

Young audiences' perception of Spanish public television's online platforms: RTVE Play and Playz

Percepción del público joven sobre las plataformas *online* de la televisión pública española: RTVE Play y Playz

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ABSTRACT

Introduction: television has changed: the rise of the Internet has encouraged online consumption and, faced with the rise of platforms, traditional channels are reacting by creating their own websites, some of them specifically for young people. Specifically, RTVE has RTVE Play, with generalist content, and Playz, aimed at young audiences. **Methodology:** a survey was carried out to find out how people between 18 and 35 years old in Spain perceive RTVE Play and Playz. **Results:** the results show a low level of awareness of Playz but a high level of awareness of RTVE Play, as well as a poor identification of the audience with both channels. However, the quality, innovation and diversity of their content

are highly appreciated by the audience. **Discussion:** RTVE should strengthen the promotion of its platforms on social networks, everyday media for today's youth (Stollfuß, 2019); on the other hand, it would be advisable to promote the broadcaster's innovative policy that allows it to be a benchmark and thus enrich its social contribution (EBU, 2016). **Conclusions:** there is a disconnection between young people and RTVE and its online platforms, despite the public broadcaster's efforts to reach out to this segment of the population.

Keywords: Television, youth consumption; Online TV platforms; Public media; Playz; RTVE Play; La 1.

RESUMEN

Introducción: la televisión ha cambiado: la expansión de Internet ha fomentado el consumo *online* y, ante el auge de las plataformas, los canales tradicionales reaccionan creando sus propios sitios web, algunos específicos para la juventud. En concreto, RTVE dispone de RTVE Play, de contenido generalista y de Playz, orientado al público joven. **Metodología:** se ha realizado una encuesta que indaga acerca de la percepción que las personas entre 18 y 35 años en España tienen sobre RTVE Play y Playz. **Resultados:** los resultados arrojan un escaso conocimiento de Playz pero mayoritario de RTVE Play, así como una pobre identificación de la audiencia con ambas parrillas. Sin embargo, la calidad, la innovación y la diversidad de sus contenidos son apreciados de manera notable por la audiencia. **Discusión:** RTVE debiera fortalecer la promoción de sus plataformas en las redes sociales, medios de comunicación cotidianos para la juventud actual (Stollfuß, 2019); por otro lado, convendría impulsar la política innovadora del ente que le permita ser referencial y enriquecer, así, su aportación social (EBU, 2016). **Conclusiones:** se constata la desconexión entre la juventud y RTVE y sus plataformas *online*, a pesar de los esfuerzos del ente público en acercarse a este segmento de la población.

Palabras clave: Televisión, consumo juvenil; Plataformas TV online; Medios públicos; Playz; RTVE Play; La 1.

1. Introduction

Television has changed in recent years, and the market has become tumultuous for traditional media, especially in attracting younger audiences. On one hand, audiovisual consumption has become increasingly individualized, replacing family television with individual mobile devices (Díaz, 2018), and broadcasting has shifted from mass to segmented (Jenner, 2018). In this context, online platforms for audiovisual content have proliferated, offering services that connect with the new characteristics of personalized consumption (Guerrero-Pérez, 2018; Campos-Freire *et al.*, 2018).

In this situation, public television networks are facing a more delicate situation compared to private ones. On one hand, the economic crisis has led to a significant decrease in their budgets over the past decade (García-de-Castro and Caffarel-Serra, 2016; Gesto-Louro and Campos-Freire, 2020). On the other hand, the society they are meant to serve has little confidence in them and questions their survival (Mitchell *et al.*, 2018; Marzal *et al.*, 2021).

Regarding RTVE, the Spanish public channel, the overall audience, especially the younger audience, has shown decreasing interest in its products over the past decade. For instance, in the age range of 16 to 34 years, the viewership of the first channel, La 1, has declined from 13.6% in 2010 to 6.3% in 2021. This downward trend has also been observed in the major private channels in Spain: Telecinco decreased from 19.3% in 2010 to 9.8% in 2021, and Antena3 decreased from 20.3% to 7.5% during the same period (SGAE, 2011; SGAE, 2022).

Klein-Shagrir and Keinonen (2014) argue that retaining a young audience is crucial for public television, especially in a time when youth has become content creators (Vázquez-Herrero *et al.*, 2019), who share with followers through social media (Ruano-López *et al.*, 2016). Television networks must connect with younger audiences as a priority, not only to serve as a reference in the current rise of misinformation and fake news, but also to guarantee access to accurate information for the general public (Fieiras-Ceide *et al.*, 2022).

To achieve this goal, television networks have had to develop 360° multi-platform strategies (Ramsey, 2018) to adapt to technological advances and remain accessible to the audience (Blasco-Blasco *et al.*, 2019). In Spain, this process has been gradual: initially, networks aired live broadcasts through their portals, enhancing interactivity with the audience (Rodríguez-Fernández *et al.*, 2018); later, Atresmedia and Mediaset implemented subscription-based models, A3player and Mitele Plus, respectively (Rubio Jordán, 2021); In addition to this, there are other initiatives such as video-on-demand services on DTT, HbbTV, or LovesTV. Furthermore, there are three online platforms specifically targeting young audiences: Flooxer, by Atresmedia; MTMAD, by Mediaset; and Playz, by RTVE.

Studies on the adaptation of Spanish public television to this context (Direito-Rebollal *et al.*, 2019; López-Cepeda *et al.*, 2020) do not specifically focus on the youth audience, as this article does. The main contribution of this work lies in its focus on the knowledge, consumption, and evaluation of the offering and public service of RTVE on the Internet, including RTVE Play, the generalist channel, and Playz, which is targeted towards youth. The success of all these initiatives will largely determine the legitimacy of this medium and whether it becomes a residual television presence in the media landscape or not.

1.1. Public service

Both RTVE Play and Playz are part of RTVE and, as such, must adhere to the mandate of public service, governed by Law 17/2006, of June 5, on state-owned radio and television (BOE, 2006), which obliges them to promote technological development and various interactive services with diverse and quality content aimed at all types of audiences (Vázquez-Herrero *et al.*, 2019). According to Rodríguez-Martelo and Maroto-González (2022), RTVE has four general guidelines: quality, innovation, offering an open space for all citizens, and transparency. And according to these authors, the RTVE website aligns with these values due to its pluralistic offering aimed at all age ranges and its free access to culture, sports, and information, primarily. In fact, it is one of the most visited websites for being innovative and focused on public service, beyond commercial objectives (Medina and Ojer, 2011).

Similarly, the EBU (European Broadcasting Union) has defined six fundamental values that should characterize public media, which are universality, independence, excellence, diversity, responsibility, and innovation (Klein-Shagrir and Keinonen, 2014). The first two values coincide with Vanhaeght and Donders (2015), who also add creativity, social cohesion, and participation.

These concepts are also considered by various authors. According to Direito-Rebollal *et al.* (2019), public media should redefine their purpose through independence, diversity, excellence, transparency, and innovation. Azurmendi (2018) argues that discussing public service is synonymous with a certain level of quality, while Sundet (2020) highlights the need for public media to serve a diverse population.

