Revista Latina de Comunicación Social

ISSN 1138-5820 / No. 83, 1-22.
https://doi.org/10.4185/rlcs-2025-2380

Young audience and VOD platforms of linear television. Perceptions about Playz, Mtmad and Flooxer

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How to cite this article / Standard reference:
Moreno Albarracín, Belén y Blanco Sánchez, Tania (2025). Young audience and VOD platforms of linear television. Perceptions about Playz, Mtmad and Flooxer [Audiencia joven y plataformas VOD de las televisiones lineales. Percepciones sobre Playz, Mtmad y Flooxer]. *Revista Latina de Comunicación Social*, 83, 1-22. https://doi.org/10.4185/RLCS-2025-2380

Received Date: 03/09/2024
Acceptance Date: 04/01/2025
Date of Publication: 30/04/2025

ABSTRACT

Introduction: The new audiovisual paradigm, marked by flexible consumption, a wide catalog and a participatory audience, increases the interest of linear television in connecting with young people. To that end, the channels manage specialized content platforms. This research aims to analyze Mtmad, Playz and Flooxer, and the perceptions about them. The specific objectives are to examine the catalogs; evaluate identification with management chains; analyze youth-content identification and study their consumption habits. **Methodology:** A content analysis based on web structures and catalogs is proposed; and a survey of 160 young people about their knowledge, identification and consumption patterns. **Results:** Mtmad leads in terms of web design, mainly in structure and user experience. In terms of content, the three platforms present similar numbers of titles, although heterogeneity of strategies is observed. Mtmad opts for reality television, and Flooxer and Playz for fiction. According to the survey, Mtmad is the best-known platform but Playz is the most consumed, the most identified with linear television and with whose catalog young people feel more identified. **Discussion:** What young people consume the most are series, even though they appreciate innovative formats starring *Influencers*. They do not identify with linear television, but they use and identify more with the platform that they directly associate with a conventional network. **Conclusions:** Despite the different strategies and perceptions of young people, a homogeneous tendency to produce content that encourages interactivity is detected.

Keywords: Television; VOD; Audience; Youths; Consumption; Content; Audiovisual.

1. INTRODUCTION

The most recent revolution in audiovisual consumption in Spain began in 2015, when Netflix became the first video-on-demand (VOD) service to arrive in Spain. The viewer begins to be considered a user, and a more complex relationship is established between the viewer and the content, the result of an increase in opportunities for interaction and participation (Clares-Gavilán & Medina-Cambrón, 2018). However, if there is a turning point, it is in the confinement period of 2020 (Arana Arrieta et al., 2020), when, for the first time, content platforms registered more viewers than linear television (Lorenzo, 2020; Paun & Olsen, 2022). Netflix led the way in terms of growth, with 15.8 million new customers between January and March 2020, 23% more than in the same period in 2019 (Netflix, 2020).

This fact leads to a debate on the creation, transmission and consumption of content (Rivas, 2020; Pérez-Dasilva et al., 2020) and the need for attention from academia from a double perspective: the producer and the new audience. Moreover, within the latter, the young audience deserves special attention, indicated as the generational group that generates more interest for researchers in the field of communication because they are digital natives (Ugalde et al., 2017), who, in addition to being viewers, act as content creators (Fieiras-Ceide et al., 2022).

1.1. New audiovisual consumption paradigm

Gone are the days when families gathered around the television to watch a new episode of *Médico de Familia* (Écija, 1995), *Aquí no hay quien viva* (Caballero, 2003), or any of the other titles indisputably associated with Spanish fiction. With the advent of the Internet and the expansion of online audiovisual offerings, prime time is no longer the key moment for content consumption, and by 2024, linear television coexists with on-demand content platforms (Arjona, 2021; Kimber & Guerrero-Pérez, 2022). This omnipresence of the Internet as a content provider has made the viewer freer, with the power to decide what, how, when and where.

Linear television has been losing young viewers for years. In 2012, young people between the ages of 14 and 25 were the demographic that consumed less, as they began to prefer accessing audiovisual content through mobile digital devices (López Vidales, 2021). Ten years later, in 2022, and with the arrival of the aforementioned VOD platforms, the predominant profile of linear television is a person over 65 years old (Martínez, 2022).

Two stages can be distinguished in this transformation of the audiovisual scenario. The first is when linear television channels begin to adapt to the digital environment through websites, where they post the content of their programming schedules after it has been broadcast. In this way, they moved from the broadcasting model, aimed at attracting mass audiences, to narrowcasting, based on audience segmentation (Pedrero, 2013). Subsequently, the landing of Netflix, Amazon Prime, HBO, Apple TV and Disney+ in Spain resulted in a huge audiovisual catalog and the promotion of individualized consumption through the offer of personalized content (Guerrero Pérez, 2018).

These milestones have not only changed the way we consume television, but also other forms of culture, such as movies. The common collective experience of going to the movies has been replaced by a much more individualized and flexible one (Ramos Méndez & Ortega-Mohedano, 2017), as content platforms are now the premiere venue for many productions.

In this new scenario, terms such as binge-watching, defined as the act of watching several episodes of a series or even the entire season at once, are beginning to appear (Jenner, 2015; Hernández Pérez & Martínez Díaz, 2016). Social networks are also driving phenomena such as the "second screen," where audiences tend to comment on audiovisual content with their followers during the viewing itself (Etura Hernández et al., 2023). In this regard, in 2020, 61% of young people claimed to use social networks while consuming other audiovisual content (Narbaiza, 2020).

Moreover, the choice of content consumed is no longer only due to advertising factors, but also to recommendation systems (Cingolani, 2017) based on machine learning algorithms that show some titles or others according to previous consumption habits (Fernández, 2018).

This new paradigm has been studied from different perspectives. Previous studies can be found on the use of machine learning in the recommendation systems of platforms (Zelcer, 2023), on the sociological aspects of platforms and current television (Goyanes et al., 2021; Soto Fernández, 2023) and on the uses and consumptions, satisfaction and evolution of the content offer (Lozano, 2020; Aguirre-Aguilar, 2023). In this sense, there are several works focused on the audiovisual consumption after the pandemic (Cortés Quesada et al., 2022; Bolognesi, 2023; Eguzkitza Mestraitua et al., 2023) and on the content consumption trends of young people (López Vidales et al., 2012; Arango-Forero, 2013; Guerrero Pérez, 2018; García-Orta et al., 2019).

