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Current Social Media Trends and Young Audiences - Risks and Opportunities

Abstract

Media and technology convergence has caused many changes in the world of the young public - from preferred social media, to content creation, to media consumption and its volume. In the online world, young audiences live their own lives, often separate from real ones. This article aims to describe the paradigmatic changes associated not only with the convergence of media, but especially with the convergence of the public, which is most observable in young recipients - digital natives in the era of so-called technological interference. In addition to opportunities, these changes also bring with them certain risks, especially in the area of psychological and sociological survival. These include, in addition to the current FoMO and JoMO effect, many others, which this article, through a phenomenological-hermeneutic approach, seeks to identify and explore in the context of current trends in social media.

Key words

FOMO effect. Media Convergence. New trends. Technofence. Young Audience.

Introduction

Interest in cathedrals has varied. Media and technological convergence is undoubtedly one of the most important and vibrant topics of the 21st century. The media segment initially outlined by Jenkins¹, is constantly acquiring new connotations and applications. From the ever-expanding functionality of handheld phones, whose original purpose (making phone calls) often takes a backseat in today's smartphones due to their ever-increasing features and uses (ironically, millennials prefer text communication more than making phone calls themselves²), to changes in the use of televisions, gaming systems, and many others, to changes in media content production. By original media convergence we

mean two levels - horizontal and vertical, the former being about increasing audience reach of a particular medium across different media spheres and different media forms (e.g. print, online, podcasts, social media, etc.), while the latter has more of an economic dimension - an attempt to bring as many phases of the production process as possible under one roof (in-house), thereby reducing the cost of production. Latzer classifies convergence into four different categories: technological, economic, sub-sectoral and socio-cultural³. Of course, convergence does not happen as a controlled process; rather, it is a summary term for implementing innovation in a segment and adapting to the needs of the market and the recipients so that the medium or media house does not lose validity.

¹ See: JENKINS, H.: *Convergence Culture: Where Old and New Media Collide*. New York, London: New York University Press, 2008.

² LOECHNER, J.: *Text vs. Talk Gets Millennials' Attention*. [online]. [2022-09-03]. Available at: <<https://www.mediapost.com/publications/article/275332/text-vs-talk-gets-millennials-attention.html>>.

³ LATZER, M.: Media Convergence. In TOWSE, R., HANDKE, CH. (eds.): *Handbook on the Digital Creative Economy*. Glos, Massachusetts: Edward Elgar Publishing, 2013, p. 128.

1 A Short Introduction to Trends and Media Consumption of the Young Public

An interesting media trend we can observe in this area is the interdependence of form and format. We could popularly say that different platforms and media copy successful formats from each other, adapt them and pass them off as their own, just for the sake of chasing the most relevant content and attracting the largest audience. Not so long ago, we saw the emergence of short stories on social media that disappear after 24 hours. Content ephemerality is not new in this segment, it has been worked with by imageboard websites like *Futaba Channel* (2chan), 4chan and many others, albeit more on the principle of relative ephemerality based on content success and reactions. In its current form, however, this feature has already started to manifest itself in the *SnapChat* app, which quickly gained popularity among the younger generation. The same principle of disappearing "snaps", or short 15-second stories, later appeared on *Instagram* in the form of Stories (where it gained huge popularity), and a short while later on *Facebook* and other platforms. More interesting, however, is the sort of rediscovery of short audiovisual content (up to 60 seconds), which for years had been suppressed in the Internet environment by longer formats such as *YouTube* videos, whose monetization of content forced them to stick to the 8-10+ minute format.

