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**A NEW APPROACH TO THE Y GENERATION.  
VISUAL AND NARRATIVE REPRESENTATIONS OF  
MILLENNIALS IN THE SPANISH CINEMA OF THE  
21ST CENTURY.**

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### Abstract

The Y generation, also known as millennials, are the next workforce who are entering the financial market and the labour world. Diverse studies have been developed to understand, tag and anticipate the consumption patterns of this generation, as well as their behaviours towards the labour world. However, not many studies contemplate their cultural background, and there is a gap regarding their frustrations, aspirations and values. Through this research, we compare the image of millennials described in these articles with the one offered by the Spanish press and diverse magazines. We have also performed an analysis of cinematographic objects of a selection of films in which they appear represented. This has helped us get a clear definition of millennials from: the academic atmosphere, the main newspapers and magazines, films whose main characters are millennials, and the documentary project *The nineties made me do it*, that contains the interviews of eleven Spanish millennials who were asked about all the topics brought up in articles and films. Through a thematic analysis of this material all the representations are compared and divided in topics to clarify some of the stereotypes that are attributed to this generation and to define millennials in all aspects of their life, including the psychological impacts of the world they were raised in.

**Keywords:** millennials, generation, technology, digitisation, identity

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## **Introduction**

As a woman born in 1993, I am part of the Y generation (also known by millennial). In search for a common identity of my generation my goal is to analyse the image that the media, namely audiovisual narratives, sociological studies and scientific articles have built out of the Y generation. Until now, almost all the literature found about this generation is very much focused on the economic benefits and profitability of the members of this generation, and it has usually been developed by people of previous generations. That is why I intend to deeply analyse these constructions to understand the great interest those studies have in the generation from a sociological and economical point of view. Moreover, I have noticed that in the generation itself, a great majority of young people do not think they are millennials, and they even criticize the term itself for finding it negative due to the ideas behind it, referring to the new generations as both linked to new technologies and being self-centred and difficult to work with. For these reasons, my intention is to develop a comparative study of the existing literature and visual culture, in which I divide the image of millennials that has spread in our society from the new narratives developed by members of the Y generation. Also, I will use my documentary *The 90's made me do it*, in which some Spanish members of the Y generation will talk about different topics in relation to digitisation, to help us describe an identity that may differ from the one constructed in the media.

### **Methodology to be applied:**

- **Thematic analysis** of the current literature to define the existing patterns present in the image of millennials, and to compare them with those of the visual narratives written and developed by members of this generation.
- **Frame analysis** to support the thematic analysis, to highlight the positive and negative aspects in both approaches (academic literature developed by older generations and narratives developed by *millennials*) to perceive the main differences among them, as well as to clarify the shortcomings in the construction of the image of the Y generation that need to be covered in future studies.
- **Analysis of cinematographic objects** to analyse visual narratives. This methodology will allow us to choose several objects that appear in the image and analyse them quantitatively and qualitatively throughout the narrative. Thus, we can determine not only the number of times

and the contexts where they appear, but also the meaning they acquire depending on their position in the image, by being treated differently to change the effect they may produce in the decoding of the message, etc. In the context of this research, it will enable us to see in which context millennials are placed, with which objects, and to observe the hierarchies built within the images.

- **Analysis of the image** to analyse the visual decisions behind the composition of moving images and the ideological function behind them. Thus, it is possible to read the hidden ideas that come with some decisions such as the order, colour, kind of shot, human or non-human elements and their interactions throughout the piece. In the context of this research, socio-visual semiotics will allow us to deconstruct the power relationships that organise the images. That is, what are the hidden ideas that lay behind the images of millennials that have been constructed and their effects on the audience.

It is common nowadays to hear about different generations, see the distinctions between one and another, feel that society is classified in separate groups depending on their age... but the term 'generation' is rather new. Before the 20th Century time was divided by ages and mostly by ruling dynasties, being the shifts in government or historical events, such as wars, indicative of a new temporary period for society. The idea of generation emerged at the end of the 19<sup>th</sup> Century. Comte (n.d.), one of the first philosophers theorising the term, established that generations were marked by the time necessary for one social group to replace another. Even though it was one of the very first approaches to a definition of the concept, it was quickly refuted by Dilthey. He argued that generations were definable in terms of contemporaneous relations and consisted of groups of people subject in their years of greater malleability to common historical influences (intellectual, social, political). In other words, a generation consisted of people who shared the same set of experiences, the same 'quality of time'. Therefore, the formation of the generations was based on a concrete temporality constituted of shared events and experiences (Dilthey, n.d., cited by Leccardi, 2011).<sup>1</sup>

This new approach was closer to that of Ortega y Gasset (1923), who argued in the chapter 'The Idea of Generations'<sup>2</sup> of his book *The Theme of our Time*, that people born in the same time shared the same vital sensibility, opposed to the previous generation and the later one, which defines their historical mission. The philosopher developed a «Historical method of the generations» that would allow to understand the course of history starting from the idea of the generational succession that took place every fifteen years. However, as Bauman (2007) observed, “the central idea of Ortega y Gasset was not that of succession but the idea of superposition: not all contemporaries can be considered contemporaries” (Leccardi, 2011:25). “The limits that separate the generations are not clearly delimited, they cannot stop being ambiguous and transferred and, of course, they cannot be ignored” (Bauman, 2007: 373).

Another important sociologist that contributed to the study of generations was Mannheim. He considered the generations as analytical dimensions useful for the study of the dynamics of social change, the 'styles of thought' and the attitude of the time (Mannheim, 1952., cited by Leccardi, 2011).<sup>3</sup> According to him, it can be said that young people who experience

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<sup>1</sup> Leccardi, 2011:16

<sup>2</sup> Ortega y Gasset, 1964

<sup>3</sup> Leccardi, 2011:17



the same concrete historical problems are part of the same generation (Mannheim, 1928., cited by Leccardi, 2011).<sup>4</sup>

Generations could be considered the result of historical discontinuities, and therefore, of change. In other words, what configures a generation is not sharing the date of birth – the situation of the generation, which is something "only potential" - but that part of the historical process that young people of the same age-class share (the generation itself). (Mannheim, 1952., cited by Leccardi, 2011) <sup>5</sup>

In other words, Mannheim is highlighting a fact that would be essential for the study of generations in the future, until our days. If there are some troubles in defining the limits of a generation is because it is necessary to consider not just the date of birth, but also the social situation of the individuals (that would be their nationality, but also their class or the economic situation of the family nest). Those facts are key in the definition of a concrete generation, since the stimulus they are going to receive may vary, and even when sharing the same historical events, it is important to value the point of view of a concrete age group sharing similar characteristics within which those experiences are lived.

Since the middle of the 90's, with the emergence of a networked society, a new theory appears that revolutionizes the notion of generational gap. A new situation is faced in which young people are more expert than the previous generation in a key innovation for society: digital technology (Tapscott, 1998, Chisholm, 2005., cited by Leccardi, 2011).<sup>6</sup>

This change, directly related with capitalism and the *new world* after the demolition of the Berlin wall (1989), brings new challenges for society: "[...] people, and territories, whose livelihood and fate depend on their positioning in these networks, cannot adapt so easily" (Castells, 1999, p. vii). "Only people with enough education to reprogramme themselves throughout the changing trajectory of their professional lives will be able to reap the benefits of the new productivity" (Castells, 1999, p.4). And it is here that this new generation shows up with the power of having new *technological abilities*.

In the 1990s the entire planet is organized around telecommunicated networks of computers at the heart of information systems and communication processes. The entire realm of human activity depends on the power of information [...] Software development

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<sup>4</sup> Leccardi, 2011:14

<sup>5</sup> Leccardi, 2011:17

<sup>6</sup> Leccardi, 2011:13

is making possible user-friendly computing, so that millions of children, when provided with adequate education, can progress in their knowledge, and in their ability to create wealth and enjoy it wisely, much faster than any previous generation. (Castells, 1999, p. 2).

This new concept of generational value and progress changes the way of understanding generations. The world changes, globalization highlights our differences and widens our vision of the world. It potentiates the study of new generations through new approaches. For Beck and Beck-Gernsheim (2008):

The classic notion of generation, closed in national terms, became obsolete and should be replaced by a new vision based on a methodological cosmopolitanism, on a universal vision of the factors that affect the generations. The latter should focus on interrelated conditions and influences of national and international developments, locally and globally. (p. 10-11)

Their theory implies the existence of three generational constellations: “the generation of migration (marked by transnational migration processes), the learning generation (marked by precarious employment) and the patchwork generation (marked by processes of cultural hybridization)” (Beck and Beck-Gernsheim, 2008:15).

What seems clear is that it is becoming progressively more difficult to determine the frontiers between the new generations. The arrival of the internet and new technologies have presupposed a break in the generational concept that had been used during the 20th Century. “While at other times the generation gap was marked by major historical events (Civil War, May 68) or by musical breakdowns (the Beatles, the Sex Pistols), now sociologists talk about the generation bc (before computer) and ac (after computer)” (Feixa, 2006:13). And it is in the middle of all these changes that the Y generation appears.

Also known as Millennials, Generation @ or Net Generation, the Y Generation is composed by those who were born between 1980 and 1996. The term Millennial (the most extended one) was given because they are the generation that became of age with the entry of the new millennium.

Diana Oblinger (2003), in her study aiming to understand millennials in an academical context, says that they like group activity, believe that it’s cool to be smart, are fascinated by new technologies and are the most diverse generation in terms of race and ethnicity. Moreover, she highlights multitasking, goal orientation, positive attitudes, and a collaborative style as their

strengths.<sup>7</sup> They are also the best educated generation in history, but also the one who is facing the hardest job conditions due to the recession and globalisation.

In relation to their attitude at work,

they are more likely to accept responsibilities much earlier in their careers than older people, they are not afraid to take on challenges even if they have somewhat ambiguous goals, they are conscious or very intelligent in how to know what they want in the market and know how to work very good as a team. (Fernández, 2012)

However, when they reach the labour market, they find temporary or internship contracts, and there are more and more studies available for companies to know how to deal with them in the workspace.

According to the WHO survey, millennials "were born in a time of economic prosperity... Families flourished, and children lived in safe and comfortable homes." This is a generation that in Spain "has spent much of its existence enjoying the highest levels of well-being, but now lives a hard awakening" (Fernández, 2012).

All the changes experienced during their childhood and adolescence, plus the events on September 11<sup>th</sup> and the great recession in 2008 would have decisive consequences in their lives, as is being corroborated nowadays. They don't trust banks, marry later than ever, do not identify with any political party and do not plan to buy a house. Instead, they try to find a job where they feel useful, even if it might mean earning less (García, 2014).

This is a generation that grew up in the midst of a prosperous society, with all of their needs covered and surrounded by abundance. They studied to become whatever they wanted and matured under the ideas of progress and security extended at the end of the 20th Century. The attacks on September 11<sup>th</sup> would change the world in many aspects: a new way of journalism was born, the fear of terrorism was implanted in society and new political bonds were born. Even though many of the children of this generation were not old enough to understand the magnitude of the circumstances, they would face consequences years later. This was also what happened with the financial crisis, since their job expectations after college faded in the context of the highest levels of unemployment registered until today. Indeed, they grew up in a world that would be very different from the one they would face afterwards as adults.

Something that comes up right after the term millennial is digitisation and technology. What is interesting about their technological 'abilities', beyond their new communication

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<sup>7</sup> Oblinger, 2003:38

habits, their multitasking way of life or their necessity to be connected, is the change in the concept the millennials have about time. It is no longer analogue, but virtual.

This implies an extreme simultaneity due to the immediacy with which information flows (which allows the same music, fashions and styles to be internalized by young people from all over the planet at the same time). But on the other hand, it also implies an extreme timelessness, insofar as the new media are characterized by temporary collages, hypertextuality, the creation of artificial, mythical and mystical moments. The recurrent use of smartphones by young people would be another example of this virtual temporality, since it adds flexibility to personal connections and creates social links without requiring immediate physical contact. But it would also correspond to this same model another factor that has a much more decisive influence on the lives of young people: the precarization of employment and its economic and cultural consequences. (Castells, 1999., cited by Feixa, 2000)<sup>8</sup>

For instance, in relation to cultural consumption, it increasingly “takes place in a global space, which thanks to the emergence of the digital society, facilitates the emergence of new youth microcultures that move from the tribe to the network” (Feixa, 2000:77). The term “generation @” (also popularised at the beginning of the 2000) can be used to express three trends of change that intervene in this process:

first, universal access - although not necessarily general - to new information and communication technologies; second, the erosion of traditional boundaries between the sexes and genders; and third, the process of cultural globalization that necessarily entails new forms of social exclusion. (Feixa, 2000:77)

According to Augé (1993), this virtuality of time would also imply a change in the way we understand generations.

The mass media, the new information technologies, the new social movements and digital forms of entertainment... create simultaneous, but not continuous, times (that is, they create a completely artificial “simultaneity”). There is neither the past nor the future, but only the present. Therefore, generational differences are no longer translated into different ways of dressing or speaking: there are adults who dress as young people, and children who share the aesthetic or intellectual tastes of adolescents. Upon disappearance of the great historical events that marked generational identity, generations are “detemporized”, creating a “non-temporality” equivalent to a “lack of place”. (Augé, 1993., cited by Feixa, 2000)<sup>9</sup>

As we see, frontiers are increasingly blurred when we talk about generations. This may bring some problems when trying to define and study them, but also when trying to find a common identity. The first discoveries of the sociological study we have developed regarding the sense of belonging and identification of the Y generation in Spain reveal the need for new approaches. Even though the facts may prove that they belong to the same generation by age,

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<sup>8</sup> Feixa, 2000:88

<sup>9</sup> Feixa, 2000:85

social conditions and experiences, the limits are contradictory and most of the oldest members do not feel part of the same group as the youngest ones, who have declared the same. When cataloguing them as ‘millennials’, one out of three does not know exactly who they are, three out of five do not identify themselves as millennials, and four out of five think that the term itself implies negative values.