The new media context of convergence and digitization could jeopardize these fundamental pillars of publicly owned media, which would benefit from investing in innovation (Evens, 2013). In this way, they could differentiate themselves from private competition, adapt to changes in the market, or improve their image; ultimately, innovation is a means to improve the quality of their products (López-Golán *et al.*, 2019; Zaragoza-Fuster and García-Avilés, 2020).

The new audiovisual market, more segmented and diverse, requires public television to rely on greater creativity to continue being influential: a more diverse programming that reaches both young and older audiences is needed to expand their social contribution (EBU, 2016). Rivero (2022) emphasizes the need for diversity in content offered by public media to combat the homogenization of content in private media on the Internet, a pressing need in Spain, where two out of the three most powerful operators are privately owned.

1.2. RTVE and Internet

RTVE created its first version of www.rtve.es in 1996 (RTVE, 2018), an example that was followed by other television channels such as Antena3, Telemadrid, or Telecinco in the following months. In 2000, RTVE launched its first online platform (Rodríguez-Martelo and Maroto-González, 2022), but during these years it was only a corporate portal with minimal videos that only allowed live streaming of the 24-hour news channel (Arjona-Martín, 2010). This period was marked by a lack of digital strategy by the entity, which did not adapt to the digital environment and was hindered by issues of funding and political manipulation (Berdón-Prieto and Martín-Jiménez, 2020; Llorens and Muñoz-Saldaña, 2023).

Starting in 2006, RTVE underwent a radical change in its strategy to increase the quality and quantity of its content, offer that material on various devices, and engage with social media (Goyanes *et al.*, 2021), as a means to attract visitors to its website (Túñez-López and Costa-Sánchez, 2018). In fact, in 2006, RTVE opened its own channel on YouTube. This multimedia strategy explores new formats and is aligned with those developed by other European public broadcasters (Medina and Ojer, 2011).

Furthermore, in 2013, a pioneering service, the red button (red button), based on hybrid television (HbbTV), was activated, offering access to news and audiovisual content, as well as the option to provide opinions on programs through internet-enabled television (RTVE, 2013). This expanded the entity's audiovisual content in the digital market and, accompanied by a social media campaign, reinforced audience participation and the creation of communities around these spaces (Varona-Aramburu, 2014). Similarly, the public channel has launched new content platforms to reach wider audiences. For example, the children's channel Clan started broadcasting online in 2009 (Medina and Ojer, 2011), while the youth channel Playz did the same in 2017 (Rodríguez-Martelo and Maroto-González, 2022).

Currently, RTVE Play is the audiovisual portal of the Spanish public television, where the majority of the content and services offered by the entity are located. In addition to RTVE Play, RTVE also has two other platforms: Clan, accessible through a separate website; and Playz, integrated within RTVE Play.

1.2.1. The content available on RTVE Play

Consistent with the revised strategy implemented from 2006, in May 2008, RTVE introduced "RTVE a la carte", a portal that embraces new communication technologies and is characterized by the streaming transmission of a selection of RTVE content (Arjona-Martín, 2010). This author highlights that it is not merely a repository, but rather an interactive platform for users.

The portal featured a diverse range of content, as underscored by Medina and Ojer (2011): videos, audios, photos, on-demand TV and radio, news... This website also served as a means of engaging with the audience through chats with public figures and blogs, which provided insights into the interests of the viewership.

Finally, in 2021, RTVE changed the name of its generalist portal from "RTVE a la carte" to "RTVE Play", which is more "attractive" and offers a more personalized consumption experience (RTVE, 2021a). According to Rodríguez-Martelo and Maroto-González (2022), this new platform offers a diverse range of content, both in terms of the type of content and the target audience. Similarly, access to RTVE Play is free and it promotes culture, sports, and news. This platform should not be confused with RTVE Play+, which was launched as a paid service for the international market (Bonet and Costa-Gálvez, 2022).

RTVE Play is described as "more visual, simple, and intuitive", and allows users to access the best videos and audios from Televisión Española and Radio Nacional from any device (RTVE, 2021b). Users can watch movies, series, news, or archive footage from the network. If viewers register, they can also receive recommendations based on their preferences, download videos to watch offline, or create favorite lists. Live streaming is also available, and in 2021, for example, the Tokyo Olympic Games were broadcast through five different channels, allowing users to choose at any given moment.

Audiences appreciate the informative and educational aspects of this platform, as well as its lack of advertising and technological advancements (Goyanes *et al.*, 2021); however, it is perceived as "outdated" and "boring". According to these authors, younger audiences, in particular, feel disconnected from this medium as they are unfamiliar with the content that is being aired, despite the efforts made by RTVE in this regard.

1.2.2. The content available on Playz

RTVE launched its online platform targeted at young audiences, Playz, at the end of October 2017. Like RTVE Play, Playz is free, ad-free, and can be accessed on any internet-connected device (Torres-Martín, 2019). This platform is part of RTVE's public service mandate to spearhead online television, following the model of the British public channel, the BBC (Torres Martín, 2019).

According to Maroto-González and Rodríguez-Martelo (2018), Playz is the result of innovative strategies aimed at capturing young audiences and represents a logical outcome of the audiovisual market. Prior to this, as noted by these authors, RTVE participated in Generación What, a survey of audiovisual consumption preferences among European youth. The online broadcast of the Beijing (2008) and London (2012) Olympic Games, which received significant viewership, boosted confidence in internet-based content and led to the development of mobile applications to encourage children's consumption.

Therefore, interactivity has been one of the characteristics of RTVE in recent years (Formoso-Barro, 2015). However, with Playz, the entity is seeking an audience that follows a differentiated brand and a different language. Alberto Fernández Torres, Deputy Director of Content and Transmedia at RTVE Digital and one of the responsible for Playz, stated that their content is brief and adapted to youth consumption, based on mobile devices and social media (Pardo-Larrosa and Martínez-Cano, 2020). They also tend to give voice to young creators, often digital natives.

The production consists of diverse content, with a predominant focus on fiction series and programs. The protagonists are usually young people, and the topics they address are close to the everyday problems of the audience, such as cyberbullying, drug consumption, sexual freedom, or job insecurity (Casado *et al.*, 2022). This reinforces the identification of the viewers, as they recognize their own characteristics and experiences in the audiovisual products (de la Torre-Espinosa, 2019).

Regarding genres, comedy and suspense are the most recurrent, often mixed with musical elements and a strong connection to urban culture, such as rap battles or skaters, trap music (Casado *et al.*,

2022). This brings it closer to the youth audience, as well as the presence of influencers and opinion leaders among this population segment, who not only appear in programs and series, but also promote their activities through social media (Maroto-González and Rodríguez Martelo, 2018).

Playz was initially launched as a separate application from RTVE Play, but since 2021, it has been integrated into RTVE in order to unify content in a single platform, as stated by Fernando López Puig, the Director of Content, Channels, and Production of Programs at TVE (Russian, 2020). He highlights that consumption is moving towards a multi-platform direction and that the public channel cannot lag behind.

