

The presence of fashion brands on prime time. *La Revuelta* on TVE

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Abstract

Introduction: Brand collaboration or placement in audiovisual content and the hiring of celebrities (influencers) as opinion leaders are not new techniques, but they have gained new momentum in the digital society, especially in areas restricted to conventional advertising. An analysis of *La Revuelta*, one of the most-watched television programs in Spain, is conducted to determine the presence of fashion brands as collaborators. **Methodology:** A content analysis of the initial 58 programmes broadcast in 2024 was conducted to ascertain the characteristics of these brands, their insertion time and form, and their connections with the content, characters, and guests. **Results:** Among the fashion brands that collaborate with the program, we find a coexistence between small firms, preferably aligned with a youthful and urban style, and large multinational brands that produce sports equipment. **Discussion:** In the collaboration format, the presence of the brand on screen is not mediated by financial compensation, but it can lead to similar visibility. This is a resource that can be very appropriate for independent, small, or emerging brands. This alternative to conventional advertising or placement allows them to compete on equal terms and reach mass audiences. **Conclusions:** The association of brands with the different characters that appear on the program is not random, but rather seems to respond to a criterion of affinity between the brands and the character and/or personality of these characters.

Keywords: Collaborating brands; Brand placement; Influencers; Prime time; *La Revuelta*; TVE; Fashion brands.

1. INTRODUCTION

According to data from the Ministry of Industry and Tourism¹, in 2024 the fashion sector will represent 2.8% of GDP and 8.2% of Spain's exports; it also employs 130,000 workers directly and has an annual turnover of around 15 billion euros. The digital ecosystem has implemented a new consumption paradigm in which new agents intervene in the field of interaction between brands and their audiences. Faced with the rise of digital media, brands are adapting to new consumption habits, exploring new advertising formats that are fluid, personalized, and less inclusive (Picola-Meix & Vilajoana-Alejandro, 2025). It is a complex context in which media consumption is expanding across various devices inside and outside the home (Gallardo-Camacho, 2024). The fashion industry, like other productive sectors, is exposed to the actions of Instagrammers, bloggers, YouTubers, and influencers who convey lifestyles, tastes, hobbies, and outfits to their followers. Fashion brands thus establish strategic alliances with these social players in the hope of creating or modifying meaningful links with their audiences that will result into short-term sales conversions.

Faced with these social connectors (Capriotti, 2013) is an informed, demanding, and skeptical consumer who, far from blindly trusting the manufacturer's information, and by extension the conventional advertising it broadcasts, turns to the opinion of what it considers in each case to be opinion leaders or references. Brands are therefore shifting their focus away from traditional channels and diversifying their investment by making use of people who influence their audiences (Hall, 2016). Influencers possess an almost invisible and unconscious leadership that is person-to-person, everyday, intimate, informal, and daily (Sádaba & San Miguel, 2014). Influencers show products, try them on, and wear them. They do this because in the fashion world, visual stimulation is a key determinant of purchase satisfaction, and it is the preferred sense over verbal processing when making purchasing decisions, compared to smell and touch, which are less valued (Bloch et al., 2003). Workman and Caldwell (2007, p. 595) consider sight to be the first step in face-to-face interaction; the way a consumer sees a product has a direct effect on how they feel about the purchase. Influencers convey confidence and knowledge, possess communication skills, and through consistency achieve identification and affinity with the tastes of their followers. Brands hire influencers to become lovemarks (Pawle & Cooper, 2006), who are responsible for stimulating desire and building emotional bonds. According to various studies, influencers are particularly relevant to Generation Z, i.e., those born between 1995 and 2010 (Zuckerman, 2019; Velasco, 2021; Critikián et al., 2022).

The concept of opinion leader originated in the 1950's. Social media has transformed this idea into what it is now understood as an influencer (Castelló-Martínez, 2016), a micro-celebrity who accumulates followers on blogs and social media, becoming a style icon (Katz & Lazarsfeld, 2009). In 1955, sociologists Paul Lazarsfeld and Elihu Katz published the work "Personal Influence" as a result of a US government project on the influence on voting decisions. In this work, they developed the two-step flow of communication theory. In the first step, certain opinion leaders receive information directly from the media, then analyze and process it. In the second step, these leaders transfer the information to their followers, who assimilate it and make it their own based on how the leader has contextualized it. Since then, this theory has been consolidated through numerous studies and updates, as noted by Serrano Puche (2012).

Another tool used by the fashion industry as an alternative to conventional advertising is the placement of brands and products. Although there are theories that claim to find forms of product placement in medieval works of art (Moreno, 2010), there is a more extensive list of research that links its origin to the development of audiovisual productions and, more specifically, to the development and expansion of cinema. In the 1990's, Balasubramanian (1994) defined the term product placement as a paid advertising message created to influence the audience of films (or television) through the programmed and non-intrusive appearance of a branded product. Mendiz (2002) incorporated two elements: services can also be included and, in addition, the

¹ <https://www.mintur.gob.es/es-es/GabinetePrensa/NotasPrensa/2024/Paginas/Hereu-reunion-observatorio-textil-moda.aspx>
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consideration can be agreed in terms of collaboration. In any case, the commercial message comes from the narrative and not from an advertisement, so the credibility on the part of the recipient is greater.

For Gordillo (2009), with this strategy, brands seek more than mere visibility; they aim to play a more active role within the constituent elements of the program, closer to the conception and script of the program, which implies, as we say, an exchange of interests (Arjona Martín et al., 2013). One of the areas in which the use of this type of tool is most widespread is audiovisual fiction (del Pino, 2006). This type of content has experienced significant growth in recent years thanks to the emergence of digital platforms in the digital ecosystem and changes in entertainment content consumption habits. The absence of space for conventional advertising on these channels favors the development of new forms of advertising such as sponsorship, internal moments, integrated masks, morphings, telepromotions, and the placement of brands and products. The authors refer to placement in terms of branding, that is, what has come to be known as brand placement, defined as any intentional audiovisual presence or reference to a brand (product, company, celebrity, or joint venture) that is clearly identifiable, achieved through management and negotiation with the production company, and integrated into the spatial and/or narrative context of the film **and** television fiction genre. This concept has evolved from a purely accessory and prop-like role to playing an almost essential role in the viability of fictional content. The power of influence of audiovisual fiction attracts brands, allowing them to showcase their worldview, corporate values, and products.

Castelló-Martínez (2020) differentiates between brand placement and product placement. Although they are sometimes used interchangeably, product placement predates brand placement chronologically, and it is brands that are actually being placed. Hence, the most recent research proposes a terminological evolution focusing mainly on understanding its effectiveness as a form of persuasive communication in terms of brand awareness and positioning (Segarra & Plaza, 2012; Kamleitner & Khair, 2013; Rodríguez & Baños, 2013; Formoso et al., 2016; Simancas & Novella, 2017; Mosopefoluwa et al., 2024; Gutiérrez-Aragón et al., 2024), as well as its ability to transfer affection towards the brand (du Plessis et al., 2023; Ingendahl et al., 2023).