However, an earlier study (Cortés Quesada et al., 2022) points to the relationship between consumption on VOD platforms and linear television as a possible line of research, which is attempted in a 2023 paper on young audiences' perceptions of Spanish public television's online platforms, RTVE Play and Playz (Eguzkitza Mestraitua et al., 2023). However, in addition to this scarcity of studies on the consumption habits of linear television platforms by specific population groups, there is also a scarcity of studies that relate specialized VOD platforms to specific audience groups. These observations are taken as an opportunity for the development of this paper, which analyzes the perceptions of young audiences on platforms managed by linear television channels that directly target them: Playz, Mtmad and Flooxer.

1.2. VOD platforms: *streaming* wars

It is necessary to state that the expansion of VOD platforms has led to an audiovisual revolution, without explaining what type of platforms coexist in this new paradigm (Neira, 2020):

a) Those whose sole business purpose is content streaming, such as Netflix.
b) Those linked to e-commerce companies, such as Amazon Prime.
c) Those dependent on audiovisual giants, such as Disney+.
d) Those developed by telecommunications operators and public or private television channels, such as RTVE Play (TVE) or Atresplayer (Atresmedia).

Mediaset and Atresmedia were the first media groups in Spain to launch their streaming platforms, linked to their linear television channels. While Mitele was born in 2011, Atresplayer was born in 2013, two years before Netflix landed in the country. In 2015, they competed only with Movistar+, and in 2016, they were joined by HBO and Amazon Prime Video. In 2017, RTVE launched Play and in 2019, Apple TV arrived. The last to join the offer was Disney+, in 2020 (Gil-Torres et al., 2020; Montaña Blasco et al., 2020).

Thus, in just a decade, the stage is set for the streaming wars (Neira, 2020), marked by an abundant offer of audiovisual content, most of it original (Boccella, 2021), and the continuous adaptation of platforms to market changes (Lobato & Lotz, 2021). A specific case is that of Netflix, which lost more than one million subscribers in 2022 and was forced to take actions such as changing the subscription model from free sharing of the service to home limitation or the elimination of its basic plan (Díaz, 2023; Badillo, 2024). Another change worth highlighting is the inclusion of advertising on the platforms, which encourages VOD companies to innovate in this area in order not to lose subscribers (Neira et al., 2024).

As for the audience, the communication strategies implemented by VOD platforms can be directly related to the audience they are targeting. They actively use social networks to transmit humorous and upcoming messages that always revolve around their own audiovisual offer (Fernández-Gómez et al., 2022). It should be remembered that young audiences are social audiences (Martínez-Sánchez et al., 2021), so social networks are a good way to attract their attention (Wayne & Castro, 2020). However, there is not much data on the percentage of this generational sector among VOD viewers.

The barometer of platform consumption in Spain by the audiovisual research company GECA (2024) shows that Amazon Prime has the highest penetration, followed by Netflix and Disney+. This data is corroborated by the monthly report of the company Dos30, dedicated to the measurement of VOD audiences (Sigma Dos 30', 2024), which adds that Amazon Prime has been leading the sector in the country for 15 months. In this last report, platforms managed by linear TVs are also present, including Playz and Atresplayer. However, from a viewer perspective, none of these studies distinguish user profiles. This finding may be related to the challenge that the audiovisual market is currently facing in terms of audience measurement, since there are unrecorded forms of consumption and the agents involved in production are working to find a hybrid solution that allows quantifying the impact of conventional media both in the offline universe and in the digital scenario (Gallardo-Camacho et al., 2023).

This is particularly significant given the change in consumption habits of millennials and generation Z, who are consuming less linear television and more streaming content (Vázquez-Herrero et al., 2019; Martínez, 2022) due to a growing disinterest in the offer of traditional channels, the lack of flexibility in consumption and the inclusion of intrusive advertising (López Vidales, 2021). 88.5% of generation Z members and 93.2% of millennials subscribe to Netflix, and all of them claim to have accounts on more than one platform at a time (Cortés Quesada et al., 2022; García-Rivero et al., 2022). However, they do not specify which ones, nor do they establish a relationship between this streaming consumption and the platforms managed by linear television channels.

1.3. Linear TV platforms and young audiences

Television still occupies a predominant place in the population's leisure time, but the format is changing (Refojos, 2020): from content networks to streaming consumption, and from group viewing to individualized viewing, as previously mentioned. In this sense, the GECA barometer reflects a decline in linear television viewing (GECA, 2024), and previous literature points to a decreasing interest among young audiences (Guerrero Pérez, 2018; Roel, 2020; Gerkins, 2022). However, it should not be forgotten that conventional television channels have not passively witnessed the change, adapting to the new paradigm through multiplatform strategies (Ramsey, 2018). First, they created public websites where they uploaded the content broadcast on traditional channels, and later they implemented payment platforms linked to these channels (Rubio-Jordán, 2021), such as Mediaset's Mitele and Atresplayer of Atresmedia.

Likewise, in a third stage of this multiplatform strategy, the three media groups decided to go one step further and launch platforms specifically aimed at young audiences. In 2015, Atresmedia launched Flooxer; in 2016, Mediaset's Mtmad was born; and in 2017, RTVE inaugurated Playz. All three have heterogeneous content, with fictional series on topics of interest to new generations, such as cyberbullying, sexual identity freedom, and precarious work (Casado et al., 2022); and programs starring influencers stand out. Thus, the adaptation of linear television channels to the new audiovisual ecosystem also implies a transformation of fiction production in Spain (Castro & Cascajosa, 2020; Saavedra et al., 2023; Digón Regueiro et al., 2023).