2. Objectives

The objective of this article is to assess the perception that young audiences have of RTVE's two online platforms, RTVE Play, which offers general content, and Playz, which is oriented towards youth. To achieve this, first, we will quantify the knowledge and consumption of these two platforms and analyze the extent to which viewing on these platforms is linked to prior viewing of La 1, RTVE's most popular generalist channel. In a second section, we will measure whether the audience feels reflected in RTVE Play and Playz and identifies with their content. Lastly, we will assess the evaluation of these platforms in terms of fulfilling their public mandate, using three basic criteria: quality, innovation, and diversity, as determined by various authors (EBU, 2016; Medina-Nieto, 2017; Azurmendi, 2018; Direito-Rebollal *et al.*, 2019; Sundet, 2020; Zaragoza-Fuster and García-Avilés, 2020; Rodríguez-Martelo and Maroto-González, 2022).

To do this, we formulated four research questions:

Q1: What knowledge does the young audience have of Playz and RTVE Play? What consumption do they make of them?

Q2: Do those who watch La 1 also consume the other RTVE platforms?

Q3: What is the perception of the audience about RTVE Play and Playz? Do they feel identified with them? Do they see themselves reflected in their contents?

Q4: What evaluation does the youth make of the offerings in terms of quality, innovation, and diversity in their lineups?

3. Methodology

A survey was conducted on the perception of youth in Spain about digital platforms, specifically Playz and RTVE Play. The study was conducted between April 8th and April 27th, 2022, and had a sample size of 1,016 subjects with a confidence level of 95%. Assuming maximum variability in the population with $p=q=0.5$, the margin of error for the total sample is $\pm 3.07\%$. The sample was divided among the autonomous communities of the State as follows: Andalusia (206), Aragon (35), Balearic Islands (16), Canary Islands (50), Castilla-La Mancha (40), Castilla y León (44), Catalonia (172), Community of Madrid (199), Navarre (8), Valencia (97), Extremadura (12), Galicia (43), Basque Country (27), Asturias (17), Region of Murcia (31), La Rioja (5), and Cantabria (14).

The survey includes two conditioning variables of behavior, gender and age of young people divided into three ranges: between 18 and 23 years old, between 24 and 29 years old, and between 30 and 35 years old. The interest in analyzing the young audience lies in its special relevance in ensuring the

future of public media. The age range of 18 to 35 years old is chosen based on the definition of young audience applied in audience analysis and also aligns with the target age range of Playz as explicitly stated by Alberto Fernández, Director of Interactive Content at RTVE, during the Carballo Interplay Festival of Digital Content (Fernández, 2018).

In question Q1, the study presents a descriptive frequency analysis to determine the knowledge and consumption of RTVE Play and Playz. For question Q2, the relationship between the consumption of La 1 of TVE and the knowledge and use of RTVE Play and Playz platforms was analyzed using the chi-square significance test. For questions Q3 and Q4, descriptive frequency analysis was again employed based on sociodemographic variables. In questions related to Q4, the three indicators of public television that are aligned with the research objectives, namely quality, diversity, and innovation of platform content, were evaluated. These questions were open-ended to the sample, without a closed definition of these concepts, as the aim was to gather perceptions regardless of consumption. In the answers, a 0-10 scale was used for opinions, with three rating levels: high (7-10), medium (4-6), and low (0-3).

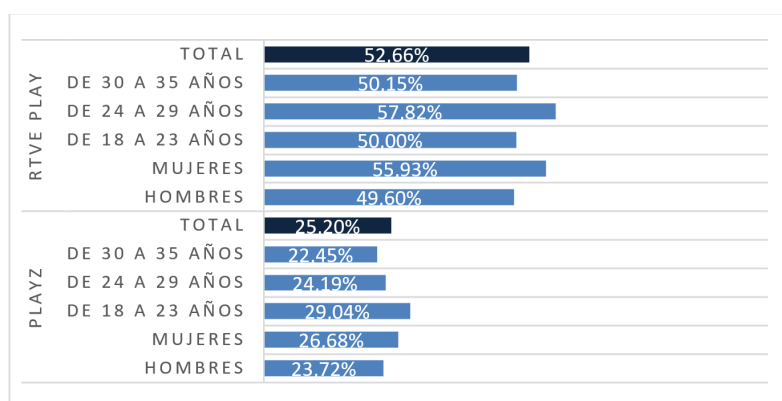
4. Results

4.1. Knowledge and consumption of RTVE platforms

4.1.1. Familiarity of RTVE Play and Playz

Figure 1 presents data on the familiarity with RTVE Play and Playz among the surveyed individuals. While the majority is familiar with RTVE Play, the level of familiarity with Playz is considerably lower, with only about a quarter of the surveyed individuals being acquainted with it. In both cases, the percentage of women who are familiar with these platforms is higher than that of men. Regarding age, there is a higher level of familiarity with RTVE Play among individuals aged 24 to 29, whereas familiarity with Playz appears to be more prevalent among a younger age group.

Figure 1. *Familiarity of the youth with RTVE Play and Playz.*



Source: Author's own work.

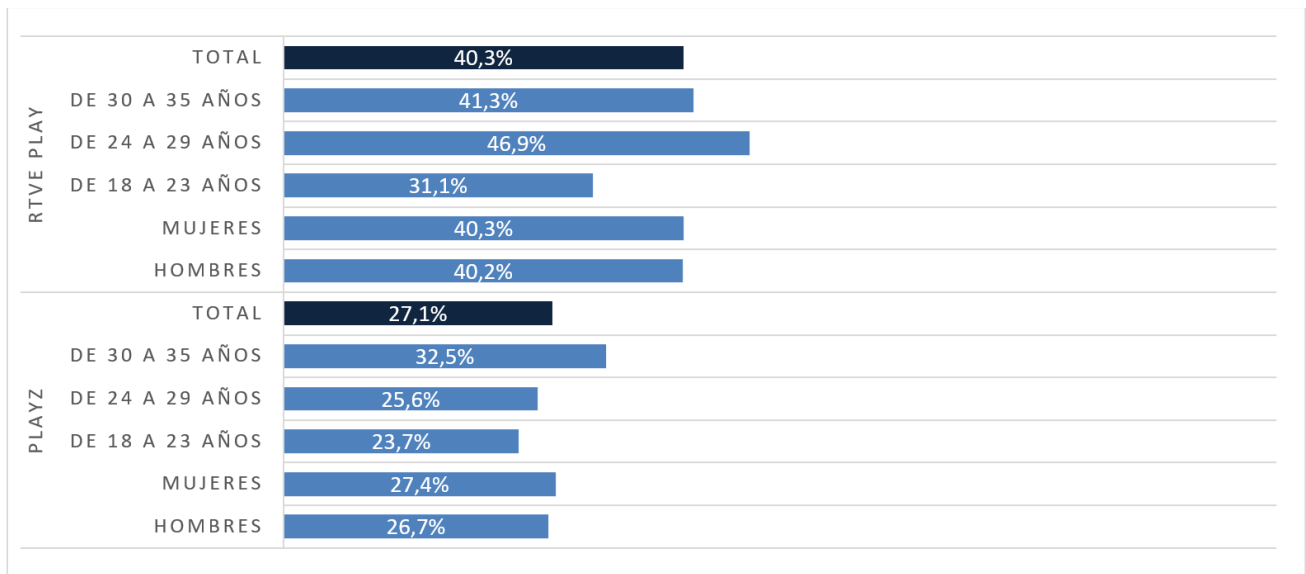
No.=1016. Question Q5: Of the following platforms, mark all that you know about, even if you don't see them.

