



From traditional screen to mobile: strategies of RTVE, Atresmedia and Mediaset in the streaming era

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ABSTRACT

Introduction: the emergence of streaming platforms has triggered a profound transformation in the traditional audiovisual sector. In response to this new paradigm, Spanish broadcasters (RTVE, Atresmedia and Mediaset) have reoriented their strategies, adopting mobile applications and online platforms as key tools to expand their reach and offer on-demand content. The aim of the article is to analyze the strategies they use to attract and retain audience. **Methodology:** a mixed approach is used. To perform the quantitative analysis, after a review of the published literature, a matrix with 94 variables is developed to analyze in detail the characteristics of each application (organization, content, interactivity, etc.). This matrix is executed in the smartphone applications (RTVE Play, Atresplayer and mitele). For the qualitative analysis, semi-structured interviews were conducted with those responsible for the platforms. Both general and specific questions were asked about the target audience, content strategy, interface, interactivity. **Results:** reveal different strategies: RTVE Play prioritizes diversity and public service, Atresplayer bets on original and exclusive content, and mitele combines linear and digital content. Discussion: the three platforms have adopted different approaches. The creation of original content is key to differentiate themselves. Monetization varies, from free to mixed models. The future

points towards personalization and technological innovation. **Conclusions:** each platform has developed a unique strategy to adapt to the new digital environment. The diversity of approaches demonstrates the complexity of the streaming market. Personalization and technological innovation will be key to future success.

Keywords: Streaming platforms; mobile applications; digital content; digital strategies; linear television; on-demand content; technological innovation.

1. INTRODUCTION

The audiovisual sector has undergone a profound transformation thanks to technological advances, new audience consumption and other methods of offering and consuming digital content (Gallardo-Camacho et al., 2023). In recent years, online platforms with on-demand business models have emerged and challenged the hegemony of traditional media. In 2017, the historical television operators in Spain began to consider the need to address this new business model when Netflix was already well-established with more than five million subscribers, posing a threat to the traditional dominance of free-to-air televisions.

Mobile applications and social networks have become indispensable tools that allow TV operators to adapt to the new digital landscape and build lasting relationships with their users. Beyond simply distributing content, mobile apps enable operators to encourage participation, collect feedback, provide customer service, promote content, and personalize the experience. Accessible from mobile devices such as smartphones, these platforms have become essential elements in the home as they offer users the freedom to choose when and where to consume content. Online audiovisual communication has expanded not only the possibilities of consumption but also the useful life of television contents.

This article aims to analyze in depth the current strategy of the main Spanish television channels in relation to the exploitation of on-demand services and streaming contents on smartphones, to show if they consider it a necessary element to expand their contents and compete with SVOD platforms (Subscription Video on Demand) or it is a mere container. To do this, after reviewing the general offer, which includes the analysis of strategies to activate audiences in general television (Coromina et al., 2020) and studies by genres and use in social media (Gascón-Vera, 2020), we delve into the strategies of content offer, as well as the morphology of these in the applications of Radiotelevisión Española (RTVE Play), Mediaset España (Mitele) and Atresmedia (Atresplayer).

2. THEORETICAL FRAMEWORK

Television networks have undergone an intense process of transformation in the first two decades of the XXI century. Business models, devices such as smartphones and new audiences demand new forms of consumption that have accelerated the changes experienced by the audiovisual sector (León, Asensi & Morales, 2023).

Mobile communication, the so-called mCommunication, is one of the defining elements of the forms of digital transmission of audiovisual content. Smartphones embody this ubiquitous reception capacity, shared connection and instant consumption of audiovisual content (Caldera and León, 2017).

Mobile phones are already an essential communication tool, as evidenced by these data: they are present in 99.5% of households with at least one member between the ages of 16 and 77 (National Statistics Institute, 2023). More recently, the General Media Study, in its February/March 2024 report, points out that 92% of Internet users use smartphones to access the network (AIMC, 2024).

The new generations have made these devices the fundamental tool for audiovisual viewing (Capapé, 2020). The smartphone and the television are the media through which audiovisual content is viewed the most, both

during the day and on weekends (Navarro Robles & Vázquez Barrio, 2020). These young users seek interactivity and participation because they are used to being prosumers, that is, media consumers and content creators, in a process of dynamization of communication that changes the traditional position (García-Ruiz et al., 2014) to make them receivers and senders of messages, especially through smartphones (Vázquez-Herrero et al., 2019), and they demand services that immediately satisfy their audiovisual product needs (Matei, 2024). Of the 283 minutes per day of audiovisual content consumption per individual over 18 years old between January and October 2022, 43 minutes were through computers and conventional mobile (Barlovento Comunicación, 2023), which is practically the same proportion as in 2021, 15% (Barlovento Comunicación, 2022), indicating that this type of access to audiovisual content has been consolidated.