This segment was quite drastically broken by the Vine platform, which offered a maximum possible video length of 6 seconds. After the success of the short format, the reaction didn't leave much to be desired, and platforms for short videos began to emerge, such as Musical.ly in 2016, which was mainly characterized by lip-syncs and short sketches, and which later gave rise to today's *TikTok*, a platform offering 60-second videos (although it also experiments with slightly longer formats, stories, livestreams, carousels, and so on). Convergence does not sleep, however, and after *TikTok's* rapid success (especially during the covid-19 pandemic⁴), the same format was implemented by *Instagram* through Reels and *YouTube* through Shorts. Perhaps the most interesting aspect in this technological and sub-sector convergence, however, is the radical paradigm shift in content. While other platforms and forms were dominated by professionally produced content that was carefully crafted visually and technically (often created by an entire team of professionals), short videos began to be dominated by content from recipients' smartphones, often filmed in a hurry, without professional processing, and sometimes with

⁴ BASCH, C. H., HILLYER, G., JAIME, CH.: Covid-19 on TikTok: Harnessing an Emerging Social Media Platform to Convey Important Public Health Messages. In *International Journal of Adolescent Medicine and Health*, 2020, Vol. 34, No. 5, p. 367. [online]. [2022-09-06]. Available at: <<https://doi.org/10.1515/ijamh-2020-0111>>.

poor quality images or sound. The recipients themselves became active creators and influencers, which was quite unexpected, since on other platforms the most popular creators were professionals and media-exposed personalities such as athletes, musicians or other celebrities⁵. Of course, brands, institutions and creators from other platforms and so on have also tried and are constantly trying to get into the sphere of short videos, although not always successfully. While Dedoles, for example, has been quite active in the creation and number of interactions on *TikTok* (which also stems from a certain playfulness of the brand and its philosophy, which is primarily aimed at younger audiences), RTVS as a public broadcaster has been rather inconsistent on *TikTok*. While recycling of broadcast content achieves low numbers of views and interactions (in the hundreds or thousands of views), entertaining behind-the-scenes formats or humorous commentaries can achieve even higher numbers of views (mostly in the tens of thousands, some in the hundreds of thousands). We can observe a similar trend in a broader context - recycling content from other platforms in short videos basically does not work and won't bring any added value to the creator. Short videos of tens of seconds in length

⁵ HAENLEIN, M. et al.: Navigating the New Era of Influencer Marketing: How to Be Successful on Instagram, TikTok, & Co. In *California Management Review*, 2020, Vol. 63, No. 1, p. 5.

require their own creative approach, which is more characterised by updating and entertainment value than thoughtful complexity and quality of workmanship.

There is no doubt that all these changes listed above have had a radical impact not only on the further development of technology and social media, but especially on the audiences that consume them and who are also the creators of content on some platforms. Convergent young audiences, if we could call them that, are characterised by their multi-platform nature, creating unique content for each platform (e.g. visually appealing content for *Instagram*, entertaining content for *TikTok*, serious content for *Facebook*⁶). Another interesting aspect of young audiences is the echo chamber in which they exist. This effect is particularly known from the formation of groups of like-minded people in the context of niche topics such as vaccination, abortion, etc⁷. The principle is that, based on the workings of social media algorithms, individuals are offered only content that corresponds with their own views on particular topics, thus placing them in a kind of bubble (or chamber) that prevents them from confronting their own views with

those of the outside world and reinforces their own beliefs. The same principle can be applied to the creation of content for social media by young audiences - they are constantly exposed to particular trends, concepts or treatments (e.g. the use of a particular music or soundtrack, a particular editing or effects technique, a theme, dance choreography, lip-sync, etc.), which convinces them that they need to replicate the same trend themselves in order to fit in and become popular in their own social group⁸. The platforms for short videos are thus full of constantly repeating videos, but always the same kind of processing with a different video author. However, the principle remains the same. Of course, short themes (a few dozen seconds long) that are easy to replicate are the most common to get into these trends. The length of these videos also acts as a negative side effect of watching them - young audiences have a much shorter attention-span in which to focus, which can have a major impact on their real lives outside of social media.