4.1.2. Consumption of RTVE Play and Playz

Before proceeding with the analysis of the data obtained, it is important to note that in the rest of the sections from here to the end, only those who are familiar with the platforms have responded, i.e., 52.6% for RTVE Play and 25.2% for Playz.

Thus, Figure 2 shows that among those who are familiar with the platforms, the consumption is also limited, with just over 40% for RTVE Play and just over 27% for Playz. Regarding gender, no significant differences are observed, however, age seems to have an influence. The younger age group consumes both platforms the least, while the older age group consumes Playz significantly more than the others.

Figure 2. Youth consumption of RTVE Play and Playz.



Source: Author's own work.

RTVE Play=534; Playz=255. Question Q5: How often do you consume each of these platforms?

4.1.3. Correlation between the consumption of La 1 and the awareness and usage of RTVE Play and Playz

The analysis reveals a significant connection between the consumption of La 1 from TVE and the awareness of the platforms RTVE Play and Playz (Tables 1 and 2). In both cases, the percentage of people who are aware of the platforms is higher among those who watch La 1 compared to those who do not, although in the case of RTVE Play, this percentage is substantially higher.

Table 1. Relationship between use of La 1 and knowledge of RTVE Play.

		Familiarity with RTVE Play		Chi-square
		Yes	Total	
Use of La 1	No	40,3 % (n=167)	100,0 % (n=414)	0,000
	Yes	61,1 % (n=368)	100,0 % (n=602)	
	Total	52,7 % (n=535)	100,0 % (n=1016)	

Source: Author's own work.

Table 2. Relationship between use of La 1 and knowledge of Playz.

		Familiarity with Playz		Chi-square
		Yes	Total	
Use of La 1	No	21,0 % (n=87)	100,0 % (n=414)	0,011
	Yes	28,1 % (n=169)	100,0 % (n=602)	
	Total	25,2 % (n=256)	100,0 % (n=1016)	

Source: Author's own work.

Likewise, there is a significant relationship between the consumption of La 1 and that of both platforms (tables 3 and 4). 11.4% of people who do not watch La 1 use RTVE Play, while 53.3% are users of both. Again, the difference is reduced in Playz, since only 12.6% of those who do not watch La 1 consume the youth channel, compared to 34.3% who are viewers of both.

Table 3. Relationship between the use of La 1 and RTVE Play.

		Use of RTVE Play		Chi-square
		Yes	Total	
Use of La 1	No	11,4 % (n=19)	100,0 % (n=167)	0,000
	Yes	53,3 % (n=196)	100,0 % (n=368)	
	Total	40,2 % (n=215)	100,0 % (n=535)	

Source: Author's own work.

Table 4. Relationship between the use of La 1 and Playz.

		Use of Playz		Chi-square
		Sí	Total	
Use of La 1	No	12,6 % (n=11)	100,0 % (n=87)	0,000
	Yes	34,3 % (n=58)	100,0 % (n=169)	
	Total	27,0 % (n=69)	100,0 % (n=256)	

Source: Author's own work.

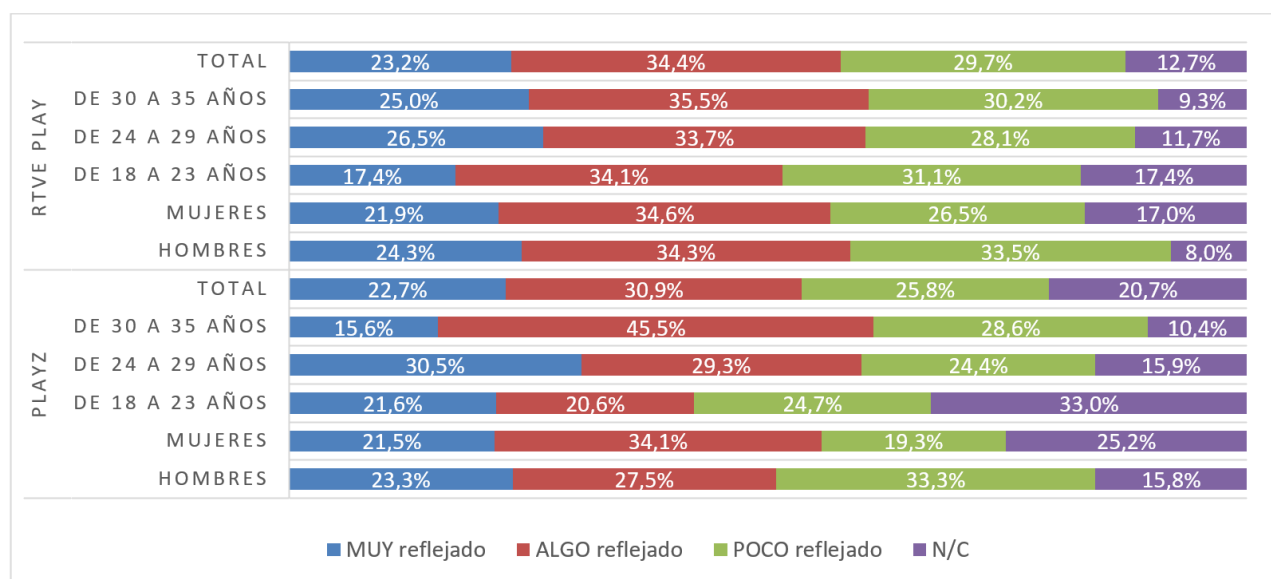
4.2. Perception of the youth's role in RTVE Play and Playz

4.2.1. The representation of youth in RTVE Play and Playz

In general, the intermediate response "somewhat reflected" is the most common for both RTVE Play and Playz, followed by the more negative response "little reflected". In terms of gender, this trend continues in RTVE Playz, with a lower sense of reflection among men, where 33.5% feel "little" reflected compared to 26.5% of women who choose this response. In Playz, genders show contrasting responses, with the most negative response receiving more support among men (33.3%), but less among women (19.3%).

In relation to age, in RTVE Play, the majority response is also the intermediate one, with more respondents choosing "little" reflected than "very reflected". The youngest age group, 18-23 years, feels the least reflected. This pattern is repeated in Playz among the older age group, 30-35 years, while the younger age group tends to choose "little" reflected (24.7%). Contrary to the general trend, those between 24 and 29 years old do feel highly reflected in Playz (30.5%) and this is the most commonly chosen response.

Figure 3. Reflection of youth on RTVE Play and Playz.



Source: Author's own work.

NRTVE Play=534; NPlayz=255. Question Q6: To what extent do you think people like you are reflected in the content on the following platforms? Scales of 0-10: 0-3, little reflected; 4-6, somewhat reflected; and 7-10, very reflected.