Brand placement has reached a high degree of development and professionalization in audiovisual content. It is an important tool for gaining notoriety that plays a decisive role in corporate socialization and the construction of a symbolic universe around the brand. Regulation with a certain degree of permissiveness (Navarro & Guerrero, 2018) and the absence of spaces for conventional advertising formats are driving the expansion of this strategic tool, which, a century after its inception, seems to have found a media ecosystem conducive to its expansion.

The present study explores a third avenue of interaction between fashion brands and their audiences: the "collaboration" format. This instrument may be defined as the strategic integration of a brand with programs, individuals, and content of social and media relevance, in the absence of a commercial agreement. Collaboration between brands and news and/or entertainment programs is not a new or recent phenomenon; it is a widespread practice in television as it generates a non-monetary exchange between two parties: the program can have equipment, costumes, props, or consumables at no cost, and the brand gains screen presence and it is even explicitly named in the program credits. The particularity of the case under analysis is that it involves a collaboration on a prime-time program, on a medium that does not broadcast conventional advertising, such as Radio Televisión Española (RTVE). An analysis is conducted on the presence of fashion brands that appear as collaborating entities on *La Revuelta*, a television program broadcasted in Spain and regarded as the most widely viewed program of its kind.

1.1. Advertising on TVE

Since July 29, 2009, when the Senate approved the bill to finance the Spanish Radio and Television Corporation (CRT, in Spanish), which definitively eliminated advertising on TVE, there has been extensive debate about the appropriateness of this regulation and, to a greater extent, about the financing of the public entity as a result (Zallo, 2010; Jiménez Marín, 2012; Arriaza, 2012; Gómez Barroso & Marban, 2013; Muñoz-Saldaña, 2015; García Santamaría et al., 2017; Gallardo et al., 2018; Martín-Quevedo et al., 2020; Guichot, 2023). Law 8/2009, of August 28², on the financing of the Spanish Radio and Television Corporation (RTVE) regulated the system of the entity and its subsidiaries providing state-owned public radio and television services. In this regard, it is stated that the following activities shall not be considered audiovisual commercial communication and, if carried out, shall not give rise to financial compensation: a) Advertising and institutional communication activities, in accordance with Law 29/2005, of December 29³, on Advertising and Institutional Communication, and regional legislation on the matter. b) Activities derived from Organic Law 5/1985, of June 19⁴, on the General Electoral System. c) Informative campaigns of a social nature or with charitable content for the benefit of non-profit entities and organizations broadcast under the corporate social responsibility of the RTVE Corporation. d) Advertising campaigns by the sponsors of the ADO and ADOP programs for the exclusive benefit of the promotion and development of Spanish Olympic and Paralympic sports. Law 7/2010, of March 31⁵, on Audiovisual Communication, already referred to the right to product placement. This law was amended in 2014 (Law 9/2014, dated May 9⁶) to specify that: In cases where no payment is made, but only the free provision of certain goods or services, such as material assistance for production or prizes, with a view to their inclusion in a program, this shall only constitute product placement and shall therefore be permitted, provided that these goods or services have a significant value. When the program has been produced or commissioned by the service provider or one of its subsidiaries, the public must be clearly informed of the product placement at the beginning and end of the program, and when it resumes after an advertising break. (...) Product placement may not influence the responsibility or editorial independence of the audiovisual media service provider. Nor may it directly encourage the purchase or rental of goods or services.

In accordance with Law 13/2022 of July 7, the General Audiovisual Communication Law, which came into effect in 2024, establishes that radio audiovisual communication service providers may engage in product placement in general throughout their programming, except in news programs, programs related to consumer protection, religious programs, and children's programs. Product placement is considered to be any form of audiovisual commercial communication that includes, displays, or refers to a product, service, or trademark in exchange for remuneration or similar consideration. The TVE Financing Law prohibits the presence of traditional commercial advertisements on the channel, but Article 7 of this regulation allows the inclusion of brands sponsoring certain special content, provided that they do not encourage consumption or include direct commercial messages (Soriano, 2024). This exception explains the inclusion of advertisements for the Iberdrola, Yves Saint Laurent, and Coca-Cola brands in the broadcast of the 2024-25 New Year's Eve chimes (Méndez, 2025).

The institution responsible for ensuring compliance with the law on advertising, in any of its forms, including product placement, is the National Commission for Markets and Competition (CNMC, in Spanish). During the years that the Audiovisual Law has been in force, this commission has taken various actions: During the live broadcasts of the World Cup held in Qatar in 2022, commentators and guests repeatedly and conspicuously wore clothing from the Madrid-based brand El Ganso. This incident led to the president of the public broadcaster RTVE having to provide explanations to the congressional committee and resulted in the opening

² <https://www.boe.es/buscar/act.php?id=BOE-A-2009-13988>

³ <https://www.boe.es/buscar/act.php?id=BOE-A-2005-21524>

⁴ <https://www.boe.es/buscar/act.php?id=BOE-A-1985-11672>

⁵ <https://www.boe.es/buscar/act.php?id=BOE-A-2010-5292>

⁶ <https://www.boe.es/buscar/act.php?id=BOE-A-2010-5292>

of an investigation. In July 2023, a private complaint was dismissed concerning potential covert advertising by TVE. The complaint arose from the broadcast of Pedro Delgado, an athlete, wearing clothing bearing the Kern Pharma pharmaceutical brand. In July 2024, the CNMC itself, this time successfully, sanctioned RTVE for broadcasting covert advertising during the Peralada golf tournament on the Teledeporte sport channel.

2. OBJECTIVES

The main objective of this work is to analyze the characteristics and peculiarities of the fashion brands that appear as collaborators on the program *La Revuelta* on Televisión Española. The following objectives are derived from this main objective:

MO: To analyze the characteristics and peculiarities of the fashion brands that appear as collaborators on the program *La Revuelta* on Televisión Española.

O1: To analyze the presence of these brands in the first 58 programs.

O2: To reflect on the nature of these collaborations and their implications in the context of advertising-free public television.

3. METHODOLOGY

In order to conduct the research in accordance with the proposed objectives, content analysis was employed. This tool has a long tradition in the analysis of messages broadcast in the media, as well as in the study of product and brand placement (Roup, 1991; Kinney, 1994; Moore, 2006). The characteristics of this methodological design and its relevance to the study of communication were described in the mid-20th century by authors such as Berelson (1952), Kerlinger (1973), Bardin (1996), Piñuel Raigada (2002), and Krippendorff (2019). In general terms, it is a technique that provides an objective, systematic, and quantitative description of communicative content through variables. It is therefore based on observation and measurement. It does not seek to predict or interpret, but rather to describe; it does not address effects or intentionality. It is a technique based on the objectivity of data, a requirement that is achieved through the prior formulation of explicit rules. The selection of the sample, the rules of analysis, the coding of the data, and its subsequent analysis must be constructed on the basis of systematic criteria.