As a result, television has lost its importance in the reception process. The various studies have revealed two different user models: viewers who break with linear consumption and want a higher level of interaction with formats, and those who are dependent on traditional programming (Saavedra et al., 2021). In the same vein, Barlovento Comunicación's analysis of the audiovisual industry in 2023 states that there are differences in content consumption habits on online platforms between young audiences, who use them more, and older audiences, who are mostly users of free-to-air television (Barlovento Comunicación, 2024). The report Digital Society in Spain 2023 shows that in 2022, 65% of netizens watched movies on demand through streaming platforms and 53% watched TV programs through them (Telefónica, 2023).

Since 2010, the use of television and Internet access through smart TVs, computers, smartphones, tablets and video game consoles has become more widespread among Europeans over 16 years old. In 2022, for example, it was found that 61.2% used smartphones to access multimedia content (Telefónica, 2023; Moreno-Espinosa et al., 2021).

Therefore, all TV channels offer applications of greater or lesser complexity. These applications report on the likings, preferences and online consumption of the subscribed services (Vacas-Aguilar, 2018). At the same time, the possibilities of sharing content through social networks are a very efficient way for television networks to interact with the audience and obtain consumption and preference data (Rubio Jordán, 2021). From the point of view of the recipients, the interactions facilitated by social networks and chats are a fundamental component of the user experience, especially among younger audiences (Bustos Díaz, 2020).

From the point of view of free-to-air DTT broadcasters, the new paradigm has forced them to experiment with access modalities that are changing the way content is made profitable. As for the over-the-top platforms, the fact that they themselves are a typical product of the digital revolution has facilitated this adaptation to mobility; their strength is influencing the historical operators, whose fundamental business is DTT broadcasting, and the traditional payment platforms. These new providers, together with telecom operators, have caused profound changes in the audiovisual sector, with a marked prominence of users and contents (Medina et al. 2019).

Mobile audiovisual communication is segmented and hyper-specialized (Cebrián-Herreros, 2009) and has mutated in its relationship with its audiences, who enjoy a capacity of choice and a volume of supply that it did not have with linear broadcasting. Entertainment contents have benefited the most from this new form of communication, as they have adapted and used the new narrative models and new production standards more effectively (Formoso, 2017).

The changes in the production, distribution and reception of audiovisual content in mobility, especially in terms of interactivity, are changing the audiovisual paradigm: they are distributed on devices that offer unique user experience and generate loyalty and revenue. The viewer, conceived as a passive subject, is giving way to a

user who demands experiences that can be facilitated by new mobile devices, among which personalization and interactivity stand out (Sixto García, 2018); ultimately, that user could give rise to a "prosumer," that is, a consumer who generates his/her own content.

However, the receiver's abilities to be a prosumer are underdeveloped, even though it is one of the axes of network socialization of communicative products (Morales-Morante, 2016). The truth is that the generation of contents by the user/viewer/receiver is irrelevant. Operators prefer to avoid them. The user is only conceived as a prescriber who redirects the contents to make the product commercially profitable. To this end, there is a functional integration of social networks in mobile applications, with the aim of involving the user in the dissemination of the contents that he/she likes the most. Therefore, it is interesting to note that the success of a product in conventional broadcasting and favorable comments in social networks are not directly related (Castro, 2018). This fact may be influenced by the different types of users of the device and their preferences, as well as by the influence of the device on the acceptance of the content and the fidelity of the viewer.

The two-way relationship provides operators with data on customer preferences, which allows segmentation and personalization, as well as real-time knowledge of consumption characteristics. Operators thus benefit from the capabilities of Industry 4.0, which makes production more flexible and personalized, a condition for the intensive use of content (Videla-Rodríguez, 2018).

The contents for mobility facilitate crossmedia strategies - a content adapts to different formats - and transmedia - interrelated stories, with narrative independence, developed on different platforms - although the adaptation of those already broadcast prevails, their morphology is modified to monetize them on mobile platforms. In any case, there are a limited number of specific products for mobile communication or others that are more easily adapted to it, such as webseries; thus, with Logan and Scolari (2014), it is possible to establish a taxonomy of mobility: specific contents, adapted contents and imported contents.

In line with this classification, mobile communication has influenced content formats (García-Torre, 2016) from several perspectives: viewing time, device screen size, or reception conditions.

3. OBJECTIVES

The main objective of this research is to deepen the content offered by the national television operators (RTVE, Atresmedia and Mediaset) in their smartphone applications. The aim is to study two fundamental aspects:

First, to analyze the new strategies of linear televisions in their adaptation to video on demand. In recent decades, strategies to attract an audience focused on charismatic figures and linear programming, today Spanish mainstream televisions are committed to reviewing the user experience, interactivity and audience segmentation through their mobile applications. These strategies aim not only to attract new viewers, but also to increase the loyalty of existing ones by offering content and features better adapted to their interests and consumption habits. With this research, we want to deepen these trends and evaluate their effectiveness in the context of RTVE, Atresmedia and Mediaset.

Second, to know the characteristics of the morphology of the contents, that is, the adequacy of the contents to the mobile device. It is evaluated if they have adapted to the characteristics and possibilities of the apps or if they are simply limited to the reproduction of material previously broadcast on television.