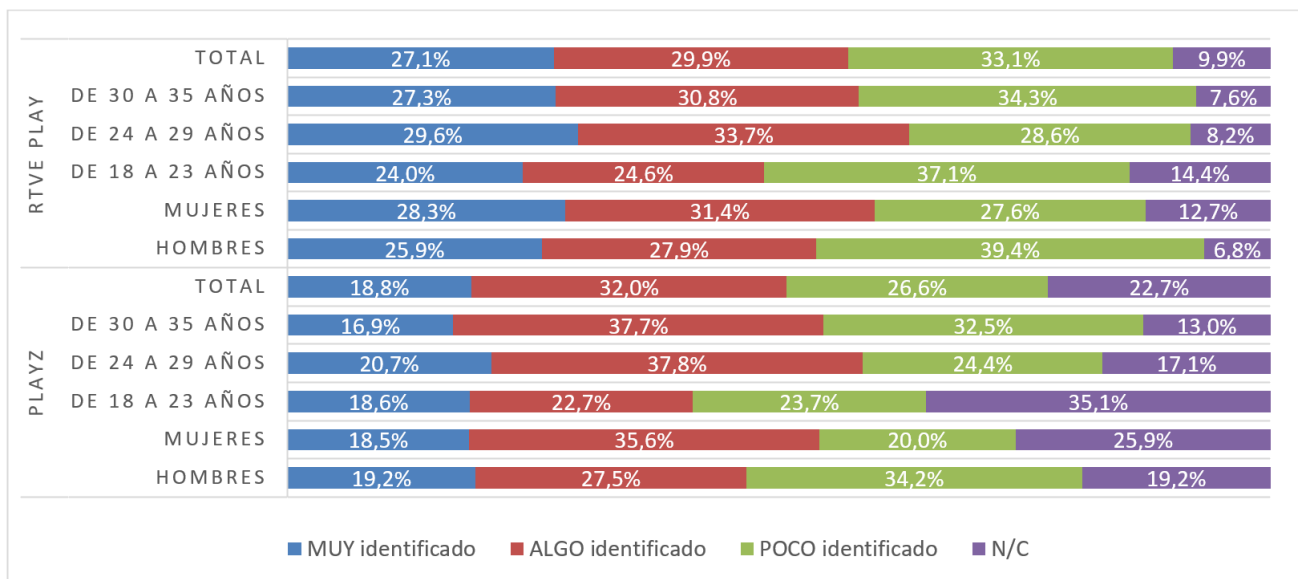
4.2.2. Identification of RTVE Play and Playz with the needs and interests of youth

In the previous chapter, the intermediate responses were the most frequent in the case of RTVE Play, but in this chapter, the more negative opinion of feeling "poco" (little) identified (33.1%) prevails. In the youth platform, there is less adherence compared to the generalist platform, as those who feel "muy" (very) identified represent the lowest percentage (18.8%), behind those who feel "poco" (little) identified (26.6%) or "algo" (somewhat) identified (32%).

Regarding gender, men express a more negative opinion than women, as it is the most repeated response in both platforms. Indecision follows this pattern and is higher in Playz than in RTVE Play, and higher in women than in men.

In terms of age in RTVE Play, more marked differences are observed among younger people, whose most common responses coincide with feeling "poco" (little) identified (37.1%). In this platform, the older age group coincides with the younger age group, except for those aged 24-29 years, for whom the option of feeling "little" identified is less recurrent (28.6%). On the other hand, in Playz, the least common response is feeling "muy" (very) identified in all three categories. It is noteworthy that the high percentage of "no sabe / no answer" (don't know / no answer) among the youngest audience, aged 18-23 years, reaches up to 35.1% in Playz.

Figure 4. Identification of RTVE Play and Playz with the needs and interests of youth.



Source: Author's own work.

NRTVE Play=534; NPlayz=255. Question Q7: To what extent do you consider that the content of these platforms responds to your needs and interests? Scales of 0-10: 0-3, little reflected; 4-6, somewhat reflected; and 7-10, very reflected.

4.3. Evaluation of the content of RTVE Play and Playz

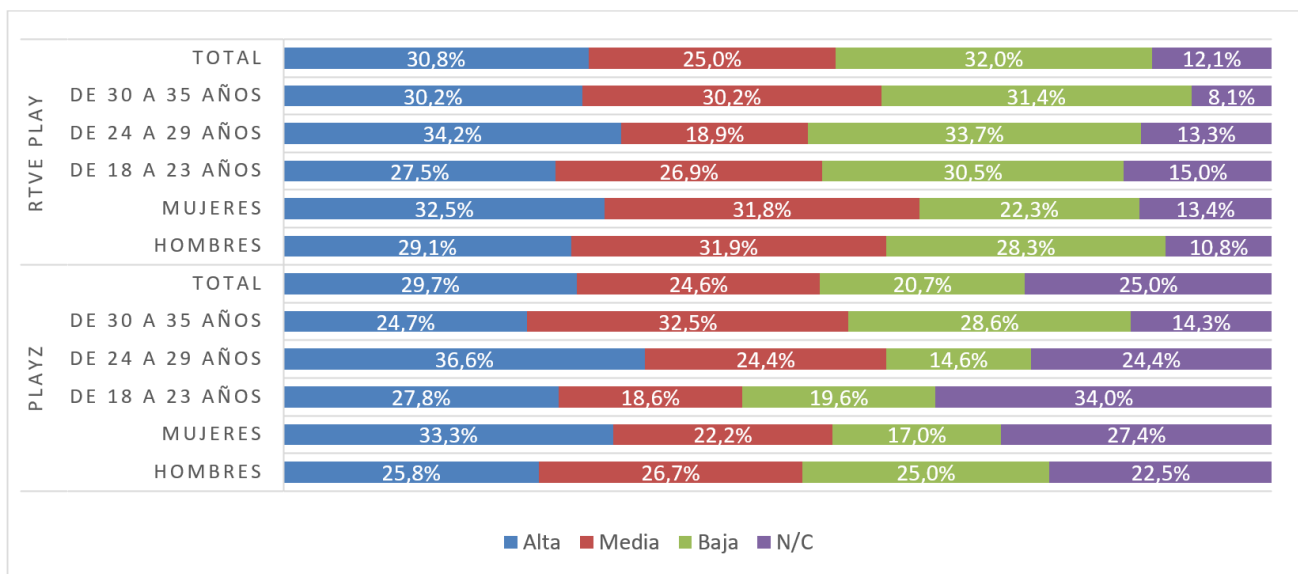
4.3.1. Quality

Those who are familiar with these platforms mostly define the quality of RTVE Play as "low" (32%). However, in Playz, the evaluations are different, and there are greater contrasts: the most common response is "high" (29.7%).

In terms of gender, women tend to rate the quality of both RTVE Play and Playz higher. In RTVE Play, the percentage difference between "high" and "low" is 10 points for women, while in Playz, this figure rises to 16 points. On the other hand, men tend to have a nearly equal balance in their evaluations, with the intermediate option being the most common. It's also worth noting the high number of "don't know / no answer" responses for Playz, which accounts for one in four responses, double the rate of RTVE Play. Women in both platforms also show greater indecision.

Regarding different age groups, in RTVE Play, all three groups show a balanced evaluation of quality. In contrast, in Playz, "high" quality is more commonly mentioned among the younger age group of 18-23 years old, and even more pronounced among those aged 24-29. In the older age range of 30-34, however, 28.6% consider the quality to be "poor" in Playz. Furthermore, indecision decreases as age increases in both platforms, although Playz shows higher values.