The choice of *La Revuelta* as a case study is justified for several key reasons. First, it is one of the most-watched programs in primetime⁷ in Spain, competing for television leadership with established formats such as *El Hormiguero* (Antena 3) and *El Intermedio* (La Sexta). This privileged position gives it considerable media and social influence.

Secondly, *La Revuelta* is broadcast on Televisión Española (TVE), a public channel where conventional advertising is restricted by law. In this context, the use of costumes and other visible elements as a means of promoting brands takes on particular relevance, as it constitutes an alternative, and not explicitly advertising, way of making products visible. Although it is true that other programs also include brand collaborations through the provision of clothing or objects in exchange for appearance in the credits, *La Revuelta* represents a paradigmatic case by combining the high visibility of the program, the specificity of TVE's public-regulated environment, and the naturalization with which brands are integrated on screen.

⁷ In Spain, this time slot is between 10:30 p.m. and midnight. This is when the networks' flagship programs are broadcast. Access prime time is the time slot immediately preceding it. In Spain, it is between 9:30 p.m. and 10:30 p.m. Originally, it served as a prelude or hook for the television's "prime" programs scheduled during peak viewing hours, but today it is becoming so important that it is turning into the peak time of the day in terms of the concentration of viewers in front of the television.

These characteristics make the program a particularly revealing object of analysis for understanding new forms of brand insertion in television content outside traditional advertising channels.

The sample for analysis consists of the first 58 programs broadcast on TVE from September 9 to December 19, 2024. The data on the brands collaborating in each program was obtained from the superimposed credits that appear at the end of each program under the heading "acknowledgments." There are different product categories: household appliances, musical instruments, telecommunications, makeup, and others. The group of brands on which the analysis is focused is that of textile and accessories, due to the fact that these brands have a more explicit presence on screen. The programs have an average duration of 1 hour and 15 minutes and are broadcast from 9:40 p.m. Monday through Thursday. The programmes under discussion can be accessed and analysed on the RTVE website (<https://www.rtve.es/play/videos/la-revuelta/>). The data referring to each program and each study variable were transferred to an Excel spreadsheet for further processing.

The "collaboration" strategy differs from product or brand placement in that there is no contract and/or consideration between the brand and the program or content in which it is inserted, but it is similar in terms of its physical presence, its involvement in the plot, the characters, the settings, etc. Furthermore, the brand's intention to align itself with characters and content that resonates with its target audience bears resemblance to the strategy of promotion through influencers. That is why the variables of analysis (Table 1) have been obtained from a bibliographic review of these two areas: a) Brand and product placement; b) Promotion through influencers. According to Diaz (2017), there are three types of influencers based on their ability to influence: social media influencers, micro-influencers, and celebrity influencers. The latter are usually movie stars, singers, models, or television personalities, and they tend to have an active presence both offline and online. Although their influence is not the highest, they are interesting for promoting new products. Celebrity influencers allow brands to reach larger audiences, but social media influencers and micro-influencers have a greater ability to change attitudes and opinions, and at a lower cost (Elorriaga & Monge, 2018).

Table 1. *Analysis variables.*

Variables	References
Data from the program in which they collaborate: audience, guests, content.	D'Astous and Séguin (1999); Avery and Ferraro, (2000)
Brands, nationality	Del Pino (2006)
Product category	Gupta and Gould (1997)
Location: Level 1 protagonist; Level 2 protagonist; Level 3 protagonist Collaborator; Guests	Del Pino (2006); Méndiz, 2007; Díaz (2017); Pérez Curiel and Luque (2018); Segarra and Hidalgo (2018); Álvarez Rodríguez (2020)
Thematic Congruence	Howard and Barry (1994)
Brand exposure time	Brennan et al. (1999)
Nature of placement: Explicit/implicit presence Integrated/implicit Non-integrated	D'Astous and Séguin (1999); Harada (2014); Sedeño-Valdellós and Schubert (2020)
Mention / Evaluation	Baños-González and Rodríguez (2012); Álvarez Rodríguez (2020)

Source: Own elaboration.

In relation to the placement of the brand or product, we refer to presenter David Broncano as Protagonist Level 1 within the program, this character alternates between standing and talking to collaborators or guests or interacting with the audience (wide shot) and sitting (medium shot and close-ups). Level 2 Protagonists always appear behind a counter (in medium shots and close-ups) and are comedian Ricardo Castella and musician and presenter Marcos Martínez, better known as Grison. The program also features comedians as collaborators: Sergio Bezos, Jorge Ponce, Lala Chus, Valeria Ros, Yunez Chaib, Pablo Ibarburu, Pantomima Full, Ernesto Sevilla, and sporadic appearances by Antonio Resines and Dani Rovira. Guests usually appear for between 10 and 20 minutes. Generally, a third of the interview is conducted standing up, with the rest of the time spent sitting on a sofa in front of the camera. Thematic congruence is defined as the relationship between the personality of the product or brand and the content of the program, the guests, and the topics covered.

In the "nature of placement" variable, products with an explicit presence are distinguished, meaning that the graphic brand, in its different and possible variations, is visible to the viewer. This is the case with garments on which the logo clearly appears (shirts, T-shirts, jackets). In sports footwear, it is common for the brand to be recognized by its symbol (Nike's Swoosh, the Puma or Saucony symbols, the three stripes of Adidas). On a second level are products with "Integrated Implicit Presence" in which neither the graphic brand nor its iconography are displayed, but rather recognizable graphic elements, color combinations, designs, or prints. To this end, the websites of the different brands have been consulted. A third level of presence would be made up of those products with "Non-Integrated Implicit Presence," those that do not appear on screen or that cannot be identified with any brand, as they do not have any features that the viewer can associate with the brands. It is possible to hypothesize that the brands in question are collaborating, but it cannot be determined with certainty. Some collaborators do not appear in full shot, so the clothing they wear below the waist cannot be seen. Something similar occurs with products such as underwear or accessories such as socks, belts, etc. It is reasonable to hypothesize that the presenters and collaborators are attired in brands that specialize in this type of product; however, it is not possible to ascertain this definitively due to the poor visibility of the screen. Mentions or evaluations are those moments when brands or products are involved in the plot or dialogue of the program. The protagonist, guests, or collaborators may make reference to one or more products, praising or criticizing them.