The research also examines two secondary objectives: the characteristics of the monetization of the applications and, secondly, the interactivity with the content, and to this end, it is evaluated how users can actively participate and promote a more immersive experience.

4. METHODOLOGY

A mixed quantitative and qualitative methodology has been used so as to delve into the strategy proposed by Spanish generalist television channels when it comes to being present on video-on-demand platforms. Such method has a comparative nature, which is of interest to check how the three main television media groups, according to their objectives, try to attract users to their mobile applications.

The central premise of mixed studies is that the integration of quantitative and qualitative approaches can provide a better understanding of research problems than either approach alone (Osorio-González & Castro Ricalde, 2021). On the quantitative side, a content analysis (CA) has developed through a matrix. As Kriger (2021) states, CA can be used in qualitative, quantitative and mixed approaches.

The object of study is the mobile applications for smartphones dedicated to on-demand content of the three Spanish generalist television channels: RTVE, Atresmedia and Mediaset.

The following table lists the televisions and applications analyzed:

Table 1. *Object of the study.*

Analyzed Televisions	Analyzed Apps
Radiotelevisión Española (RTVE)	RTVE Play
Atresmedia	Atresplayer
Mediaset	Mitele

Source: Own elaboration.

An analysis matrix consisting of 94 variables grouped into 14 categories was applied to these apps. To develop this matrix, similar studies have been reviewed, such as those carried out by researchers Mendieta (2023), Rodríguez-Martínez et al. (2010), as well as previous studies developed by the authors of this work.

This review, together with the contributions of the authors themselves, resulted in the matrix shown below:

- Organization: sections of the general offer.
- Contents: programs, series, content or sections for specific audiences, grid slots, and outstanding topics.
- Sections (news, series, cinema, documentaries, programs and sports): subcategories, morphology of the contents (as it is broadcast, fragments or new editions), extra contents, archive, download, free access, access required registration and access required subscription.
- Monetization: advertising in the app interface, advertising in audiovisual content, subscriptions (types and characteristics) and operating windows.
- Directs: channels and events.
- User registration: required to play all content, required to play part of the content, interface customization options, save playlists, favorites, make comments, access special content, activate subtitles and modify resolution.
- Access to content: free access, registration required, registration and subscription required.
- Accessibility: subtitles, audio description and sign language.

- Interactivity: sharing content, contact form, comments, voting, rating, communities of followers, personalization, sending questions to a program, sending content and live interaction. These interactivity items are organized into low, medium and high interactivity categories to obtain more concrete results regarding the degree of interaction of the applications under study.

The purpose of this detailed specification of variables is to develop the most thorough content analysis possible. After designating the aspects to be examined, the exploration of the applications under study, which were developed in May and June, 2024, was carried out. Finally, we analyzed and interpreted the results obtained from each technique to learn the status of the object of analysis in detail.

In the qualitative techniques, interviews were conducted with the managers of the mobile applications under study. Within the variety of this type of interview, the semi-structured interview was chosen, with previously planned questions, combined with others that emerged from the conversation itself. As in previous studies, two-way communication and the interviewer's flexibility to adapt to the interviewee's responses and needs are key elements of this type of interview. This allows new ideas to be generated and a deeper understanding of the discussed topics to be obtained (Elena Rodríguez, 2024). Interviewees can also make cross-cutting assessments (Lopezosa et al., 2022).

The interviewees were the heads of the online platforms of the television channels under study. Interviews were conducted in July 2024. The following table lists the interviewees, their positions, and the entities to which they belong:

Table 2. Lists of interviewees, their position and the entities to which they belong.

NAME	POSITION	ENTITY
Alberto Fernández Torres	RTVE Play Director	RTVE
Emilio Sánchez Zaballo	Atresplayer and OTT platform Director	Atresmedia
Carlos Fernández Rodríguez	Mitele and MitelePlus Director	Mediaset

Source: Own elaboration.

As for the questions, once the analysis had been carried out, a list of generic questions was drawn up for all the television channels, and another series of specific questions according to the results of the analysis of each application. Additionally, thanks to the characteristics of the developed interview, other questions were asked that arose during the dynamics of the conversation. Table 3 below shows the generic questions and their objectives:

Table 3. *Generic questions and objectives.*

QUESTION	OBJECTIVE
Who is the target audience for the app?	To specify the target audience for the application.
What is the general content strategy?	To know the procedure each TV channel follows to consolidate its offerings into a mobile application.
What type of content is prioritized for attracting and retaining users?	To identify essential content to capture and retain the target audience.
What are the interface design criteria?	To discover the principles for establishing the design.
What value do you place on interactivity with the user?	Show the value that each TV channel contributes to user interaction through the application.
Do you plan to create special content for the app?	To find out if the TV channel directors only think about broadcasting the contents as they are broadcast on traditional TV or also about making special editions for the app.

Source: Own elaboration.

