Tarkovski está presente pero igual no en la pantallas de cine, sino en otros medios o en otros formatos más (aclaración) digo formatos porque hay películas en museos y tal, es como otro tipo de formato. Pero sí que a pesar de que no esté en los grandes cines, sigue estando presente.

7. En la guerra de pantallas, ¿le está robando las redes sociales (YouTube, Instagram, Twitter...) tiempo al cine?

No sé contestarte porque no, osea, sí es verdad que Instagram me quita tiempo, pero nunca me va a quitar tiempo para ver una película. Eso a mí. Pero, vete tú a saber tía, no sé. No sé, porque es que además yo estoy siempre con gente que está viendo todo el día pelis, pero supongo que sí, mucha gente se pasará todo el día viendo redes sociales y no dejan tanto tiempo para ver películas y tal.

8. ¿Ha cambiado nuestra forma de centrarnos y focalizar nuestra atención?

Yo creo que los cineastas y creadores aud en generales deben dejar a un lado la frustración de hacer cine por y para el público (planos que cuentan pero no narran). En vez de trabajar en lo que quiere y busca el espectador, buscar otras salidas propias, buscar sus maneras de expresarse mediante la imagen sin dejar de transmitir lo que él quiere con el propósito de que el público le entienda. El problema es que tal y como está el panorama actual, nos debemos ajustar a lo que las productoras piden y buscan.

9. ¿Crees que nos distraemos por el texto audiovisual en sí (contenido) o por los estímulos ajenos al mismo? ¿Esas distracciones parten de nosotros mismos?

Qué crees que la audiencia busca? Los temas básicos: sexo lo primero (me incluyo), violencia, drogas, drama, cosas acordes a los sentimientos de las personas. La gente cuando está triste busca ver películas tristes, siendo el cine una vía de escape, una

forma de refugiarse de su vida real. En cuando a las series, implicarse en algo que les haga debatir sobre su vida real.

10. ¿Crees que hoy en día el esfuerzo por mantener nuestra atención está en manos de los textos audiovisuales o en las nuestras?

Pues, ya te lo he contestado un poco en las anteriores, y supongo que se responde sólo pero, en parte, de ambos. En plan, también es verdad que deben empezar a distribuirse más el cine independiente y si eso pasara, en el caso de que eso pasara, en ese momento los espectadores si podrían poner de su parte. Pero mientras siga habiendo espectadores que no vayan al cine porque una película sea de ritmo lento pues lo llevamos mal, sabes. En plan, no van a ir al cine a ver una película como de Tarkovski, entonces yo creo como que van los dos unidos.

11. ¿Qué opinas de las nuevas formas interactivas para hacer cine o televisión, cómo es el caso de *Bandersnatch*?

Eso cuando salió estuvimos hablándolo un montón en clase y hay gente que lo criticaba y otra gente que no, y a mí me pareció bien, sinceramente. La gente se quejaba porque decían que estaban tachando al cine de ser un videojuego y que los formatos no se pueden mezclar. Pero a mí me gustó porque al igual que hay videojuegos que son prácticamente cine, en los que a veces es más lo que te cuenta la historia que lo que tienes que jugar tú pues, creo que el cine puede hacer perfectamente lo mismo pero al revés. Y me parece bien. Porque cuantas más cosas mezclamos, más cosas probemos pues mejor. Sí que es verdad que eso más que ... ósea era ... claro que era un rollo de experimentación, pero también era marketing, totalmente, para hacer que la gente se enganchara a *Black Mirror* y a... y bueno, para que llamara la atención. Era una forma de vender una peli ¿o era un episodio? no me acuerdo ... pero... eso, con la novedad de que era como un videojuego. Entonces, en general, ¿qué opino? pues me parece bien porque así es como vamos a avanzar, ¿no? como creando cosas nuevas. Había sólo una pieza como *Bandersnatch* antes de esa y creo que eso sí que se debería de seguir explorando.

Andrea Fuentes, licenciada in film studies.

1. -What do you think is the reason why young people today (mostly) consume less pre-1990 (post-modern) film content, apart from the generational factor?

Young people of today might not be interested in pre-1990 films because they might deem them slow, boring or unappealing. The topics in mainstream blockbusters from back then might seem to them silly or infantile, while more “complex” films or

experimental ones might be perceived as too complicated. After all, not a lot of people are willing to go to the cinema to think.

2. Do you think it has something to do with the rhythm of the films or the attraction towards a more explicit language on matters such as violence, sex, drugs?

Rhythm is definitely a factor to take into account. The way films are edited and structured has changed over time. Older films are less frenetic than newer ones, and they lack CGI elements or crazy battle choreographies or stunts (though I wonder if younger generations have ever heard of someone called Buster Keaton and the crazy stunts he performed during the Silent Era of cinema...).

Regarding violence, sex or drugs, a lot of those taboos have been normalised on screen in recent times; it shouldn't be a surprise that the absence of those topics in older films translates in rejection from centennial audiences.

3. Is there at present a certain frustration towards the creation of audio-visual content with a certain explosive tone due to the saturation of information in the Internet era? Is it necessary to look for other ways to attract the public's attention?

I believe so, yes. Film is, first and foremost, an industry. Big companies and producers worry about profit and numbers, not artistic value. The extreme exposition to screens and information present-day society is faced with makes more and more difficult to maintain their interest. Other ways to attract their attention may pay off profit-wise.

4. What do you think audiences are looking to see in the cinema/series these days?

General audiences look to be, above all, entertained. Some more niche audiences, cinephiles or such, might also be attracted to the idea of metaphoric cinema, inferring its meaning and hidden messages. But I don't think it's a generalised stance.

5. Do you think the multiplicity of screens has affected the industry? Has the possibility of consuming cinema anywhere made the industry adapt to the fact that distractions are more and more frequent?

Yes, it has. VOD platforms allow for audiences to watch content at their own pace – pausing at will, watching in more than one sitting, with no restrictions of place or time and no ads. However, some areas of the industry are a bit... traditional. Some purists will never consider watching a film on a mobile phone screen to be worthy of the

“experience of cinema”. But there are others, like Netflix, for instance, that have been adapting to the new era. Let’s not forget the controversy in 2017 Cannes Film Festival when Bong Joon-ho’s *Okja* was allowed to opt to the Palm D’Or despite not having been widely released in theatres. Alfonso Cuarón’s *Roma* or this year’s *Marriage Story* (Noah Baumbach) or *The Irishman* (Martin Scorsese) prove that things are changing – the fact that they were films released for an online audience doesn’t diminish their prestige or worthiness.

6. Is there any space left for a cinema with a more poetic outlook like Tarkovsky's?

Yes. There will always be an audience - even if it only consists on experts, critics and film nerds - for poetic or experimental cinema. It might not be a mainstream space, but it’s a space, nonetheless (not that poetic/experimental cinema had ever been widely popular outside film professionals or more academic circles...).

7. In the screen war, are social networks (YouTube, Instagram, Twitter...) stealing time from the cinema?

They pose a tough competition to cinema, for sure. Their content is free a lot of times, or has a reasonable price, and it can be comfortably accessed from one’s home. Whereas cinema has been increasing its fare more and more as years go by.

8. Has the way we are concentrating and focusing our attention changed?

Yes. It’s more and more difficult to maintain our focus on a single task without looking at our phones, for example. In my own personal case, when I want to focus on an important task, I force myself to leave the phone in a different room to avoid temptation.

9. Do you think we are distracted by the audio-visual text itself (content) or by stimuli produced from outside it? Do these distractions come from ourselves?

