INNOVATION AND TRANSFORMATION OF AUDIOVISUAL NARRATIVE ON SPANISH PUBLIC TELEVISION: FROM *MAÑANEROS 360* TO *LA REVUELTA*

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ABSTRACT

Introduction: This article analyzes the transformation of audiovisual narrative in Televisión Española (TVE) in recent years within a context of digitalization, audience fragmentation, and competition with digital terrestrial television (DTT) and OTT (Over-The-Top) services. The study focuses on two strategic proposals of La 1 (TVE) in 2025: the infotainment program *Mañaneros 360* and the entertainment show *La Revuelta*. **Methodology:** The research applies content analysis to 37 representative broadcasts and contrasts its findings with audience data from linear, time-shifted, and digital consumption via RTVE Play. Four hypotheses are tested: that *Mañaneros 360* has increased the share compared to the previous stage; that *La Revuelta* has reduced the historic access prime time gap with Antena 3 TV and rejuvenated its audience; that

narrative hybridization strengthens the public service mission without sacrificing competitiveness; and that integrated measurement of linear+time-shifted+OTT viewing is essential to assess real impact. **Results:** All four hypotheses are confirmed: *Mañaneros 360* achieves La 1's best morning figures since 2012 and reinforces lead-in flow into *Telediario 1*; *La Revuelta* averages a 13.5% share, with nearly 4.5 million contacts per episode, and competes by tenths with *El Hormiguero* (Antena 3 TV). **Discussion:** Editorial implications, risks of spectacularization, and strategic recommendations are identified. **Conclusions:** Both programs restore relevance to La 1 in historically weak time slots strengthening its competitiveness against rival channels. Narrative innovation reinforces its public service role, although it requires editorial protocols and integrated metrics to assess real impact.

Keywords: audiovisual narrative; public television; infotainment; entertainment; audiences; transmedia.

1. INTRODUCTION

The emergence of Televisión Española (TVE) in 1956 marked the beginning of the country's cultural and political cohesion, although its first decades were dedicated to the propaganda of the Francoist dictatorship (Bustamante, 2006). The democratic transition allowed TVE to consolidate itself as an inclusive medium until the arrival of private channels in 1990, which brought an end to the monopoly and posed a structural challenge to its production model and relationship with the audience (Marín, 2006).

Market liberalization, digitization, and the emergence of global video-on-demand (VOD) platforms have forced TVE to adapt its narratives, audiovisual language, and programming strategies to regain relevance in a highly fragmented ecosystem (Cañedo, 2019).

1.1. Market liberalization and loss of monopoly

The opening of the audiovisual market in the 1990s brought with it the entry of private channels Antena 3 and Telecinco, followed by Canal+ and the regional broadcasters, although some of these, such as ETB, TV3, followed by TVG and RTVA, had already begun broadcasting in the 1980s. This new landscape broke the dominance of TVE, whose flagship channel, La 1, had maintained audience shares exceeding 50% for decades. The need to compete for viewers forced a renewal of genres and formats, incorporating hybrid magazine programs, live talk shows, and more dynamic entertainment programs. Despite these efforts, La 1 was overtaken by the private channels in 2004, and in 2021 it reached third place with an 8.8% audience share (Barlovento Comunicación, 2022).

1.2. Digitization and audience fragmentation

The arrival of digital terrestrial television in 2005 and the analog switch-off in 2010 multiplied the number of channels and accelerated audience fragmentation. The major general-interest networks saw their audience shares drop to around 10-12%, forcing TVE to redefine its strategy. On the one hand, it had to continue fulfilling its public service mission (news, culture, territorial cohesion); on the other hand, it needed to justify its public funding by maintaining a critical mass of viewers.

In parallel, the rise of the internet and social media transformed how viewers engage with content. Consumption ceased to be exclusively linear: VOD, catch-up, and, in general, OTT platforms became the dominant viewing habits, especially among younger generations (Evans, 2011; Lotz, 2017; Tryon, 2015). RTVE responded with its "on-demand" service and, more recently, with RTVE Play, which integrates live broadcasts, on-demand content, and exclusive online programming. This strategy extended the lifespan of programs and offered second viewing opportunities, in line with the media convergence paradigm (Jenkins, 2006).

1.3. The audience crisis and the search for renewal

The drop in linear television viewing, which has been particularly pronounced among young audiences since the beginning of the second decade of this century and has become especially evident since the historic decline in 2021 when La 1 fell to an 8.1% share in August, has placed TVE in a precarious position. News programs and magazines were losing ground, and public television was perceived as an outdated medium that was detached from new cultural norms and the platforms favored by Generation Z. In this context, RTVE began a process of content and format innovation in 2022. The goal was twofold: to rejuvenate its audience and reaffirm its role as a leading media outlet. Innovation labs were strengthened between 2022 and 2023, transmedia projects were launched, and the production of fiction and entertainment programming for primetime was increased. These efforts contributed to audience recovery in 2024, when La 1 once again became the second most-watched channel. It returned to that position in April 2025 (10.7%), reaching 12.3% in October, just seven tenths of a point behind the leading channel: Antena 3 TV[1].