5. RESULTS

The analysis obtained from applying the matrix to the apps under study is presented. The presentation is sorted by the television channels analyzed and, within these, by the items in the table, in order. Most of the variables present in the matrix are shown. "Organization" and "Contents" are grouped under "General Offer" since these two variables detail the structure of the applications. The sections "News," "Series," "Cinema," "Documentaries," "Programs," and "Sports" are presented separately for a clearer and more precise exposition because they constitute the basic catalog of content offerings. The "Accessibility" results are presented under "User Registration" because they are tools or options available during registration on the platform.

5.1. RTVE Play

5.1.1. General offer

The application offers a large volume of content, which is organized into blocks of varying relevance. There is a balance between information, fiction and non-fiction:

"It follows similar schemes to those of European public broadcasters' OTTs: combining competition with global OTTs in terms of content with the strength of public service through news, cultural, cinematographic and fiction content. There is a clear objective of protection and dynamization of the local culture, which is enhanced because RTVE is not under the pressure of immediate economic profitability. The public service allows content policies that allow reaching the largest possible audience and reflecting diversity" (Alberto Fernández, RTVE Play Director)

News content is focused on news, sports and documentaries. Fiction is developed in the cinema and series block, though they are obviously also present in Universo Play and Playz. Precisely, these two blocks serve as a specific container for programs intended to be highlighted for online consumption by RTVE. They act as aggregators of products that are also available in other sections, but whose transmission is intended to be promoted.

Alberto Fernández, RTVE Play director, defines the application's target: "It is linked to the natural target of the OTTs more than that of the group. We have an average age below conventional television, but we are limited by the production of programs for an adult audience emotionally linked to RTVE. With PlayZ, we face the

challenge of reaching an audience without that emotional connection with RTVE. However, this audience is smaller compared to other age groups."

It is also worth mentioning that the application is used to highlight or preview the premieres of new channel contents, with a special mention of the "Coming Soon in Cinemas" section, where theatrical releases of films in which RTVE participates as producer are announced and which will later be programmed on the channel. Also noteworthy is the relevance given to the Masterchef program, both in the vertical navigation on the home screen and in the menu of thematic blocks.

Current events are adapted to offer content that can attract users at a given time. For example, there is content for Miguel Ríos's birthday or a monograph on director Isabel Coixet. The director of RTVE Play emphasizes that "there is an intense rotation of contents based on a varied opening offer, and from there, there are the collections."

In terms of morphology, there are fragments/clips, archives, complementary information, and the ability to rebroadcast on social networks. There is also the possibility to download series, movies, and extra content. A section is also included in each program/series/movie to recommend others of the same type or genre.

5.1.2. News programs

RTVE has a complete offer of news programs in its application, focused on news programs, reports and current affairs documentaries. In this block, as in the rest of the general offer, there is a great segmentation of contents, among which some of them stand out due to their strategic relevance and public service: Territorial news, "*El coste de la vida*", "*Por un planeta mejor*", "*Las violencias machistas u Orgullo LGTBI*". There is an extensive archive, which in the case of TV news can go back to 2022. Fragmented news extracted from the news programs are offered, of which there is an extensive archive that goes back to 2022.

5.1.3. Series

Series are one of the main contents of RTVE's online offerings. There are several general lines: promoting successful series which are no longer broadcasted in linear programming, such as "*Cuéntame*" or "*El Ministerio del Tiempo*", series from the RTVE's archive, contents related to women or LGTB, specific online proposals, such as Series Playz, and specific genres, such as thrillers and adventures, drama or comedy.

5.1.4. Cinema

In the cinema block of the RTVE Play smartphone app, RTVE Play clearly commits to Spanish and Latin American cinema with films such as The best Spanish Cinema, The Goya ids for..., Javier Bardem: *Cruzando el charco*. It also reserves space for films from other genres: *Joyas del Festival de Cannes* and *Con sabor a Oscar*. RTVE Play's director, Alberto Fernández, confirms this strategic line: "There is a large traffic of films, we have the largest library of Spanish cinema, with broadcasting rights for ten years of the films participated by RTVE 2019".

As it happens in other content blocks there are specific offers related to women, such as - "*Ellas dirigen*", "*Amor de madre*" -, "*LGTBI*" - "*Con mucho orgullo*" - and children's audience - "*Para los peques de la casa*" -. Among genres, horror, comedy, romantic comedy and western stand out. PlayZ also has a specific cinema offer.

5.1.5. Documentaries

In addition to the categories that are permanently repeated, i.e. "True Crime", "Universo Play", "*Orgullo LGTBI*", "*Mujer*" or the "RTVE archive", in this block, we specifically highlight the offer of content on art and culture, music, nature, travel and gastronomy. Programs in Catalan are also offered.

5.1.6. Programs

This block contains a set of self-produced programs that constitute RTVE's flagship or reference content: Masterchef 12, *"Late Xou con Marc Giro"*, *"Todo Mota"* or Talent Show. But the strategic lines of the online offer are maintained: Playz, archive programs - *"Locos por el archivo"* or *"Si te invade la nostalgia"* -, or the musical contents: *"La vida sin música sería un error"*.

New product morphologies aimed at audiences accustomed to new forms of consumption are particularly highlighted here: a "videopodcast" section and a program called *"Un videopodcast con Dani Rovira"*.