Figure 5. *Quality on RTVE Play and Playz.*



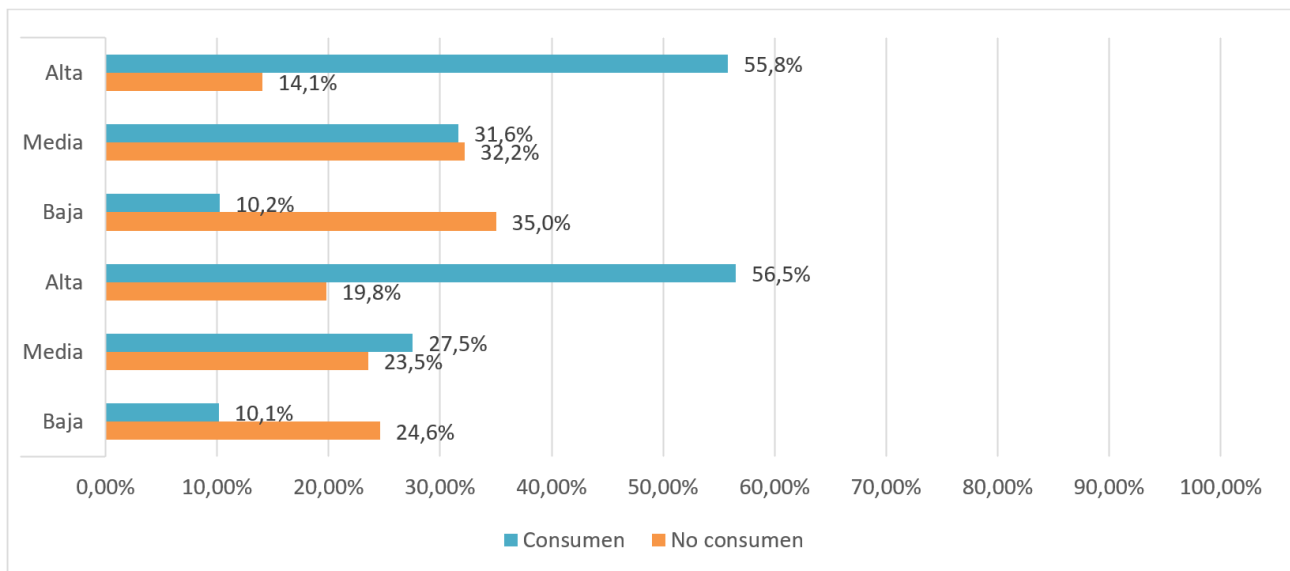
Source: Author's own work.

NRTVE Play=534; NPlayz=255. Question P9: Rate from 0 to 10 the level of quality of the offer that, in your opinion, these platforms provide to youth, with 0 being no quality of the offer and 10 being the highest quality of the offer. 0-3, low; 4-6, medium; and 7-10, high.

On the other hand, the sample of opinions from those who are only familiar with the online applications, as well as those who consume content from them, significantly decreases - from 534 to 215 in RTVE Play, and from 255 to 69 in Playz. However, the significance of these data has been taken into account in this research.

Thus, over 55% of those who are familiar with and consume content from both platforms believe that the quality is "high", while this percentage does not reach 20% among those who do not view content on these platforms. There are no significant changes in the "medium" ratings, but there is a reversal in the trend for "low" quality, where the responses from those who are only familiar with the platforms double in the case of Playz and triple in the case of RTVE Play compared to those who also consume content from both platforms.

Figure 6. Comparison of quality on RTVE Play and Playz, between young consumers and non-consumers.



Source: Author's own.

RTVE Play=215; Playz=69. Scales 0-10: 0-3, low; 4-6, medium; and 7-10, high.

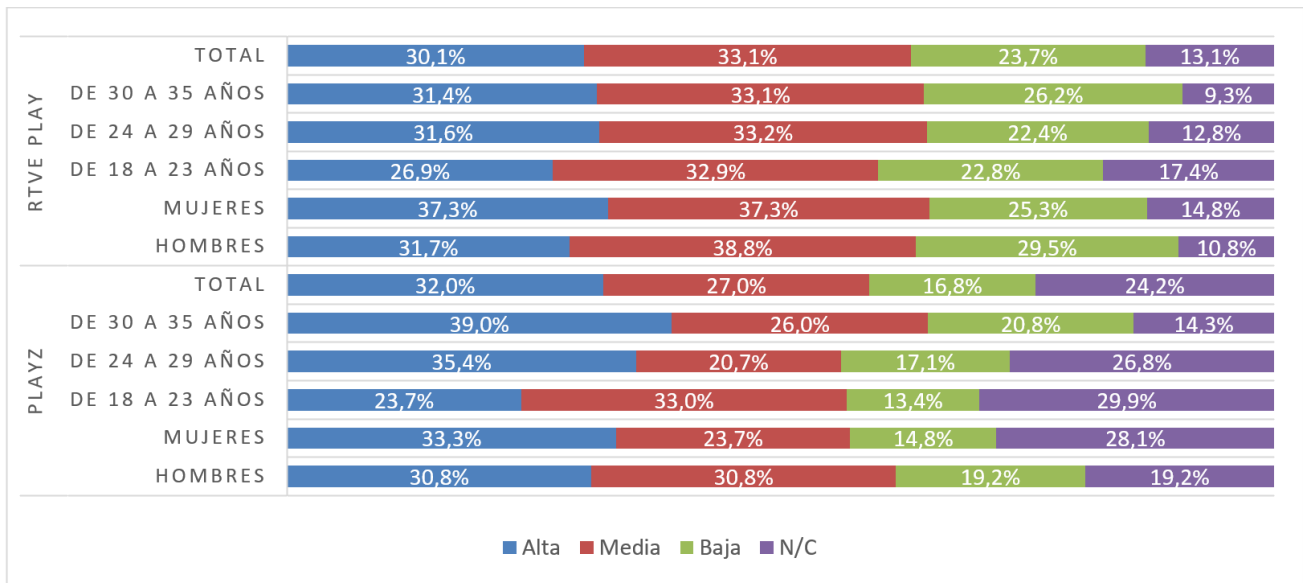
4.3.2. Innovation

Regarding innovation, in RTVE Play, the most common response is "medium" (33.1%), followed closely by "high" (30.1%) and significantly distant from "poor" (23.7%). In Playz, the option of "poor" innovation is also the least frequent (16.8%). Indefiniteness in Playz is twice as much as in RTVE Play.

In terms of gender, 37.3% of women describe the innovation of RTVE Play as "high" and "medium", well above those who consider it "poor" (25.3%). Men, on the other hand, tend to lean towards the middle option, and the response "high" barely surpasses "poor" by two points. As for Playz, both men and women rate its innovation as "high" with a comfortable margin over the "poor" option. Indefiniteness is higher in the case of Playz, doubling that of RTVE Play. It is particularly notable among women, as 28.1% do not know how to respond regarding the youth platform, compared to 19.2% of men.

In this chapter, different age groups present similar ratings, leaning towards "high" innovation. In Playz, this opinion is more widespread among older age groups, and the contrast between high and low innovation is much more pronounced than in RTVE Play.

Figure 7. Innovation in RTVE Play and Playz.