2 Social Media, Technoference and Young Media Audiences

Technological advances, new forms and types of media and constant updates result in media

convergence - the transformation of media content and its forms, which is present on a daily basis and is undoubtedly one of the current trends in the use and work with media, especially among young audiences. It is clear that the current generation of children and youth referred to as social natives or the IGeneration are growing up in a highly digitized and media-savvy world and are significantly different in their habits from digital natives as well. This generation largely grew up in the information age, but before the massive expansion of social networks. Younger media audiences differ from their elders not only in what they do, but also in their underlying attitudes, values, and preferences in perceiving (and creating) media content, news, and entertainment.

The drivers of the convergent media industry clearly include social media in particular. They represent technologies, platforms and services that enable participation in communication of various kinds, exchange data and represent an exceptional way for users to participate in media content in the form of 'prosumers' - that is, not only as recipients (consumers of content) but also as producers themselves. The current trend is also to shift the attention of social natives away from *Facebook* (or, in many cases, never to start using it) towards more visually oriented platforms (*Instagram*, *TikTok*, *YouTube*). Why is social media so appealing to young audiences? Results from the 2022

Digital News Report study⁹ report that they are attracted to the casual, fun style of visual media platforms (and online video in particular), viewing these media as relevant sources for fast-moving events and as a space for fringe interests in areas ranging from pop culture to travel to health.

At this point, it may seem that new media, technologies and the possibilities they reveal are taking on a particularly facilitating and functionalist role in the lifestyles of young users. However, the continuity in the use of the Internet, technologies and tools also reveals certain negative consequences associated with their use, with communication, personal well-being, the ability to socialise or the perception of the body and beauty being particularly affected. Although the proportional increase in the use of technology and the Internet is not in itself worrying or risky, it is leading to changes and has the potential to disrupt face-to-face contact, interpersonal communication and time spent together. This hegemony of technological tools in

the 21st century has resulted in the emergence of an 'always on' reality that has caused, especially among young users, a disruption of social norms about whether and how it is appropriate to shift attention from physical interaction to digital media. At the same time, it has brought about a new phenomenon, which in psycho-media practice is referred to as technological interference or technoference. Krogh et al¹⁰. define this phenomenon as "the technological interference of a large number of technological devices that frequently occur in the lives of individuals towards their relationships and interactions". Technoference thus redirects individuals' attention and 'participation' in each other's conversations, relationships and interactions towards technological devices, especially smartphones, tablets, computers and (smart)TVs and interferes with the productive time that individuals (partners, friends, colleagues, family) spend together. It refers to "incidents where the use of digital technologies disrupts interpersonal exchanges (e.g. conversations)"¹¹.

Manifestations of technoference are e.g. reading emails, checking alerts and notifications from various social media and their platforms, surfing the web, scrolling through social networks and other activities related to the use of technological devices e.g. during partner conversations, friendship meetings, discussions, work meetings, family dinners, etc. Such behaviour is a threat to all kinds of social relationships¹². Individuals tend to turn to smart devices because they are distracting by their nature (and also by the current trend regarding media convergence). Through technoference, the quality of relationships in everyday life decreases, conflicts occur more frequently, the perceived quality of face-to-face interactions in everyday life decreases, and symptoms of negative mood appear more. These realities can lead to uncontrolled or obsessive use of one's technological devices, which can disrupt relationships - individuals do not pay enough attention to the physical entities in their environment or avoid situations requiring precision, accuracy or high concentration.

In general, we can state that technoference refers to any disruption of a real event that is caused by modern technology and

6 Note: If they use Facebook at all.

7 See: CINELLI, M. et al.: The Echo Chamber Effect on Social Media. In UNDERDAL, A. (ed.): *Proceedings of the National Academy of Sciences*, 2021, Vol. 118, No. 9, pp. 1-8.

8 See: MONTAG, CH., YANG, H., ELHAI, J. D.: On the Psychology of TikTok Use: A First Glimpse from Empirical Findings. In *Frontiers in Public Health*, 2021, Vol. 9, Article No. 641673. [online]. [2022-09-06]. Available at: <<https://www.frontiersin.org/articles/10.3389/fpubh.2021.641673/full>>.