5.1.7. Sports

As it happens in the case of news, this block is very dependent on the events or news of the moment. That's why the Paris Olympic Games are very present: Get ready for the Olympic Games, The road to Paris 2024 or Goal Paris 2024. Along with this, strategic contents such as those related to women - The women's Tour 2024, Spain in the UEFA Women's Nations League, Women sports stars, Women Champions, Women and Sport or the Queen's Cup-.

5.1.8. Monetization

RTVE does not broadcast advertisements during its regular programming, except for sponsorships during special sporting, artistic, or cultural events. This pattern is maintained in its online application, which includes self-promotions that users can avoid by clicking the "skip" button.

5.1.9. Live shows

The live shows are grouped into a block called *"Ahora en emisión (Now on air)"* It offers live broadcasts of the network's channels (including RTVE Play) and events that are or will be taking place (also broadcast by RNE).

5.1.10. User Registration

Registering as a user gives you access to full content reproduction, the ability to create playlists, save favorites, and make comments on social networks.

5.1.11. Interactivity

Interactivity is limited to sharing content on social networks and via email. According to Alberto Fernández, the director of RTVE Play, this is in line with what the competition is doing because, in his opinion, "OTT platforms are not very interactive." Creating community is not easy. A participation platform outside of RTVE Play is being developed." He recognizes that user participation on these platforms is an ongoing issue and suggests introducing games as an alternative.

This low commitment to interactivity explains the absence of special content editions adapted to the application's capabilities. The reason is that:

"All the added content around a product has gone to the native digital world, both in the case of viewers and artists, which has had the consequence that it is the social networks of these groups where this type of content proliferates" (Alberto Fernández, RTVE Play Director).

5.2. Atresplayer

5.2.1. General offer

This app offers a wide variety of content that is organized into different main sections. In addition, outstanding contents are offered where successful and / or topical programs, series, sports events, etc. are present. Some of them stand out for premiering in the application before their broadcast on TV.

As for how this content distribution is set up:

“There is a first criterion which is general data and user data and also based on TV and app audience to determine if something is working and whether or not it has attraction for the user. Then, there is also an editorial criterion. For us, this combination is very important” (Emilio Sánchez, Atresplayer and OTT platforms at Atresmedia Director).

In terms of content or sections for specific audiences, the following stand out: Universo Kidz, which offers content for children, and Flooxer, which offers online entertainment content aimed at young audiences. Emilio Sánchez concluded about the target audience of the application, “The target audience of the app is very open. It is general. We do not restrict ourselves to any particular audience because the Atresplayer application is the application of an entire audiovisual group”.

5.2.2. News

News programs are in the "Current Affairs" section. This section includes general and sports programs from the two group channels, as well as morning news programs, debates, talk shows, special news programs, and interviews.

The complete content consists of programs with news content from the Atresmedia group and can be sorted by "Most Viewed" (which appears by default), "Recommended," "Latest," "A-Z," and "Z-A."

As for the morphology of the content varies, for example, if we access *Antena 3's Noticias 2*, we find several tabs. First, there are chapters that are complete news programs. In "Clips," there are selected fragments of news of interest. Therefore, the contents are arranged as they are broadcast on traditional TV, and, in some cases, clips are also offered.

5.2.3. Series

The content available in this section is sorted by most viewed, but can be changed and viewed by "Recommended", "Latest", "A-Z", "Z-A". Therefore, there are no subcategories. The complete chapters are offered, in addition, the category "clip" is presented but it is empty. There is also an "Extras" tab that has content in some productions, for example, in the series *"Una vida menos en Canarias"*, three spots appear. On the main page there is a section "Clásicos atresplayer" with historical series such as *"Aquí no hay quien viva"* (2003), *"Los protegidos"* (2010) or *"Doctor Mateo"* (2009). It is possible to download series, but to do so, you must be an Atresplayer Plan Premium subscriber. Access without registration is not allowed. In some cases you can watch a series simply by being registered, but in most cases it is necessary to be a subscriber.

5.2.4. Cinema

Within cinema there are two sections "U7D Recordings" and "Film Catalog". In "U7D Recordings" there are contents related to movies broadcasted through conventional broadcasting, in the last 7 days. The films are offered in full, there are no fragments or new editions. To watch some of them, you need to be registered, but

to access most of them you must contract Atresplayer Premium.

5.2.5. Documentaries

Many of the contents available in this section are documentary programs broadcast on Atresmedia group channels.

Some are labeled Original and others, the fewest, Exclusives. In addition, they have contents in only V.O. in Valencian and only V.O. in Basque. Regarding these products in co-official languages, Emilio Sánchez said, "They are content acquisition agreements."

The contents are available as they have been broadcasted, without fragments or new editions. In some cases, there is extra content. This happens for example in *Los Borbones, una familia real* where there is a piece with the press conference of its presentation. In the extras of Tino Casal, the trailer is available. There is no archive and access are not free. Users must register to view some of them and subscribe to Atresplayer Premium to view others.