4. RESULTS

In conventional television, the data refers to prime time audiences (broadcast between 10 p.m. and midnight). The first 50 episodes of *La Revuelta* have obtained an average audience of 14.6%, which is equivalent to 2,024,975 unique viewers in front of the television. On those same days, the program *El Hormiguero* obtained a slightly higher average, 14.9% and 2,058,959 viewers. On 26 occasions, *La Revuelta* obtained a higher average number of viewers than *El Hormiguero*; on 5 occasions, it reached the Golden Minute (September 11, 16, and 30; October 2 and 10). According to data from the Sigma 2.30 report (<https://www.sigmados.com>) on video on demand (VOD) audiences, *La Revuelta* was the most-watched program in September (1.316 million unique viewers); October (1.365); November (1.650); and December (1.508). These 58 programs have featured 113 guests, whose most common occupations are: musicians (16 men and 18 women); athletes (14 men and 7 women); 19 actresses and 6 actors. Other occupations include doctors; influencers; comedians; writers, scientists, journalists, presenters, and various celebrities from the world of entertainment. Three types of content can be distinguished in the program: a) Interaction with the audience, usually during the first few minutes of the program; b) Interviews, between 1 and 3 in each program; c) Humorous contributions from collaborators; d) Musical performances, not in all programs, always placed at the end of the broadcast. One of the most common customs in this type of program with guests is the promotion of artistic works by the guests themselves. In the first 50 programs of *La Revuelta*, the following promotions have been made: Movies (12); Albums (10); Books (5); Music tours (4); Series (2); TVE programs (2); Documentaries (2); Shows (3).

The number of people appearing on screen is 12: three protagonists and nine collaborators. The average age, excluding actor Antonio Resines (70), is 39. Except for Grison and Antonio Resines, all of them have been or are professional comedians. In terms of professional careers, film and theater actor Antonio Resines stands out, winner of a Goya award in 1997 and president of the Spanish Academy of Motion Picture Arts and Sciences (2015-2016). All the characters are very active on social media, with Ernesto Sevilla on Instagram, David Broncano on X, Pantomima Full on Facebook, and Lala Chus on TikTok standing out for their high number of followers (Table 2).

Table 2. *Protagonists and collaborators of the program.*

Name	Age	Occupation	Instagram	X	Facebook	TikTok
Level 1 protagonist						
David Broncano	40	Comedian, TV and radio presenter	619,000	1,021,677	70,000	5,614
Level 2 protagonists						
Ricardo Castella	51	Comedian, presenter, actor	616,000	133,900	2,600	-
Grison	40	Producer, musician	681,000	25,800	-	136,600
Collaborators						
Sergio Bezoz	34	Comedian	103,000	-	1,000	6,042
Jorge Ponce	42	Comedian, screenwriter	7,622	211,900	-	-
Valeria Ros	38	Comedian, screenwriter, presenter	204,000	57,900	8,800	32,600
Ernesto Sevilla	46	Comedian, director, actor	1,000,000		46,000	2,454
Pantomima Full	41-42	(2) Comedians, scriptwriters	582,000	429,100	425,000	7,163
Lala Chus	34	Comedian, actress	585,000	97,700	-	271,200
Yunez Chaib	30	Comedian, screenwriter, actor	72,200	16,300	1,000	40,900
Antonio Resines	70	Actor	18,100	-	-	-

Source: Own elaboration.

During the last few seconds of the program, the brands that collaborate in each program are superimposed at the bottom of the screen under the heading "acknowledgments." These include: appliances, musical instruments or equipment, makeup, hairdressing, and fashion and accessory brands. Throughout the first 50 programs, 79 different fashion and accessory brands have appeared as program collaborators. In terms of the nature of the placement, it is possible to find 20 brands (25.3%) with Explicit Presence (EP); 28 brands (35.4%) with Integrated Implicit Presence (IP) and 31 brands (39.2%) with Non-Integrated Implicit Presence (NIP). (Table 2).

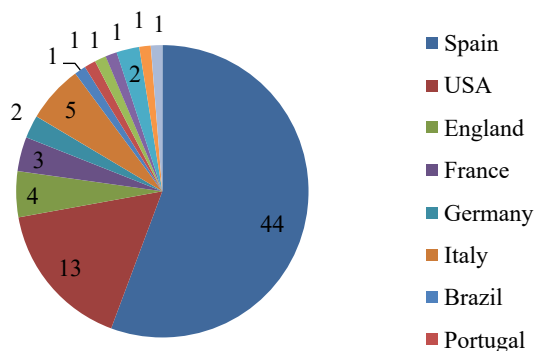
Table 3. *List of collaborating brands in the first 58 programs.*

BRAND		BRAND		BRAND		BRAND		BRAND	
198	IP	COME ON	NIP	JOMA	EP	MORGANA	NIP	SAUCONY	EP
ADIDAS	EP	COOLWAY	IP	K-SWISS	IP	MORRISON	EP	SAYE	NIP
ALEXAH	NIP	CREATE	NIP	KAOTICO	IP	MOSCHINO JEANS	IP	SCOTT	EP
ALTONADOCK	NIP	CROCS	IP	LACOSTE	EP	MULTIOPTICAS	IP	JUST TIE ME UP	NIP
RED SAND	NIP	DITO COL.	NIP	LADY CROW	NIP	NEW BALANCE	EP	STANCE	NIP
ARZE	NIP	DOCKERS	IP	LAGAAN	NIP	NIKE	EP	SUPERDRY	IP
ASICS	EP	DOLOMITES	IP	LE CRANE	IP	NUDE JEANS	EP	TIKE	NIP
ATAKONTU	IP	DUUO	IP	LOIS	EP	NUDIE PROJECT	EP	TOMBLACK	NIP
AZAREY	NIP	EL GANSO	EP	LOKO MONKY	IP	NUÑEZ DE ARENAS	NIP	TWO JEYS	NIP
BAD IDEAS	IP	ELLESSE	EP	LOREAK MENDIAN	IP	ORIGINAL PENGUIN	IP	UNFEIGNED	NIP
BESSEL	NIP	FRED PERRY	EP	LOVE OBSESSED	NIP	PALLADIUM	NIP	UNIQLO	NIP
BIG NOSED	NIP	GRMY	EP	LUÁS LUÁS	NIP	PRIMARK	NIP	VICTORIA	NIP
BRIXTON	EP	HUF	IP	LYLE & SCOTT	NIP	PUMA	EP	WANF	IP
CARIUMA	IP	HURLEY	IP	MD'M	NIP	REEBOK	EP	WILD PONY	NIP
CATERPILLAR	IP	HYDROPONIC	IP	MERRELL	IP	SALOMON	EP	XANTHISM	IP
CEBRA	NIP	JIMMY LION	IP	MiM	IP	SANJO	IP		

Source: Own elaboration.

The nationality of the brands is diverse, with Spain leading the ranking with 44 brands (55.7%), followed by the United States with 13 brands (16.5%), Italy with 5 (6.3%), England with 4 (5%), France with 3 (3.8%), Japan and Germany with 2 brands, and Brazil, Portugal, Sweden, Ireland, Scotland, and Switzerland with 1 brand (Figure 1).