I think we are distracted by outside stimuli. The content in films has not changed as much in the last ten years or so as to be outdated, yet. However, we get distracted a lot more than before. In a manner, these distractions could be considered to come from within ourselves – the sheer need, addiction, for technology we have developed within our brains.

10. Do you think that nowadays the effort of keeping our attention is in the hands of audiovisual texts or is it in ours?

Both. Content-makers try to keep their creations fresh and original. But that will never work if we do not do our part.

11. What do you think of the new interactive forms of film and television making, such as Bandersnatch?

They are not my cup of tea, but I think they are interesting experiments. Only time will tell if they catch on or not. But they show, at least, an intent to change things up.

Rubén Romero Santos, a professor at the UC3M, a film critic and an expert on israeli cinema

1. ¿Cuál crees que es la razón por la que hoy en día los jóvenes (en su mayoría) consumen menos contenido filmico anterior a los 90 (postmodernidad)?

Pues por la misma razón que los de los 90 no consumían cine de los 60. Es una cuestión generacional. No es complicado de entender.

2. ¿Crees que tiene algo que ver con el ritmo de las películas o la atracción hacia un lenguaje más explícito en temas como la violencia, el sexo, las drogas?

Obviamente, hay una cuestión de ritmo, pero eso se ha solucionado con otro tipo de montaje, mucho más acelerado. Las drogas, la violencia o el sexo pudieron tener su tirón en algún momento. Ahora mismo, cuando todo eso está golpe de click, lo dudo bastante, la verdad.

3. ¿Existe hoy en día una cierta frustración hacia la creación de contenidos audiovisuales con un cierto tono explosivo debido a la saturación de contenido en la era de internet? ¿Es necesario buscar otros caminos para llamar la atención del público?

Si me preguntas desde el punto de vista del creador, cosa que yo no soy, creo que el que diga que está frustrado miente como un bellaco. Están encantados porque se están forrando. Otra cosa es que estén abonados al lamento y crean que todos pueden ser Bergman y estén haciendo Rebelde Way. No lo son.

4. ¿Qué crees que la audiencia busca ver en el cine/series actualmente?

Pues no lo sabemos, aunque tenemos alguna sospecha: comedia en el caso del cine; folletín melodramático en el caso de la televisión.

5. **¿Crees que la deslocalización del cine, en este caso la proliferación de medios para su consumo, ha afectado a la industria? ¿La posibilidad de consumir cine en cualquier lugar ha hecho a las industria adaptarse al hecho de que las distracciones son cada vez más frecuentes?**

Ojo, tienes un concepto equivocado de lo que significa deslocalización. Si te refieres a la multiplicidad de pantallas necesitaría que me explicaras a qué industria te refieres. Le ha afectado, claro, pero hay algunos sectores de la industria a los que les ha ido genial. Mira los que se dedican a la comedia, por ejemplo.

6. **En la guerra de pantallas, ¿le está robando las redes sociales (YouTube, Instagram, Twitter...) tiempo al cine?**

Claro. Al cine, a la lectura e incluso al deporte. A cualquier forma de entretenimiento.

7. **¿Ha cambiado nuestra forma de centrarnos y focalizar nuestra atención?**

No soy neurólogo. Parece ser que según algunos estudios, sí. Como profesor, es obvio que la atención de los estudiantes es menos duradera y nosotros también nos hemos tenido que adaptar tanto a la competencia de las pantallas en el aula como a la concentración

8. **Crees que nos distraemos por el texto audiovisual en sí o por los estímulos ajenos al mismo? Esas distracciones parten de nosotros mismos?**

No entiendo muy bien la pregunta... Intentó responder: en mi caso particular, me pasa algo bastante curioso. Con las películas clásicas no parpadeo, con las de ahora me cuesta no sacar el móvil. Pero no soy un buen ejemplo por deformación profesional.

9. **¿Crees que hoy en día el esfuerzo por mantener nuestra atención está en manos de los textos audiovisuales o en las nuestras?**

En las nuestras, siempre.

10. **¿Qué opinas de las nuevas formas interactivas para hacer cine o televisión, cómo es el caso de Bandersnatch?**

Una bacalá (y muy cara, además). Otra cosa es la realidad virtual. Dicen que se están haciendo cosas increíbles, aunque lo que yo he experimentado hasta ahora me ha dejado bastante frío.

Antonio Alberto Weinrichter López, an UC3M professor, film critic on ABC and the film festival coordinator of Las Palmas Film International Festival.

C: Hola Antonio soy Carlota, una alumna tuya que te escribí para la entrevista. ¿Es un buen momento?

A: Estaba trabajando en cosas de la asignatura, no hay problema.

C: Estamos haciendo un trabajo sobre estilo y emociones en los textos contemporáneos, películas y series ahora mismo, y cómo está afectando el síndrome del pensamiento acelerado en la producción.

A: Te dije que me llamas porque sino tendría que escribirte un artículo.

C: 1ª pregunta: **¿cuál crees que es la razón por la que hoy en día los jóvenes, en su mayoría, consumen menos contenido filmico anterior a los años 90?**

A: Tengo testimonios que aportar ya que no sólo doy clase en la facultad, sino que también he estado 22 años dando historia del cine contemporáneo en la Escuela de Cine de Madrid. Yo lo que veo con mis alumnos es que es más grave el desinterés en la facultad que en la escuela (ya que les gusta más el cine). Precisamente ese es el problema, a Comunicación Audiovisual venís mucha gente que lo que os gusta es la televisión o el periodismo y la imagen en movimiento os interesa pero no exclusivamente el cine, que es de lo que yo trabajo (no trabajo TV, no trabajo otros formatos). Yo soy el cinéfilo que quiere explicar lo bonito que es el cine. Mi impresión y la respuesta son muy sencilla, te la voy a decir de varias maneras. El cine ha ocupado un lugar central en la cultura, es decir, tú lees cuando hacían estrenos en los años..., no antes de los años 60, es decir, que el cine tardó en ser un hecho de cultura, si tiene 125 años, justo la mitad: hasta la década de los años 60 no fue un hecho de cultura. Entonces ahí sí, ahí de repente veías intelectuales, no críticos de cine sino intelectuales como Susan Sontag, Alberto Moravia, Umberto Eco, que escribían de cine (como sobre Superman o James Bond). Susan Sontag escribió sobre Godard.

¿Por qué? pues porque el cine de las nuevas olas, el cine de los años 60, el cine que llamamos “de autor” empezó justo en los años 60 y claro, es esa la razón. Fue un hecho de cultura para todos los intelectuales, entonces si tú ves lo que pasaba cuando hacía una película nueva Antonioni o Godard (que son estos los nombres de los que todavía vivimos, es decir, como en el caso de la música pop con Los Beatles o Los Rolling, que ahora no hay grupos así, hay muchos grupos pero no es lo mismo, lo cual puede ser que estemos idealizando). Es cierto que en el caso del cine sí pasó porque era la novedad, la novedad era que antes el cine había sido una cosa de masas en la que los intelectuales anteriores a estos que te digo... y existen libros sobre eso. MC Donald?, un intelectual americano que era izquierdista decía que ‘el cine era el opio de las masas’. Lo que ocurrió fue eso, empezó, pasó los 60, llegó hasta los 80 (yo soy nacido en el 55). Mi generación, se crió con el cine como lo más importante y luego llegó una cosa que se llama el posmodernismo (años 80/90), que para entendernos es Almodóvar o Tarantino como figuras más destacadas (aunque no deja de ser todo el cine). Al hermano de Tony Scott, que hacía películas posmodernas le preguntaron que por qué copiaba tanto, por qué metía tantas cosas que ya existían y él decía que qué había de malo en copiar u homenajear a la gente que te gusta.