5.2.6. Programs

There are no categories. Contents are offered as they have been broadcasted and most of the programs have, in the "Clips" tab, some fragments with highlights. An example would be "*El Hormiguero*" with Vicente Vallés, where 4 clips are available. The download is available, but it is necessary to subscribe to the Premium Plan. You must be registered to access the content.

5.2.7. Sports

It does not appear as a specific section.

5.2.8. Monetization

Within the monetization options, there is advertising in the app interface and also in the audiovisual content, specifically, 4 spots are shown before the playback and these cannot be skipped.

As for the operating windows:

"Working with windows is fundamental. In each case, we try to find what we think is best, whether it is marked by the co-production agreement or a strategy. One case we are very proud of from two years ago is "*Entre Tierras*", which we premiered on the platform and which worked very well with the initial subscription. A year later, it came to the linear on Antena 3, and its ratings were phenomenal. After that, it was sold to Netflix, and during the first weeks of the premiere, it was the most-watched content" (Emilio Sánchez, Atresplayer and Atresmedia's OTT platform Director).

There is another type of window for exclusive content for subscribers where we try to provide them that differential value for which they pay, "they are marketing windows, we openly release a chapter of an original content, which they know will then only be available for a fee and exclusively on the platform", said Emilio Sánchez.

5.2.9. Live shows

In the live shows, you can see "*Parrilla*" and "*Ahora en directo*". The latter provides access to current broadcasts on different channels, as well as live online thematic channels dedicated to specific content. "*Parrilla*" allows

you to monitor the programming on the group's traditional channels, as well as certain special contents classified in different sections: "Programs" where *"El hormiguero"*, *"Equipo de investigación"* and *"El club de la Comedia"* appear; in "Series", *"Aquí no hay quien viva"* and *Foq* appear; in "Thematic", *Flooxer*, classics atresplayer, multicine atresplayer, comedy atresplayer and *inquietos* atresplayer; within *"Infantil"*, KIDs; in "Radios", *Onda Cero*, *Europa FM* and *Melodía FM*; as last section is "Subscription" where Premium is available with contents broadcasted live for subscribers.

5.2.10. User registration

Users who are not registered on the platform can access very limited contents. To see some of them, they must be registered, but to see most of the contents, they have to subscribe.

In order to log in, users can do it through their Facebook, Google account or by entering their email.

It has three registration modalities: Free to enjoy the latest published content and live channel broadcasts, Premium Plan that provides access to original and exclusive content, previews, etc., and Family Premium Plan that is similar to the previous one, but offers some extra feature such as, for example, the possibility of having up to three profiles.

For Emilio Sánchez, the original contents "are for the exploitation of our platform in Spain and of exclusive access for our subscribers".

Users with a free account, from their space can: link devices with, for example, a Smart TV, activate/deactivate receiving communications, playback quality (play video only with Wi-Fi connection), download quality (download video only with Wi-Fi connection), privacy settings (receive communications from third parties according to their profile, authorize the communication of their data to other companies of the Atresmedia Group, authorize Atresmedia to recommend content to, advertising based on their registration data and authorization to receive email communications related to the Atresmedia Community).

Registered users can "follow" content so that it can be accessed directly from the user section, specifically in "My Atresplayer." There is no possibility to make comments. During content reproduction, subtitles can be activated, and the reproduction language and quality can be changed.

To build user loyalty, Atresplayer considers it essential to "constantly work on new releases, offer new content, and know the consumption characteristics of these users. However, you must segment them and anticipate what is happening to them."

5.2.11. Interactivity

In terms of interactivity, users can share content through social networks, email, or WhatsApp. Additionally, after viewing content, users can rate their experience. From Atresmedia's point of view:

"Currently, the focus is on getting to know the users and their behavior in order to provide them a better experience. In previous years, the focus was on shared experiences with applications such as Atresmedia Conecta. However, this interactivity with other users occurs on third-party platforms (social networks, etc.)." (Emilio Sánchez, Atresplayer and OTT platforms at Atresmedia Director).

5.3 Mitele

5.3.1. General offers

The general offer of Mitele is not found on other platforms. When accessing the application, the home page shows a selection of the most outstanding content, including that broadcast on Mediaset's linear channels. However, they also generate exclusive content for the platform itself. This content includes original formats aimed at young audiences, such as *mtmad*, as well as premium content focused on the Mitele PLUS subscription service, as confirmed by Carlos Fernández, Mitele and Mitele PLUS Director.

While traditional television relies on external measurements to understand audience behavior, Mediaset's digital platform provides a detailed insight into how users interact with programs, including what content they watch, how long they watch it for, their socio-demographic profile, their path on the platform, and the abandonment rate. "This allows us to exhaustively monitor the value of a particular format and its growth potential over time," says Carlos Fernández.

It offers original Mediaset series, but also international series, including soap operas, a genre that appears consolidated in its application. Entertainment programs are highlighted content, especially reality shows and current affairs programs that cover the grid of this operator. It has a live option that allows you to watch the live signal of Mediaset España channels: Telecinco, Cuatro, Divinity, Be Mad, Boeing and FDF.