From an academic perspective, no attention has been paid to these youth platforms and their impact on the target. There are few references found that focus on the study of Playz as a platform linked to RTVE (Maroto-González & Rodríguez-Martelo, 2018; Eguzkitza Mestraitua et al., 2023) and only one work that combines the analysis of the three, although based on the communities that the networks create on Instagram and Twitter (Eguzkitza Mestraitua et al., 2023). Considering the new paradigm of audiovisual consumption, it is necessary to develop a study that relates three of its key variables: linear television, content platforms and young users. What type of content do the youth platforms of linear televisions in Spain offer? Do young users feel identified with that content? Do they associate the platforms with the television channels that manage them? What are the current consumption trends? These are the research questions that this paper aims to answer.

2. OBJECTIVES

The main objective of this research is to analyze how linear television channels interact with new audiences through their specialized content platforms. From this general objective, four specific objectives (SOs) result:

- SO1: To study the type of content offered by the linear television youth platforms Mtmad, Playz and Flooxer.
- SO2: To evaluate the identification of the platforms with the linear TV channels that manage them.
- SO3: To analyze the level of representation and identification of the target audience with the content of the platforms.
- SO4: To study consumption trends on these platforms.

3. METHODOLOGY

The methodological approach used was a combination of content analysis and survey. The content analysis was carried out in two phases. First, the web structure was evaluated, followed by a detailed analysis of the content offered by the platform (Maroto-González & Rodríguez-Martelo, 2019; Mateos-Pérez, 2021).

3.1. First phase: Web structure evaluation

In the first phase of the analysis, various aspects of the web structure were examined, including URL, design, usability, responsiveness and personalization (Table 1). Each item was coded according to a Likert scale, where 1 means “very bad”, 2 “bad”, 3 “fair”, 4 “good” and 5 “very good”. Each item was assigned a maximum score of 5, and the maximum total score that could be obtained in the platform analysis was 100 points.

Table 1. *Web structure evaluation analysis worksheet*.

Variable	Subcategory	Description	Total Score
URL (García-Carretero et al., 2016; García-Carretero, Codina et al., 2016)	Clarity	It is clear, easy to understand, and representative of the site's content.	20
	Length	It is as short as possible without sacrificing clarity.	
	Structure	It follows a logical, hierarchical structure.	
	Keywords	It includes relevant keywords to improve SEO.	
Design (Garret, 2002; Carreño, 2021; Piñeiro-Naval et al., 2017)	Aesthetics	It is visually appealing and professional.	20
	Consistency	It maintains consistency in colors, fonts, and styles across all pages.	
	Brand image	It conveys user perception of brand identity and values.	
	White space	It makes proper use of white space to avoid clutter and improve readability.	
Usability	Navigation	Ii is intuitive and easy to use.	20

(Garret, 2002; Carreño, 2021; Piñeiro-Naval et al., 2017)	Loading time	Pages load quickly.	
	Accessibility	It is accessible to people with disabilities.	
	Interaction	Interactive elements are easy to find and use.	
Responsiveness (Loayza, 2023)	Adaptability	It works correctly on different devices and screen sizes (mobile phones, tablets, computers)	15
	Consistency	User experience is consistent regardless of the device being used.	
	Tests	It is tested on multiple devices and browsers to ensure responsiveness	
Customization (Campos-Freire et al., 2018)	Dynamic content	It provides customized content based on user behavior.	15
	User preferences	It allows users to customize certain settings to enhance their experience (language, theme).	
	Recommendations	It provides personalized recommendations based on browsing history and preferences.	
Social media (Saavedra-Llamas et al., 2020)	Integration	It includes social media buttons for easy content sharing.	10
	Links	It provides clear links to the platform's social media profiles.	

Source: Own elaboration based on several authors (García-Carretero et al., 2016; García-Carretero, Codina et al., 2016; Garret, 2002; Carreño Villada, 2021; Piñeiro-Naval et al. 2017; Loayza, 2023; Campos-Freire et al., 2018; Saavedra-Llamas et al., 2020).

3.2. Second phase: Detailed Content Analysis

In the second phase, an analysis of the content included in the platform was carried out (Table 2), according to the items' genre, target audience, level of interactivity, transmedia strategies, and the role of the protagonists. For the research, the items were selected based on the work of Maroto and Rodriguez (2019), since their content is closely aligned with the objectives of the proposed analysis, which were adapted to the present research.

Table 2. *Platform content analysis worksheet*

Content	Classification
Genre	Videopodcast, series, program, reality, docureality, testimonial, dating show, interview, reality TV, contest/talent show, documentary, movies and vlogs.
Target audience	Generation Z, Generation Z/Millennial (both), Generation M, and all audiences.
Interactivity	No or yes
Transmedia	No or yes
Protagonist	Influencer*s, actors and anonymous people*

Source: Own elaboration based on Maroto-González and Rodríguez-Martelo, 2019.

The platforms themselves provide hints (hashtags, tags, etc.) about the genre of the content, the target audience, or the protagonists, which allows for a more precise understanding of the dynamics of consumption and audience segmentation. In this way, detailed information was extracted from the content of each of the platforms analyzed.

3.3. Survey

As for the survey, it was conducted between May 1 and May 31, 2024, with a minimum sample of 151 participants determined by the statistical platform QuestionPro. In this way, a confidence level of 95% and a margin of error of 0.8 were achieved, representing an estimated population of 4 million people in Spain between the ages of 18 and 27, according to data from the National Statistics Institute (INE, for its acronym in Spanish) in 2022. In the end, 160 people participated in the survey.

Regarding the questionnaire, it was approached from a uses and effects approach (Espinosa Ramírez, 2015), with reference to other previous works, which allowed the validation of the variables (García-Orta et al., 2019; Cortés Quesada et al., 2022; Eguzkitza Mestraitua et al., 2023). Regarding the distribution of the survey, the three national youth associations active in Spain collaborated in the research: the Spanish Youth Organization, the Spanish Youth Council, and the Youth Institute (INJUVE, for its acronym in Spanish). This work does not intend to segment the audience according to specific interests, so the three generalists mentioned above were limited in order to reach any profile of young people located in Spain.