Con el posmodernismo, por ejemplo con Tarantino, que hace películas muy variadas y no tiene que pedir permiso ni perdón a nadie, el posmodernismo se instauró por otro tipo de relación con el cine, entonces el cine como hecho de cultura (de cultura me refiero como si fuese música clásica, ópera, etc...), Susan Sontag tiene un artículo sobre Syberberg, un señor alemán que hace películas de 5/6/7 horas muy poco conocido y este es un ejemplo perfecto sobre esto, es decir, Syberberg hoy en día si existiera no sabría qué intelectuales (no digo

críticos) dirían que es lo mejor que hay pero Sontag escribía artículos de 40 páginas sobre este señor.

Entonces con el cine de los 80 era una cosa seria (yo recuerdo que salí muy enfadado en el 77 con Star Wars, me pareció una puta mierda de gilipollez esa cosa infantil, en esa época lo que nos molaba, hablando de ciencia ficción eran pelis como 2001 o incluso Blade Runner o El Planeta de los Simios y entonces vino esto de las princesitas y los marcianos, fíjate que hoy en día la gente solo quiere ver Star Wars o Marvel Comics.

La vieja disputa entre cine-cultura o cine-medio de masas popular (como se pensaba de la TV, fíjate ahora la TV que buena imagen tiene), pues el cine de repente pasó de ser la caja tonta a ser un hecho de culturas durante unas cuantas décadas y eso se empezó a perder.

Tú generación (la nuestra), y antes de la tuya otras, yo mi primer trabajo fue en el cine Alphaville, que ahora son los cines Golem. Yo empecé a trabajar ahí en los años 80, época en la que llegaba el cine alemán, con subtítulos, etc, era cultura. Políticos venían al cine y yo les conocía aunque quizá ahora no me imagine a Rajoy ni a Pedro Sánchez yendo al cine a ver películas con subtítulos. Si ves lo que dicen intelectuales, escritores como Muñoz Molina (le gusta mucho el cine clásico y no sería un muy buen ejemplo), digamos en general, cuando hay un equivalente a esos ejemplos de los 60/70 que he dicho, cuando se produce un estreno o un evento como este

Cuando hay un estreno de un festival de cine de películas de los 60-70, no hay artículos en los periódicos hablando de ello, **no hay críticos o intelectuales comentándolo**. Si no se habla de ello no se da a conocer. Por ejemplo, una película china de finales del año pasado que va sobre elefantes dirigida por un chino de 25 años que se suicidó nada más acabarla. Los críticos que se molestaron en ver las tres horas de película pensaron que sería la película del año. Pero muchos otros ni siquiera fueron al estreno. La actitud que se requiere para hacer ese esfuerzo no la tienen muchos aquí, y menos gente joven. Compara esto con parásitos, de la que se ha escrito y se ha comentado y se ha llevado el Oscar... esta ha tenido éxito y la ha visto todo el mundo. Si hacemos una comparación vemos una gran diferencia. Y es eso, esto se debe a que como no se escribe sobre el cine, no se ve como cultura.

Tenéis (los jóvenes) mil distracciones y actividades alternativas. Cuando yo tenía vuestra edad solo había cine, como mucho el baloncesto y los libros prohibidos (se ríe). Hasta amigos no cinéfilos venían al cine porque no había otras distracciones.

En un país con dictadura y censura, ir al cine era un acto de resistencia.

En definitiva, **el cultural de los periódicos no comenta los festivales, estrenos etc, pero sí exposiciones de arte y demás.**

Se le llama el 7º (lo dice irónicamente) arte pero ahora hasta los críticos dicen que el mejor cine está en televisión (series). Ya ni nosotros lo defendemos a muerte (se ríe).

Yo (entre otras personas) organizo el Festival de Las Palmas (se ha cancelado) nos vimos ciento y pico películas y te aseguro que vi una docena de maravillas. **Se siguen haciendo buenas películas, pero nadie viene al festival y ningún intelectual escribe al respecto.** Si realmente fuera el séptimo arte, la gente haría el esfuerzo de ir a ver una película de tres horas en una lengua que no hablan con subtítulos, como fue el caso de Parásitos. Pero no lo hace

nadie. Tú imagínate que un crítico de pintura, te lo digo así de bestia, de exposiciones que te dijera que la pintura abstracta no es pintura. Que la pintura tiene que verse. Bueno, pues eso en pintura, a ese señor le despiden, ¿verdad? Porque la pintura abstracta empezó hace 120 años. El collage, el cubismo de Picasso es de 1914...bueno 105. Sigamos. Ningún crítico permitiría decir que la pintura abstracta no es pintura. Bueno, pues el equivalente a eso sí existe en el cine. Osea, el cine es Hollywood, es Oscars, es no sé qué (restándole importancia). Y claro, que Hollywood está muy bien y hace películas estupendas. Sobre todo hacía, antes más que ahora pero bueno. Ahora están en manos de corporaciones que producen secuelas, franquicias Parte del hecho de que el cine vuelva a tener mala imagen, de la cual se redimió en los 80, 70 con el cine autor y todo eso, parte de eso es que Hollywood ahora se ha quitado la máscara, por así decir, y sólo produce franquicias, secuelas y tal. Yo en clase con una foto que es del jefe de Disney, el estudio más poderoso que existe en Hollywood, lo cual ya tiene algo que decir porque, claro, Disney es *Star Wars*, y es dibujos animados, y es Marvel Comics, es decir, por eso es el estudio más grande de Hollywood. Bueno, pues había una reunión en Las Vegas, eso que llaman la Comic-Con, que son congresos o convenciones, el tío presentó la línea de producción nueva de Disney para los siguientes 3 o 4 años y era espectacular. Yo pongo la foto. La foto es una pantalla enorme llena de los logos, el título pero dibujadito, y lees: *El Rey León 3*, *Mary Poppins* en versión real o *Mary Poppins* en dibujos, o *El Rey León* en versión real, o *El Libro de la Selva* secuela, o Pixar *Toy Story 4*. Osea, no había una sola película nueva.

C: El reciclaje, sí.

A: Claro. Entonces, dices: bueno, habrá gente que sólo quiera eso. Pero, realmente eso parte de lo que explica (divaga un poco) por lo que gente de tu edad no queréis ir al cine porque alguna inquietud tenéis, joder. No queréis estar viendo superhéroes todo el día, lo que pasa es que no vais a ver cine coreano tampoco. Entonces estáis un poco distraídos.

C: ¿Y en ese ámbito qué crees que buscamos la audiencia hoy en día?

A: No lo sé. Porque cuando yo era joven yo iba y luego las sucesivas promociones. Digamos que yo estaba dando clase y, claro, yo no soy responsable de nada. Yo les cuento que es muy bueno Antonelli y el neorrealismo y es muy bueno también Tarantino, y todo eso se lo digo a los alumnos. Mis posibles gustos los aclaro, digo esto no es la asignatura esto es mi gusto. Osea, por ejemplo me gusta mucho, eso no es un dogma, es la historia del cine, es bueno, pero me refiero a que intentó separar lo objetivo de lo que es mis gustos y siempre lo digo. Además es un chiste porque hago el gesto ese de ponerse con la mano como diciendo tiempo en baloncesto. Digo: bueno, esto ... y entonces me cago en Penélope Cruz o en lo que sea. O hago salidas de tono que son claramente subjetivas, pero intento ser objetivo. Y lo que veo es que hay cosas que no. Por ejemplo le explico las rupturas del lenguaje de la modernidad, es decir, que son esenciales porque son lo que siguen haciendo en la películas de festivales. Ahora viven de eso. Si la ruptura se hizo en los 60 y el cine de autor ahora no es distinto, simplemente va por ese lado. Por ejemplo, esas películas que no pasa nada como dicen algunos. Pues eso es un vaciamiento, que yo lo llamo vaciar la ficción, y es una cosa que se inventó Antonio X(?) en los 60, es decir, hace 60 años. Fíjate que no es ninguna novedad. ¿Que son películas difícil de ver? Pues claro que sí, son más difíciles de ver. Pero bueno, ¿de