Through the current study, we will be able to clarify the differences between the descriptions and characteristics attributed to the generation in academic styles and scientific articles, and those representations showed either in cinematographic narratives developed by directors born after 1980, or in those of previous generations. We will set the basis for the updating of the term ‘generation’, so that it can be used in the narratives of the 21st Century, where time, as seen before, is no longer objective, and we will be able to define the Y generation (in Spain) according to those images expressed through cinematographic narratives.

## **Part II – Method**

To clarify and redefine the main characteristics of the Y generation I have broadened the articles published about millennials to be analysed that were written mainly to give some ideas about the behaviours and interests of these young men and women that were entering the work space. These approaches helped me to define a more concrete definition of millennials and to have a clear image of what is being established as ‘normal’ about this generation. Afterwards, I analysed eight films in which members of the Y generation are represented. The topics covered by these films are: emigration, friendship, relationships, family, politics, religion and faith, sexism, racism and education. The main objective was to compare the images built in these films with the ones exposed in the literature.

To analyse both contents and come up with some conclusions, I wrote the following research questions.

### **Research questions:**

- What kind of conclusions are brought out by studies on generation Y developed by members of older generations?
- Do they differ from the narratives developed by millennials themselves?
- What kind of image are visual narratives giving of the Y generation?
- Is it possible to have a common identity as generation nowadays?

### **Hypothesis:**

There are great differences in the definitions of the Y generation, depending on the media and the purpose of the writer. Therefore, my hypotheses are:

- The term millennial has been used with commercial endings, selling almost a generational ‘brand’.
- Most of the academic studies of the generation are focused on the sustainability of the generation as the next workforce, and they intend to understand or better define the

generation to help the enterprises to integrate them in their departments where they need to cooperate with people from generation X and baby boomers.

- In cinematographic terms, the narratives developed by millennials are more introspective, self-centred and based on real experiences than the ones in which they are represented by older directors.

- When talking about Y generation, only the West is being defined.

### **Research project**

The research Project has consisted in making a thematic analysis of eight articles published about millennials in international magazines and Spanish newspapers, and eight films whose main characters are millennials. The thematic analysis works as a link between both kinds of content, so we can compare the images of the Y generation that are constructed not just in different media, but by people from different generations.

After reading several scientific articles about generations, generational gap and millennials or Y generation, and having understood the concrete basis on which the academic world situates the Y generation, I have chosen eight articles published in different magazines and newspapers that talk about this generation for a wider public. Through the following thematic analysis, we will get some notions of the patterns that are common in all the texts and the characteristics attributed to millennials by society.

### **Instruments: articles**

Eight articles have been chosen (4) from Spanish newspapers and Spanish magazines and (4) from North American magazines. The thematic analysis has consisted in highlighting the definitions of the generation that are made in each article and observing the aspects that are described (economy, labour life, social and relationships, politics...), the age of the writer, and the position of the author regarding the generation.

With all that data we will be able to compare the descriptions with the representations built up in the films that will be analysed afterwards.

## Articles

### ***Moving out of the (generational) ghetto.*** (Magazine: *Contexts*, US)

The first article: *Moving out of the (generational) ghetto*, was published in the magazine *Contexts*. It includes an interview with Eric Utne, founder of the Utne Reader, who talks about the challenges of aging in a society composed by different generations. For Utne, there is a lack of communication among the different generations of society that leads to confrontation, and it would be necessary to have some moments of connection to talk, understand and learn from the other, i.e. from that which is ‘different’ from ‘us’.

So, according to this author, all generations are valuable, and critics and confrontations come from the lack of communication among them, a gap that should be addressed as soon as possible.

The author does not focus his talk on a description of millennials; rather, he mentions that there are differences among generations but, knowing that each of them has great capacities, focuses on a place of encounter for all of them.

### ***Managing millennials.*** (Academic Journal: *NHRD Network Journal*, US).

Chip Espinoza (2011) was also looking for a point of communion between millennials and other generations in the article *Managing millennials*, seeing the interaction between generations “as a seedbed for tension, conflict, and, ultimately, transformation.” (p. 1) Therefore, he analyses the four generations that were interacting in the workspace at that time to reach some conclusions. Firstly, he examines how generations perceive each other, “because, if acted upon, perceptions (real or not) may become reality.” (Espinoza, 2011, p. 1). To define the main differences between generations when entering the workforce, he uses Maslow’s Hierarchy of Need (Annexes Fig. 1). Apparently, each generation is entering at a different step “due to societal change and economic factors.” (p. 3) While the Builders started at the safety level, the Baby Boomers at the belongingness level and the Gen X at the esteem level, Millennials would be entering between the esteem and self-actualization levels (Espinoza, 2011). Obviously, this implies a confrontation and paradoxically, it would imply that each generation would be creating “the conditions for successive generations to be discontent” (p. 4). However, according to the author this could be positive, since it is that discontent that helps new generations to create new environments in which both can thrive.



In relation to millennials, he highlights the fact that their “attitudes and behaviours are a product of the culture [...] in which they grew up” and that “due to technology, [...] they are experiencing the world together in a way that no other generation ever has. [...] what happens globally is local for them.” (p. 4).

So, as we saw in the first article, the authors’ efforts focus on communication, interaction and comprehension among the new generations, due to the different worlds in which they have grown up.

Regarding the description of millennials, he highlights the globalisation of their world, their communicative capacities and technological skills as something positive.

***Millennial Survey Report 2018.*** (Institution: *Deloitte*, US)

Thirdly, I looked through the Deloitte Survey on millennials. They interview millennials from Europe, Asia and America, and according to their responses, they “are disappointed that business leaders’ priorities don’t seem to align with their own, but where matches exist, the perception is that those companies are more successful, have more stimulating work environments and do a better job of developing talent” (2018, p. 27).

Moreover, according to the respondents, they value flexibility at work, and their loyalty varies depending on the financial reward and the workplace culture. Finally, rather than developing technological skills, they prefer to develop “interpersonal skills, confidence and ethical behaviours”, what is essential for them for a business to grow successfully. (p.27).

So, the description of millennials brought out by Deloitte is built through the answers of members of this generation from different parts of the world, making it limited in the aspects covered by the questions, but fair in terms of veracity.

The fact that young people from all over the world can share some characteristics and cultural inputs talks about the globalisation of this generation. It also describes them as people who do not like the current politics and look for stimulation in what they do, not caring that much about the financial reward but preferring other aspects such as ethical projects and the development of skills.

***Millennials, una generación entre dos mundos.*** (Newspaper: *El País*, Spain).

The next article I read was *Millennials, una generación entre dos mundos*, published in *El País*. It describes the good economic conditions in which millennials grew up and the psychological consequences of a financial crisis that they faced when leaving their childhood, naming them as ‘the group of broken dreams’. The article also tags them as lazy, narcissist and conceited, but also critical, demanding, little materialistic, compromised, digital and participative. They define themselves as a generation between the new and the old, in a never-ending transition. When talking about aspirations, they say they want to ‘live life’, referring to the desire to work enough to earn good money.

Even though they have better education than their parents, most of them face underqualified jobs, with low salaries and temporal contracts. This has led some of them emigrate to other countries or try to start new business on their own. According to this article, millennials would mainly have renounced to the classical labour market, resigning themselves to precarity.

They would be less obsessed with money and possessions, and more willing to live in a culture of sharing. In terms of technology, they want to have the latest smartphone, due to being essentially digital, multiscreen, addicted to social networks and apps. They don’t buy the newspaper nor watch the news but get informed through the internet.

In contrast with older generations, “they demand a more personalized life and fight for new values according to today’s society: transparency, sustainability, participation, collaboration and social compromise” (p. 4).

In relation to millennials from lower social classes, the economic crisis would have had a greatest effect on them, since they found good jobs during the housing bubble and, after the crisis, are stuck without either studies or hopes. They do not believe in business, politics or institutions.

What is common to all of them is that 85% of the Spanish millennials think that Spain needs a big change in society and politics. According to Francisco Camas, the low rate in the electoral turnout is not synonymous of politic inactivism, but rather of a critical vision about some political elements.

“The loss of purchasing power, together with the youth unemployment and the fear of losing a precarious job has led to a situation of ‘hyperuncertainty’ about the future, that is reflected in their opinions about the political and economic system.” (p. 7).

Being the first descriptive article about millennials, it is essential for our analysis, due to building a clear image of this generation on the basis of facts that make them who they are and think as they think (economic crisis, precarious labour conditions...).

From this, we can conclude that millennials in Spain are:

- Discouraged about the labour market; therefore, they may be seen as ‘lazy’ or ‘little active’. However, this is a consequence of the precarious situation and the hard conditions of the jobs available.
- In political terms, they are active and think some changes are necessary. However, they do not trust in current politics and feel their interests are far from the ones represented by politic parties or institutions.
- There is a great difference between millennials from high-medium classes and the ones from the lower economic classes in society, since these last ones benefited from the house bubble, facing the hardest consequences during the economic crisis. This is translated into: marginalisation, poverty, hopelessness, political inactivism and distrust.

***La generación Y o los millennials.*** (Online media: *Sonría.com*, Spain).

Another Spanish article, *La generación Y o los millennials*, published in a variety website where one can find all kinds of content, makes an overview of the Y generation. It highlights the adaptability of millennials due to the technological changes experienced in their childhood, making them the generation that has faced more changes in history. Consequence of this or not, they are tagged as the ‘Peter Pan’ or ‘Boomerang’ generation, because they are delaying some of the changes to the adult life, staying longer at their parents’, for example. One of the explanations that they give to this phenomenon is the fact that they have had time enough to see the dissatisfaction of their elders with marital and labour life (p. 3).

Among their best attitudes, they include: critical personality, strategic thinking, social, multitasking and technological. They value their autonomy and freedom and think that everyone is entitled to their own opinion, which should be listened and respected, no matter age or experience (p. 4).

Additionally, they are politically involved, even though they consider themselves politically independent and 30% of them are not affiliated to any religion.

Another term that comes out when describing this generation is: digital natives, because they were raised with electronic devices around that were evolving constantly, which makes their adaptation easy.

In terms of employment, the article points out the economic crisis of 2008 as a consequence for the rise in unemployment that affected them (in US and Europe). However, it also says that they do not look for an 'office job' for the rest of their lives; they rather want one that they like, that is challenging or that is ethical (p. 4).

In this respect, the article shows the two points of view that are present nowadays in society regarding millennials: the one that claims, like Simon Sinek, that they are not prepared to survive in the labour world, and the ones who would like to have their talent, ethics and work capacity (p. 5).

At a worldwide level, the article highlights the continuous use of smartphones and social networks as a consumption pattern they share, origin of the FOBO (fear of being offline).

There are contradictions when finding the causes of their low self-esteem and tendency to depression. According to Simon Sinek, this is a consequence of the way they were raised, thinking they were the best and facing reality when entering the work world. Ramiro Fernández agrees on that point but assumes that the Y generation is nothing but a creation of the previous generations.

Finally, the article focuses on giving some tips for the companies who are thinking of integrating millennials among their crew:

- Offering flexibility and coworking, because sitting at a desk for eight hours can be counterproductive for them.
- Making them work with older people with experience so they create a team where they learn.
- Offering short-term projects; because they get bored easily and need to feel that they are fulfilling some goals.
- Creating a communicative atmosphere where ideas can be expressed.
- Integrate technology; it's part of their world and they can use it as a fundamental tool for their work.

- Make the environmental workspace attractive, so it generates a collaborative culture.
- Salary is not the most important thing for them; they rather learn and evolve.

(p. 6-7)

***Millennials: la generación malcriada que quiere cambiar el mundo.*** (Newspaper: ABC, Spain).

Just reading the title we get an idea of the tone this article has: *Millennials: the rude generation that wants to change the world*. Defining them as egocentric, spoiled, impatient and owners of university degrees, we have a new example of the information about the Y generation that is spread through one of the main newspapers in Spain.

It highlights how they were raised in a period of economic prosperity and enjoyed the best social welfare but are now facing the hardest consequences of the economic crisis; high unemployment rates.

Afterwards, the article mentions that they have higher purchase level than their parents and divides by ages the generation depending on their purchasing tendencies, from the ones who spend their money unconsciously to the ones who buy only as an obligation.

In terms of work life, they are the best qualified generation in history, but when entering the labour world, they find internships and short-term contracts. Moreover, they want to learn at work and prefer not to work rather than doing something they don't like. Additionally, they don't seem to want to adapt to the existing companies, so they try to create their own. They accept higher responsibilities earlier, know how to work in teams and are not afraid of taking risks.

As we can see, this article focuses mainly on their tendencies as future workers and consumers, taking into account only that part of their lives.

***El órdago de los 'millennials'.*** (Newspaper: *El País*, Spain)

In another similar article, they shared some of these same patterns, but they also catalogue them because of their technological tendencies and their neverending adolescence.

The novelty this article brings us about millennials are:

- They are the most racially diverse generation
  - They are the first digital natives
  - Only half of them have clear religious beliefs
  - They are optimistic regardless of the economic situation
  - Half of them do not identify with any political party
  - They are open-minded in terms of sexuality, relationships and drug consumption
  - They are demanding with brands and ask for higher social and environmental responsibility.
- When buying, they place greater trust in their friends and on their comments on social networks when it comes to choosing a product, wishing to constantly show their personality through the consumption patterns that they share through social media.

***How millennials became the burnout generation.*** (Digital magazine: *BuzzFeed News*, US).

Finally, I analysed this article about the stress that most of millennials are living, its origins and its consequences.

I decided to include this article in the research because it was written by a millennial and it adds a unique point of view that could explain the depression that has been attributed to millennials in previous articles.