Mitele offers exclusive content that cannot be seen on television, including extra content and full episodes of series before their broadcast. The platform also incorporates short clips extracted from the programs themselves.

5.3.2. News

News programs are shown in their entirety as broadcast on "*Informativos Telecinco*" and "*Noticias Cuatro*". It is possible to watch the live broadcast and that of previous days. The offer is structured in "morning", "noon" and "night". No fragments or new editions are broadcast. The content is accessed with advertising, specifically 3 commercials. Information alerts can be configured to receive notifications about the latest news on topics of interest to the user.

5.3.3. Series

The "Series" section provides access to a wide range of content. The general offer includes Mediaset España series such as "*Montecristo*", international series such as *The Good Doctor*, *Vikings*, *Modern Family*. Turkish serials such as *Bahar*, "*Mi nombre es Farah*", etc. stand out. Mediaset's original series are old ones such as "*Al salir de clase*", "*Hermanos or Cuñados*". These series have already covered their exploitation cycle in different countries and exploitation windows. There is a specific section of "Soap operas", where you can watch them in full, there is also the "Soap opera Corner" from Televisa. It gives a lot of importance to this genre and offers it by aspects such as "Unforgettable endings", "This is how love stories begin". These series have been aired and premiered years ago. The content can be accessed after registering in Mitele PLUS.

Some series are available for download to watch offline. You can use the search engine to find a specific series by name, such as an actor's name.

5.3.4. Cinema

The movie section is called "Movies for Rent." Most of the movies in the Mitele PLUS catalog are pay movies. The rental price varies, though the cost for all of the reviewed movies is 3.95 euros. This section is organized into the following categories: "Premiere Movies," "Most Viewed Movies," "Recommended," and "Genre." Each

movie has information about the synopsis, cast, and director, as well as the availability date. The genres are varied and share Mediaset's broadcasting profile, with quite a lot of comedy, as well as action and horror.

5.3.5. Documentaries

The documentary section includes programs broadcast by Mediaset. The vast majority are in-house productions, meaning they are produced by the network itself. They are not particularly investigative, nor do they have a selection criterion. There are several "making of" or "how it was made" documentaries about films produced by Mediaset. You can access the documentaries for free, but you must watch 3 spots to start watching them.

5.3.6. Programs

Entertainment is one of the mainstays of this business group. All of Telecinco's primetime is covered by programs. The program section is organized into different thematic sections. Among the entertainment programs, reality shows stand out: *"Supervivientes"*, *"Gran Hermano"*, *"La Isla de las Tentaciones"*, and so on. There are also contests, such as *"Reacción en Cadena"* and *"Bailando con las Estrellas"*. All of the programs are produced in-house, and in addition to offering content that is on the programming grid, some are from past seasons. Most programs can be accessed for free, but special episodes and exclusive content are available only to Mitele PLUS members.

5.3.7. Sports

Sports are not Mitele's most decisive offer. To access sports content, it is necessary to watch *"El Desmarque"*, which airs at noon or night. Paddle tennis or Champion League soccer finals are available. The program *"El Desmarque"* can be watched, and programs from three months prior are provided for both daytime and evening broadcasts.

5.3.8. Monetization

Unlike traditional TV, where it is more complicated to trace the behavior of users and it is necessary to resort to the official meters of the audiovisual market, at the digital level a very high volume of data is handled on the behavior of users in Mitele: what content they watch, for how long, what their socio-demographic profile is, what path they follow on the platform, the abandonment rate, etc. Carlos Fernández confirms that "KPIs are defined at the business level and are constantly evaluated to decide on the continuity of each of the formats".

There are advertisements in the free content. These ads are shown before, during, and after video playback. Mitele also sells advertising space on its platform to interested advertisers. Mitele Plus offers a subscription service that provides access to exclusive content, the ability to download content for offline viewing, and ad-free viewing of select content.

5.3.9. Live shows

Live shows are concentrated in the *"Ahora en directo"* section and coincide with Mediaset's live programming. News and current affairs programs require viewing a commercial before access. A subscription to Mitele Plus is required to watch entertainment programs such as *"Gran Hermano"*.

5.3.10. User registration

Access to Mitele can be free, without registration, but this limits access to content. With free registration you access more content such as series, programs, movies, documentaries, news and sporting events, although especially movies and some series access is paid. With registration you have access to part of the content. You can edit the profile with the option to have parental control. It allows you to customize the interface and offers options to save playlists, favorites, comments and access special content. To customize the interface, you can choose which channels you want to appear on the home page, sort channels alphabetically, by audience, by favorites. The registration gives access to additional content such as the complete viewing of series and live TV programs.

5.3.11. Interactivity

Mitele offers an interactive experience that is at a medium level, with some elements that bring it close to high interactivity in specific cases. Although the platform offers basic interaction functions such as sharing content and leaving comments, the incorporation of elements such as voting, communities of followers and personalization places it above the simple reproduction of content. The question function in live programs represents an important step towards greater interactivity, allowing the audience to actively participate in the viewing experience. The intention is that the app can become a second screen to complement linear broadcasts. Carlos Fernández notes that in the specific section Mitele ON, the user "can vote to influence the outcome of a program, voting for the favorite contestant or participating in polls associated with the mechanics of the programs".