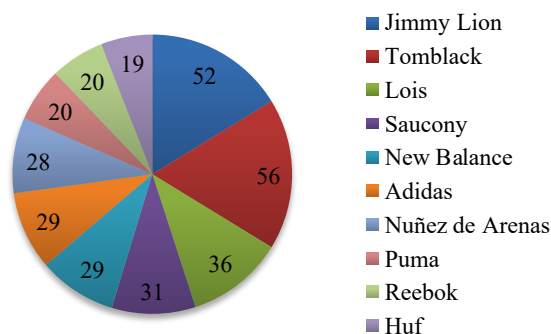
Figure 1. *Nationality of collaborating brands.*



Source: Own elaboration.

The brands that collaborate most often are Jimmy Lion (es.jimmylion.com/), a Spanish company based in Madrid that sells exclusive designs of socks, T-shirts, and swimwear. In second place is Tomblack (tomblack.es), a tailor and style consultancy also located in Madrid. Lois is a veteran brand founded in Valencia in 1962 (loisjeans.com), whose graphic brand is highly recognizable for incorporating the silhouette of a bull. Among these 10 brands with the most collaborations are multinational textile and sports equipment companies, Japan's Saucony, the US's New Balance, Germany's Adidas and Puma, and the UK's Reebok. Among them are smaller brands such as Núñez de Arenas (ndearenas.com), a Spanish sportswear and tailoring brand founded in 1975, and Huf (hufworldwide.com), a brand founded in 1992 in San Francisco by professional skateboarder Keith Hufnagel.

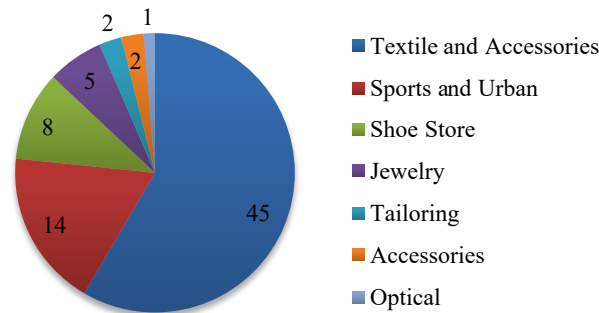
Figure 2. *The top 10 fashion brands that collaborate most with the program.*



Source: Own elaboration.

Most of the collaborating brands are involved in the manufacture and/or marketing of clothing and accessories (59.2%). In second place are brands of urban or sports-style sportswear and textiles (18.4%).

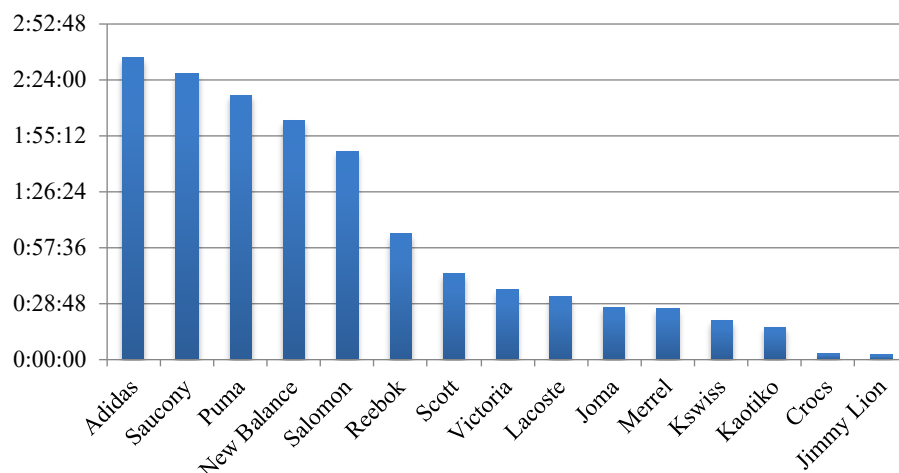
Figure 3. Products marketed by collaborating brands.



Source: Own elaboration.

The 58 programs that were analyzed exceed 73 hours and 39 minutes, including opening and closing credits. David Broncano is constantly on screen, except for close-ups of collaborators, guests, and the audience. Broncano, as the star of the program, appears in all episodes wearing similar attire: a blue or black suit jacket, no tie, sneakers, and colorful patterned socks. According to an online inquiry made to the company itself, the suits belong to the Tomblack brand in 56 of the 58 programs, while in the remaining two programs, the brand is Núñez de Arenas. Both are Spanish menswear brands. According to our calculations, Tomblack appears on screen for a total of 58 hours and 51 minutes. Núñez de Arenas appears for 2 hours and 40 minutes. The brand of footwear worn by Broncano in each program is more recognizable, and it has not been necessary to contact the brands. The footwear itself usually includes the logo or some symbol of the brand identity. In this regard, the brands (Figure 4) that have appeared most often on screen are: Adidas (15%), Saucony (14%), Puma (13.6%), New Balance (13%), and Salomon (9.5%). In the image below (Figure 5), it is possible to see David Broncano's outfit: a blue suit, black shirt, and New Balance sneakers (explicit presence).

Figure 4. Brand presence (minutes) Level 1 protagonist (David Broncano).



Source: Own elaboration.

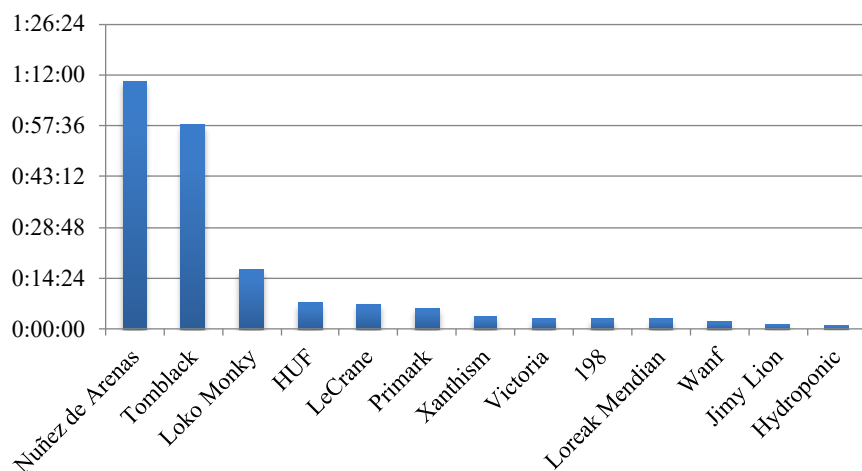
Figure 5. David Broncano, Level 1 protagonist.