9 *Digital News Report*. [online]. [2022-08-05]. Available at: <<https://reutersinstitute.politics.ox.ac.uk/digital-news-report/2022/young-audiences-news-media>>; See also: GÁLIK, S., OPRALA, B.: Temporal Changes under the Influence of Digital Media. In *Communication Today*, 2021, Vol. 12, No. 1, p. 5; ŠEVČOVIČ, M.: *Principia grafického média v tvorbe slovenských autorov*. Bratislava: Univerzita Komenského v Bratislave, 2021. [online]. [2022-09-03]. Available at: <https://www.fedu.uniba.sk/fileadmin/pdf/Veda/5_OP_Judske_zdroje/metodiky_ucprax/kvv/AFX7_Principia_grafickeho_media_v_tvorbe_slovenskych_autorov_Sevcovic.pdf>.

10 KROGH, M. et al.: A Longitudinal Examination of Daily Amounts of Screen Time and Technoference in Infants Aged 2-11 Months and Associations with Maternal Sociodemographic Factors. In *Infant Behavior and Development*, 2021, Vol. 63, p. 1016.

11 ZAYA, D., PARRIS, L., McDANIEL, B. et al.: Social Learning in the Digital Age: Associations Between Technoference, Mother-Child Attachment, and Child Social Skills. In *Journal of School Psychology*, 2021, Vol. 87, p. 65; See also: BALÁŽIKOVÁ, M.: Real-Life Frustration from Virtual Worlds: The Motivational Potential of Frustration. In *Acta Ludologica*, 2019, Vol. 2, No. 1, p. 58.

12 PACALAJOVÁ, N., KUBINEC, M.: Statutory Bar on the Right to Exercise a Mortgage under the Conditions Applicable in the Slovak Republic and Comparison with the Legal Regulation of the Czech Republic. In *DANUBE: Law, Economics and Social Issues Review*, 2021, Vol. 12, No. 3, p. 224.

digital devices. Much research has addressed the issue of the impact of social media, especially smartphones, on the quality of social interactions among young users. For example, Habuchi's¹³ research found that mobile phones actually reduce the quality of interpersonal interactions, creating a 'tele-cocooning effect' (a condition where an individual remains isolated at home instead of going out) and online communication causes people to weaken their ability to interact face-to-face. In turn, other research¹⁴ presents the facts that in conversations where participants had smartphones with them, lower levels of empathy were found compared to those where the smartphone was not available.

It is clear that digital technologies, smart devices and social media hold a significant and irreplaceable role in the lives of young audiences¹⁵. Through technological advances, users of new media are becoming more productive in certain areas,

able to instantly and accurately search for information, entertain themselves, communicate more easily or educate themselves in different areas. The age of social media has meant that young users are tech-savvy, automatically and intuitively able to master new technologies, think openly, and have a vast amount of information that they can also apply in a relevant and correct way. Generation Z is characterised by multitasking, which can have positive aspects (flexibility, speed, multi-device management, etc.), but also negative consequences (especially in the field of education) and multiskilling - the ability to do several different tasks and activities, which is a good basis for future professions in the media sector and its convergence (e.g. a journalist can prepare a text for a print medium, at the same time edit it graphically and format it into an online form and share it on a social media network).

It can be clearly stated that social media has significantly changed the way individuals interact in the last decade. On the one hand, it has provided new means and opportunities for developing relationships, staying in them, and enabling reciprocal and continuous interactions between individuals regardless of time and place. On the other hand, this new mode of social communication is associated with the phenomenon of technofence. There are certain negative consequences associated with it, which may have an adverse effect on the physical and psychological

experience of individuals, since virtual communities operate in different modalities compared to offline communication and there is the existence of a new set of norms of interaction. In this context, we focused on a closer examination of a risky phenomenon of online communication, the FOMO effect, in the context of the new challenges for the young public in the era of media convergence and technofence.