6. CONCLUSIONS

The above analysis allows us to draw conclusions that address the objectives of this research. In terms of content strategy, the three platforms offer a wide variety of content, including news, series, movies, and entertainment programs. They emphasize the production and promotion of national content, particularly Spanish series and films.

They adapt to market trends, responding to audience demands, as is the case with original series, short formats and personalized content. While Alberto Fernández highlights the importance of protecting and boosting local culture in RTVE Play, while Emilio Sánchez emphasizes the search for a general audience in Atresplayer. All three agree on the importance of producing original content to differentiate themselves from the competition and build audience loyalty.

The three broadcasters have a special interest in capturing the younger generations. Atresplayer does so with Kidz and Flooxer, as does RTVE with PlayZ. Mitele has the Mtmad channel, aimed at a digital native audience that consumes original and shorter products. This platform offers "*24 horas para enamorarte*", a reality dating show that, according to Carlos Fernández, was "designed to be broadcast on Mitele PLUS, with several 24h signals and weekly galas". They have also developed, on an experimental basis, a presenter with AI, Alba Renai, who has been presenter of "*Supervivientes: Supersecretos*", on an experimental basis for five months. Following this trend, they have incorporated into the app all the contents of Mtmad, the digital native video channel in which different influencers related to the world of television participate.

RTVE Play has a series of thematic axes that it repeats in all sections: women, LGTBI, children and young audiences, and specific online content or content that is expressly promoted. According to Alberto Fernández, these cross-cutting contents are favored because there is no grid. They allow you to give space to specific groups. RTVE Play enables a global offering. However, what is important is that the content is created by members of these groups." It is also noteworthy that the public broadcaster allows users to download movies free of charge after registering.

In order to move to online communication to older audiences, RTVE Play resorts to the archive to recover series especially relevant in the history of RTVE. Alberto Fernández points out about the presence of the archive in the app's offer: "It does not have much weight in RTVE Play's daily traffic. Fictions from 15 or 20 years ago are being viewed. There is no significant volume that goes further back. It is more a question of brand than of traffic volume".

In terms of morphology, the three TV channels do not adapt content previously broadcast on television for mobile devices. However, they do have specific programs for online communication.

RTVE Play's offers are consistent across all thematic blocks. Although the contents are not specifically designed for the online platform, they are segmented and complementary. It should be noted that users can download movies and series for free after registering.

With regard to Atresplayer, the vast majority of the content is arranged as it was broadcast on traditional channels. Although sections such as "Clip" or "Extras" are offered within each audiovisual product, there are few cases where content is offered.

Mitele's content morphology also focuses on replicating material previously broadcast on the group's linear television channels, except for contents generated for the Mtmad channel. Short clips are being incorporated from the programs themselves to provide users with limited time with the option of highlights. Carlos Fernández explains that "users usually go to the platform to watch Mediaset-, Telecinco-, and Cuatro-related content mainly, so they are usually viewers interested in current affairs programs, reality shows, series or soap operas. "

The business model of Atresplayer and Mitele combines free access with premium subscriptions offering exclusive content and enhanced experiences. Advertising remains an important source of income in both cases, though premium subscriptions allow users to avoid it.

Due to its status as a public television, RTVE Play does not have a monetization strategy. Advertising appears only in the form of sponsorship and on a limited basis.

Atresplayer displays ads on the app interface and before starting the video playback. Content exploitation windows are adapted according to co-production agreements or internal strategies define in each case.

Mitele aims for paid subscription as an essential monetization measure, although some of the content can be viewed free of charge after viewing advertising.

The three TV channels use different exploitation windows to maximize revenue from their content. They premiere content on their platforms first, and then on linear television, or sell the rights to other platforms.

Interactivity is generally limited on the three platforms. It is essentially limited to sharing and rating content. RTVE Play and Atresmedia discard other interactivity options because they are available in external applications.

In the case of Mitele, there is a medium level interactive experience, with elements which bring it close to high interactivity in some specific cases, such as Mitele ON. In this section, users can vote to influence the outcome of reality shows or participate in binding polls, which increases their level of participation.

In terms of user experience, the three TV channels offer personalized experiences through recommendation algorithms and user profile creation. Although interactivity is limited, the platforms are exploring new ways to engage users, such as live voting and follower communities. In terms of accessibility, the platforms are available on multiple devices and offer download options for greater flexibility.

RTVE, Atresmedia, and Mediaset España's streaming platforms have evolved significantly to adapt to new forms of audiovisual consumption. While they have improved content offerings and the user experience, challenges remain, such as monetization, interactivity, and differentiation in an increasingly competitive market. As technology advances and audience preferences evolve, it will be essential for these platforms to continue innovating to remain relevant and ensure their long-term sustainability.

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