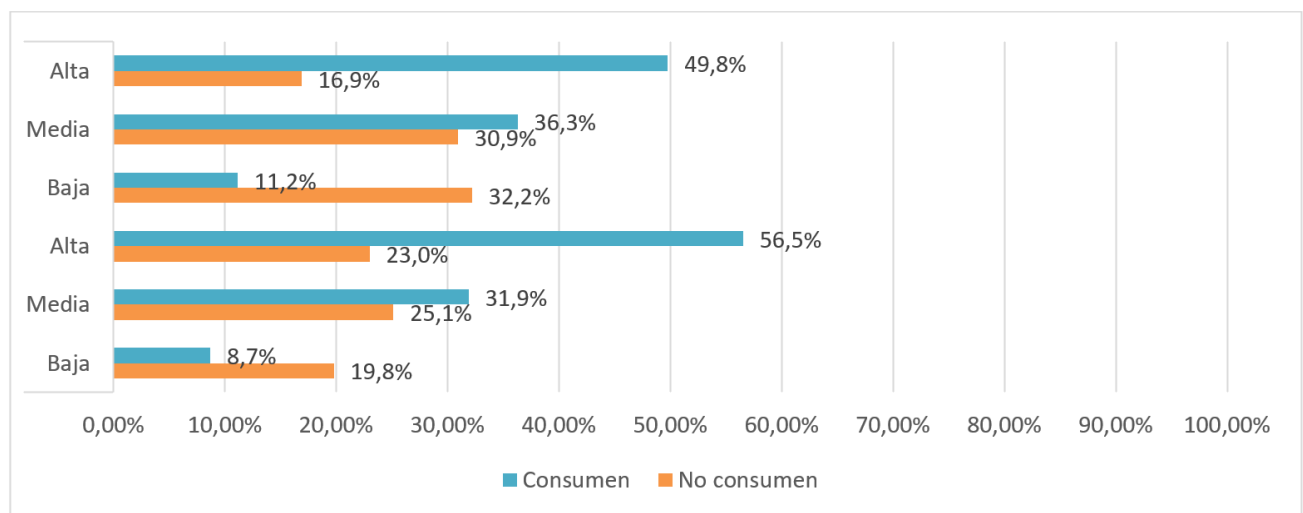


Source: Author's own work.

NRTVE Play=534; NPlayz=255. Question Q10: Rate from 0 to 10 the level of innovation in the offer that, in your opinion, these platforms provide to youth, with 0 being no innovation in the offer and 10 being the maximum innovation in the offer. 0-3, low; 4-6, medium; and 7-10, high.

In the comparison between the audience that only knows the platforms and the one that consumes them, similar results to those collected in the previous concept are anticipated: innovation receives higher ratings among consumers compared to those who only know RTVE Play and Playz. In both cases, percentages go from around 20% to close to 50%. Similarly, the opposite option, "low" innovation, is significantly higher among those who are not users of both platforms.

Figure 8. Comparison of innovation in RTVE Play and Playz, between young consumers and non-consumers.



Source: Author's own work.

RTVE Play=215; Playz=69. Scales 0-10: 0-3, low; 4-6, medium; and 7-10, high.

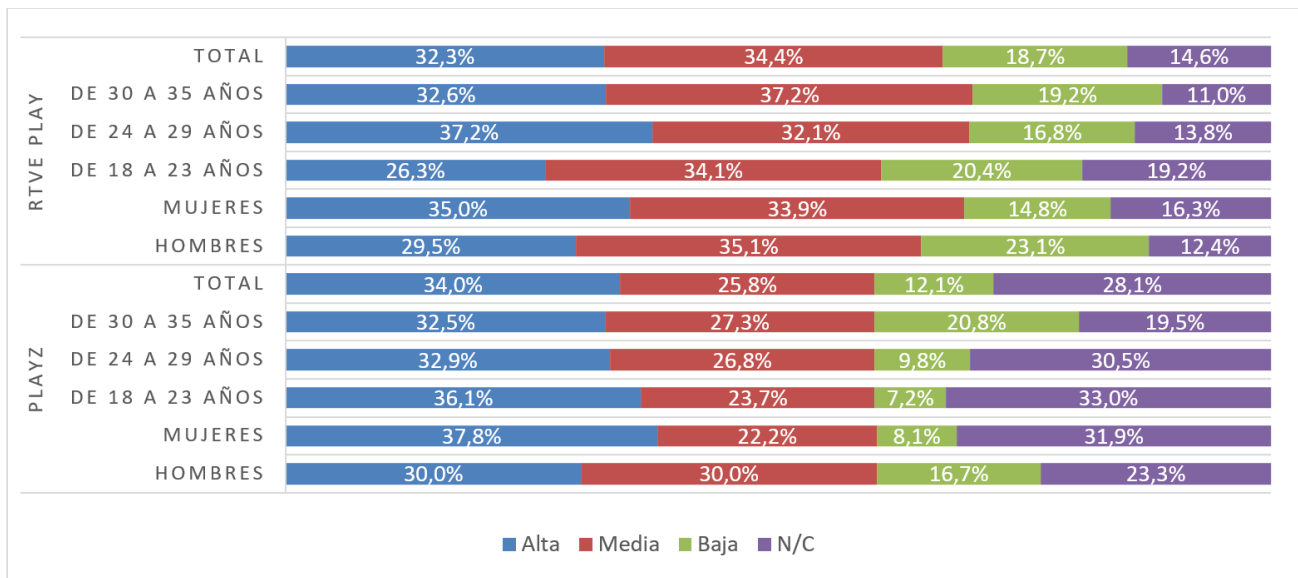
4.3.3. Diversity

The audience's perception of the diversity of content offerings shows positive data, as the majority rates it as medium or high. The percentage of "don't know / no answer" responses is remarkably higher in the case of Playz (28.1%) compared to RTVE Play (14.6%).

In terms of gender, on the general platform, women tend to rate the diversity as "high" while men rate it as "medium", but both genders reject the option "low". On Playz, both genders opt for "high" diversity. Indecision is repeated, especially on Playz, and mostly among women, accounting for one in three responses.

Regarding age, on RTVE Play, the surveyed individuals positively value the diversity of this platform. Similarly, on Playz, negative opinions are less frequent, but they increase with age, especially in the last segment. As usual, Playz shows a significant level of indecision, ranging from 19.5% to 33%, which also increases as the sample gets older, a trend that is also observed on RTVE Play.

Figure 9. Diversity in RTVE Play and Playz.