3 The Risks of Social Media for Young Audiences

The popularity of digital technologies and smart media providing unlimited access to the internet trigger an impulsive desire to be online with others. Social networks provide increasingly sophisticated tools for sharing and searching information, allow easy access to it, and have a complex system of addictive mechanisms that lure their users into constant connection. Blackwell et al.¹⁶ attribute the highest percentage of addictive behaviour to the so-called FoMO effect (Fear of Missing Out), which is the fear that a user will miss some opportunity or event that is available to others in the online space. This effect stems from the knowledge that the time we spend online is inherently limited, so it is clear that users are missing out

¹⁶ BLACKWELL, D. et al.: Extraversion, Neuroticism, Attachment Style and Fear of Missing Out as Predictors of Social Media Use and Addiction. In *Personality and Individual Differences*, 2017, Vol. 116, p. 69.

on a large amount of potentially interesting information and experiences that they seek out and perceive on social networks. FoMO is characterised by a desire to stay constantly connected to what others are doing in cyberspace. The term FoMO, along with other social media terminology, was included in the Oxford English Dictionary in 2013 and represents "the anxiety that a more exciting or interesting event may be happening somewhere else, often aroused by social media posts"¹⁷. It cannot now be categorised as a fringe phenomenon, but has become a globally known social phenomenon permeating all levels of society. FoMO represents a social comparison phenomenon and is a major type of attachment and bonding problem on social media. It is related to the basic psychological needs of human beings in society, especially in cyberspace, and is a stable term also used in advertising and marketing, applied in strategies and tactics to influence customer and consumer behaviour. It is associated with a range of negative life experiences and feelings such as lack of sleep, reduced life competence, emotional strain, negative impact on physical well-being, anxiety and lack of emotional control. Experiencing the

¹⁷ FOMO. [online]. [2022-08-05]. Available at: <<https://www.oxfordlearnersdictionaries.com/us/definition/english/fomo>>; See also: AMBROŽOVÁ, P., KALIBA, M.: Online Addiction Among Undergraduate Students of Education. In CHOVA, L. G. et al.: *EDULEARN20 Proceedings*. Valencia : IATED, 2020, p. 3539.

FoMO effect causes high levels of stress and consequently leads to the excessive use of social media and smartphones. In addition, some content on social media (especially photos and short videos shared as stories) has a limited shelf life and only lasts 24 hours on the network, motivating users to check in more often. It is Generation Z that most often encounters the FoMO effect, as they have grown up with technology, do not know a world without the internet, and look to social media for inspiration for their lifestyles¹⁸. Recent statistics show that up to 56% of social media users suffer from the FoMO effect, with Facebook (72%), Instagram (14%) and Twitter (11%) contributing to it¹⁹. Nearly 70% of users believe that if they don't follow social networks permanently, they will miss important events that are essential to their social connections. More than 45% of respondents can't go more than 12 hours without checking their online accounts, and 20% can't go more than an hour without visiting social networks²⁰. Other research yielded the finding that young people aged 18-26 check

¹⁸ ADRIAN, K., SAHRANI, R.: Relationship Between Fear of Missing Out (FoMO) and Problematic Smartphone Use (PSU) in Generation Z with Stress as a Moderator. In TIATRI, S., SEONG, L. CH.: *Proceedings of the International Conference on Economics, Business, Social, and Humanities (ICEBSH 2021)*. Amsterdam : Atlantis Press, 2021, p. 966.

¹⁹ 45 Interesting FOMO Statistics: 2022 Effects, Demographics & Marketing. [online]. [2022-08-04]. Available at: <<https://financesonline.com/fomo-statistics/>>.

²⁰ HOTT, A.: 251 Powerful FOMO Statistics to Skyrocket Sales (2022). [online]. [2022-08-06]. Available at: <<https://optinmonster.com/fomo-statistics/>>.

their social networking status approximately 30 times a day²¹.