qué estamos hablando? Si quieres divertirte, pues vete a un bar. ¿Por qué hay que ir al cine a divertirse sólo? A divertirse me refiero a salir, pasarlo bien, bulla, bulla, tal. Si vas a un concierto de jazz o de música clásica y quieres marcha, marcha. Dices: hombre, pues marcha, marcha (se ríe)... a lo mejor no es el sitio. La marcha está bien quiero decirte, pero vamos. No sé si me explico. Estoy todo el rato jugando con conceptos de alta y baja cultura y del esfuerzo, es decir, el hecho de cultura cuesta un poquito más que algo que te lo dan masticado. Una película de superhéroes a mí me molestan porque son muy ruidosas y ya no estoy en edad para tanto ruido como ir a una discoteca. Literalmente es como ir a una discoteca. Como lo de la chica está que me cae muy bien, la actriz la de ... A ver ella se llama Margot Robbie y la chica hacía de la que era la supuesta novia del joker, ¿no? ¿Sabes cuál te digo?

C: Sí, sí

A: Se llama algo de pájaros de presa, ¿puede ser?

C: Esa, la nueva que han sacado, una secuela de *Suicide Squad*.

A: Esa. Entonces la verdad es que la actriz a mí me gusta, sí. Me parece una estupenda actriz que se lo pasa bomba. Osea, se disfraza... eso, hace un poco como el joker, el burro. La chica tiene sentido del humor, las escenas de violencia son muy duras, pero están muy medidas. Osea, no son excesivas. Yo reconozco que yo no la pondría mal. De hecho yo creo que hice la crítica y no la puse mal. Sobre todo por mencionar a la actriz que me gustaba, yo qué sé. Es como si vas a ver una película porque sale alguien que te gusta, pues eso. Pero reconozco que no está hecha para mí. Osea, es una película que yo la vi en una sala de prensa en la Warner, que tiene un sistema de sonido que vamos. Es como una discoteca de Ibiza a las 3 de la madrugada, osea, es una cosa que realmente... No, de verdad que te duelen los oídos. Lo ponen además muy alto porque quieren reproducir eso. Entonces, claro, es la mejor forma posible de ver esa peli, *Aves de presa*. Sobre todo de oír. Entonces bueno, es un espectáculo distinto. Además, yo insisto, cuando una está bien como esta película, lo digo.

C: Y tu crees que estos espectáculos, esta forma de hacer cine tan cargada de tanto es también como una llamada de atención a los jóvenes debido a que estamos tan distraídos, tenemos tantas pantallas. Hay tanta posibilidad de distraernos. Es como un foco al final, ¿no?

A: Claro, yo creo que si esas triunfan es, primero porque hay monopolio del mercado. Es decir, cuando se estrenó *Aves de presa* que es de una multinacional, no Disney sino la otra, que creo que es la segunda más potente: Warner Bros, a lo mejor si en Madrid hay 100 salas de cine, pues había 30 o 25 poniendo *Aves de presa*, con lo cual eso se llama monopolio. Es decir la película coreana y la china del elefante ya ni te cuento. La del elefante se puso porque me llamaron para presentarla y éramos ..., una distribuidora que tenían, pues eso, no tenían dinero casi ni para pagar la presentación. Pero algo me dieron. Y entonces la estrenaban, eran dos sesiones a la semana o una cosa así, en un cine de Renoir. Pero no todos los días a todas las horas, sino un par de sesiones. Y claro, me contó que le duró dos o tres semanas, es decir, que a lo mejor pusieron en total 10-12 veces la película. Osea el público de esa peli era ... el día que fui yo a presentarla, que era el día del estreno, había unas 30 personas, calcula que luego bajó a 20, pues luego 20*10, 200 personas que fueron de público. Compáralo con las colas para ver una exposición de Kandinsky, por ejemplo. Entonces, ¿quién ha fallado ahí?

Evidentemente los críticos y los periodistas y los programas de televisión que no han dicho: Oye que esta película de un señor que se ha matado a sí mismo, a lo mejor es un grito. Es el arte de que China se pusiese de moda por motivos del virus (Coronavirus), fue antes. Pero de todas formas, si no ves la peli lo entiendes mejor, de hecho. Porque no es una peli que sea sórdida pero sí es muy sombría y está muy bien. El caso, yo creo que lo que os pasa a los chicos es que, primero, si nadie os lo cuenta porque estas cosas no nacéis sabiéndolas, pero claro, por eso estudias en la escuela de cine o en la facultad. Que luego hagas caso del profe es un tema más secundario. (...) Yo doy clase porque quiero transmitir el entusiasmo que tengo hacia cosas que me fascinan de alguna manera. Entonces, claro, mi interés es enseñar, pero vosotros sois quienes os habéis metido a estudiar esto. Yo creo que el cine que va a perdurar es este, el de *Aves de presa*, el de la Warner, monopolístico, porque monopoliza las salas porque da una experiencia completa. Tu, al fin y al cabo no estás trabajando, digamos, no tienes dinero, por lo cual si te vas a gastar 8€, tienes que decidir en qué te lo gastas. Si te dan una experiencia: dos horas, música, ruido, acción. Entonces es el cine, digamos de alguna forma, que no sales decepcionado. Salvo que tengas los oídos sensibles (bromea). Pero en principio, claro, eso os compensa.

La otra cosa que va a funcionar es el cine contrario, el cine minoritario, en Las Palmas de Gran Canaria hay un festival de este cine, que debería de celebrarse en más sitios, podría haber también un festival en Tenerife. Esto generaría un tipo de espectador más comprometido. Yo tengo amigos que durante todo el año no ven películas pero luego van 10 días a un festival como el de Sitges o San Sebastián y ahí se vuelcan. Esto es un escaparate. Es triste cuando vas a San Sebastián ves como en Alemania cuando proyectan un documental de parapléjicos de dos horas se llena y dices joo que cultura de documental hay aquí. Pero luego hablas con ellos y es la primera vez en el año que ven un documental. O sea, que no has fabricado el espectador, y es un poco tu pregunta, ¿no? **El problema hoy en día es que no hemos conseguido llenar los festivales de cine con gente joven**, los cinéfilos son de mi edad y un poco más jóvenes, yo tengo 65, y mi generación se ha criado con esto. Parece que tomarse una copa y salir de fiesta ya no es compatible con tener una afición al cine, parece que este cine es un bicho raro. Esta cultura se ha perdido, por un lado **los intelectuales no cumplen, incluido los críticos, la prensa no cumple**. Los Goya, el festival de premios de cine Español, que es un cine cutre, barato y que la mitad del público casi no tiene nivel, luego **ves la ceremonia de los Goya, con alfombra roja, gente cantando, ¿se creen que esto es Hollywood? Si lo bueno de el cine Español es que no es Hollywood.** ¿Qué imagen proyectan, ¿que el cine es eso?, un despilfarro de dinero para que estos vagos sean millonarios, pero no, es que encima no son millonarios, son unos muertos de hambre. ¿Qué imagen quieren dar cuando hacen una comedia musical con bailes? El cine Español no hace eso.

C: ¿Qué opinas de la plataforma Netflix?