Source: <https://www.rtve.es/play/la-revuelta/>

The second-level protagonist, Ricardo Castella, has a secondary role. Standing behind a counter, he appears on screen in medium shots, and his role is limited to musical interludes and sporadic humorous comments. His wardrobe is similar in all programs, with blue or black jackets from the brands Núñez de Arenas and Tomblack, and solid-colored or graphic-print T-shirts (other brands in Figure 6).

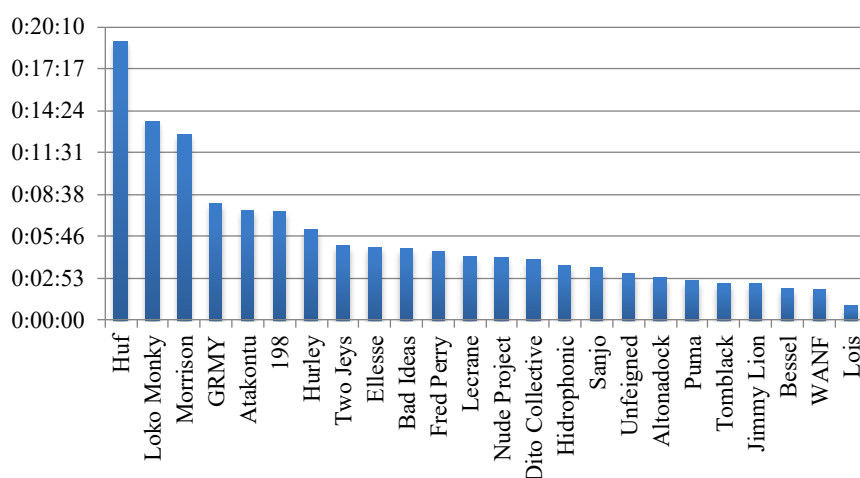
Figure 6. Brand presence (minutes) Level 2 protagonists (Ricardo Castella).



Source: Own elaboration.

Grisón appears alongside Ricardo Castella. This Level 2 protagonist also appears behind the counter in medium shots. His role is also to fill in with bursts of music and include humorous and sarcastic comments. His participation is somewhat more prominent than Ricardo Castella's, and his wardrobe is more heterogeneous. His style is more youthful and urban; he never wears a jacket, usually wearing T-shirts, shirts, and sometimes overshirts or jackets. The three brands with the most presence in this character are: the American brand Huf (14%), Loko Monky (10%), and Morrison (9%), both of which are Spanish brands of youth and urban clothing. (Figure 7).

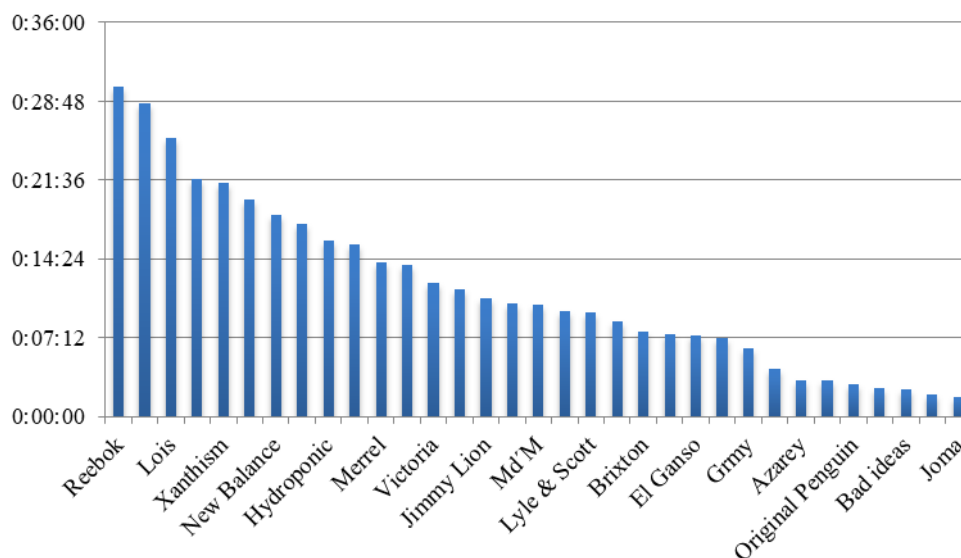
Figure 7. Brand presence (minutes) Level 2 protagonists (Grisón).



Source: Own elaboration.

The third-level protagonists have been grouped in the following section. As mentioned above, these are collaborators who have similarities in terms of age, profession, and appearance on the program. Sergio Bezos is the only collaborator who appears in all the programs. He sits next to the audience in the front row and acts as a link between the protagonists and the audience. The subject displays a sense of humour, as evidenced by his profile, and a preference for youthful styles of dress. The collaborator Jorge Ponce appears in most programs doing comedy segments. His clothing style differs from the rest, as he usually wears a jacket over T-shirts or shirts, hence the high presence of the Tomblack brand in this section. The collaborators Pantomima Full (comedians) and Antonio Resines (actor) do not wear collaboration clothing, but rather their own wardrobe (Figure 8).

Figure 8. Presence of brands (minutes) Level 3 protagonists (collaborators).



Source: Own elaboration.

As illustrated in Figure 9, the image depicts contributor Jorge Ponce attired in a suit jacket and a black T-shirt from the Xanthism brand (implicit presence).

Figure 9. Jorge Ponce, Level 3 protagonist (collaborator).