The survey consists of 25 questions, divided into four thematic blocks that respond to SO2, SO3 and SO4. These blocks are: registration information, identification of knowledge about the platforms and consumption habits, association of the platforms with the linear TV channels that manage them, and specific questions about the catalog of each platform.

4. RESULTS

4.1. Website formal analysis

From the analysis carried out on the three platforms in the categories of URL, design, usability, responsiveness, personalization and social networks, it can be seen that the Mtmad platform is the best rated with a total of 79 points out of 100, followed by Playz with 73 and Flooxer with 70 (Table 3). Subcategories

Table 3. *Analysis of the Mtmad, PlayZ and Flooxer websites*

Analysis categories	Subcategories	Mtmad	PlayZ	Flooxer
URL 20 scores	Clarity Length Structure Keywords	20	16	16
Design 20 scores	Aesthetics Consistence Brand image White space	16	14	15
Usability 20 scores	Navigation Loading time Accessibility Interaction	15	15	13
Responsiveness 15 scores	Adaptability Consistence Tests	12	12	12
Customization 15 scores	Dynamic contents User preferences Recommendations	9	11	9
Social media 10 scores	Integration Links	7	5	5
Total score		79	73	70

Source: Own elaboration.

Considering each of the categories related to the URL, the items clarity, length and structure are rated with the highest score (5 out of 5) in the case of Mtmad. Playz and Flooxer receive identical scores (3 out of 5) for clarity and length, and the same score as Mtmad for structure (5 out of 5).

In terms of design, Mtmad continues to lead the ranking in all subcategories with a score of 4 out of 5. In the case of Flooxer, the brand image scores lower (3 out of 5), and in the case of Playz, it is the aesthetics and white space (3 out of 5) that lower the average.

 https://doi.org/10.4185/rlcs-2025-2380

In terms of usability, Mtmad gets a consistent score in navigation, latency and interaction (4 out of 5), with accessibility being the only variable evaluated with a lower score (3). In this sense, there are differences in the strategy of Playz and Flooxer, which are rated better in accessibility and worse in navigation. However, identical scores are obtained in the three cases when responsiveness is taken into account.

Regarding website customization, Playz leads the ranking in terms of content dynamism (4) and user preferences (3). Meanwhile, Flooxer and Mtmad obtain similar, albeit lower, scores in these subcategories, and all three received 4 scores for recommendations.

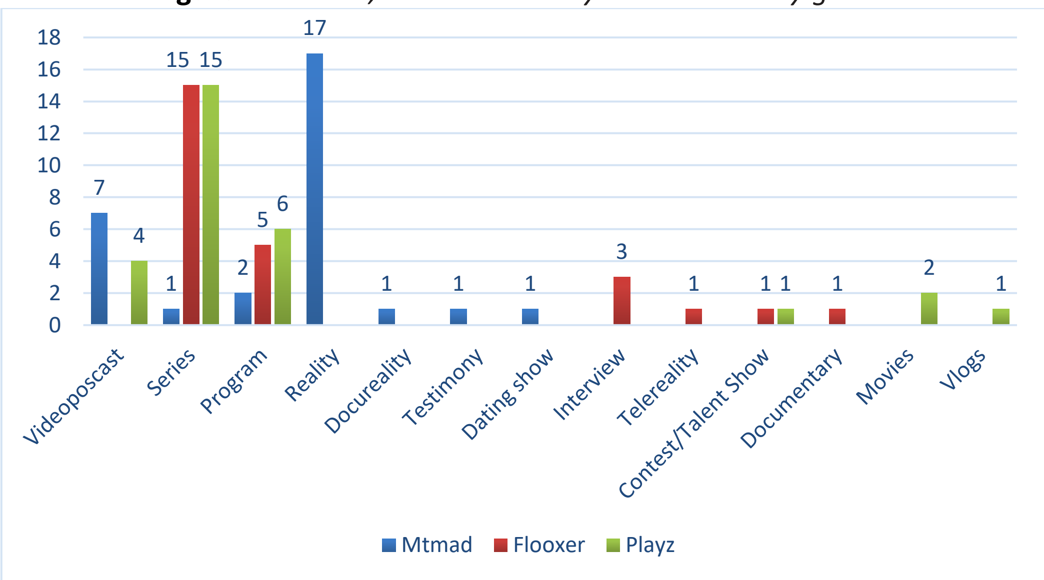
Finally, considering the association of the websites with the social profiles of the platforms, it can be noted that Mtmad is the one that best identifies and integrates them.

4.2. Website content analysis

An analysis of the web content of the three platforms shows that they all have a similar catalog in terms of number of titles: Mtmad leads with 30, followed by Playz with 29 and Flooxer with 26 productions.

With regard to their classification by genre (Figure 1), it was found that Mtmad is dominated by reality television (17) and videoposcasts (7). Flooxer shows more diversity in this regard, combining the prominence of series (15) with reality TV, interviews, contests and documentaries. The case of Playz is similar, with a predominance of series (15) combined with other genres.

Figure 1: *Mtmad, Flooxer and Playz distribution by genre.*



Source: Own elaboration.

In general, the most represented genre is the series (31), which indicates a tendency to produce fictional content (Table 4). It is followed by reality TV, with 17 programs, which are usually based on the daily life of personalities linked to other television programs.