A: Netflix estaba mejor antes porque yo recuerdo que leía en revistas extranjeras de cine como Film Comment, que por cierto, acaba de dejar de publicarse en papel por la crisis, esta revista sacaba artículos diciendo que Netflix era el paraíso del cine pero claro, solo en

territorio Americano. No lo podíamos tener en España todavía porque no estaba instaurado aún. Film Comment publicó otro artículo donde comentaban como la plataforma había cambiado y estaban empezando a producir contenido muy mayorista, antes era minorista, te ponían películas clásicas, en blanco y negro.

C: Lo que sería Filmin ahora

A: Sí. Entonces la queja era que **ya no había casi películas anteriores al año 80, y del 80 al 2010 hay pocas**. Antes tenían un repertorio de 20 mil películas clásicas y modernas. A cambio de eso lo que hacen es producir series que están muy bien. **El cine se ha desplazado, porque ver series no es lo mismo que el cine.**

C: ¿Qué opinas de las nuevas formas de hacer televisión interactiva, como bandersnatch?

A: Ah eso ni idea, tendré que estudiarlo. ¿Pero eso funciona?

C: La verdad es que no, no parece que va a perdurar.

A: Eso de elegir tú lo que va a pasar en la historia es ridículo. Un señor que se llama Brian Weinstein dice que en realidad lo que tenemos hoy en día es interpasividad, no interactividad. Es decir, que nosotros pasivamente elegimos entre dos opciones pero esto no es ser interactivo.

Forum 21st text: questions and answers

Why do you think that the popularity of TV series has increased so much?

- I believe one of the reasons is because people get involved with good characters. A well written character is someone that people want to see grow and develop and enjoy returning to. A good drama series (The Sopranos, The Wire, Breaking Bad, etc) can give us a collection of well realised characters we want to see interacting with each other every week and deepen our understanding of their relationship.
- People love the feeling of having somewhere to escape from reality one day each week, and whereas movies create that feeling too, they created only for 120 mins more or less, series last much longer.
- I think that TV series have become very popular these days for several reasons: first of all, because of the entertainment it provides to the public; whether if you are exhausted after a long day, bored due to monotony or depressed, there's nothing a good show can't fix, which has the power to help the public escape from reality and forget their problems for a while. Also, because the viewers identify themselves with the characters of different TV series, which makes them feel understood. Each character has a feature of their personality, establishing a special bond between the viewer and the character.
- The increase of popularity of social media such as Twitter or Instagram is the root to understand why TV series are growing so much in the past years. Having an opinion about absolutely everything has become an important part of our culture, and social media is the way to express in a wider level. Those opinions involve TV series, but they also involve many other things, most of them related with politics (as Benjamin explains when talking about the two possible approaches to artistic activity). Due to

this current interaction between the spectators, their influence over producers has increased. TV series deepen much more in each character's personality, making us feel identified with their actions and situations, generating emotion, and therefore, passion about them.

- I think younger audiences have adapted to the new way of watching TV series that has been diversified in content (we have a much bigger catalogue) and in ways of watching (we can choose when to watch series and we often have all episodes available at once). I think it has been the streaming phenomenon the one that lead to this popularity of TV series.
- Also, the "sindrome de la inmediatez" that a lot of millennials and Gen-Zs suffer has a lot to do. The pace and rhythm of TV series is faster and easier to watch while doing other things (such as checking your phone or having dinner), while films are longer, denser and require more attention from us. As we are used to Instagram, Tiktok and quick Youtube videos we are no longer able to focus for a long time in films and documentaries. It is not better or worst, it is just the new way of consuming media.
- I think that the popularity that TV series have acquired in the last few years is accompanied by the rise of the video platforms such as Netflix or HBO, which allow the spectator to watch any series and anytime she wants. Moreover, the emergence of social networks such as Twitter, has also helped to spread the series through comments and opinions, and thus reach much more people.
- I think popularity of TV series has increased because of many factors. Firstly, because the audiovisual industry has developed itself thank to the new technologies, and it has adapted to the culture and society within they are created. So, secondly, I really think audiences feel understood, which is great, because they do not only look up for entertainment, but also for identification. There are many different series, which express different social ideas, made for different ages, from different genres, so public has a wide range of selection. Another important fact is the globalization and how we consume excessively international products, thank to new platforms such as Netflix or HBO.

Do you think studying the emotions created by series or films could be an ambiguous field to establish a theoretical framework?

- I do not see it as ambiguous field. In fact, I find these possibles studies quite interesting.
- Of course, these theories might be out of context in others topics but if I want to study for example why drama movies makes people cry, doubtlessly I would look for different texts, studies, theories that deploys a deeply look to emotions created by series or films.
- To be honest, they would be one of the best aids for my research in order to support it in the theoretical framework; Certain emotions can respond to similar patterns but here I play with the field of sadness, very different from that of laughter. More than an

ambiguous field, it is the ability to separate and classify those facts that are really relevant to my case, dramas. A good correlation among all would wake up truthfulness in my work, due to the comparison with several studies.

- As long as you give your research scientific basis a clear theoretical framework and some research elements that can quantify your data such as surveys or graphs I think it would be very valid to study this.
- It is ambiguous, but at the same time it's that ambiguity the one that encourages our attention to be focused on that field. The mystery is the factor that keeps us wanting to limit the field, for we are not able to know that there is something out of our control.
- Well, I think this question is very difficult to answer with certainty. There are series, such as for example Black Mirror, which convey social messages and which through them we understand how to solve some issues that we could also find in the reality, so I think this kind of series are good to see how humans face these situations. Nevertheless, I do not think this could be the only source to establish a theoretical framework, because we do not have to forget that they are fictions, created from conventions and with the main purpose to engage people.
- I would say that such popularity is due to two main aspects. First of all, the great amount of online platforms that are available nowadays; not only because of its portability, but also because of its wide content, as it is possible to watch many TV series and programs from abroad that we couldn't watch in any other way. Second of all, I also believe that the popularity of TV series is strongly related to the need of feeling part of a social group. The growth of platforms not only related to audiovisual broadcasting but also to social communication such as blogs or wiki fandoms, has discovered a new way of fulfilling that need.
- Therefore, I think that this popularity is closely related to the fact that TV series are able to create an online society that allows people who like such programs to talk about them tirelessly. Mainly because they know that they are not going to be judged, as they are talking to people who feel the same passion towards them as they do.

Why have TV series become so omnipresent and successful in this emotional culture?

- TV series now deepen much more in each one of the characters. I think this cannot happen in a movie -at least with such an influence in society- mainly because movies have a established duration, and there is not time to really get to know a character.
- Because the society needs and increase of their daily emotions. A story full of new events, effects and characters that they can follow so they keep themselves distracted at the same time that they live adventures and advance in a fictional world towards something they were expecting. Movies don't cover up that necessity because they end up with a final dot, while people nowadays need a period and followed.
- I think people feel identified with fictional characters, and this is also the reason they are created.

In which way do you think TV series helps us to discover ourselves?