The writer talks about the difficulty that millennials face to do simple things of the ‘to do list’ that comes with the process of “adulthood”. This causes a feeling of astonishment at the realities of life that ends up in anxiety. The author herself feels unable to fulfil the ‘to do list’ that grows every day, making her feel ashamed. But the fact of not being able to do simple things does not mean that they are not working hard and fulfilling much more difficult tasks during the day, what seems contradictory.

The author explains it through the term ‘burnout’:

Burnout and the behaviours and weight that accompany it aren’t, in fact, something we can cure by going on vacation. It’s not limited to workers in acutely high-stress environments. And it’s not a temporary affliction: It’s the millennial condition. It’s our base temperature. It’s our background music. It’s the way things are. It’s our lives. (Petersen, A. H., 2019)

Apparently, this burnout ‘affliction’ comes from the internalization of the idea ‘I should be working all the time’ that has been reinforced by everyone that surrounded this generation since their youth.

Many of the behaviours attributed to millennials are the behaviours of a specific subset of mostly white, largely middle-class people born between 1981 and 1996. But even if you’re a millennial who didn’t grow up privileged, you’ve been impacted by the societal and cultural shifts that have shaped the generation. [...] As with previous generations, there was an expectation that the next one would be better off — both in terms of health and finances — than the one that had come before. But as millennials enter into mid-adulthood, that prognosis has been proven false.

The author explains how her income and stability are lower than her parents’ at the same age, and how they have grown up to optimise themselves to find a good job and become the best worker possible, a process that started early in their lives when all their efforts were focused on getting to do what they were passionate about.

Those expectations encapsulate the millennial rearing project, in which students internalize the need to find employment that reflects well on their parents (steady, decently paying, recognizable as a “good job”) that’s also impressive to their peers (at a “cool” company) and fulfils what they’ve been *told* has been the end goal of all of this childhood optimization: doing work that you’re passionate about.

The only problem is that millennials faced the economic crisis when they were entering the labour world, which defined their experience in the job market and definitely their entrance into adulthood. Since they faced part-time jobs or jobs without benefits, they needed to move back home with their parents, find roommates, go back to school... They had to make it work out.

Grad school, then, is where I learned to work like a millennial, which is to say, all the time. My new watchword was “Everything that’s good is bad, everything that’s bad is good”: Things that should’ve felt good (leisure, not working) felt bad because I felt guilty for not working; things that should’ve felt “bad” (working all the time) felt good because I was doing what I thought I should and needed to be doing in order to succeed.

Consequently, most of those millennials in US ended up with elevated debts due to their investment in higher education, which they continued to pursue to reach the ‘promised land’, the job they had been working so hard for, resulting in economic instability, even when leaving their parents’ and finding a job.

Another topic this article brings out concerns the illusions created through social media that make millennials compare their lives with others’, even when knowing that social networks are a distorted reality. This is also part of the burnout, since there is a generalized need of sharing one’s life the way we wish it was, when compared with everyone else’s life as shared

on the net. Moreover, the rise in smartphones has extended work hours, since being available is another way of distinguishing oneself, no matter that it means amplifying work time. But paradoxically, she says: “we’ve never recognized social media and smartphones as more toxic and more necessary.”

Millennials have learnt to be efficient, and “that efficiency was supposed to give [them] *more* job security, *more* pay, perhaps even *more* leisure. In short, better jobs.” When it didn’t, unconsciously they continue improving themselves, making their time constantly ‘valuable’. “Yet the more work we do, the more efficient we’ve proven ourselves to be, the *worse* our jobs become: lower pay, worse benefits, less job security.” All this situation culminates in a burnout: “You feel burnout when you’ve exhausted all your internal resources yet cannot free yourself of the nervous compulsion to go on regardless.” (Josh Cohen, cited by Petersen, A. H., 2019).

Some of the typical behaviours attributed to millennials in previous articles are explained by Petersen as consequences of this burnout: the conditions of the low salaries, the high possibilities of being sent to another city to work, or the need for enjoying and experiencing every minute of life have provoked a new kind of consumption – faster, cheaper and of a wished higher quality. If millennials are efficient, their world must be efficient as well. And yet it is still invisible to society, because overtime working does not move money.

When moving forward to the topic of family and self-care, the list of things to optimize oneself goes on, growing considerably when adding to the list the caring for two or three members of a family (which usually befalls women in heterosexual couples).

The final effect of this burnout process is the feeling of doing things because they are part of the ‘to do list’, not doing them to enjoy them or relax, but to fulfil the never-ending list.

As the author says, maybe it “is less about being lazy and more about being too good, for too long, at being a millennial. [...] Our capacity to burn out and keep working is our greatest value.”

From this article we can extract and understand many of the characteristics attributed to millennials from a new (and younger) point of view.



### **Instruments: films**

Eight films have been chosen for this analysis due to their narratives and the age of the characters in them (millennials). All of them have common objects and topics and are representative for our case study.

For the film analysis I've used mainly a methodology based on the analysis of cinematographic objects, so it is possible to compare quantitatively and qualitatively the objects with which millennials interact.

To do so, I've created a chart in which characters are defined in relation with their occupation, their actions and the contexts in which they are placed. This method has helped me define the most common spaces in which millennials place themselves and the importance of those defining their status, occupation, and their economical and social situation.

I want to note that only main characters members of the Y generation are placed in the charts. Therefore, older characters may be mentioned as part of a context, but will not be analysed as characters, since they represent a parcel of life of the Y generation member but are not useful for our current analysis of single individuals.

When the main characters are interacting in a group of friends from the same age, only some of those other members will appear as single characters, as their role works more as group, rather than single characters. Therefore, they may be analysed as objects that represent X, according to our analysis.

I have also developed a thematic analysis to draw out some conclusions about the patterns observed in different films and how those interact and change depending on the age and the narrative construction of the director. This has been supported by a frame analysis which helped me delimit and compare the approaches of academic studies and of the selected films.

### **Sample**

I have analysed eight films which were chosen because of:

- Theme
- Appearance of members of the Y generation as main characters
- Script and direction by people born after 1980

\* There is a film with the same topic directed by someone from a previous generation; as such, both representations of the same event and the same generation can be compared.

- Nationality: Spanish (and two French films because they reflect two realities of the same country and are useful to show the effects of globalisation and similar patterns on the generation, regardless of the nationality involved)

The charts with all the information on the analysis of cinematographic objects can be found in the appendix.

## Films

### ***10.000 km, 2014 (Carlos Marques-Marcet, 1983)***

Main topics: distance relationships, going abroad to find better opportunities, difficulties in the formation of a family.

*10.000 Km* is a film about the hard time a established couple has when one of them leaves to LA for a year. Through the narrative we witness the slow fall of the relationship, wishing everything goes back to the start, but facing the truth after all.

This is a great example for our study since the director was born in the 80s and he is portraying situations that are becoming more common every day among members of the Y generation; the internal need of going abroad in search of new job opportunities *because that's what everybody else has already done*, as Alex says at the beginning of the film, the nowadays common 'international couples' (she is English and he is Spanish), or the delay and difficulty of creating a family nowadays.

The action is set in 2014, and since during most of the film both characters are living in different cities, communication technologies are one more character in the narrative. Even from a cinematographic point of view, the use of computer and phone screens as part of the narrative talk about a new way of life, relationships and communication.

The conclusions extracted from the analysis of the film are:

- Building a family is presented as something possible but difficult to integrate in the life of a couple with individual interests and job instability.
- Distant relationships are presented as something hard to experience and easy to deform.
- Two visions of the generation are shown through both characters: the one who wants to build a family and stay in his hometown, and the one who wants to develop a professional career even that implies a delay in the 'settle down process'.
- Both characters keep in touch through the computer, even though the distance seems longer as the days go by; therefore,
  - \* it is not easy for the one who stays, but neither for the one who leaves.
  - \* Technology may help to keep in touch but does not substitute physical contact.

When analysing the objects, we see that the computers in both lives, as well as the phone have a scenographic functionality, since they give us information about the situation the couple is going through; the distance. Both objects are an essential part of the narrative, but also of the scenography, and give us some clues about their new habits living separated.

It is also relevant to highlight the importance of the computer screen as a way of image building in the cinematographic narrative when talking about the semantic functionality of this object, since it's those kinds of blurred images which denote the distance between both characters. The phone has a semantic functionality as well, for being a sign of loneliness and missing feeling in Sergi's life.

The photographs that surround Alex help us to understand her job, having a scenographic functionality and, at the same time, they also fulfil a semantic functionality, since they act as a metaphor to talk about her confidence in the new city. The more the amount of pictures in the wall of her apartment, the best she is integrated in her new life. But there is also a synesthetic functionality behind them, because it's those images that before anything else make us understand and feel that she is happy in her new life, even without Sergi; we see them covering the walls and that arise a new uncomfortable feeling in us because we understand that she wants to stay.

Finally, Alex's things are part of the scenography behind Sergi all the time. However, there is more behind those 'common' objects. They remind our main character the absence of his girlfriend, and at some moments they 'drive him crazy'. When those objects get a higher relevance, they are developing a synesthetic functionality, since they are provoking new and different feelings both in Sergi and in us than the usual ones. They remind us that Alex is not there anymore. This feeling of loneliness and hopelessness acts through the act of smoking, fulfilling a semantic functionality, since it's something that Sergi does only after Alex leaves. They agreed on not smoking inside home, but when Sergi starts feeling angry and lonely, starts smoking at home and does not try to hide it. It's an act of defiance but also a sign of his despair.

In reference to the contexts in which both characters are placed, it is interesting to note that all of them are really similar for both characters, making irrelevant the sex of the character to place him or her in a concrete place. This fact talks about the kind of society and times in which the story is developed, where it appears to be an acceptance about gender equality in the roles performed.

### ***Viaje al cuarto de una madre*, 2018 (Celia Rico Clavellino, 1982)**

Main topics: leaving the nest, family relationships, going abroad

*Viaje al cuarto de una madre* tells the story of a mother that is left alone when her daughter decides to go abroad to work as *aupair* and study English. Even though the narrative focuses on the mother, it is an interesting example for our current study, since the director portrays a young woman (25) struggling to decide either to stay at home with her mum and follow her steps, or leave the nest and go abroad, for the first time, to find a live for herself.

In this portrait, it's especially relevant the dramatical point of view of the story and the vision we get from the event: going abroad.

Set in 2018, it will be essential for our analysis the use of new technologies to communicate both characters, as well as an example of the globalized world in which relationships are broader than ever (when Leonor and her friend are talking on the street, the second receives a phone call from her English boyfriend, who is in London).

The first conclusions extracted from this first analysis are:

- Emigration is presented like something common nowadays.
- Emigration can be observed as a dream when observed from outside.
- Going abroad brings new opportunities and it is something seen as necessary for the new generations as a way of
  - \* Not following the familiar steps
  - \* Learning English
  - \* Find a better and more exciting life
- The main character struggles until she decides to leave her home, therefore:
  - \* leaving is not easy.
- Both characters contact continuously through the phone and it is a strange thing when the mum does not answer, therefore:
  - \* It is common missing home.
- When the main character comes back home, some things have changed but not many. She plans to make a change but staying in London. Therefore:
  - \* Even when missing home, the new life brings enough better things to stay.

As for the analysis of objects, it is relevant the use of the smartphone as a symbol of today's communication, but also as an element of attachment. It's the way we are told that both characters miss each other. Therefore, it has mainly a semantic functionality. On the other hand, *Facebook* will be a key element for the young woman to take the decision of leaving, based on the experience of her own friend living abroad that the social media portrays. The function this social media plays is semantic, since it represents the 'opportunities' that Leonor could have if leaving, and it is through it that we, as spectators, also experiment the jealousy need of going to London, since we see the pictures of Beatriz really happy in her new life with friends, a boyfriend... and cannot avoid comparing it with Leonor's life; repetitive, not really social and kind of boring.

The ham is an element that appears as a 'pleasure' only found at home. The mother prepares boxes to send her full of ham, and it is the first thing she eats when arriving home, as well as the content of her sandwich when she leaves again. It plays both semantic and synesthetic functions. Semantic as it is a metaphoric element that represents home (as it is a typical Spanish food, difficult to find abroad) and lets us know when the characters are either

thinking of each other (the mom preparing boxes) or missing home. The synesthetic function has to do with this new meaning that the ham gets, related with all those things we miss from our hometown when living abroad.

Finally, I wanted to highlight the role developed by the mother. Even though I'm not analysing her as a character relevant for the study of millennial representations, I find interesting the loneliness that is felt on the other side when someone decides to emigrate. For a widow woman, almost retired, it means a huge gap in her life. However, while Leonor will build a new life abroad, her mum will be also building her own world in a house that is not longer for three, but just her own place. This change will have also an effect in Leonor, that will witness her mum's new social life when going back home. In some way, this will also be a relief for her, as she won't feel responsible for her mum's loneliness anymore.

Leonor emigration means a parallel process of independence for both women.

### ***Julia ist, 2017 (Elena Martín, 1982)***

To be compared with

### ***Perdiendo el norte, 2015 (Nacho G. Velilla, 1967)***

Main topics: emigration, distance relationships, love, Erasmus experience.

The film *Julia ist* portrays the experience of an architecture student from Barcelona that goes to Berlin to spend a year as an Erasmus student. The Y generation has been defined many times as the *Erasmus generation*, since in their university days it's being popularised the possibility of studying one year in another university usually in any other European country. I found this practice relevant enough to choose a film which portrays this experience from the point of view of a film director who experienced it herself.

Further on, we will have the opportunity to compare the portrait of Elena Martín with the one created by Nacho G. Velilla in *Perdiendo el norte*, a comedy also based in Berlin, where two Spanish students already graduated emigrate to find a good job.

When analysing the objects that surround Julia, we get similar results to previous analysis. Both the phone and the laptop are means of communication that develop a

scenographic functionality. Above all, the computer is the 'bridge' to Barcelona; the link that keeps Julia in touch with her family, best friend and boyfriend. However, it is relevant for the analysis the fact that it progressively disappears towards the end of the film, and therefore, the end of the Erasmus year. This means that it also develops a semantic functionality as an element that represents her loneliness and need of contact with her life in Barcelona (mainly inexistent at the end of the film).