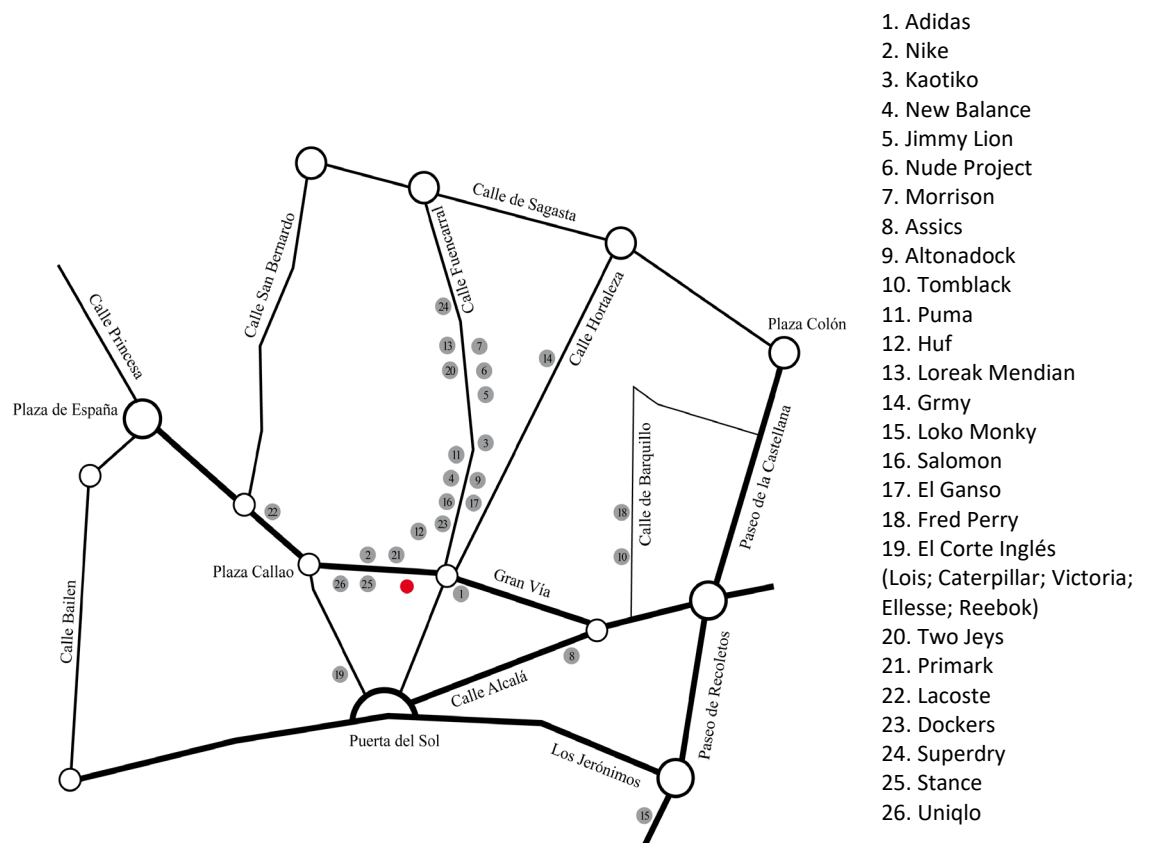
Source: <https://www.rtve.es/play/la-revuelta/>

David Broncano's love of mountaineering and mountain sports has been evident on numerous occasions. The presenter has appeared on several programs wearing brands specializing in these types of sports. On some occasions, he has also been joined by guests who also practice these and other similar sports. In program 14, broadcast on October 1, 2024, the guests were brothers Iker and Eneko Pou, Basque mountaineers who have been nominated six times for the Piolets D'Or. Broncano wore a dark blue suit and sneakers from the French brand Salomon, which specializes in sports equipment for winter sports, high mountain sports, etc. The same brand also appears in episode 1, broadcast on September 9, 2024, with blind surfer Aitor Francesena as a guest. In total, it has appeared in five episodes. Other brands of this type include the Swiss brand Scott, which has appeared three times, and the British brand Merrell, which has appeared once. Guests also visibly wear brands, which are usually related to the sports they practice and do not always appear as program partners. Aitor

Francesena wears mountaineering clothing from the Spanish brand Ternua in program 1. The Pou brothers wear clothing from brands such as the American brand The North Face, which specializes in mountain sports equipment, and Siroko, a Spanish brand of cycling and skiing equipment. Skier Aymar Navarro also wears clothing from this brand in program 38 (November 14, 2024).

The program is filmed at the Príncipe de Gran Vía theater in the central district of Madrid. This location is relevant to the program, as it is specifically mentioned in the opening credits and numerous scenes are filmed in the vicinity of the theater where the collaborators interact with passersby. Twenty-six commercial establishments of collaborating brands have been located in this same district, mainly around the commercial hub formed by Gran Vía, Fuencarral, and Hortaleza streets.

Figure 10. Location of physical establishments of collaborating brands.



Source: Own elaboration.

5. DISCUSSION AND CONCLUSIONS

In recent years, the great interest in the study of advertising placement, mainly in the field of digital content platforms (Osborne, 2016; Guerrero Pérez, 2018; Laban et al., 2020; Álvarez Rodríguez, 2020; Heredia-Ruiz et al., 2021; Boix-Romero et al., 2021; Hidalgo et al., 2024), contrasts with the little or no attention given to the analysis of collaborative presence. In the case of Televisión Española, an additional factor of interest is that this is a channel that is prohibited from inserting conventional advertising. Since September 2024, Spain's publicly owned channel has been embroiled in a battle for audiences to lead the time slot with the highest television consumption, the interval that is called *access prime time*. The program *La Revuelta* has been broadcast Monday through Thursday on TVE since September 2024 and has been competing for the television audience leadership in its time slot with the leader of recent years, *El Hormiguero*, broadcast on Antena 3 TV. The

audience figures in the same time slot are very similar, alternating between first and second place with a slight superiority for *El Hormiguero*. *La Revuelta* is presented as an entertainment program that includes regular segments with regular comedians and interviews with current personalities. The average age of the contributors is 37.5 years. David Broncano and Grison are 41, Ricardo Castella is 51. The most common professional profiles among the program's guests are those related to the performing arts and sports, and the average age also ranges between 25 and 40. The presence of film actresses and athletes who practice minority sports is noteworthy. Spanish guests clearly prevail. The vast majority of guests take advantage of their visit to promote different works (preferably books, albums, films, and television series). Guests do not wear clothing from the collaborating brands; only in a few sporadic cases do brands with which they are associated or which sponsor them in their activity appear. The fashion brands that collaborate with the program are responsible for the clothing worn by the presenters and collaborators.

In relation to the characteristics and peculiarities of the fashion brands that appear as collaborators on the program, it was found that the brands on screen the longest provide the suits for David Broncano, Ricardo Castella, and Jorge Ponce. However, this presence is implicit; the viewer does not see corporate identifiers, such as logos or symbols, or prints, illustrations, or graphic motifs unmistakably associated with the brand. The opposite is true for brands that have an explicit presence, such as the sneakers worn by David Broncano in each program and the T-shirts worn by the collaborators and level 2 protagonists (Castella & Grison).

On March 4, 2025, the Facebook profile "@zapatillasysneakers," a community with more than 41,000 followers, echoed the dispute between two large multinational textile and sports accessories companies. The guest and former Brazilian soccer player Marcelo appeared on the program broadcast on March 3, 2025, dressed entirely in Adidas, including a pair of Campus sneakers with the characteristic three stripes. Broncano welcomed him wearing the new Nike Air Max DN8 sneakers. The guest also gave Broncano a soccer jersey with the Adidas logo clearly visible. This piece of news is in line with this research conclusion about the relevance and high visibility that brands obtain with an explicit presence on the program.