In the context of the FOMO effect, we can speak of an equally common trend that is often considered the new social norm among the young public today. It is called phubbing (etymol. phone + snubbing) and represents a behaviour associated with the use of social media and digital technologies, where the user partially or completely ignores other communication partners in direct interpersonal contact and prefers to use his/her mobile phone (e.g. for chatting on social networks, playing games or surfing the web). A phubber is defined as a person who, in a social situation, starts to ignore and insult someone by preferring and paying attention to his/her smartphone instead of conversations and social interactions²². This is a dangerous and especially unethical method of ignoring communication partners while spending time together and can cause partial or permanent disruption of relationships.

The negative consequences of social networking have been studied by many experts in the fields of psychology, communication,

²¹ EDDY, K.: The Changing New Habits and Attitudes of Younger Audiences. [online]. [2022-08-03]. Available at: <<https://reutersinstitute.politics.ox.ac.uk/digital-news-report/2022/young-audiences-news-media>>.

²² CHOTPITAYASUNONDH, V., DOUGLAS, K.: How "Phubbing" Becomes the Norm: The Antecedents and Consequences of Snubbing via Smartphone. In *Computers in Human Behavior*, 2016, Vol. 63, p. 13.

¹³ HABUCHI, I.: Accelerating Reflexivity. In ITO, M., OKABE, D., MATSUDA, M. (eds.): *Personal, Portable, Pedestrian: Mobile Phones in Japanese Life*. Cambridge : MIT Press, 2005, p. 171.

¹⁴ MISRA, S. et al.: The iPhone Effect: The Quality of In-Person Social Interactions in the Presence of Mobile Devices. In *Environment and Behavior*, 2014, Vol. 48, No. 2, p. 11.

¹⁵ VRABEC, N., ODZÍOMKOVÁ, J.: Self-Presentation as a Component of Personal Identity in Cyberspace. In *European Journal of Media, Art and Photography*, 2021, Vol. 9, No. 1, p. 86; See also: BEZÁKOVÁ, Z., MADLEŇÁK, A., ŠVEC, M.: Security Risks of Sharing Content Based on Minors by Their Family Members on Social Media in Times of Technology Interference. In *Media Literacy and Academic Research*, 2021, Vol. 4, No. 1, p. 54.

sociology and communication studies. They have defined FoMO as a key factor in the emergence of negative problems related to the use of the Internet and social networking sites, such as netholism, nomophobia - addiction to mobile phones, cyberbullying, depression, insomnia, narcissism or the emergence of affective disorders. The founder of the New Connections Counselling Centre C. Sullivan-Windt adds that FoMO can also be useful in small doses, e.g. if an individual is motivated by a particular deficiency, it can become a catalyst for meeting new people, networking²³. In this context, it is also important to mention as an opposition to FoMO the so-called JoMO (Joy of Missing Out) phenomenon, which is a conscious and responsible approach of focusing on the present, self-experiencing and escaping from the online space, whereby the individual experiences pleasurable emotions while purposefully missing virtual events. Aranda-Baig²⁴ refer to this phenomenon as “freedom of disconnection”.

In addition to FoMO and JoMO, current (negative) trends include, for example, the so-called:

- Humblebragging - comes from the human need to be liked. It is a popular method of self-presentation on social media, whereby the aim is to make a seemingly modest, self-critical or informal statement to draw attention to a user's admirable, superior or otherwise impressive qualities or achievements. Sezer et al. defined two types of this online communication through in-depth research: the first relies on complaint (e.g., “I hate looking so young!”), while the second relies on humility (e.g., “Why does my boss ask me to work on the most important assignments?”). The results of the study yielded the findings that such behaviour is mostly annoying to other users, who find its implementers insincere and unsympathetic.
- MoMo (Mystery of Missing Out) - Many people suffering from FoMO are also affected by the MoMo phenomenon. This is a suspicion or a kind of paranoia about things that happen without the individuals' participation. Such people experience a unique type of anxiety and frustration that prompts them to worry that other friends and acquaintances are meeting without them, not posting any new posts - experiences - on social media, and also not informing them of these meetings. The difference between FoMO and MoMo is that with MoMo, the user cares about what they are missing out

on, assuming that their friends are so preoccupied and busy having fun that they do not have the time or space to share these experiences online.