Table 4. *Distribution on analyzed platforms by gender*

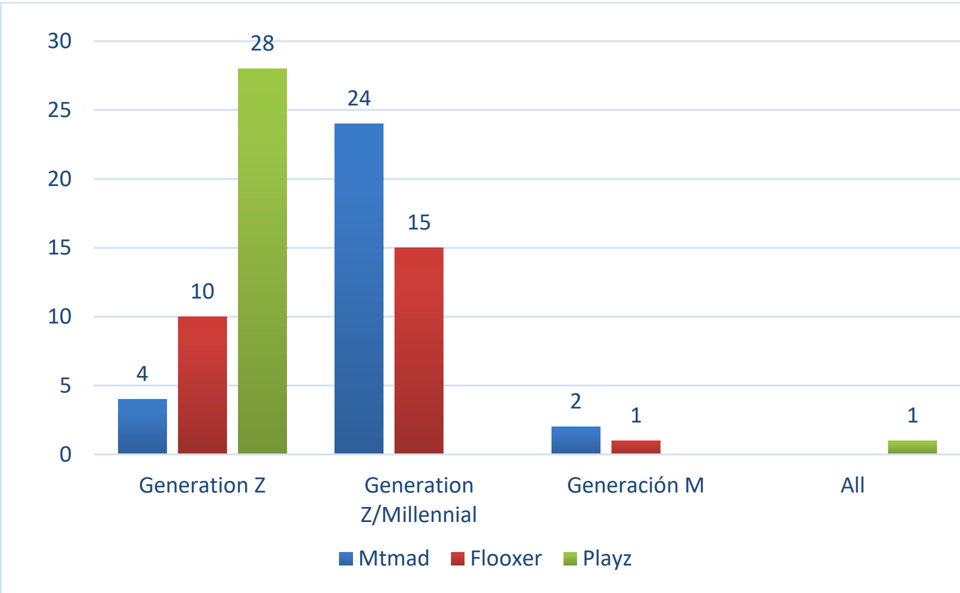
Gender	Number
Series	31
Reality	17
Program	13
Videoposcast	11
Interview	3
Movies	2
Contest /Talent Show	2
Vlogs	1
Testimony	1
Reality TV	1
Docureality	1
Documentary	1
Dating show	1

Source: Own elaboration.

Meanwhile, interviews (3), movies (2) and quiz shows (2) have a moderate representation, indicating their focus on specific audience niches. In addition, vlogs, testimonials and dating shows have a low representation on these platforms, indicating an experimental presence.

Regarding the young audience segment targeted by the platforms (Figure 2), in the case of Mtmad, content of interest to Generation Z and Millennials is prioritized (24 titles), according to the information provided in the program descriptions and assigned tags. Flooxer follows a similar strategy, betting on content for both groups (15 titles). Playz, for its part, is the only one more specialized in a specific audience niche, as its brand identity is directly related to Generation Z, to which it targets 28 titles.

Figure 2: *Generation to which the content is targeted.*



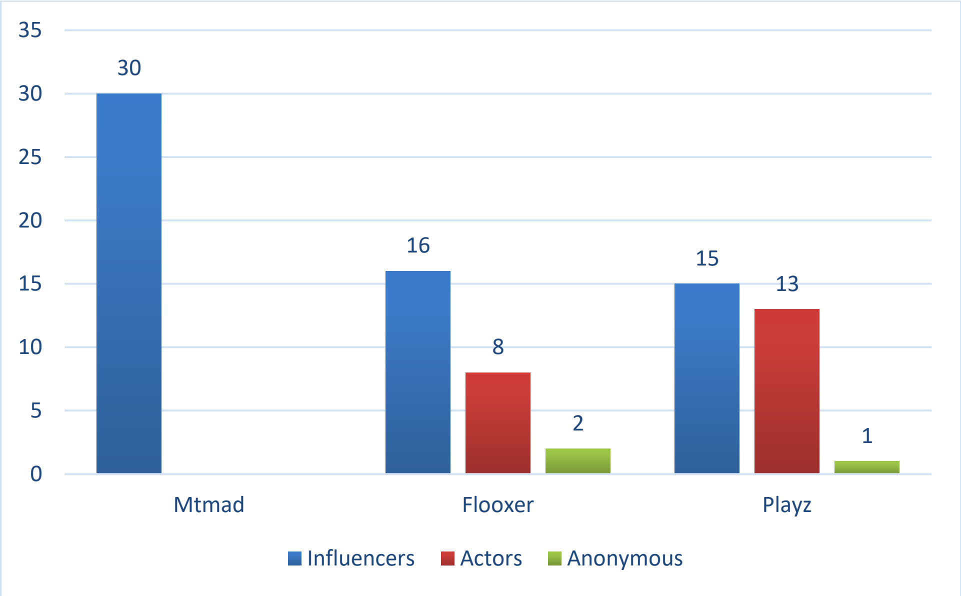
Source: Own elaboration.

Thus, Generation Z is the main target audience of the analyzed platforms, with a total of 42 titles directed towards them. Similarly, there is a tendency to produce content appealing to both Generation Z and Millennials (39 titles), generalizing the young audience. This may be related to the predominant tendency to interact with users through the content in the catalogs, especially on Mtmad and Flooxer. Consequently, private television channels' platforms encourage more participation than public television.

This interactivity is associated with the transmediality of the content. Mtmad, Flooxer, and Playz offer multiplatform narratives that try to transform audiovisual consumption into an immersive experience by combining formats and channels, such as videos, games, and social media.

As for the protagonists of these narratives (Figure 3), Mtmad exclusively features influencers (30 titles). They are also present in the Flooxer catalog (16 titles), although combined with actors (8 titles) and anonymous people (2 titles); and in the Playz catalog, although in a more equal figure (15 titles) to that of actors (13 titles).

Figure 3: *Protagonists of the Mtmad, Flooxer and Playz platforms.*



Source: Own elaboration.