In the case of alcohol (beer), it always appears in social contexts, as part of a party or meeting with friends. Its semantic meaning is related with the socialization process and the partying contexts.

However, what seems more interesting about the character of Julia is not the physical objects that surround her, but the people who fills the spaces she is in. The arc of the character fits with most of the Erasmus testimonies that can be gathered; from loneliness to feeling at home and don't wanting to leave. In this long process, Julia passes from feeling and being alone, to meet a group in which she lives a period of adaptation and acceptance, to feel in love both with the country, the new friends and a guy (Ben) and breaking up with her boyfriend, to fall back to reality, finding the equilibrium and needing loneliness in a more 'zen' way, choosing it. Finally, she enjoys the last weeks of the experience with the background sadness of having to leave. In this process, her smile is also something relevant, as it appears more progressively until the end, when she is back in Barcelona and feels out of place again, rarely smiling.

From the point of view of the representation of a woman of the Y generation, born at the beginning of the 90s, it is important to note the security with which she walks in a new city. The fact that she is alone in many contexts and not fear or danger is represented, talks about a society in which women own the public spaces as much as men. Moreover, she speaks at least four languages (Spanish, Catalan, English and German), what shows the access to knowledge and multiculturalism of this generation. On the other hand, open relationships and new models of convivence are mentioned, showing the open-minded society and generational difference, if compared with previous role models such as the one represented by the main character's parents.

In cultural terms, a culture shock is portrayed in terms of language and relations, but it is not difficult for Julia to get used to it, what shows the effects of globalisation and the growing closeness between countries in Europe. What is relevant, is the mention of

independence as something usual for German students, and so rare for Spanish young adults in their twenties. This fact talks, on the one hand, about the economical differences between both countries and, on the other hand, shows indirectly the better social welfare that encourage Spanish graduated students to emigrate to Germany, as we will see in *Perdiendo el norte*.

*Perdiendo el norte* tells the story of Hugo and Braulio, two graduated friends who decide to emigrate to Berlin to find a job during the hardest years of the economic crisis in Spain. Encouraged by their high academical education, they apply to several job offers but soon they realise that without notions of German, they are just two more Spanish immigrants in the huge city of Berlin. They end up working in a kebab restaurant and lying to their parents, so they think that their life in Berlin is something they can be proud of.

The most important object to be analysed is the laptop, as it appears as a means of contact with the family left in Spain, a common functionality in all the films we have analysed regarding emigration.

It is curious how the lesson that our main character, Hugo, must learn through the film is to be less arrogant (at least in appearance) and more honest with his family but, most importantly, with himself, when he is living the hard experience of emigrating and fighting to get a better life for him and his family.

Regarding the representation of love relationships, there is a common pattern in *Perdiendo el norte*, *Julia ist* and *10.000 km*. The three films portrait a distance relationship which is developed through skype and phone calls. If we had to get a numeric result of the probabilities of a distant relationship with a happy ending, we would get around a 1% of a 'triumph' (only because *10.000km* has an open ending). In both narratives developed in Berlin, the main characters get to know a new person who fill their new lives, while the partner, who is left behind, seems farer away every day. Conversations through skype get boring and senseless, and both emigrant characters are unfaithful in the distance, what provokes a break-up.

The main difference between both films is the genre. When represented from the point of view of a millennial director, the genre is drama. It shows the experience in an introspective way, it is easy for the spectator to empathise with the main character and at the end it is easy to find a balance of the experience good and worse things. However, when emigration is



represented from the point of view of someone from one previous generation, the story is told through a comedy in which, even when we empathise with the characters, tragedies are presented to laugh about them, the love story grows up to make the film more exciting, and we are waiting for the happy ending.

Both representations are really different, and the effect produced is also polarized. While *Julia ist* does not victimise the main character but offers a fair vision of the challenges that brings the arrival to a new country, in *Perdiendo el norte*, Hugo and Braulio pass through some tough first months, not just facing a hard process when trying to find a job, but also due to the language and hard adaptation. However, the comedy vision of all these situations help to trivialize them, victimising the characters through comedy and giving a sense of ‘life is always funny’ that is part of a cinematographic genre, but is far from real life. It is curious that the representation of emigration that has been whitened, was created by a director who did not have the direct experience of emigration, that is, was created in fiction but was not based in a direct experience, while the dramatic representations usually come from directors who directly lived the experience of the ‘abroad’, or are part of a generation which has grown up used to it. We also saw this ‘dramatic’ representation in *Viaje al cuarto de una madre*.

Finally, if we analyse the role that the families play on the film, in *Julia ist*, the parents are ‘intrusive’ just in their spaces, this means that only when Julia is at home (in Spain) is treated as a daughter, and her mum is reminding her not to forget this and that. When she is already in Berlin, her mum advises her not to move; however, she does and does not really care about her mum’s opinion. Finally, when she goes back to Barcelona and tries to cook by herself, her mum quickly invades the space and claims to be at her place. It is a clear example of lack of independence. Therefore, going back to the analysis of cinematographic objects, and taking the role of the mum as an object, she would be playing not just a scenographic functionality to delimitate the spaces, but a semiotic one, being the representation of the family atmosphere in which independence is not possible anymore. This fact shows the consequences of the politics that are having place during the film, provoked by the financial crisis from which Braulio and Hugo are scaping in *Perdiendo el norte*. Moreover, Hugo’s parents are a metaphor for this economic crisis. They are represented as a couple whose business has been destroyed by the crisis and whose only hope is their only son. They even ask Hugo for money. At the same time, since he is not in Berlin studying but working (apparently in a huge company), they decide to visit him what, inside the comical narrative, will bring him many problems that will make him

tell the truth. But for our current analysis, they represent the kind of parents that are more intrusive and, far from being able to help their son, they ask him for economical help. Therefore, they are developing a semantic functionality as a representation of the Spanish economic situation by that time, as well as plot driver for Hugo to keep fighting and not going back to Spain.

We have seen that both narratives differ in many aspects, however, there is a great similarity between them: none of the characters want to go back to Spain at the end of the year.

From both analysis we came to the following conclusions:

- Distant relationships are almost impossible to keep.
- Going abroad means leaving family and friends behind and facing new challenges and a huge adaptation process in the new country.
- Emigrating does not mean getting a better job.
- Living abroad is not easy at the beginning.
- New friendships and relationships in the new city end up substituting the old ones during the stay.
- The society presented as 'European' is mostly equal in sexual terms.
- There are cultural differences between countries inside Europe, but globalisation helps building similarities; therefore, it is not difficult to integrate in a new European country.
- Independence brings new huge responsibilities.

***Las amigas de Ágatha*, 2015 (Laia Alabart, Alba Cros, Laura Rius, Marta Verheyen, 1991)**

Main topics: growing up, friendship, need for independence

This film is a great Spanish portrait of friendship for our current investigation. In the line of the narratives of *Girlhood* and *Chicks*, that we will analyse later, *Las amigas de Ágatha* tells the story of four girls who are friends since school and must face the changes that come when they start taking different paths, especially Agatha, who meets new interesting people

when starting the university, what makes her hesitate about the great differences that start being notorious between her and her friends.

The film, directed by four women born in 1991, is the youngest example to be analysed. Topics such as the need of leaving the nest, being independent, the Erasmus life as seen from the point of view of the ones who did not leave, the jealousy born from the testimonies of those who left to start a new life in another country, and the changes that we need to face when we become adults, are portrayed in the film.

Considered a faithful, sincere and not pretentious portrait of a generation, these are some of the first conclusions extracted from the narrative in relation with our study:

- The change from high school to the university is positive and makes us grow up, but it also implies some essential changes and personal questioning about life, friends and goals.
- Relationships are portrayed as something essential in this period of life (19-20s).
- Topics such as sex, relationships, independence, going abroad or the consequences of the financial crisis are brought up by the characters, therefore,
  - \* The girls live in a country with essential freedoms.
  - \* They are trying to find themselves.
  - \* Their main concerns are related with their relationships. Therefore,
    - They live in a secure economic situation, even though,
    - they are not financially independent
- There is a latent message related with the decision of living abroad: *Why wasn't me who had the idea?*
  - \* Anna, Agatha's new friend, shows jealousy of those who had the courage to leave Spain and start a new life in other countries, or at least, live abroad for one year as an Erasmus student.
    - It shows some decadent ideas about the scarce future that Y generation finds in Spain.
- There is a certain idealisation of the act of going abroad; there is a concomitant deception and disappointment with the situation (lack of future prospects) in Spain as things stand, despite having economic stability. Therefore;
  - \* Beyond economic stability, there is a need of financial independence that implies separating from the family of origin.

- There seems to be a conflictual desire of separating from the family of origin but feeling a little guilty about it. It can come through financial independence and/or moving somewhere else.

- \* The affirmation of the self is an integral part of this desire to separate from mother, family, old friends, etc.

- There is hope placed in the future job. *Everything will change when we work* (says Agatha). This reflection shows the hope this generation is depositing in the future job as a mean of stability and self-finding.

- Agatha's parents are selling the house they own in the beach. *Tal y como están las cosas... (Just as things are...)*.

- \* Reference to the still latent financial crisis.

Therefore, this generational portrait shows the last segment of the Y generation as people trying to find themselves, without great financial concerns, but aware of the economic situation, worried about their relationships (love and friendship) and pessimistic about the future in their country (Spain). The lack of conversations or narrative content related to politics, the environment, or social concerns may show a lack of involvement or interest in these aspects of life, matching the inactivist role that has been attributed as a stereotype to this generation.

In the analysis of the main objects in the film, we find some interesting elements. Firstly, the use of alcohol and tobacco has nothing but a scenographic functionality, since it usually appears as a social element accepted as 'normal' and part of the action of 'partying'. Both actions are part of the habit of the main characters, and help building a portrait of the generation.

More interesting is the use of the phone that, far from being used abusively, has two different functionalities. On the one hand, it is used as a communicative object, that is, Agatha calls her friends to meet them. It's the 'common' use of a phone, doing a scenographic function. On the other hand, as we advance on the film, the role of Agatha's phone changes. It appears more often, and its functionality changes to semiotic, since it offers us extra information. Its meaning is no longer a 'communicative object' but a distraction/separation element. She starts using it when being with her friends, not to communicate with others, but as a means of showing her desire to be contacted by others; she has changed, and she does not want to be with her 'old' friends anymore.

The only relevance regarding the appearance of the computer during the narrative is the use of *Facebook* as a window to the world (even when framed). It is something that we had seen already in other film examples. The social network develops a semiotic functionality to show the aims and impotence of the character, since she witnesses the lives of others who seem happy (friends who left to study in another country, or her own new friends, who are having a party, while she is with her old friends).

Finally, it is really interesting the use of artistic images as transitions to a new place, always related to the university life, new for Agatha. Their functionality is aesthetic and help to differentiate the new places in Agatha's life, only hers and not really understood or accepted by her old friends.

Due to the topics brought up in this film, two French movies with similar characteristics in terms of content and age of the group of girls represented, were chosen. Both directors were born in the same year and country, but the realities represented are polarized. While *Chicks* represents a group of girls of the French wealthy neighbourhoods, *Girlhood* shows a different reality, lived by a group of black girls who live in the suburbs of a big French city and whose opportunities are quite different.

### ***Girlhood*, 2014 (Céline Sciamma, 1978)**

Main topics: sexism, social status, sisterhood, friendship

I decided to include *Girlhood* among the analysed films to note the lack of films highlighting other kind of realities among the Y generation. Even though the film is French, I thought it brings out some interesting nowadays issues related with sexism and lack of opportunities linked to the social status of each person. What in Spain could be represented by gipsy communities or marginal neighbourhoods, is portrayed in this French example by a black community in the surroundings of Paris.

Other reason why I chose this film was to compare it with *Chicks*, another French movie, directed by a filmmaker who was also born in 1978 (end of the X generation), that also focuses hr narrative in young girls living through changes related with the need of freedom, independency and solid friendships. However, this second example, focuses on a group of white girls from a higher social status.

The differences and similarities between both representations are essential to understand the common elements that are present in the Y generation, no matter the background. This analysis is also important to highlight the fact that not all communities and nationalities are being represented in the academic definition of millennial, what should be mentioned as a fact to consider for future studies and, even maybe, as a characteristic of the generation.

The analysis of cinematographic objects in both films will also help us to understand the importance of material elements in the construction of an image, depending on the economic situation of the represented.

*Girlhood* portrays the life of Mariene, a French teenager whose desire is to continue her studies. However, the possibility to continue the high school education is denied for her low grades, effect of a dysfunctional family and her duty to take care of her sisters. Through the film we witness her progressive empowerment as a woman, even though her actions are usually frustrated or repressed by men. It's only through the sisterhood that is created around her, that she finds strength enough to face that repression.

When talking about the objects in the film, it is quite notorious the fact that there are not many objects. This is already a representation of a social reality with less resources. That's why I will take by objects not only physical elements, but also visual transitions, music and behaviours.

The modest life the family has is represented by this lack of objects (toys in the case of the smaller girls), electronic devices such as computers or smartphones (for the older members of the family). When Lady offers Mariene a smartphone, this becomes a valuable element for the girl. Both her and her sister know how to use it and are used to live with those kinds of technologies, but the fact that it is so valuable for them and its 'unknown origin' (alluding to a stolen item) gives us some information about their social status (in terms of possessions and behaviours). Therefore, the function of the smartphone is semantic, since it is giving us more information about the characters beyond its scenographic value. The same is experienced through the blue dress she wears with her friends. It informs us that it has been stolen (as the rest of the dresses they wear), and through its semantic function represents the freedom she feels with her friends, even not picking up when her brother calls; a behaviour that

notes defiance and empowerment. When she puts the dress on her, looking at the mirror at home, the desire of those behaviours and feelings is still there; the dress represents them.