- These days, most people have great difficulties to discover completely themselves. As I already mentioned above, sometimes the viewer might recognize a feature of his/her personality in a character from a TV serie. For the viewer, the journey that the character follows along the show could be episodes of his/her own life. So, as the character with which the viewer identifies himself/herself face the problems that life serves up, they get to discover new features about themselves, both experimenting an evolution at the same time. Somehow the character with which we identified ourselves is a role model for us, and whatever he/she experiences, we will follow that path, helping us to discover ourselves.
- The act of watching TV series offers us a temporary escape from our day-to-day, which can act as a helpful stress management tool, when you release all that stress is the perfect moment to understand what is going on with us. I believe when we put ourselves in someone else's shoes, or situations that go far beyond our daily routine, or you would never expect, you ask yourselves how you would deal with them. You even debate with the people you are watching the series if they would do the same, giving you clues and ideas of how you are.
- Another way they help us discover ourselves, is by representation or admiration to the characters. You may feel identified with one of the characters and transform it to a role model in your life. This can be very beneficial, because you might follow their path and uncover features about yourself you thought to be incapable of. However, we must always understand the characters of our series are fictional and guide themselves by a storyline. However, the people who see it live a true reality, in which the script is never written, so we must be very careful to what extent we can get to connect and admire these characters.
- The concept of identification has been a focal issue in the media studies since the rise of the new audiovisual formats. It is important to notice the difference between empathy and identification, which chiefly stands in the fact that the empathy is when you position yourself in the place of the other and you can understand the character's feelings. However, when you identificate when some character, is when you think that you are that concrete character, and then this process becomes much more surrounding. TV series help us to find out more about ourselves because they are usually created to make the spectator feel identified with some character. When you feel this identification, you will be more involved with the storyline of that character and you will develop some special emotions for that specific character, which at the same time are taking part of your own introspection.
- By providing us unlimited stories to watch, unlimited experiences to live and unlimited characters to be in contact with. It's true that we are not the ones developing the story itself, however, in some way or another, we feel identified with what we are seeing and wonder what would we do if we were those characters in those situations.

Moreover, it is always interesting and productive in order to know ourselves, to know our tastes. Then we will wonder why we like one kind of stories in specific, or why we hate watching other type of series. Everything we live, everything we are close to in this life helps us construct our personality.

- We discover ourselves through TV series because they are as a mirror for us, where we can see our capacities, but more importantly, our weaknesses and failures, and how can we beat or improve them.
- As TV series are considered as entertainment, we tend to pay more attention to TV programs, making it easier for us to internalise the message that it is showing. Besides, due to the increasing individualization in modern societies, we tend to look for identification with what we are watching in order to feel attached to it. Who we feel identified with says a lot about ourselves, what behavior or action we instantly criticise when watching it, in which topics within the program we pay more attention... We are not more ourselves than when we want to be entertained, because when we only want to disconnect, we look for the things that we need, and our emotional needs constitute our whole selves.

General answers:

- I'm going to give a general answer to the questions. For me tv series have helped and entire generation find parts of their personalities and emotions in tv series characters. Tv series have represented all kinds of people and when you could not find someone nearby to identify with you looked for it on a series. And not only when we were younger but still today we find ourselves either represented in a character or trying to be more like that character.

I think that tv shows have been key in the development of the personality of many millennials and generation z people and that is why their popularity have increased so much.

- What an accurate topic to reflect on. Actually, I would dare to say TV series conform a predominant percentage of our all daily lives. Do you remember that quote "religion is opium tp people"? Ok, so, let's change religion for Peaky Blinders, Élite, Vikings, GOT... and we can bring it to nowadays' world. We resort to TV series both in bad (when we feel alone or get depressed) and good moments (when increasing film culture, meeting friends...). I think the main reason why is that we dive into an "unknown" world in which, paradoxically, we see reflected our own doubts and problems; and where regardless how characters solve them, we feel understood and accompanied. I really think platforms such as Netflix or HBO, focus on uploading materials which consumers like because of how much reflect their own reality. From my point of view, even fantasy and science fiction genres go to that point; they introduce us to an incredible (and inexistent) reality in which we find a lot of metaphors depicting real life.

Another intriguing fact is the triumph of series above movies lately. If you observe, films group a whole story in a very limited quantity of time, what is positive in some ways, but what does not fulfill expectations 100 %; in the sense that it is extremely difficult to get audience trust completely in the "veracity" of events we watch, as they are told in a so quick way. However, TV series seem to follow faithfully the "course of real life", chapter by chapter they add a lot of events, what obviously means lot of details, and what consequently resembles much more to reality.

- I would try to develop a general answer. In my opinion, there is a key element in the increased popularity of TV series and it is the differences with the cinema. We have enjoyed watching films for years and we still go to the cinema but TV programs opened another way of entertainment, easier and closer to us. Now we don't need to go to the cinema for watching films, however, there is another difference and it is the plot. A film is a closed story even if you know that the second part would be released next year. But for the moment, it is a 1h and a half story. On the other hand, not all TV series are endless as they stop to continue recording and so on, but you can choose the moment to watch it. It is smaller than a film so it is easier to consume, and also you developed a relationship with the characters.

Furthermore, when finishing a series, we have another great options very similar in order to replace it.

So it is mainly based on a vicious circle supported by the extensions on genre and the availability anywhere (TV series for small screens and cinema mainly for big screens) and in the moment that you chose.

And yes, I consider that it is important to study emotions on/about TV series because for sociology it is a good way of knowing better a society (it represents our likes but also communities that we feel reflect with). It is like a mirror that could also facilitate our way of learning social information that we could apply in our daily life.

SEQUENCES.

https://drive.google.com/drive/u/3/folders/1_4DJ-YOPdK9BSSx8pvjCSj2nypL18k2i

<https://www.youtube.com/watch?v=hP77V2X1Biw>

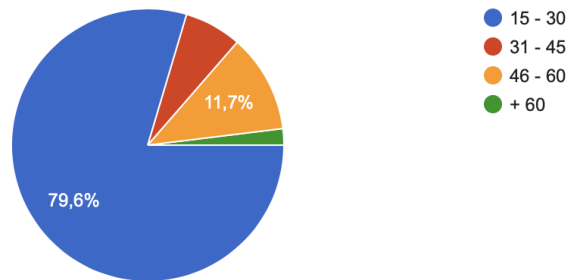
<https://www.youtube.com/watch?v=hIH-XKqOlyA>

QUESTIONNAIRE LINK (results and Pie Charts):

https://docs.google.com/forms/d/15PvAxa23Zyh_jNAwjMhStgQgnGua7gLDouqO5wfi6_M/edit#responses

Edad

103 respuestas



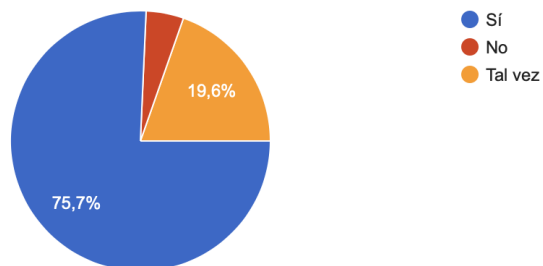
¿Cuál crees que es la razón por la que hoy en día los jóvenes (en su mayoría) consumen menos contenido fílmico anterior a los 90 (postmodernidad)? ¿Crees que tiene que ver con el ritmo de las películas o el enfoque explícito en temas como la violencia, el sexo, las drogas etc.?

106 respuestas



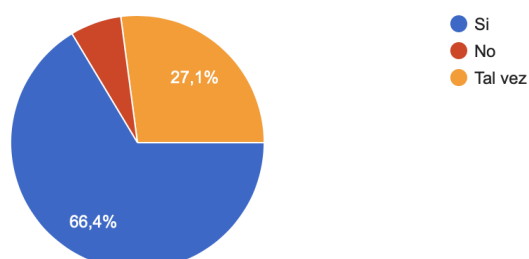
¿Es necesario buscar otros caminos para llamar la atención del público?

107 respuestas



¿Existe hoy en día una cierta frustración hacia la creación de contenidos audiovisuales con un cierto tono explosivo debido a la saturación de contenido en la era de internet?

107 respuestas



¿Qué crees que la audiencia busca ver en el cine/series actualmente?