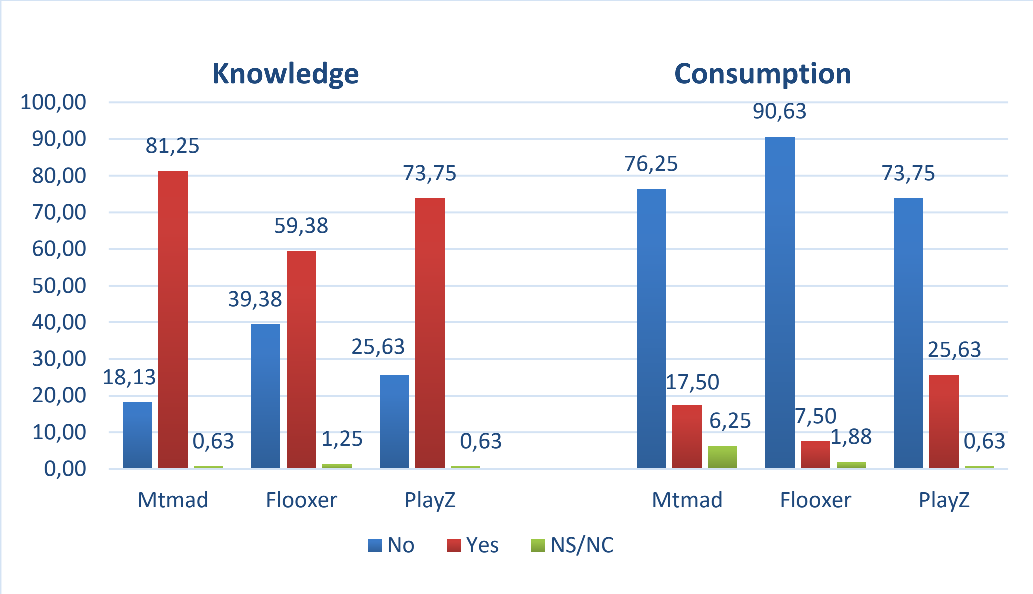
In general, there is a predominance of Influencers (61 titles), over actors (21 titles) and anonymous people (3 titles). This reflects these platforms' tendency to capture the attention of young audiences by employing influencers to direct their followers to catalog content.

4.3. Interview

A total of 160 people responded to the survey: of those, 60.63% were women, 36.25% were men, and 3.13% did not specify. In terms of age, 77.50% are between 18 and 23 years old, and 21.9% are between 24 and 27 years old. Therefore, all of the participants belong to Generation Z.

The platform most known by the respondents (Figure 4) is Mtmad (81.25%). It is followed by Playz (73.75%) and, in third place, Flooxer (59.38%). However, Playz is the most used (25.63%), followed by Mtmad (17.50%) and Flooxer, which in addition to being the least known, is the least used (7.50%).

Figure 4: *Knowledge and consumption of the platforms.*

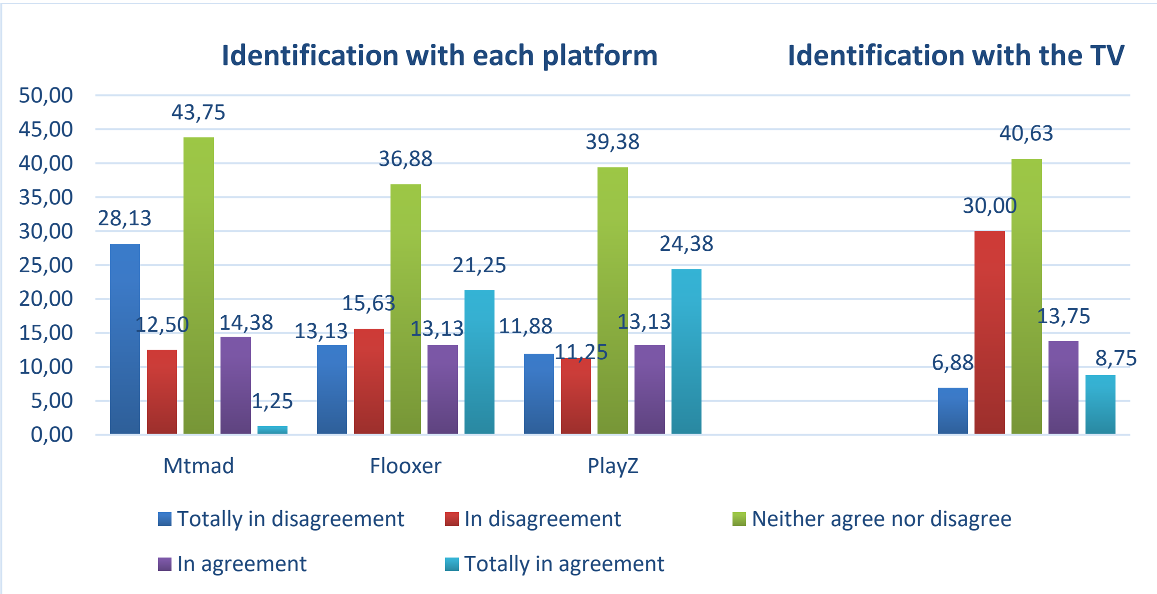


Source: Own elaboration.

As for the devices through which content is consumed, a multiscreen phenomenon has emerged. However, the most used device is the smartphone (58.13%), followed by the tablet (17.5%) and computer (22.5%). Other devices, such as conventional television, occupy the last place (12.50%).

Regarding whether or not they identify the platforms (Figure 5) with the linear television channels that manage them, Mtmad is the best related (43.75%), while Flooxer is the least associated with the channel, in this case Antena 3 (36.88%).

Figure 5: *Identification of platforms with linear television channels.*

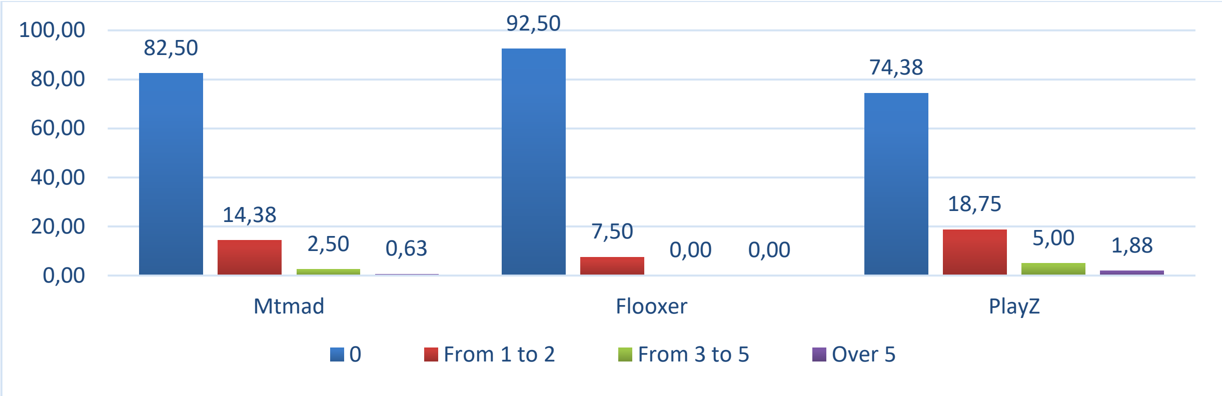


Source: Own elaboration.