Another aspect to highlight from our study is the affinity between the brands and the characters who wear them. In the case of the main character, David Broncano, the presence of explicit brands is limited to footwear. While this might seem excessively marginal in another program and with another presenter, in this case it takes on special relevance for two reasons. On the one hand, Broncano's formal, monochromatic wardrobe contrasts with the usual colorful sports shoes. On the other hand, the amount of time the protagonist appears in long shots gives the brand a considerable presence on screen. It is evident that there is a notable presence of brands associated with mountain sports, such as Salomon, Merrell and Scott, as well as other generic sports brands, including Adidas, Saucony, Puma and New Balance. His love of mountain sports explains the presence of guests on the program such as: Carlos Soria, the 86-year-old mountaineer; Kilian Jornet; the brothers Iker and Eneko Pou; Álex Txikon; and Carlos Suárez, who was unable to attend due to his death in an accident days before appearing on the program. References to these sports are frequent throughout the interviews. The presence of Spanish and small brands is less common for this character, with Victoria and Joma appearing in eighth and tenth place, respectively.

Very similar to the style of the main character is that of Jorge Ponce, one of the most active contributors to the program, either with his own humorous section or with sporadic appearances throughout the program. His interpretive style is very similar to that of Broncano; they are two characters who maintain certain similarities in the way they speak and perform, and this is also evident in their wardrobe and the brands that collaborate in their wardrobe. In Ponce's case, the wardrobe is somewhat less strict than Broncano's. In this case, tailored jackets, sports-style jackets, and even windbreakers are combined with graphic or printed T-shirts, sports-style pants, and athletic or urban-style footwear. In the case of footwear, multinational brands (Adidas, Puma, Saucony, New Balance, etc.) predominate, not associated with specific sports, as the character is not known for practicing any sport. As for T-shirts, we do not find any explicit brands, with graphic motifs and prints in

dark tones predominating. This character's wardrobe is somewhat more informal, or it could be referred to as sportier than David Broncano's.

When it comes to the collaborators, Sergio Bezos stands out. He is a regular on all the programs and sits close to the audience, in a chair next to them, so viewers always see him in medium shot. His interventions are always humorous, brief comments about the audience or guests, and he also collaborates with Castella and Grison on musical interludes. The brands that dress the character are mostly urban in style. The character does not have an athletic profile, so the brands that dress him are not usually multinational sportswear companies, but rather small and medium-sized firms, many of them of Spanish origin. He is the character on the program who appears in closer shots, which allows us to appreciate explicit brands on his T-shirts and shirts, as well as easily recognizable illustrations or prints.

It could be argued that the character of Ricardo Castella represents a notable exception among the cast of characters who feature in the event. In addition to being an older character, as a comedian he has a performance style that differs significantly from the rest, being more serious, ironic, and sarcastic. This profile is also reflected in his wardrobe and the brands associated with him. As mentioned before, Castella's character appears most of the time in medium shot, meaning that viewers can only see him from the waist up. His wardrobe throughout the first few programs is always the same: he wears a formal dark blue or black jacket over printed T-shirts or T-shirts with graphic motifs. The character also wears a headscarf and sometimes a kind of turban, but in no case is there any evidence that it belongs to the collaborating brands; it can be confirmed that it is a personal accessory. In addition to the tailoring brand, other small, nationally known brands appear, such as T-shirts with musical or humorous motifs. Castella's jackets belong to the two collaborating brands that sell tailored clothing, Núñez de Arenas in most cases and Tomblack to a lesser extent. The T-shirts tend to be dark or muted in color and range from those with humorous motifs to others related to musical groups. The most common T-shirt brands are two Spanish brands: Loko Monkey and Le Crane, and one American brand, Huf. The low-cost clothing brand Primark is the fourth most commonly used to dress the character.

The character of Grison is the most aligned with urban aesthetics; all the brands he wears are of this style, with no sports brands in sight, which is very much in keeping with the character. As with Ricardo Castella, his position behind a counter prevents the authors from seeing him in full shot; it is possible to see him only from the waist up. In terms of acting style, he is the most histrionic character in the cast, with a very personal sense of humor, free of prejudice and more sarcastic than the rest. Grison's wardrobe has some similarities with that of Sergio Bezos, but with a less youthful profile. Brightly printed shirts, T-shirts with ambiguous messages, and explicit brands predominate. It is the most heterogeneous style, without such a strict costume design as the other characters, alternating between more formal and more casual styles. The costumes have an original and transgressive profile that is not seen in other characters, which is consistent with his character. Grison practices bodybuilding, although sports brands do not feature prominently in his wardrobe. Medium and small brands predominate, some international such as Huf, Ellesse, and Fred Perry, and to a large extent other national brands such as Loko Monkey, Morrison, GRMY, and 198. The case of the latter brand (unonueveocho) is noteworthy. It is a brand created in 2008 and defined as: "198 Clothing brand made to win. We are the grandchildren of the workers they couldn't kill. And we can decide who we will be." Openly left-wing and republican, the brand became known because some political leaders wore it in talk shows and interviews. It sells its garments from its only physical store in Madrid and from its website. The garments carry a strong ideological message, with T-shirts featuring the Palestinian national soccer team, the Spanish Republican national team, the International Brigades, the former USSR, and regional teams such as Euskal Herria, "Asturies," "Extremaúra," and the one worn by Grison on the October 21, 2024, program of Cartagena F.C. According to the brand's social media accounts, this is a tribute to the port city that declared itself an independent canton from Spain in 1873 and was on the verge of unilaterally declaring war on Germany.

In line with the objectives of this work, examining the nature of these collaborations and their implications in

the context of advertising-free public television reveals how brands of different sizes, scopes, and styles coexist in the same entertainment space. This coexistence even occurs within the same character by mixing very different garments such as suits and sneakers manufactured for specific sports, some of which are minority sports. From this point forward, the collaboration format should be given high status in this program, similar to placement in terms of visibility and suitability. Without any financial compensation, small, emerging, independent, and/or local brands are sharing the stage with large multinationals that do use mass media and paid advertising in other areas. It would be unfeasible for small brands (many of which only have one commercial premises in the center of Madrid) to gain visibility during prime time and be associated with highly media-savvy personalities who exert a real and powerful influence on their audiences, unless they operate under the "collaboration" format. In this format, the three parties involved obtain advantages. On the one hand, the content owners do not have to worry about having a different wardrobe for each character in each program. On the other hand, the character, can wear brands that resemble their personal style, image, hobbies, or preferences. Finally, the brands obtain significant visibility at virtually no cost, associated with people and content that fit their market positioning. This last advantage is even more evident when the brand is small and has limited reach and is unable to compete with multinationals in the purchase of advertising space and/or placements that include financial compensation.

To enrich and build on this work, the following lines of research are proposed. First, this approach can be expanded by making comparisons with other contexts. For example, one could compare private television stations and the content they broadcast at the same time. This line of work could yield interesting conclusions about possible differences between private and public channels in relation to the subject of study. Second, another line of work could delve deeper into the possibility of regulatory control of this phenomenon with a view to generating a model of action that favors, even more so if possible, the presence of independent and emerging brands that are supportive, sustainable, or derived from the circular economy in content broadcast by state-owned television within the framework of its social and responsible function.

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