94 respuestas

- Películas que entretengan, y muchas veces sin importarles la calidad del guión ni de los actores.
- Algo más juvenil
- Entretenimiento
- Realismo, más temas de la actualidad (como más contenido lgbt pero normalizado) o que los papeles de adolescentes los hagan adolescentes, no personas de 30 años
- Acción
- Cosas divertidas
- Drama Terror Fantasía
- Busca impactos cortos y continuados. Algo que mantenga su atención constantemente durante cortos espacios de tiempo
- Temas que a ellos les interesen.
- Contenido fácil de entender y que les distraiga
- Innovación, realidad.
- La historia fácil
- Yo creo que lo que buscamos sobre todo es sentirnos identificados con algún personaje, que tenga las mismas preocupaciones y problemas que nosotros o también críticas sociales, gran ejemplo Joker
- Historias rápidas y simples
- Series
- algo con lo que se puedan sentir identificados
- Dependerá del público, en mi caso busco “paranoias reales” no se muy bien como definirlo pero tengo amigos que buscan el sexo, drogas y violencia y otros que les gusta mas el tema histórico. Pero bueno sí, en gran parte la población joven busca un romance con drama, sexo y drogas, lo que vivimos básicamente todos los días. Realismo
- Algo que les entretenga pero que no les haga pensar mucho
- Seguir la tendencia
- Algo sorprendente y de calidad
- Contenido que toque temas actuales, humor y historia
- En mi opinión, el cine, como otras formas de entretenimiento, se ha convertido en una forma de evasión para la audiencia. El público busca desconectar y olvidarse de sus problemas durante unas horas.
- Series o películas por entretenimiento, por evadirse de su cotidianidad

- temas de actualidad
- Que les impacte de alguna forma emotiva.
- En parte buscan sentirse identificados con lo que están viendo.
- Aquello que les evada de la rutina.
- Contenido que se pueda consumir rápidamente.
- Identificación con los personajes, realismo, cultura, algo que te haga reflexionar o ampliar una opinión personal.
- La verdad es que pienso que hay de todo tipo de personas pero las más jóvenes parece ser que solo buscan violencia y sexo en cualquier contenido
- matar tiempo aunque el contenido no sea bueno (ej: elite)
- Sentirse identificado.
- La actualidad
- Conexión, verse reflejado en los personajes
- No creo
- Busca ver algo con lo que sientan identificación o sensación de impacto.
- Evadirse de la realidad, entretenimiento
- Cualquier cosa que los aleje de su mierda de vida.
- Llamar su atención de alguna manera
- Dinamismo
- Depende de la persona, pero lo normal es algo que le entretenga y lo distraiga.
- Creo que la audiencia busca básicamente un contenido que le aleje de la realidad y la rutina.
- Innovación y reflejo de las necesidades sociales.
- Algo que sorprenda
- Evadirse o soñar. En los jóvenes también sentirse identificados
- novedad
- Temas interesantes, fuera de lo común
- Comedia y absurdo
- Complejidad en las vidas de las personas como la realidad, temas realistas
- Algo con lo que nos sintamos identificados
- Mucha acción, muchos efectos, películas muy cuidadas estéticamente
- Comedia
- contenido reivindicativo
- Dramas, acción, películas o series de suspense
- Series
- Temas interesantes
- Calidad
- Puede que la audiencia busque contenido con el que se sienta identificado en su día a día

- Trama/novedad
- Si
- Que con una película se diga la realidad.
- Sexo/drogas/pelea
- Innovación
- Que les enganche, y cosas que no se hayan visto antes
- Entretenimiento e información
- Emociones, ritmo, intensidad
- Ahora mismo con la saturación sobre la realidad en los medios de comunicación y habiendo infinidad de películas vintage, pienso que lo que la gente busca ahora es algo irreal con lo que las personas puedan evadirse de sus situaciones cotidianas.
- acción/aventuras
- Emociones, Acción, stereotipos
- Un tipo de contenido que mantenga al espectador pasivo ante lo que está viendo. Que no proponga una reflexión demasiado profunda de los temas y con un ritmo in crescendo que evite la falta de atención y que no pueda aburrir. Es decir, cine y series con mucha acción, poco mensaje y abstraído de la realidad. Al menos aparentemente.
- Desconectar de la realidad
- Entretenimiento, emociones fuertes y espectáculo
- Realidad
- Pues escapar un rato de la realidad y adentrarse en otro mundo para desconectar por un momento de la vida cotidiana.
- Contenidos con los que se puedan sentir identificados.
- Algo que denote un esfuerzo intelectual del creador y tenga brillantez... y les haga sentirse inteligentes como espectadores
- Innovación
- Evadirse
- transgresión
- Comedia
- Frivolidad. Ligereza.
- Originalidad, historias diferentes, sorpresas
- Una trama original, interesante y que enganche
- Creo que busca acción, violencia y/o sexo. Que sea un ritmo acelerado y que no permite ni pensar. El mejor ejemplo: La Casa de Papel.
- Acción
- Saciar un deseo de consumo constante

- Por un lado, cosas que ayudan a evadirnos de la realidad, y por otro lado, buscar historias y personajes con los que nos identifiquemos.

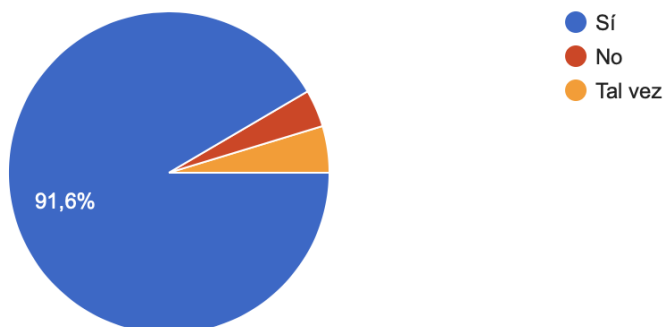
En la guerra de pantallas, ¿le está robando las redes sociales (YouTube, Instagram, Twitter...) tiempo al cine?

107 respuestas



¿Crees que ha cambiado nuestra forma de centrarnos y focalizar nuestra atención?

107 respuestas



¿Crees que nos distraemos por la película/serie en sí o por los estímulos ajenos? (Esas distracciones parten de nosotros mismos o del ambiente...) 92 respuestas

- Estímulos ajenos
- Si
- Del ambiente
- Por los estímulos ajenos.
- Estímulos ajenos
- Por la película/serie
- Por los estímulos ajenos
- estímulos ajenos
- Por estímulos ajenos

- Si
- Por los estímulos ajenos
- Ya no existe la mono pantalla, siempre estamos viendo más de una pantalla, por lo que las series y el cine requieren de un ritmo trepidante y con giros constantes para no perder la atención del espectador.
- Por las dos, pero tenemos más en cuenta cosas externas y ajenas a los films.
- Por la película en sí
- Ambiente y sociedad
- Sí
- Por los estímulos ajenos 100%
- no lo sé
- Nosotros
- por los estímulos ajenos
- Los dos
- Es muy común estar viendo una película/serie pero a la vez pendiente del móvil, el correo, las RRSS .. o incluso tenerlo puesto "de fondo" mientras haces otra cosa
- Sí, movil etc.
- Las distracciones parten de nosotros mismos, sin duda. La sobreexposición a redes sociales y pantallas nos ha transformado en seres inquietos de dedos hiperactivos. Para muchos, mantenerse alejado del móvil durante el par de horas que dura una película es una tarea prácticamente imposible (incluso en la tranquilidad del salón de casa o la oscuridad de la sala de cine).
- Principalmente por los estímulos ajenos, pero depende de la trama del audiovisual y sus detalles
- Por los estímulos ajenos y la falta de una capacidad de mantener la concentración en una única tarea (ver la película) sin desviarla hacia otro estímulo (rrss)
- sí, sí tenemos cerca el móvil
- Principalmente estímulos ajenos
- Hay estímulos ajenos que hacen que nos podamos distraer con más facilidad.
- La distracción viene del uso del móvil a la vez que estamos delante de la pantalla grande.
- Por estímulos ajenos.
- Parten de uno mismo. Si me atrae la película, me interesa; me evado de lo demás. Si hay momentos que no me interesan igual, puede que me distraiga.
- Si, creo que cada vez se le presta más atención al móvil mientras se ve una serie o película ya sea en casa o en el cine y ya que te pones algo opino que es porque te interesa y deberías de prestarle atención
- con los móviles sobre todo