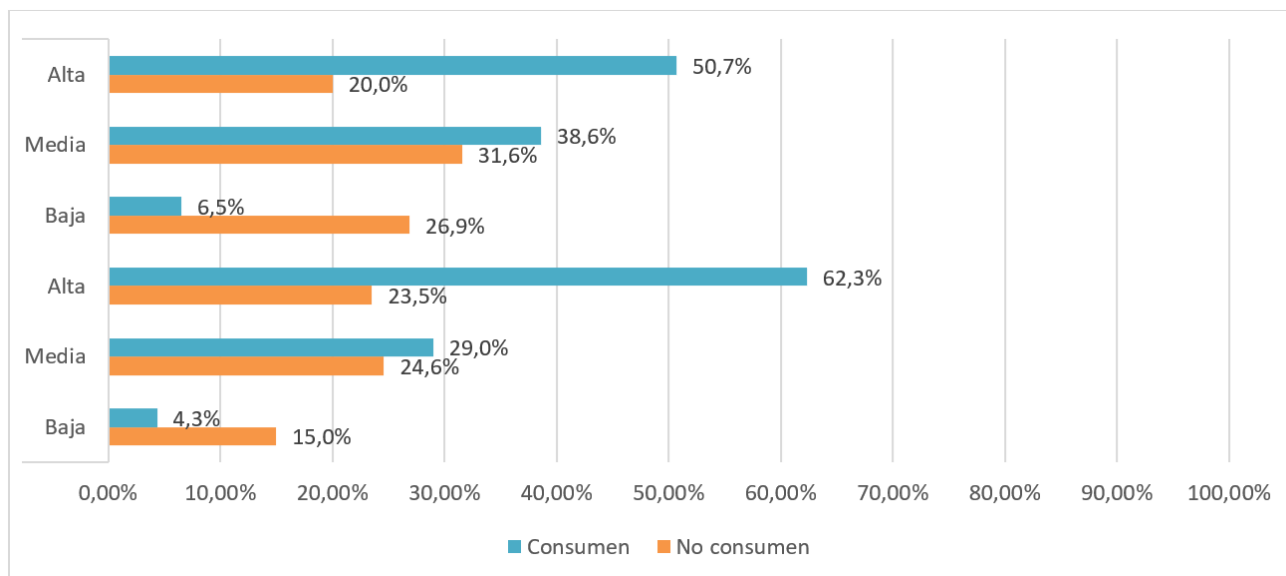


Source: Author's own work.

NRTVE Play=534; NPlayz=255. Question P10: Rate from 0 to 10 the level of diversity of the offer that, in your opinion, these platforms provide to youth, with 0 being no diversity of the offer and 10 being the maximum diversity of the offer. 0-3, low; 4-6, medium; and 7-10, high.

In the comparison between the audience that only knows the platforms and the audience that consumes them, the results obtained in terms of quality and innovation are maintained and even accentuated. The assessment of diversity is significantly higher among consumers of the platforms than among those who only know them. Both in RTVE Play and Playz, the percentage of responses that rate diversity as "high" increases from around 20% to over 50%. Similarly, the option of "low" diversity is significantly higher among those who do not consume content on the platforms.

Figure 10. Comparison of diversity in RTVE Play and Playz, between young consumers and non-consumers.



Source: Author's own work.

NRTVE Play=215; NPlayz=69. Scales 0-10: 0-3, low; 4-6, medium; and 7-10, high.

5. Discussion and Conclusions

The objective of the article has been to analyze the perception that young people have of the two online platforms of RTVE, RTVE Play, which offers general content, and Playz, which is oriented towards youth. Thus, with regard to the first research question, the data reveals that knowledge is widespread in the case of RTVE Play (52.6%) and less common (25.6%) when it comes to Playz. Furthermore, women are more familiar with these platforms than men, and in the case of Playz, the lack of knowledge increases with age. This limited knowledge may coincide with the aging of the audience of Televisión Española (Roel, 2020).

Regarding consumption, it seems to be related to knowledge, as while RTVE Play has a usage rate of 40.3%, Playz has a lower usage rate (27.1%). It is noteworthy that the consumption of Playz increases with age, which is paradoxical considering the previously mentioned data on knowledge. In other words, older young people, between 30 and 35 years old, are less familiar with Playz than younger age groups, but they consume it more. In terms of gender, minimal differences have been recorded between men and women.

The second research question addressed the relationship between the consumption of La 1 (a television channel) and the knowledge and usage of the two platforms analyzed. A significant correspondence was observed: those who watch La 1 are much more knowledgeable about and consume the two platforms. In fact, about 10% of those who do not consume La 1 watch RTVE Play and Playz, whereas 53.3% are users of both La 1 and RTVE Play, and 34.3% are users of both La 1 and Playz.

The third research question is related to the perception of youth regarding their place in both platforms, whether they feel reflected and identified with the content of RTVE Play and Playz. The most common response has been in the middle, although the option "little identified" tends to prevail over "very identified". In general, men have expressed less attachment than women. In addition, there is a high level of indecision, particularly in Playz, among women and younger age groups, reaching up to 35% in some cases. This is consistent with the postulates of Goyanes *et al.* (2021), which argues for a disconnect between youth and RTVE.

The last research question aimed to identify the perception of the audience regarding these platforms in terms of quality, innovation, and diversity. In all three concepts, a high percentage of "don't know/no answer" was registered, following the trend of the previous question, i.e., higher among women, younger age groups, and Playz. The higher level of indecision associated with Playz can be explained by the more erratic knowledge about the youth-oriented platform compared to RTVE Play.

Despite this, the evaluations of the content are positive: the response "high" prevails in all three concepts, especially in relation to Playz, which receives more favorable opinions than RTVE Play, although both platforms are seen as equally good, but with a more balanced assessment. These results are even more conclusive when filtering the responses not only from those who know the platforms but also from those who consume them, whose responses clearly highlight the quality, innovation, and diversity, in line with the arguments of several authors (Medina and Ojer, 2011; Zaragoza-Fuster and García-Avilés, 2020; Rodríguez-Martelo and Maroto-González, 2022) who support the work of RTVE in this regard.

While RTVE is mandated to reach all sectors of society, it has made efforts to be at the forefront of innovation and specifically target the youth audience. For example, RTVE tried to understand the tastes and interests of young people through Generación What, a European-wide survey (Maroto-González and Rodríguez-Martelo, 2018) before launching Playz, whose content aligns with the preferences of this audience segment, where the focus is on young people, mobile devices, and social media (Pardo-Larrosa and Martínez-Cano, 2020). However, it should be noted that Playz was launched as a reactive move in response to similar initiatives by competitors, who created similar sites in 2015 (Flooxx) and 2016 (MTMAD).

Goyanes *et al.* (2021) suggest that RTVE should increase its offerings of entertainment programs or fiction series, similar to successful video-on-demand platforms, although they also note that this could potentially contradict the public service mission of the entity to some extent. Apart from these aspects, this research reveals the limited level of knowledge that the survey results have shown, particularly regarding Playz, which is a significant finding of the investigation but also adds nuance to the robustness of the results as it affects the representativeness.

The future likely involves a more aggressive social media strategy, as social media has become the primary means of communication for young people in recent years, surpassing traditional media (Stollfuß, 2019). Similarly, RTVE should renew its commitment to RTVE Lab, the innovation center of the entity that includes Playz, so that its forward-thinking stance can give it a leading role that allows it to enrich its social contribution (EBU, 2016).

Lastly, regarding the limitations of the research, it is important to note the difficulty of finding a sufficiently large sample of consumers of these platforms. In this sense, the perception of the public about these platforms provides valuable knowledge, but further research is needed to delve into these aspects through qualitative analysis, following the approach of other studies such as Goyanes *et al.* (2021).

It is also worth mentioning that the objects of study, online channels for audiovisual content, are an extremely dynamic environment: for instance, Playz has been integrated into RTVE Play in recent months, and the latter platform has changed its name in the last year.

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