Another important element is the knife. It plays a huge role in the development of the character, as it is present in the plot points in which Mariene evolves to a new phase. Therefore, its function is not only semantic, because of the extra information that offers when appearing (as a symbol of strength and bravery), but also synesthetic, as the use of it brings us tension feelings, as well as security or fear, far beyond from its usual meaning.

The last physical object to be mentioned is the *play station*. What appears to be a scenographic object, becomes a symbol of identity and freedom, since she is able to play whenever she wants only when she leaves home. However, it also shows the repression she is living under at home, as it is his brother who establishes the times in which she can play. Therefore, the *play station* ends up developing a semantic functionality.

Finally, it is essential to talk about the four moments in which the main character is still, thoughtful, and we live the mental and emotional change she is living inside through the increasing loud music and a still shot that zooms out and ends in a black out. I would like to consider this artistic decision a cinematographic object due to its artistic, semiotic and synesthetic functionalities. It's an artistic way (artistic f.) of showing her internal self (semiotic f.) and combined with the use of the loud music makes us experience the change that is taking place inside her (synesthetic f.).

Apart from this analysis, these are some of the conclusions extracted from the contexts in which the characters are placed and the behaviours they have in them:

- There is not any allusion to racism behaviours since most of the characters are part of the same black community and it's only them who sometimes intimidate white characters. However, this is not conclusive, since there are two scenes in which black and white girls are mixed as a normal thing; therefore,

- \* Racism does not appear to be one of the problems the girls have to face.

- However, the fact that they live in a much more sexist atmosphere, if compared with the contexts in which the o feminine characters in the other films analysed are, may be related to the fact that

they are part of a black community in which opportunities and equality are not fulfilled yet; showing the racism still latent in society.

- The male characters appear mainly in public spaces where their presence is predominant, and their dialogues are mostly related with girls judgement and control over them; therefore,

- \* The society presented in the film is sexist
- \* Women depend on what men tell about them
  - When Lady loses the fight, she is ridiculed and loses her 'status'.
  - When Mariene has sex for the first time with her boyfriend she is beaten by her brother and called a whore by the male community. Her boyfriend offers her to get married so she gets her 'purity' back.
- \* Women fight against them to improve her status and be respected by men.
- \* Women are repressed by men and 'saved' by them
  - When Mariene is having problems for being called a whore, Abou, a drug dealer, 'saves' her offering her a job (selling drugs) and a home. But she must do whatever he wants in return.

- Maternity is presented as a mistake and a sentence for a woman, since her social life disappears; therefore,

- \* Young women do not want to have kids.
- \* Men do not take part on the care of the children.

- Mariane lives through the film a continuous process of empowerment through violence; therefore,

- \* Violence is the only way of identity building and power.

- Mariane hides her feminine body and advises her sister to do so, because having a developed feminine body implies that:

- \* They can be touched by their brother, and other men,
- \* They are judged and objectified,
- \* They are not free to use it as they want, otherwise,



- \* They are called whores.

Therefore,

- Social spaces are shared by men and women but are dominated by men.
- Girls feel freedom among them but are continuously repressed by male characters.
- Friendship represents the only way of feeling peace, save and real; therefore,
  - \* Sisterhood is positive,
  - \* Friendship is a way of power.
- All the characters come from poor families characterised by having many children, low income and poor education; therefore,
  - \* Low income is equal to low opportunities and worse education.

As a conclusion to this analysis, we can see that the film is portraying a group of people from the Y generation whose aims are similar to other millennials (independence, study, a good job, love but probably not a family life, digital devices). However, most of their aims are frustrated by their social status, the poverty and lack of education and the sexist world in which they live.

### ***Chicks*, 2010 (Sophie Letourneur, 1978)**

Main topics: growing up, friendship, need for independence

Filmed four years before by a film director also born in 1978, *Chicks* portrays the life of a group of girls who live in a big French city and deal with the typical problems that come with the independency process, the 'what to do in life' frustration, and the search of an identity. Even developed in the same country, by directors of the same age, and portraying women between their 16 and 20, both films could not present a more different reality.

The girls in *Chicks* come from middle class families who have a back-up in case they are in trouble. The contexts in which they are placed are mainly private, and the relation man-woman is far more equal than in *Girlhood*, there is not even a scene in which women appear as

repressed by men, on the contrary they are open minded not just in the ‘feminine spaces’, but in all of them, that are mostly shared by both sexes, losing their genre. They have also free relationships and sexual encounters as something normal, what tells us much about the society they live in.

When we analyse the objects of this second film, it is quite relevant the role that tobacco and alcohol play. They appear almost in every scene, as part of the social life of a group of friends in their twenties, developing a scenographic function. The contexts are mostly related with partying, directly (an actual party) or indirectly (the post-party or the conversation around a party), and the behaviours are not violent or sexist, but characters are usually drunk.

It is also notorious the appearance of brands such as *Apple* or *Coca-cola*, which have a publicitary functionality inside the action, which also talks about the capitalist and materialistic world they live in.

So, we came to the conclusion that, even living in the same country and in big cities, lives of those two groups of women are really different. Even they may have similar ambitions such as: finding a good job, establish a relationship, enjoy their friendship, and so on, the dreams of the girls in *Girlhood* are blurred into the mist of poverty and sexism, while the concerns in *Chicks* may seem superficial.

This combined analysis brings us the opportunity to consider that, when analysing the representations of members of the Y generation in the Spanish cinema, we are giving a greater importance to the occidental middle-high class model of society, due to the lack of representation in the commercial cinema and academic articles of other ethnicities or realities.

Being *Girlhood* the only model I will analyse with black women as the main characters, the conclusion I extract from it is that the representation of a black community (in France) is still related with less education and less purchase power. If this is due to the actual still unequal system, or to a pack of old stereotypes still spread in our society is something to be discussed in future studies.

On the other hand, the similarity in contexts and use of objects that we find in *Chicks* and in other Spanish representations of young women helps us notice that globalisation is making the first years of adulthood in the occidental model of life really similar, being a no Spanish film useful as a reference to analyse the representation of millennials in cinema.

***La llamada*, 2017 (Javier Calvo, 1991 and Javier Ambrossi, 1984)**

Main topics: faith, religión, friendship, homosexuality.

*La llamada* is a musical comedy who was firstly created as a play and later translated into a film. It is a very special example for our analysis since it portraits topics such as homosexuality, friendship, acceptance, religion and faith, from the point of view of two millennial directors.

The main character, Maria, is a 17-year-old girl who is in a summer camp with her best friend, Susana. Both of them skip out of the summer camp at night to party and to meet one *electro latino* singer they admire, hoping to get an opportunity to make their own *electro latino* group known. Before leaving, a man appears from the ceiling and sings a Whitney Houston song to Maria. This will be the beginning of a series of God's appearance to Maria, who refuses him at the beginning, scared, but ends up wanting to meet him, attracted by his songs.

At the same time, Susana greatly distances herself from her friend, who acts weird, and will face the process of discovering her own sexuality, falling in love with Milagros, a nun that takes care of them and who, at the same time, is questioning her faith and decides to go back to her old non-nun life.

Finally, the character of madre Bernarda will have to accept the differences that separate her from the girls, resigning herself to the fact that a much younger woman is able to do what she has been expecting all her life: see God. It is through the development of this relationship that madre Bernarda will be able to see God and learn how the church should be modernised.

What is interesting about all the processes that our characters live through the film is that they are all accepted by the people that surround them and, even though the process of finding oneself is presented as hard and lonely, it frees the person and elevates her to a state of greater happiness.

In relation to the analysis of the cinematographic objects, we will begin with the alcohol and drugs that the two young women consume at the beginning of the film. They have a scenographic functionality, since they are part of the context 'partying'. It's a representation

of the ways young people enjoy themselves in those context (even being underage) that it's already common in all the representations already analysed.

Being a film that talks about Christianity, the role of the Bible as a cinematographic object is relevant. It is not just developing a scenographic functionality, but also a semantic one. It is a common object in the hands of madre Bernarda, the old nun. But when it is passed to Maria, a young girl who has been avoiding those kinds of beliefs, it gains greater meaning. It will be, on the one hand, the object that is supposed to help her interact with God, but also a 'forbidden' thing, since when she meets her friend, she will hide it as if ashamed of her behaviour, that is, she wishes not to be judged, as the Bible develops also an ideological functionality that shows the prejudices against the Church latent among the Y generation.

The use of the rainbow and the red dress, almost at the same time, is also really interesting. There is a sequence at the end of the second act in which Susana has broken up with her boyfriend and finds herself spying Milagros through a window. Milagros is opening a suitcase where she keeps the things of her life before becoming a nun and starts singing one of the songs of her old group while dressing a red dress and crying. This dress contrasts with the nun uniform that she is wearing the rest of the film and that she constantly tightens so as to reaffirm herself. When the camera takes us out of the room, we see Susana under a rainbow painted on the wall that is born from a drawing of the Virgin Mary. The synesthetic functionality runs smoothly, projecting on to the audience the desires of both characters and the realisation that Susana is having regarding her sexuality.

At the end of the film, Susana and Maria will talk and forgive each other and find out that the possible solution to find God is to sing to him (as he does to her). Susana will blindly believe in what her friend says, and, at the same time, Maria will be happy when Susana confesses that she is in love with Milagros. The three of them will appear in the last scene as they truly are: Milagros in the red dress (leaving her life as a nun and revealing her homosexuality) and the two girls dressed up in their latino group costume to perform their song to call God. It's a kind of music, dance and dress that would never be related with anything spiritual or religious, but it works. Metaphorically, these directors are talking about acceptance, about the fact that faith should not be limited to anyone regardless of their lifestyle.

Finally, regarding the objects that surround madre Bernarda, the Bible, the rosary and the picture of the Pope play an ideological functionality that show us her fanaticism and faith. However, the cassette goes further and talks through a semantic functionality about her desire to reach young people and modernize the church, but the lack of actualisation in her methods that she should change to do so.

The conclusions extracted from this analysis are:

- Religion is presented as something out of date that can and should be actualized.
  - \* It is metaphorically portrayed as a community that accepts anyone who has faith and it is always possible to choose another path.
- Friendship is a fundamental basis of life and, even though it implies fights or misunderstandings at times, it is conducive to a process of acceptance, comprehension and love.
- Homosexuality appears as a possibility equal to any other in the process of sexuality discovery.
- Old generations should work on understanding new generations to build an equal and better new world.
- Being who you are is the only way of getting what you want.

**Sample: *The 90's made me do it*** (Documentary project)

To complete my research, I interviewed 11 Spanish millennials born between 1989 and 1994 and made a documentary. I asked them about the term millennial and its connotations, digitisation and dependence on technology, politics and employment, emigration, economy, the future, and I finally asked them to describe their generation.

Each one of them has something special regarding their lifestyle, profession, location or 'abilities', that made me choose him/her. I interviewed six men: an analogue photographer and digital editor, a musician and teacher of social sciences, a cyclist and personal motivator, an engineer and music composer that works with analogue music, a filmmaker that is living in Bournemouth (UK), and a man who left his life in the city to live in a commune in Tarragona (Spain). I also interviewed five women: a biologist, an actress and performer living in Lisbon (Portugal), a photographer who emigrated to London (UK), a journalist in digital media and another journalist, living in Brussels due to better job conditions.

These are the results of the interviews:

- About the term millennial:
  - \* Five of them think it is a tag to label people and direct commercial campaigns towards them.
  - \* Five of them identify themselves as millennials, while the other six think it implies negative values with which they do not feel identified.
  - \* There is a common feeling about the ideas that surround the term millennial and a need for redefining them.
- About digitisation:
  - \* All of them agree on the dependence on technologies and social media that exists, and most of them feel addicted to their phones.
  - \* None of them have the answer to solve what is regarded as a problem, but all of them think there's a need for regulation towards the excessive use of technologies.
  - \* All of them have memories of the main changes they lived through their childhood regarding computers, the internet, videogames, cell phones and other devices.
  - \* There is a common ambivalence among seven of the interviewees over the fact of being continuously connected and simultaneously missing the human contact of a predigital world.
- About relationships and family:
  - \* All of them agree on the fact that the economic situation has led to a delay in the creation of a family, and most of them don't think it is possible to conceive a family in their financial situation.
  - \* Nine of them are economically independent from their parents. However, all of them live in shared flats and do not conceive the idea of living alone or with their partner.
  - \* In terms of relationships, they think there is greater openness to new possibilities in terms of sexuality, gender and open relationships.

- \* None of them think about the possibility of having a traditional family nowadays.
- \* There is a common deception with the traditional family standard.
- About politics:
  - \* Most of them mention their disappointment with the current politics in Spain regarding: unemployment, lack of support in culture, unnecessary frontiers, emigration and lack of ethics and environmental awareness.
- About religion:
  - \* There is no mention of it. Only one interviewee talks about the decrease of Catholic morality as positive for society.
- About labour life:
  - \* Four of them are unemployed in the moment of the interview. Regarding the others, three have an open-ended contract and four work as fake freelancers or for concrete projects in institutions with an end date.
  - \* The ones with an open-ended contract feel really lucky about it.
  - \* All of them talk about the hard conditions to find a job and the low incomes that are offered, even with high qualifications and experience.
  - \* They attribute these precarious conditions to bad politics.
  - \* They think they deserve better conditions after their long preparation, studies and never-ending internships.
- About emigration:
  - \* They refute the idea that millennials emigrate because they just like travelling.
  - \* The four emigrants say they decided to leave to find better work opportunities (above all in the artistic world).
  - \* They talk about the hard parts of living abroad: missing family and friends, not feeling at home there or in Spain, the need of being active all the time to find the opportunities, the courage that takes to pack and leave, the

unconscious idea that is spread among society trivializing the emigration process, the desire to come back but the difficulties in doing so...