Similarly, 40.63% of the young people surveyed believe that these platforms are not related to the television consumed by previous generations. Although there is a general perception of independence, 30% of participants relate the content offered by these platforms to what their parents and grandparents consumed on conventional television a few years ago. Of the three platforms, Playz is most associated with linear television.

In terms of consumption frequency (Figure 6), Playz, in addition to having the most users, is also the platform on which the participants spend the most time (74.38%), mostly between one and two hours a day. At the opposite extreme is Flooxer: 92.5% of young people state that they do not spend any time on it.

Figure 6: *Consumption frequency.*

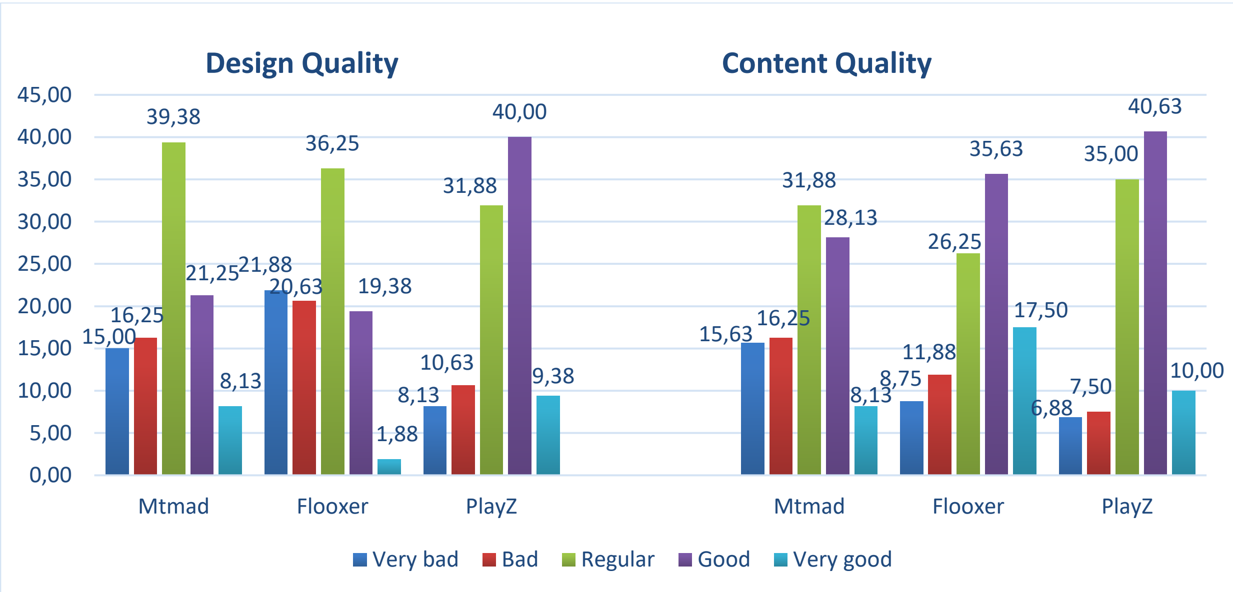


Source: Own elaboration.

Flooxer is the least known platform, so young people invest the least time in it. However, most participants say they are familiar with Mtmad but do not spend time on it.

As for how Generation Z perceives the design of the interfaces (Figure 7), Playz is the most favored in the responses, with 40% of the participants considering it “good” and 9.8% qualifying it as “very good”. "Once again, Flooxer receives the lowest ratings, with 21.88% of young people considering it "very bad" and 20.63% rating it "bad."

Figure 7: *Percepción sobre el diseño.*



Source: Own elaboration.

Regarding the perceived content quality, Flooxer and Playz stand out positively this time, with more than half of participants classifying them as "good" (35.63% and 17.50%, respectively) or "very good" (40.63% and 10.00%, respectively). In contrast, Mtmad receives a more neutral perception, with 31.88% of participants classifying it as "regular."

When asked about the adaptation of the design to the interests of young people in Spain (Table 5), 43.13% of respondents agree that Playz is the one that best represents them, and 10.63% strongly agreed. The response to Mtmad is more neutral, while the response to Flooxer is negative: 23.12% totally disagree, and 19.38% disagree.

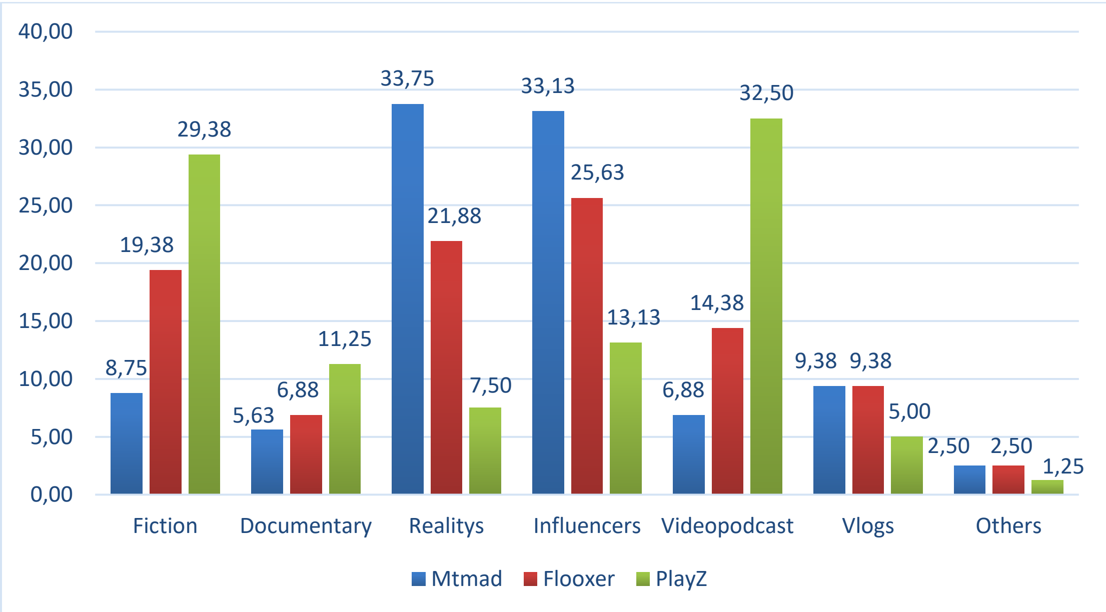
Table 5. *Questions and answers regarding identification with the content.*