- FoJI (Fear of Joining in) - The FoJI phenomenon represents the user's fear that his posts, photos and comments will not be liked by virtual friends or will not get enough reactions (replies, likes, etc.). It is likely that a person suffering from FoJI shares a minimum of content in an effort at some self-protection against possible unmet expectations. A person experiencing FoJI may experience uncertainty about what content they should post; as a last resort, deactivating social media accounts may be a solution.
- FoMoMO (Fear of Mystery of Missing Out) - this is the fear of suspecting that the user is missing out. FoMoMO manifests itself in cases such as a dead smartphone battery or an unavailable mobile signal, where it is impossible to know what or if others are sharing something. It manifests as feelings of being left out and fear of the unknown. The difference from FoMO is that FoMO is mostly experienced by users who are online (e.g., in the case of multiple accounts, they do not have time to check all of them at the same time, so they may fear missing important news or events).
- SLOMO (Slow to Missing

Out) - represents anxiety, but is probably justified. These feelings are experienced by users who are offline or asleep while their friends are attending get-togethers, celebrations, or other events together, and they also post experiences in the form of posts or stories on social media. Users who have been offline learn this information belatedly and with the emotion that others have a better, more interesting life full of great moments, which can lead to depression and frustration.

- BroMO (Bros protecting you from Missing Out) - assumes the existence of FOMO in users, so it is a so-called act of solidarity of friends who want to protect individuals from experiencing the FOMO effect and prefer not to share shared experiences (without it) online.

Conclusion

All of these acronyms represent possible user behaviours and experiences in the social media era. However, the phenomena of FOMO and JOMO represent two extremes. One is very harmful, the other unrealistic, unattainable for most. It is therefore appropriate to mention at this point the recent trend called NEMO (Nearly but Not Fully Missing Out), which represents an intelligent self-care mechanism whereby an individual deliberately limits the time spent

online and can regulate it in a targeted way²⁵. Being online for too long and too intensively then poses several psychological risks for young users, e.g. in the form of addiction, an inappropriate axiological understanding of the world, a weakening of natural empathy and the ability to communicate, a distorted perception of beauty and the cult of the body through filters and aesthetic-surgical procedures, or various physical health problems. For young media audiences it is therefore extremely important, especially in times of technofence and media convergence, to emphasize digital wellbeing and also to implement selected digital detox techniques, to develop personal communication and interpersonal relationships, and to approach the perception and production of media content in a mindful, critical manner, taking into account possible (negative) consequences.

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²⁵ BHATT, S.: *NEMO: The New Idea for Those Striving to Find a Middle Path Between FOMO and JOMO*. [online]. [2022-08-03]. Available at: <https://economictimes.indiatimes.com/magazines/panache/nemo-the-new-idea-for-those-striving-to-find-a-middle-path-between-fomo-and-jomo/articleshow/64431356.cms?utm_source=contentofinterest&utm_medium=text&utm_campaign=cppst>.

²³ WINICK, K.: *How to Turn FOMO into JOMO*. [online]. [2022-08-07]. Available at: <<https://www.psychology.com/fomo-to-jomo>>.

²⁴ ARANDA, J. H., BAIG, S.: *Toward "JOMO": The Joy of Missing Out and the Freedom of Disconnecting*. In BAILIE, L., OLIVER, N.: *MobileHCI 18: 20th International Conference on Human-Computer Interaction with Mobile Devices and Services*. New York : Association for Computing Machinery, 2018, p. 1.

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