- About the future:
  - \* All of them hope for a big change in politics, frontiers and ecology.
  - \* There is a need for legislation as concerns the digitisation process.
  - \* Most of them ask for more conscience about nature.
  - \* Some of them are positive about the future; others don't want to think about it, because it scares them sometimes.



### **Part III – Results**

Now that we have analysed the articles, the films and the results of the interviews in the documentary, we can draw some conclusions about the image of millennials that has been built in each media and see the similarities and differences among them, depending on the media, the age of the writer/director and the topic developed.

The results are divided by topics, so we can see how each topic is portrayed in each medium, and how millennials and older generations agree or differ in their description of it.

#### **Work life**

This is one of the most described topics in the articles, and it is also represented in most of the analysed films.

In the first two articles analysed, *Moving out of the (generational) ghetto* and *Managing millennials*, both writers agree on the need to find a place of encounter for all the different generations since all of them have positive values that should be incorporated in the work space. The articles are not focussed on a clear description of millennials, but rather try to explain the generational differences and the causes of the confrontations that take place when people of different ages work together, but always portraying millennials from a positive point of view in labour terms.

The newspapers, however, focus on the financial crisis to explain the high unemployment rates that this generation is facing, as well as the psychological consequences that this situation has had, like the ‘burnout’ that we learn about in *How millennials became the burnout generation*, result of a never ending process of self-improvement to become the best worker ever, what leads to stress, depression and anxiety.

Another topic that is relevant for work life concerns the expectations that the generation has towards their future job, preferring to earn less and have time to ‘live’, and look for something that they like, which in line with their ethics and values, and where they have the opportunity to learn, as told in *Millennials: la generación malcriada que quiere cambiar el mundo*. However, in this article the attributes that define the generation are mostly negative, not like in the rest of the articles, where it is easy to find an equilibrium between attributes such as lazy, narcissist and conceited, and critical, demanding, little materialistic, sociable, multitasking, compromised, and participative. This polarisation shows us the two tendencies

that can be found when talking about millennials: those who admire their new abilities and would like to develop some of them themselves, and those who see them as spoiled people who are not prepared for the ‘real world’.

Finally, the *Millennial survey report 2018* and *Millennials, una generación entre dos mundos*, corroborate this tendency to flexible jobs where they feel useful, but also highlight the difficult situation they face when entering the labour world due to the precarious jobs available. This situation, together with the dissatisfaction with labour life they have seen in their parents is, according to *La generación Y o los millennials*, one of the reasons why they are delaying their shift to adulthood.

It is relevant to note that all the articles are referring to US or Spanish millennials, leaving a huge gap regarding other nationalities and different political, cultural and economic situations.

The representation of work in the films analysed is very much related with emigration, consequence of the situation generated by the economic crisis described in the articles. For films such as *Viaje al cuarto de una madre*, *10,000 km* and *Perdiendo el norte*, emigration is the premise of the film. Four characters leave their lives to go to London, Los Angeles and Germany looking for better labour opportunities in different areas. Even this migratory situation is not easy, as we will see afterwards, all of them find a better life abroad.

In the rest of the films, the characters are still young; as such, they are studying, and work is not a worry for them. The contrast between *Girlhood* and *Chicks*, is remarkable: in the first case, the group of girls is younger but needs to find ways of getting money that are not usually legal.; in the second case, however, some girls find unqualified jobs such as being a waitress, but this does not constitute a big deal or preoccupation.

From these representations, and contrasted with the descriptions of the articles, we conclude that the labour situation for the millennial generation is hard due to the economic crisis of 2008. The Spanish characters that work in Spain do it in precarious conditions (Sergi is a private teacher who is studying for teaching certification exams, and Leonor works in ironing where her mum used to). The rest are unemployed or studying. When they travel to other countries, the jobs they get are not as good as expected: Braulio and Hugo work in a kebab restaurant and Leonor travels as *au pair*; Alex gets a scholarship, which will bring her new opportunities. However, the easiness of travelling reveals a globalised world and, even under hard conditions, all of them work abroad for higher economic benefits.

If we contrast this information with that which we obtained in the articles, we see a lack of representation of the need for ethics or values in the new jobs. However, we find attributes such as narcissism (when Hugo goes to interviews with his ‘I’m the best’ attitude and faces reality), conceit (when observing the life that all the students have), being demanding (when Alex wants to stay in LA to improve her career and does not want to stay in Spain because she seeks better opportunities as a photographer), little materialistic (none of them is looking for material items, and there is a preference for experiences), sociability (friendship is the most valuable element represented in all the films), multitasking (most of the films include scenes where they cook while skyping, talk with someone while writing a message on their cell phones, or solving problems while working), and being participatory (all of the characters are active in whatever they do).

Finally, there is a clear difference in the description of situations such as anxiety, stress or nostalgia when the representation is constructed by a millennial. In the latter case, this representation is much more introspective, being represented, in films, through drama, and not trivialised. However, when described by someone older, the discourse is more rational, does not contemplate mental status or psychological impacts, and is represented, in films, through comedy, leading to a trivialisation of the situation.

### **Emigration**

Directly related with the topic of unemployment, emigration is described as a consequence of the economic situation in Spain. Only one of the articles mentions it as a fact that has been taking place since 2009; however, there are many other articles that have not been chosen for the current research about migration of qualified young people and the politics that have been developed to help them come back (for more info see Appendix 2 to 4).

Emigration in the films analysed is represented from three different points of view:

- A woman who leaves for a one-year art scholarship in LA and chooses between her career as photographer and the possibility of building a family.
- A woman who leaves for London to find herself, leave the nest and seek better job opportunities.

- Two men who leave for Berlin to find a qualified job after their Masters studies, to find economic independence and help their parents, who are stuck after the financial crisis.

Even though all the mentioned characters leave voluntarily, there is a clear representation of the psychological consequences on both those who are in a new country and the relatives who stay behind.

In *10,000 km*, both members of the couple live the hard situation of maintaining a long-distance relationship for one year. However, it seems more difficult for Sergi, the one who stays, as he misses her in every corner of the house, while for her, even though it is also difficult at the beginning, as the film advances she finds her own space in the new city, deciding to stay at the end, regardless of the emotional consequences for the couple. This decision highlights some of the attributes that have been mentioned in the articles about millennials such as egocentrism, the aim to achieve one's own dreams even when it means renouncing to a 'classical lifestyle' and building a family, difficulty in building a family due to facility to find a job opportunity anywhere in the world, or the globalised generation mentality, as it is easy to travel anywhere and keep in touch with your country of origin.

In *Viaje al cuarto de una madre* Leonor leaves, following the steps of a friend who is living in London. She is looking for independence and a life for herself, even if that means leaving her mother behind. We don't see her in London, we stay at home with the mother, who sends her Spanish food and keeps in touch with her through the phone. That's how we know that is difficult sometimes for Leonor to be in London; however when she comes back to her mum's for a visit, she feels renewed, meaning that the experience has been positive, and decides to stay in London. It is another example of the better opportunities that are found when living abroad, regardless of the emotional impact that someone experiences when living abroad. Moreover, the act of emigrating is something treated as common during the whole film, since other parents talk about their sons and daughters who are also working in other countries.

Finally, in *Perdiendo el norte*, we have the clearest example of brain drain, since two qualified men feel in need of traveling to Berlin to find jobs as engineers. They leave their friends and family looking for opportunities in a country where they hardly speak the language. However, as we saw before, the representation of emigration in this concrete example is trivialised through comedy, transforming all the hard situations in parodies of reality. But if we observe these situations leaving the comedy aside, it is interesting to observe the hard effort of

both characters to find a job, fitting in with the idea that ‘they grew up thinking they were the best and they are facing the reality when entering the labour world’ that was attributed to millennials in some articles. However, they are also presented as hard workers, persistent, sociable, multitasking, adaptable and not materialistic.

If we contrast these representations with the testimonies of the three emigrants of the documentary project, the descriptions are similar. The three interviewees talked about the ‘need of leaving’ to find better opportunities, the lack of support for the artistic professions in Spain, and the precarious conditions of jobs offered in Spain. When asked about coming back, all of them agree on the difficulty of this, since it would be like starting over again in worse conditions. Hence, even though all of them would like to go back to their cities, where their friends and family are, they prefer to stay abroad if it means better salaries and more opportunities.

### **Globalisation**

Some of the interviewees living in Spain were also talking about their friends and partners who are living abroad, leading to the topic of globalisation and the ease they have today to be in touch with anyone no matter where that person is. They talked about the possibility of travelling everywhere nowadays, easy and cheap, being able to communicate with almost anyone and finding similar things in every country. This is something mentioned in the articles in relation to the ease this generation has in traveling, working and living abroad, and it is something which is also very present in most of the analysed films.

As we have already seen, for all the films about emigration, traveling to another country is represented as something easy in terms of mobility. All our characters speak different languages that allow them to be understood in other countries, and they are willing to learn more in order to adapt to the new country.

When observing the tendencies in French movies, we see that the consumption patterns are similar to the ones presented in the Spanish movies, with brands such as Coca-Cola or Apple appearing frequently.

## Economy

In economic terms, most of the articles analysed treat millennials as the next generation who will be consuming and therefore affecting the economy. For this reason, the market has been adapting to them to fulfil their requirements as consumers. As we read in *El órdago de los millennials*, they reveal greater trust in their friends' comments and social networks when they choose to buy something. Moreover, according to this same article, they are looking for ethical forms of purchasing and ask brands for higher social and environmental responsibility. But we also read that they are not as materialistic as expected. According to the *Millennials survey report 2018*, this generation is not as interested in finances as were previous generations. This is also translated to the labour ambit, since they will prefer to work in something they like and that allows them to have free time to 'enjoy life', even when earning less money, than focussing their lives just on working for a higher salary. On the other hand, the actual labour situation makes them less financially independent than their parents at the same age, delaying the leaving of their homes and the creation of families. When asked about this, the interviewee in *The nineties made me do it* agreed on the difficulty of living in big cities alone. All of them live in shared flats and find it impossible to move out alone or with their partners, due to the high prices of the rents. One of the journalists interviewed also talked about the gentrification process that is affecting not just those living in the big cities, who see the rise in rents, but also those living in rural areas, where there has been a growing abandonment, with those wanting to stay being forced to go to bigger cities to earn a living.

Finally, in *How millennials became the burnout generation*, we learn about the difficult economic situation that this generation lives in the US due to the high debts incurred because of their education. Even though this is not a generalised problem in Spain due to a different conception of rights for education, it is important to highlight the cause of this financial situation, because after graduating, students are finding underqualified jobs, leading them to keep on studying for higher qualifications, increasing their debts and facing the same precarious situation when finishing their studies.

How is all this economic situation portrayed in films? Firstly we should note that all of the Spanish characters are from the middle-upper classes of society: therefore, none of them have financial troubles in finishing their education or going on Erasmus (as we see in *Julia ist*, where she clearly enjoys great economic stability). The financial problems arrive when millennials want to be independent. Then they find precarious jobs that make them emigrate, or

keep trying by studying harder. When younger people are portrayed, they don't show signs of preoccupation about the economy, but the crisis is mentioned, since it affects their lives (even if it means that their parents need to sell the beach house, as we saw in *Las amigas de Ágata*).

All in all, we witness a certain degree of economic stability, but we also see a secondary worry about the future, the need for independence and the fear of being lost.

What about lower social classes? As specified in *Millennials, una generación entre dos mundos*, the less educated and poorer members of this generation have been the most affected by the crisis, resulting in unemployment and poverty. The best cinematic example we have of this is *Girlhood*, where we witness how a black girl is denied the continuation of studies due to her low grades, an effect of a dysfunctional family. What does she have left? Illegal or precarious jobs. This film, set in the suburbs of Paris, could be translated to any city suburb, where there is a higher rate of immigrants, crime and sexism. Therefore, we could extrapolate from this analysis that there is a correlation between lower income, less education, racism and sexism, meaning that marginal areas populated by immigrants are the ones in which the situation is more precarious and, particularly so, for women.

### **Sexism and relationships**

Apart from this example in *Girlhood*, where there is a clear inequality between men and women, all the other films portray equal relationships where homosexuality and open relationships are seen as normal. Moreover, all the films except *Perdiendo el norte* meet the Bechdel test parameters, meaning that there are two feminine characters with name and their own identity, both talk together, and the object of conversation is not a man. This is an interesting fact, since more feminine characters are being portrayed with their own aims, desires, worries and lives, implying that society is advancing towards a more equal situation. Inside the narratives, the relationships are built through equality, both men and women demonstrate initiative and they seem to have similar opportunities. However, in *Perdiendo el norte*, Carla is continuously heartbroken, being unable to overcome that situation and it is Hugo who 'saves' her from that emotional instability (even when he cheats on her girlfriend who is in Spain).

In terms of kinds of relationships, there are representations of open relationships (*La llamada*, *Julia ist*, *Las amigas de Ágata* and *Chicks*), break-ups due to distance (*Julia ist* and

*Perdiendo el norte*), homosexual couples (*La llamada*) and distant relationships (*10,000 km*, *Perdiendo el norte* and *Julia ist*). There is just one representation of a traditional relationship in *Las amigas de Ágata*, where one of the girls has a boyfriend that we never see. It is also important to highlight that both masculine characters in *Julia ist* and *10,000 km* try to prevent the feminine member of the couple from leaving. Even though both have great opportunities traveling abroad, their boyfriends selfishly want them to stay home.

Finally, when comparing these representations with the answers obtained in the documentary project, there is a common openness to new kind of relationships, a disbelief in traditional couples and the ‘family model’, and a greater acceptance of homosexual and diverse relationships.

There is no mention to the situation of sexual equality in the articles, except for a brief reference, in *How millennials became the burnout generation*, to inequality in the family life of those millennials building new families, with the female partner still having higher responsibility and stress due to seeking to conciliate work inside and outside the home.