Questions	Platforms	Totally in disagreement	In disagreement	Neither agree nor disagree	In agreement	Totally in agreement
Q10: Does the design suit my interests?	Mtmad	13,75	16,88	38,75	21,88	8,75
	Flooxer	23,13	19,38	38,13	18,13	1,25
	Playz	6,88	8,75	30,63	43,13	10,63
Q11: Does the subject matter make me feel identified with its content?	Mtmad	14,38	17,50	37,50	22,50	8,13
	Flooxer	22,50	21,88	38,75	15,63	1,25
	Playz	7,50	8,75	33,13	41,88	8,75
Q12. Do I feel identified with its content because of the protagonists involved?	Mtmad	13,75	16,88	38,13	23,13	8,13
	Flooxer	21,88	22,50	38,13	13,75	3,75
	Playz	8,75	10,63	35,00	39,38	6,25
Q13: Does the content suit with my interests?	Mtmad	16,25	18,13	27,50	31,88	6,25
	Flooxer	14,38	14,38	28,75	26,25	16,25
	PlayZ	13,13	13,75	26,25	38,13	8,75

Source: Own elaboration.

In terms of content theme and characters, Playz is the platform with which Generation Z feels most identified (41.88% and 39.38%, respectively). Conversely, Flooxer is once again the worst perceived, with nearly half of the participants not agreeing either with the catalog or with the characters involved in the titles (Table 4). In this sense, the genres most consumed by young people depend on the platform: they use Mtmad to watch reality TV and programs starring Influencers; Playz to watch video podcasts and series; and Flooxer without a clear genre preference, which is associated with a more varied consumption, even though it is the platform least consumed by Generation Z (Figure 8).

Figure 8: *Genres consumed by young people on platforms.*



Source: Own elaboration.

There is a predominant tendency for young people to consume reality programs that bring them closer to daily routines starred by Influencers and other television personalities. Fiction also plays a leading role in consumption, and video podcasts, a relatively new format, therefore, prove to have carved a niche in the catalog of interest of young people who use these platforms.

5. DISCUSSION AND CONCLUSION

Linear television is trying to reach younger audiences via specialized content platforms (Eguzkitza Mestraitua et al., 2023). The study of three of them, Mtmad, Flooxer and Plays, confirms this idea and identifies differentiated strategies both in terms of interface and content produced. Mtmad, for example, bets on reality TV, opting for the protagonism of television characters who are linked to Telecinco programs such as *Gran Hermano* (Zambrano, 2000) or *La Isla de las Tentaciones* (Estruch, 2020) and who become influencers. These programs are based on everyday life, on the visibility of personal environments and on the audience's approach to these characters through everyday situations that are presented as real (Vázquez-Herrero et al., 2021). This commitment of Mtmad also coincides with the results of the survey, which reflect the interest of young people in content starred by Influencers who show them everyday situations.

Meanwhile, the other platform associated with a private television network, Flooxer, and the RTVE platform, Playz, offer more varied content in terms of genres, although fiction series predominate. In the case of the Atresmedia platform, its catalog includes both mythical series of Antena 3, and that marked the millennial generation, such as Physics or Chemistry (Baltanás y Mercero, 2008-2011); and its own genre called Snack. These are light titles and short duration, which coincides with the previous conclusion that the new generations prefer audiovisual microcontent, of five minutes maximum (Patel and Binjola, 2020). Thus, and in line with previous studies (Gascón-Vera, 2020; Aguilera-García, 2023), different approaches can be identified in terms of business strategies for content fragmentation and attracting younger audiences.

This trend is consistent with the idea that the audiovisual content most consumed by young audiences is series (García-Orta et al., 2019), as well as with the results obtained in the survey. However, there is a segmentation of the audience according to the platform. Flooxer and Mtmad prioritize productions that fit the interests of both millennials and Generation Z, while Playz is exclusively aimed at Generation Z, with formats related to social media that are more typical of younger audience groups, such as TikTok (Cheng and Literat, 2022). In addition, the public function of RTVE is reflected in the content of Playz through programs based on the transmission of social values, such as equality or solidarity, and the visibility of problems that affect the youngest, such as suicide.

In this sense, the results of the survey show novelties in terms of formats. Although fiction continues to be a fundamental pillar in the audiovisual consumption of the new generations, innovative formats such as video podcasts are gaining ground and others, more conventional, such as documentaries, are not as prominent. Again, light content is presented as a favorite, in line with the new generations' preference for viewing on mobile devices (Saavedra-Llamas et al., 2020; Gallardo-Camacho et al., 2023).

Despite these differences in the strategies and perceptions of audiences, there is a homogeneous tendency towards the production of content that allows interactivity. Content that generates experiences and is personalized for each user is being promoted (Salgado, 2023), using functionalities that are not yet feasible in linear television. The aim is to attract younger audiences, engagement (Auditya and Hidayat, 2021; Castillo-Abdul et al., 2022), although the responses to the survey reflect a different level of identification and representation. While Mtmad users are more neutral, both in terms of content and its protagonists, Flooxer stands out for a low identification of users with the content, feeling very underrepresented, and Playz is presented as the platform most related to the youngest, both by theme and by intervening characters.

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AUTHOR CONTRIBUTIONS, FUNDING AND ACKNOWLEDGMENTS

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Funding: No external funding was received for this research.

Conflict of interest: None.

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