- Creo que actualmente la gente que se pone películas/series en su casa no les presta atención al 100%, ya sea por el móvil, o por verla mientras hace cualquier otra cosa y solo se las ponen de fondo.
- Por los estímulos ajenos
- De ambos factores.
- Yo me centro en lo que veo
- Nosotros mismos.
- Lo que hace que te distraigas es la historia/trama de la serie/película.
- Actualmente hay muchísimas más distracciones cuando vemos una película con el móvil al lado, sobre todo debido a las redes sociales
- Ajenos. Somos multipantallas.
- Por estímulos ajenos como un WhatsApp por ej
- Estímulos ajenos. Móvil sobre todo
- Es complicado mantener la atención más de 20 min en una película y si tienes un móvil vibrando constantemente es peor
- Nos distraemos nosotros mismos con otras cosas
- estímulos ajenos
- Ambiente
- Por estímulos ajenos
- Estímulos ajenos.
- De ambientes
- Nos distraemos por estímulos ajenos
- De nosotros y del teléfono
- De el ambiente
- Parten de nosotros mismos
- A veces por la peli, otras (en mi caso la mayoría) ajenos
- Estímulos ajenos. Ver TV con un smartphone en la mano.
- Nos distraemos con los estímulos de mayor saliencia y los que son capaces de absorberlos más, no por detalles
- Película/serie
- Actualmente, tanto en el cine como en el arte en general, se buscan imágenes digeribles, claras y entendibles que permitan una lectura y una asimilación rápida, en parte por la aceleración de nuestro ritmo de vida, lo que ha traído consigo una merma de calidad en todas las vertientes artísticas.
- Ambas cosas
- La capacidad de atención siempre es la misma y por definición es escasa. Por eso las salas de cine son oscuras, con butacas cómodas y pantallas grandes. Lo que cambia son los estímulos

externos que contaminan la capacidad de atención y actualmente se han multiplicado. Hay gente que no apaga el teléfono cuando entra en una sala...

- Estímulos Ajenos
- por los estímulos ajenos
- Ajenos
- Por estímulos ajenos. Parten de nosotros mismos.
- por los estímulos ajenos y por qué no somos capaces de mantenernos en algo fijo
- Por la película
- Estímulos ajenos
- No podemos asimilar cine ni productos de calidad por falta de capacidad intelectual
- Ambos
- En casa tal vez, en el cine no
- Principalmente, por los estímulos externos, por ello, se intenta captar al espectador por medio de grandes estímulos, como la violencia. Considero que necesario que vuelva el cine anterior a los 90. La generación Z no sabe apreciarlo, se cansa de los diálogos, o de los planos si no hay acción en ellos. Lo consideran todo muy “denso y lento”. Es necesario seguir prestando atención a ello y evitar tanto estímulo seguido.
- No lo sé
- Sí, en especial por el móvil
- En general, cualquier tipo de estímulo ajeno.

¿Crees que hoy en día el esfuerzo por mantener nuestra atención está en manos del contenido audiovisual o en las nuestras?

93 respuestas

- En las nuestras
- Ambas
- En las nuestras
- Nuestras
- Contenido audiovisual
- en las nuestras
- Contenido
- La atención depende de estímulos, así que el contenido audiovisual en sí es lo determinante
- En las nuestras por la percepción y en audiovisuales respecto a la emisión del mensaje.
- En una pequeña parte
- En ambas, pero algo más en las nuestras ya que ahora tenemos lil distintas distracciones

- Generalmente en las nuestras
- Los dos
- 50%-50%
- Ambas. Los creadores de contenido audiovisual se esmeran en captar y mantener nuestra atención de forma constante (más visitas, más likes, más audiencia = más rédito económico). Aunque el espectador también puede poner algo de su parte para que la ecuación funcione.
- Supongo que estará en un punto intermedio también
- De los productores de contenido y del profesorado.
- Está en manos de ambas partes.
- En las nuestras.
- En las nuestras. Ya que el contenido audiovisual puede ser el más completo del mundo, mas si a mí no me interesa, o no hago porque me interese da exactamente igual el contenido audiovisual que sea.
- Depende de ambos factores
- ambas, los creadores de contenido tienen que ser conscientes de que ahora estamos expuestos a muchos más estímulos que antes
- Ambas.
- Contenido audiovisual
- En su gran mayoría sí.
- Estímulo audiovisual
- En todos un poco
- Ambas, si el contenido no es bueno no le vas a prestar atención pero si haces 3 cosas a la vez tampoco.
- Creo que nosotros tenemos que tener cierta responsabilidad en cuanto a mantener nuestra atención que tener cierta responsabilidad en cuanto a mantener nuestra atención. No obstante también es cierto que un contenido audiovisual que atrapa a las audiencias, hace que estas no queden tan tentadas a responder a estímulos externos. Cuando una película me aburre cojo el móvil. No obstante, si la película me llama mucho, no pienso en el dispositivo
- Contenido audiovisual.
- Quizás
- ambas partes
- Ambos. Mejor contenido audiovisual más atención, menos móviles más atención al contenido audiovisual
- Debería estar en nuestras manos
- Ambas, no se puede culpabilizar solos a una de las dos partes
- Está en nuestras manos mantener la atención
- en las nuestras

- Nuestras.
- El contenido
- Nuestras
- De las 2
- En la de los espectadores
- De el contenido audio visual
- En ambas partes.
- Es una relación interdependiente. Nos cuesta menos esforzarnos en mantener la atención si se dirige a algo que nos motive o nos interese, pero también se puede adaptar la forma en la que se presenta el contenido para que nos enganche desde un primer momento.
- en las manos del contenido audiovisual
- Principalmente en las nuestras.
- A partes iguales, pero en determinadas situaciones puede llegar a influir más tu estado de estrés, nervios, etc
- El contenido audiovisual se ha adaptado a la capacidad de atención, pero también hay que evaluar el contexto en el que se produce la "emisión". Yo no me planteo un vídeo en redes de más de 1 minuto porque lo van a ver en el metro con el dedo preparado para hacer scroll a la mínima. Pero sí me planteo hacer un vídeo de 5 ó 10 minutos para un acto público institucional con la gente sentada e interesada.
- En las 2
- En el contenido
- En ambos
- en nuestras manos
- En las nuestras... pero hay que hacer el esfuerzo.
- En las nuestras mayoritariamente.
- ambas
- Seguro que si
- Es un problema de las personas. poca formación
- Las nuestras
- Depende del contexto
- De ambos. Es una paradoja. El contenido audiovisual se nutre del interés del espectador y viceversa. Pero creo que, si el territorio audiovisual comienza a retomar la esencia del cine anterior, el espectador queda "forzado" a retomar los viejos hábitos y apreciar otro tipo de estímulos más tranquilos.
- No lo sé
- Creo que en gran parte de la nuestra
- De las nuestras, tienen la capacidad de disciplinarte en la concentración.

¿Sabes lo que es el Síndrome del Pensamiento Acelerado?

106 respuestas