## **Politics**

When discussing politics, the *Millennials survey report 2018* shows that there is disagreement with current politics. It’s also something that appears in *Millennials, una generación entre dos mundos*; apparently, they don’t believe in political – or other – institutions, and they agree that it is necessary to make some changes. Therefore, there seems to be a lack of political participation because half of them do not identify with any political party (*El órdago de los millennials*), but it does not mean they are not involved. Social networks, demonstrations and global movements are their new ways of being politically active. This is something that was also mentioned in the interviews of the documentary project, apart from a general discontent with existing cultural, social and environmental measures.

In the films, there is no clear evidence of political involvement; however there is clear demonstration of the consequences of the politics carried out after the crisis, namely emigration. As regards *Girlhood*, this film can also be read as indicating that all inequalities are the result of politics not taking into account neither marginal neighbourhoods nor racial segregation.



## Religion

Faith and beliefs is one of the less treated topics in all the articles. Only *El órdago de los millennials* mentions that some have clear religious beliefs. In the films, there is no representation of religiosity or intention to get married in the church. Only *La llamada* has a religious narrative which is innovative and gives us some clues of how this generation thinks about religion. Written by two members of the millennial generation, *La llamada* places two teenagers in a summer camp directed by nuns. None of the girls are interested in God or religion but, suddenly, one of them starts seeing God, who sings Whitney Huston songs for her. Here a confrontation is born: she wants to speak with him but does not know how. When she asks the mother superior, she tells her to read the Bible and pray, but when God appears again he laughs at these practices. At the same time, mother Bernarda is trying to rejuvenate the church by singing old songs that are boring for the new generations. This is the message they are giving to us: the church is old, there is a need of making it younger again, and it won't happen by praying. Afterwards, the girls discover that their way of reaching God is by being themselves, even if it means dancing reggaeton, and one of the nuns will share her homosexuality openly. This is the church they are looking for: open, caring and non-judgemental.

## Culture and values

If there is something innovative in this generation, it is the new values they defend such as freedom of expression, no matter the age or condition of the speaker, and autonomy (*La generación Y o los millennials*). These values are part of their culture, which is at the origin of their attitudes. They are product of the culture they have consumed and, therefore, of the previous generations (*Managing millennials*). According to *How millennials became the burnout generation*, this culture is also at the origin of their continuously hardworking attitude that has made the burnout their way of life.

According to the answers obtained in the documentary project, the Spanish millennials feel a lack of political support for cultural initiatives, which they find in other European countries. All the participants whose professions are related with the arts (theatre, music, cinema or photography) have double jobs to be able to maintain their lives and all of them find it almost impossible to live from their art. Most of them compare their situation with that of other artists and find theirs more precarious. In terms of values, there is great concern regarding

the earth and the environment, as well as great interest in breaking frontiers and fighting for equal rights, regardless of sex or race.

On the basis of what we observe in the films analysed, we see a generation that is really sociable regardless of cultural differences, who loves partying (in all of the films there are representations of parties or mention of them) and is open to experimenting with alcohol, tabaco and other drugs, and who has diverse interests ranging from architecture to music, photography, education, or videogames, but above all a generation characterised by optimism and dreams.

### **Friendship**

Even though none of the articles mentions friendship as something related with millennials, there are many paragraphs talking about their social skills and ease in cooperation and group work. This is something we can observe in all the films, where they have different friends and, if not, they try to make them. Friendship in the films analysed is represented as the greatest value for this generation, ranking even higher than love. Most of the characters in our films count on one or more friends whose presence is essential for the development of their narrative, and when there is a fight, the conflict is only resolved when they recover the friendship through honesty and conversation. It is notorious that this is so highlighted in films, since it is only in the film directed by a member of a previous generation that love brings the happy ending, the ‘greatest value’ for Baby boomers and X generation together with family.

Therefore, we can say that millennials are a more sociable generation that cooperates and finds it easy to work in teams, but whose values have changed due to the culture they have consumed and the economic and political situation that has forced them to share flats for a longer time, open their relationships and lose a strong belief in love and, ultimately, family as one of the pillars of their lives, based on their parents experience, the decline of the Catholic morality and the experience of globalisation that has opened their worlds and their opportunities.

### **Digitisation**

Finally, there is a direct relation of millennials and the digital world, since they are the first digital natives that were born in an analogue world which changed to the digital while they were growing up (*El órdago de los millennials*). This digitisation of their environment has also

affected their relationships, their communication and their ways of getting information. Technology has amplified and raised the globalisation process, being a tool to experience the world together (*Managing millennials*) and has also developed a multitasking ability in them and a need for being up-to-date about the latest technologies and the latest news (*Millennials, una generación entre dos mundos*), apart from having developed a great adaptability to changes (*La generación Y o los millennials*).

Simultaneously, the rise in social networks has distorted their reality, leading to frustration due to continuous comparison of one's life with others (*How millennials became the burnout generation*).

Among all the aspects of this digital world, what we see in films is the ease and fluidity in communicating through messages, mails, skype or phone calls with anyone, anytime. We witness distant relationships that are lived through skype, we see two girls who complain because they are out of data and call to ask for a taxi in the middle of nowhere, we see a mother learning to use WhatsApp to talk with her daughter in London, and we see a group of friends fighting because one of them does not put down her phone. New technologies are one more element in their everyday life.

When the interviewed in *The nineties made me do it* address this topic, they highlight their concern regarding addiction and the lack of physical contact that they think is being amplified in new generations. They also talk about the nostalgia for the analogue world, in some aspects causing less stress, less need for being available the whole day or the impression of greater 'reality' of conversations. However, they are also aware of the possibilities and ease that technology has brought and none of them would wish to live without the internet. Finally, most of them ask for regulation for future technologies and Artificial Intelligence, seen as something over which it is easy to lose control.

#### **Part IV – Conclusions**

The research project started with a period of gathering information about generations and previous literature about millennials. Afterwards, a more concrete object of study was chosen: Spanish millennials and their representation in the cinema of the 21<sup>st</sup> Century. To be able to contrast the images constructed in the cinematographic narratives, I selected a set of eight articles which were defined this generation with different purposes. With these two means of expression plus the previous literature, it was possible to establish some of the patterns observed in millennials according to academic studies, articles in newspapers and journals, and in film narratives. Finally, to complete the research, a documentary was shot where eleven millennials were interviewed and asked about all the topics exposed in the articles. Having proceeded to analyse their answers, the results have been contrasted and divided by topics, so as to summarise them in the results section.

The articles have been read and treated through a thematic analysis, to identify the object of the author and the stereotypes built up around millennials. Afterwards, their content has also been divided by topics and all the information that defines what a millennial is has been summarised.

The films have been treated through an analysis of cinematographic objects to observe the roles the characters are playing and the meaning the objects gain when interacting with them. They have also been analysed according to their topics. The information we obtain through the characters' actions, the atmosphere they live in, their behaviours and interactions has been summarised and divided, so as to facilitate comparison with the information obtained through other films.

Finally, a frame analysis has been performed on the basis of all the information summarised. The latter has been divided by topics to obtain results regarding the highlighted positive and negative aspects of the different approaches we encountered (articles and films), and ideas have been gathered so as to find a meeting point for all of them in the different areas under which this generation has been analysed.

The results of this research lead to a clearer definition of millennials with an understanding of the possible contradictions born when contrasting all the information. However, it is important to note that this definition is applied only for Spanish millennials mainly from middle-high classes. Even though some similarities with other nationalities have

been found, the representations analysed are mainly from Spanish culture. Therefore, a wider research regarding other cultures and social status should be covered in future studies.

The analysis of articles written by members of the generation, as well as films directed by them has permitted a first approach to psychological characteristics and consequences of the culture, society and events that have taken place in their lives. Taking into account that this constitutes one of the first analyses of the psychological part of the generation, future research could also focus on this area.

The main results of this dissertation meet some of the hypotheses formulated at the beginning of the research, such as the use of the term millennial, indicated by various academic studies, to analyse and create a consumption pattern for brands and companies to adapt to, creating new necessities for this generation.

Besides that, there is a clear difference between articles and narratives when they are developed by a millennial or by someone older. In academic and press articles, the tendency of older generations is either to analyse with commercial or corporate purposes the patterns of the generation, so as to summarise useful information that helps companies or business understand their new clients or workers, or to define the generation in order to disseminate information to the general public. However, when members of the Y generation write about themselves, they tend to express and define emotions, frustrations and aims, distinguishing themselves from anybody else but creating a feeling of unity as generation.

In relation to the different narratives in cinema, there is a tendency to highlight friendship as the main value for this generation, leaving behind love and family. This change in the generational values has been explained through academic literature and different articles and has been attributed to a decline in Catholic morality, a behaviour derived from the previous generation's discontent with the traditional life, and a consequence of the cultural consumption that encourages them to live their lives, choose friends before love and find a good job that they like and leaves them free time.

To conclude with a definition of millennials, all the content analysed is essential, as each medium and each generation contribute in a different way and with a different point of view to the forms of construction.

Defining millennials imply defining the environment in which they were raised: a period of economic stability and prosperity where the adults encouraged them to be whatever

they wanted because they would make it, and provide them with the best material world possible. In terms of culture, they grew up consuming new cartoons which taught them to care for their friends and cooperate with them, to follow their dreams no matter the adversities, to choose friendship before love and not to fear the unknown. At the same time the financial crisis arrived, and terrorism became the main fear in Western society. After the financial crisis, many families were affected, material prosperity decreased and the need of being super qualified to find a job arrived. This situation led to frustration for not finding all they had been promised when finishing their undergraduate and master degrees: a good job, independence, maybe the possibility of building a family... Instead, they are facing a labour market characterised by precarity, eternal internships and undeclared employment. However, they do not seem to lose their hopes and work hard to keep on educating themselves and improving their CVs to stand out, accepting underqualified employments with bad conditions so as to not lose any opportunity, or emigrating to other countries where they may find better jobs.

There are also two aspects that make them differ from other generations: globalisation and the internet. They are the first generation who has had the possibility to travel so cheap and fast wherever they can, opening the world to the extent that events in different countries become events for themselves. This is part of a globalised world where, thanks to the internet, social movements become larger, fights for different causes expand quickly and demonstrations do not only take place in the streets, but also through the internet and through their purchasing power, since they have the ability to communicate and focus their efforts on supporting or ruining any business, depending on their ethics, environmental concerns or interests.

What about all the negative aspects described in the academic articles? Attributes such as selfishness, egocentrism, or laziness are also part of this generation but are, as demonstrated through the frame analysis, sometimes decontextualized or emphasised among other not so negative attributes. There are two clear patterns that have been observed in the writers: on the one hand, criticism of the generation regardless of the context and, on the other hand, definition of millennials from a rational point of view, highlighting their bad attributes but also admiring the good ones, trying to find a place for comprehension and enrichment in the encounter between different generations.

As for the millennials themselves, there is a tendency towards self-expression, even if it means being egocentric, to dream of a better world, better job opportunities and to openly share opinions. These tendencies meet the objectives of the social networks, their main tool to

develop them. However, this need of sharing, keeping in touch, and being available for everyone leads at times to an addiction, at other times to a burnout within the digital world in which they develop their lives. The consequences of digitisation are not part of this study and should be covered in future research, since they are a main element in the lives of millennials and the impossibility of eluding them could be a cause of stress, anxiety or depression (psychological patterns shared by many of them).

The generational literature makes clear that new generations are the consequence of the previous one. There is usually a confrontation between generations, a more critical point of view from the older generation and a more intensified aim to change a world they have not chosen from the younger. It's not a new conflict, but the fact that it has been repeating itself over time could give us some clues about the things that should be improved to create a better environment where different generations live together in equilibrium.

Finally, to give an answer to the last research question that addressed the possibility of finding a common identity nowadays, the response is positive. Millennials have a common identity, but it is not based on what they are, like, behave or consume, but on the culture they have shared during their growing up period. The experiences, toys, cartoons, music, TV shows, films, social events that they all have shared conform to a shared identity with which all of them identify, regardless of their social status, political interests or religious beliefs. On the other hand, the frustration towards a world different from that which they expected and the consequences of it (emigration, precarious jobs, shared flats, delay in setting up the traditional family...) make them also part of a society that shares the same problems. However, there is a great distinction as concerns this point, depending on the economic level of their families, since upper class millennials probably don't face the same conflicts deriving from a lack of financial stability, while low class millennials stand up to the same conflicts, but in amplified form, due to their lower education, translating into less job opportunities and racial and gender inequalities ensuing from their status.

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### **Filmography**

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## Appendix

1.

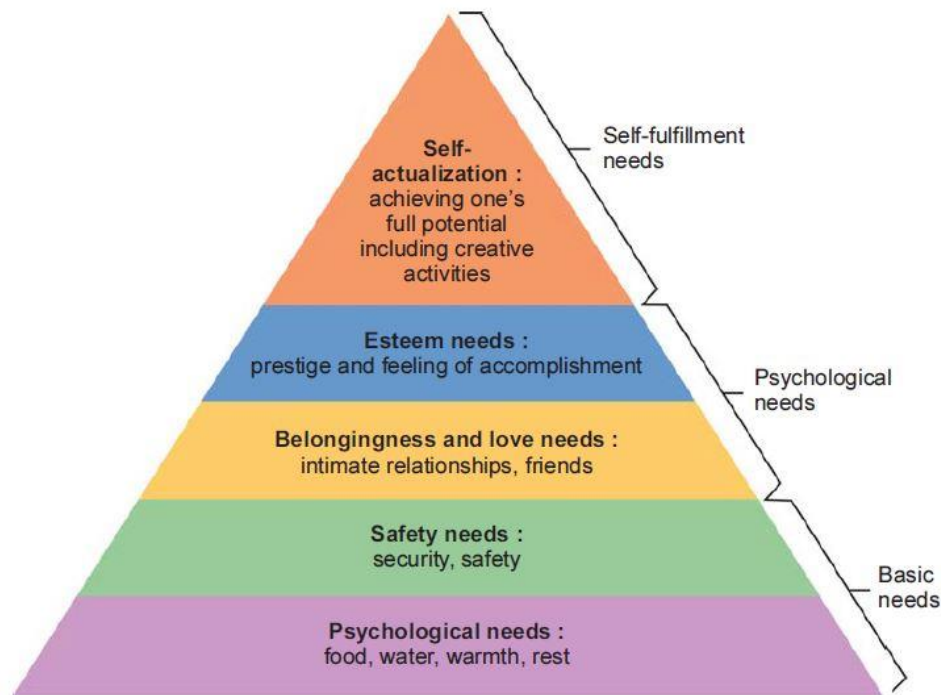


Fig. 1. Maslow's Hierarchy of Need

2.



Inicio (/) / **ECONOMÍA** (/ECONOMIA/)

## El Banco de España advierte de que la fuga de cerebros puede "exacerbar los efectos de la crisis"

- Considera que el "efecto red" en las comunidades de españoles expatriados puede convertir en permanentes las salidas que se han producido desde 2008
- Esta posibilidad, según el organismo, constituye "una amenaza potencial para la producción económica española"
- La recesión ha propiciado "el más alto nivel de emigración en la historia" del país, recuerda en un documento de trabajo

3.



CIENCIA

## Un billete de vuelta para el talento, por favor

Los últimos datos del INE señalan que el saldo migratorio español es positivo por primera vez en una década. Es decir, vuelve más gente de la que se va y la fuga de cerebros parece haber quedado atrás

4.

## Público

### Éxodo y fuga de cerebros: jóvenes españoles que triunfan en EEUU

El sistema laboral español empuja a los jóvenes de nuestro país a buscar empleo en otros, donde las oportunidades de éxito son mayores. Con esfuerzo y trabajo son los más formados los que llegan a lo más alto, lejos de España.



Xavier de Gracia, Belén Cruz, Marc Escapa y Elisa Castañer son algunos de los que, con menos de 30 años, han logrado posicionarse en el mercado internacional

5.

**EL PAÍS**  
EL PERIÓDICO GLOBAL

### La Comunidad lanza un plan para repatriar investigadores

Se destinarán 16 millones de euros a contratar por cuatro años a 100 investigadores que hayan realizado su labor fuera de España

## 6. Charts for the analysis of cinematographic objects.

### 6.1.

Film: 10.000 km	Year: 2014	Director: Carlos Marques-Marcet
Director's age: 1983	Main themes: distance relationships, going abroad for opportunities, difficulties in the creation of a family.	
Genre: drama		

Character	Age	Occupation	Aim
1 Alex	30	Photographer	Work as a photographer
2 Sergi	30	Teacher	Having a son

Main actions			
As a couple:	Have sex	Skype	Eat
Alex:	Take photographs	Travel	Cook
Sergi:	Study	Take a look on alex's facebook/whatsapp	

Contexts in which the character is placed	
1	Home (Barcelona) during breakfast time/morning Home (LA): arriving Working with photographs Cooking for some friends Doing skype
2	Home (Barcelona): during breakfast time/morning Destroying Alex's things Making the bed Laying on the bed/couch Talking on the phone Doing skype Smoking

Objects placed with the character	Number of times	Context
1 Computer	Every scene (both characters)	Communication 1 and 2
2 Phone	Scenes without computer (Both)	Whatsapp (miscommunication)
3 Photographs	1/3 of Alex's scenes	Appear progressively in Alex's apartment
4 Alex's things	2/3 of Sergi's scenes	Background. Are progressively noted

5	Tabaco	3	Sergi smokes at home when Alex leaves as a way of defiance
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#### Analysis of the objects

OBJECT	FUNCTIONALITY							
	Scenographic	Semantic	Synesthetic	Referential	Dialogical	Ideological	Authorial	Aesthetic
Computer	X							
Phone	X	x						
Photographs	x	X	x					
Alex's things	x		x					
Screen-like images		X						
Tabaco		x						

#### 6.2.

<b>Film:</b> Viaje al cuarto de una madre	<b>Year:</b> 2018	<b>Director:</b> Celia Rico Clavellino
<b>Director's age:</b> 1982	<b>Main themes:</b> Leaving the nest, family relationships, living abroad.	
<b>Genre:</b> Drama		

Character	Age	Ocupation	Aim
1 Leonor	25	Works ironing	Learning English and living abroad
2 Bea	25	Works in London	

Character	Main actions			
Leonor (In Spain)	Watch TV with the mother	Work in the ironing shop	Consulting Facebook	Going out with her friends
(In London)	Take care of the kids	Go out	Whatsapp the mother	
Bea (In Spain)	Go out with Leonor		Talk on the phone with her English boyfriend	

Contexts in which the character is placed				
1	Home	Pub	Ironing shop	London
2	Pub			

Objects placed with the character					
1	Phone (10)	Iron (6)	Tabaco (4)	Computer (2)	Ham (4)

### Analysis of the objects

OBJECT	FUNCTIONALITY							
	Scenographic	Semantic	Synesthetic	Referential	Dialogical	Ideological	Authorial	Aesthetic
1 Phone	X	X						
2 Ham			x					
3 Iron	X	x						
4 Tabaco	X	X						
5 Facebook			X					

### 6.3.

<b>Film:</b> Julia ist	<b>Year:</b> 2017	<b>Director:</b> Elena Martín
<b>Director's age:</b> 1992	<b>Main themes:</b> Erasmus experience, friendship, love, distance	
<b>Genre:</b> drama		

Character	Age	Occupation	Aim
1 Julia	23	Student	Studying in Berlin
2 Ben	23	Student	Being an architect
3 Jordi	23	--	Be with Julia
4 Architects	23	Students	Being architects
5 Spanish friend	23	--	--

Main actions				
1	Be at home Have sex	Go to class Meet people for a project	Skype Hang out with Ben	Go partying Go out
2	Meet people for a project Hang out with Julia	Have sex	Go out	Go partying
3		Skype		
4		Meet for a project	Go out	Go partying
5		Skype	Meet Julia (in Spain)	

Contexts in which the character is placed				
1		Home	University	Pub
2		University	Bedroom	Pub
3		Home (Barcelona)		
4		University	Pub	Street
5		Home		Party

Objects placed with the character	Number of times	Context
1 Computer	5	Skype
2 Phone	4	Phone call
3 Beer	6	Social/Party
4 Mum	3	Non independent spaces

### Analysis of the objects

OBJECT	FUNCTIONALITY							
	Scenographic	Semantic	Synesthetic	Referential	Dialogical	Ideological	Authorial	Aesthetic
1	X	X						
2	x							
3	x	x						
4	X	x						

6.4.

Film: Perdiendo el norte	Year: 2015	Director: Nacho G. Velilla
Director's age: 1967	Main themes: emigration, distance, love relationships, friendship	
Genre: comedy		

Character	Age	Occupation	Aim
1 Hugo	26	Looking for a job	Find a better job
2 Braulio	26	Intern	Find a better job
3 Carla	26	Worker, immigrant	Find a healthy relationship

Main actions				
1	Go to interviews	Work in a kebab	Skype	Hang out with Carla
2	Go to interviews	Work in a kebab		
3	Work	Hang out with Hugo	Run	

Contexts in which the character is placed				
1	Home	Kebab	Offices	Street
2	Home	Kebab	Offices	
3	Home	Street	Park	



Objects placed with the character	Number of times	Context
1 Computer	5	Skype
2 Parents	4	Phone call/visit

### Analysis of the objects

OBJECT	FUNCTIONALITY							
	Scenographic	Semantic	Synesthetic	Referential	Dialogical	Ideological	Authorial	Aesthetic
1	X	x						
2		x						

6.5.

<b>Film:</b> Las amigas de Ágatha	<b>Year:</b> 2015	<b>Director:</b> Laia Alabart, Alba Cros, Laura Rius, Marta Verheyen
<b>Director's age:</b> 1991	<b>Main themes:</b> friendship, growing up, need for independence	
<b>Genre:</b> drama		

Character	Age	Occupation	Aim
1 Agatha	19	Student	Independence
2 Carla	19	Student	Improvement of the relationship with her boyfriend
3 Mar	19	Student	
4 Ari	19	Student-worker	Meeting new guys

### Main actions

4 Together	Partying	Talking	Spending time together
1	Meeting new friends	Facebook at home	Smoking
2 (Always with the others)			
3 (Always with the others)			
4	Talking to a guy	Working in the bar	

### Contexts in which the character is placed

1	Home (parents)	Friends' place (3)	Pubs	Public places
2		Friend's place	Pubs	Public places
3		Friend's place	Pubs	Public places
4	Work (bar)	Friend's place	Pubs	Public places

Objects placed with the character	Number of times	Context
1 Alcohol	8	Party or pre-party
2 Tabaco	7	Party / socializing / thoughtful
3 Computer	2	Watching a movie / Facebook
4 Phone (Only Agatha)	5	Phoning her friends / disconnecting through the screen
5 Artistic images	3	University related parties

### Analysis of the objects

OBJECT	FUNCTIONALITY							
	Scenographic	Semantic	Synesthetic	Referential	Dialogical	Ideological	Authorial	Aesthetic
1 Alcohol	x							
2 Tabaco	x							
3 Computer	X	x						
4 Phone	X	x						
5 Artistic images		x						x

6.6.

<b>Film:</b> Girlhood	<b>Year:</b> 2014	<b>Director:</b> Céline Sciamma
<b>Director's age:</b> 1978	<b>Main themes:</b> sisterhood, social status, sexism	
<b>Genre:</b> drama		<b>Country:</b> France

Character	Age	Occupation	Aim
1 Mariene	16	Student	Study
2 Lady	17	None	Respect
3 Adiatour	17	None	Respect
4 Fily	17	None	Respect
5 Djibril	24	Unknown	Irrelevant
6 Ismael	17	Unknown	Get married
7 Abou	30	Drug dealer	Get money

### Main actions

Common:	Girls playing rugby Smoking	Dancing Stealing	Fighting/ Intimidating
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1	Playing videogames (3)	Taking care of her sisters	Selling drugs
5	Hitting her sisters	Meeting his friends	Playing video games
6	Being with his friends	Being with Mariene	
7	Hanging around with guys	Throwing a party	

#### Contexts in which the character is placed

1	Home	Street	Hotel	Metro
2, 3 and 4	Street	Hotel	Shopping center	Metro
5	Home	Street		
6	Home	Street		
7	Fast food shop	Rooftop		

Objects placed with the character	Number of times	Context
1 Pocket knife	2	Home / Street fight
2 Dress	2	Party / Home
3 Loud music	4	Mental change
4 Smartphone	5	Social

#### Analysis of the objects

OBJECT	FUNCTIONALITY							
	Scenographic	Semantic	Synesthetic	Referential	Dialogical	Ideological	Authorial	Aesthetic
1 Pocket knife		x	x					
2 Dress	X	x						
3 Loud music		X	X					x
4 Smartphone		x						

6.7.

<b>Film:</b> Chicks	<b>Year:</b> 2010	<b>Director:</b> Sophie Letourneur
<b>Director's age:</b> 1978	<b>Main themes:</b> friendship, growing up, independence, relationships	
<b>Genre:</b> comedy/drama		

Character	Age	Occupation	Aim
1 Pam	20	Student	Move in to a new life
2 Lola	20	Student	
3 Manon	20	Student	

### Main actions

Common	Drink Talk	Smoke Travel	Dance Party
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### Contexts in which the character is placed

Together	Common home Car	Street Countryside	Pub Friends'
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Objects placed with the character	Number of times	Context
1 Alcohol	23	Party/social
2 Tobacco	12	Party/Social/Home
3 Phone	6	Individual use

### Analysis of the objects

OBJECT	FUNCTIONALITY							
	Scenographic	Semantic	Synesthetic	Referential	Dialogical	Ideological	Authorial	Aesthetic
1	x							
2	x							
3	x							

6.8.

<b>Film:</b> La llamada	<b>Year:</b> 2017	<b>Director:</b> Javier Calvo y Javier Ambrossi
<b>Director's age:</b> 1991 y 1984	<b>Main themes:</b> Faith, friendship, love, homosexuality	
<b>Genre:</b> comedy musical		

Character	Age	Occupation	Aim
1 Susana	17	Student	Become a famous reggaeton singer
2 Maria	17	Student	Talk to God
3 Milagros	26	Nun	Sing
4 God	X	Master of the universe	
5 Madre Bernarda	70	Nun	Meet God

### Main actions

1	Partying	Have sex with a guy	Talk to Milagros	Talk to Maria	
2	Partying	Talk to God	Pray	Talk to Susana	Rehearse
3	Take care of the girls	Pray	Sing	Talk to Susana	
4	Sing to Maria				
5	Pray	Teach Maria how to pray	Rehearse a dance to renew the church	Nagging the girls	

#### Contexts in which the character is placed

1	Party	Bedroom	Kitchen	Playground
2	Party	Bedroom	Forest	Chapel
3	Bedroom	Storage room	Canteen	Playground
4	Bedroom (sky)			
5	Bedroom	Playground	Chapel	Canteen

#### Objects placed with the character (Number of times)

1	Alcohol (2)	Drugs (2)	Rainbow (1)	Group dress (1)	Tabaco (1)
2	Alcohol (2)	Drugs (1)	Bible (5)	Group dress (1)	
3	Nun dress (10)	Broom (2)	Red dress (2)		
4	Stairs				
5	Bible (2)	Pope's picture (1)	Cassette (5)	Rosary (2)	

#### Analysis of the objects

OBJECT	FUNCTIONALITY							
	Scenographic	Semantic	Synesthetic	Referential	Dialogical	Ideological	Authorial	Aesthetic
Alcohol	x							
Rainbow			x					
Group dress	X	x						
Bible	X	X				X		
Nun dress	X	X						
Red dress		X						
Pope's picture						X		
Rosary						X		
Cassette	X	X						
Drugs	x							