The morning slot was a key focus of this strategy. Historically, La 1's mornings had alternated between prestigious programs —such as TVE's *Los Desayunos*— and infotainment and entertainment shows. However, declining viewership and competitive pressure led to a rethink of the format. In 2023 and 2024, attempts at renewal were launched but failed to achieve the expected objectives, culminating in the reformulation of April 2025. This marked the launch of *Mañaneros 360* —the subject

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[1] As of the final closure date of this research: October 31, 2025.

of this analysis, along with the entertainment program *La Revuelta*, which airs in prime time on the first channel— with a design much more in line with current trends and ambitious in targeting new audiences and ways of consuming television.

1.4. Audiovisual narrative and its transformation language

The changes in programming weren't limited to the schedule itself, but also profoundly affected the audiovisual language. Public television has transitioned from a model based on long blocks, more rigid outlines, and linear narratives to a much more modular, dynamic one, geared towards distribution across multiple screens. Interviews are shorter and more visual, panel discussions include on-screen data, captions and infographics are more prevalent, and production adopts a more agile pace, closer to that of commercial television and even to that of content creators on social media. This shift addresses the need to engage an audience accustomed to immediacy and multitasking by offering audiovisual products that can be instantly shared on social networks.

1.5. The case of *Mañaneros 360*

The revamp of TVE's morning programming came to fruition in April 2025 with the launch of *Mañaneros 360*, hosted by Javier Ruiz and Adela González. The program combines in-depth news segments —politics, economics, society— with interviews with experts and public officials, on-screen data analysis, and a clear commitment to public service: fact-checking, accessible explanations, modern graphics, and interactive panels. Audience figures show sustained growth, reaching a 16.6% share in October 2025, a figure not seen in that time slot since 2012 (RTVE Press, 2025a).

1.6. The case of *La Revuelta*

During access prime time, La 1 chose an innovative format: *La Revuelta*, which premiered in September 2024 and has secured its place as a favorite in its second season. The program blends humor, interviews, and science and pop culture segments. Its set is designed for interaction and the creation of viral clips. Its staging is reminiscent of international late-night shows but with the distinctive style of public television. *La Revuelta* has occasionally surpassed *El Hormiguero* (Antena 3) and has remained the second most-watched program in its time slot since its premiere. It averages approximately 15% of the audience share, thus restoring La 1's prominence (RTVE Press, 2025a).

1.7. Relevance of these two cases

Mañaneros 360 and *La Revuelta* are two complementary TVE initiatives: one in the morning slot focused on news and public service and the other in access prime time designed to compete in entertainment on equal footing without compromising the

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corporation's values of pluralism and diversity. Analyzing their audiovisual narratives reveals how TVE attempts to respond to audience fragmentation and platform competition and how successful it is in attracting young audiences and strengthening its public service mission.

1.8. Objective

This article comparatively analyzes the audiovisual narratives of *Mañaneros 360* and *La Revuelta*, both of which are programs on the first channel, La 1, evaluating their contributions to TVE's modernization strategy and public service mission in the digital age. This research has two objectives:

- To describe the narrative structure of both programs and their audiovisual resources
- To evaluate their ability to attract audiences and improve ratings in their respective time slots.
- To explore how the hybridization of genres contributes to fulfilling the public service function.
- To reflect on the editorial and strategic implications of these results for TVE.

2. THEORETICAL FRAMEWORK AND LITERATURE REVIEW

Analyzing narrative innovation in Spanish public television requires a theoretical framework that combines approaches from studies about media, political communication, and the attention economy. In this sense, four key dimensions can be distinguished. First, the culture of convergence and transmedia narrative, which has transformed audiovisual production and consumption, positioning the viewer as a "prosumer" across multiple platforms (Jenkins, 2006) and shifting them from a passive recipient of content to an active participant in media production. Second, infotainment as a hybrid genre, characterized by an ambivalence between information and entertainment/spectacle. This ambivalence has generated intense academic debate about the genre's democratizing potential and the risk of trivialization (Brants, 1998; Thussu, 2007). Third, the transformations in audience consumption and the importance of connected viewing, which highlights the centrality of the multiscreen experience and the need to integrate multi-platform reach metrics (Holt & Sanson, 2014; Pires de Sá, 2014). Finally, the role of European public broadcasters in the digital age, which face the challenge of maintaining their legitimacy and public service mission in the face of pressure from OTT platforms (Dragomir et al., 2024; Lestón -Huerta et al. , 2021; Park & Kwon, 2023).

2.1. Convergence culture and transmedia narrative

Media convergence means content circulates across multiple platforms, and viewers become active "prosumers" (Jenkins, 2006). This concept has technological, cultural, and social aspects, requiring public television to design narratives that can expand and fragment across social networks and digital environments.

Transmedia storytelling is the creation of narrative universes that unfold across various media, with each medium contributing a significant part of the overall story (Jenkins et al., 2013). In television news and infotainment, transmedia narratives are created using clips, podcasts, social media threads, and exclusive online content to complement live broadcasts. Scolari (2013) emphasizes that this logic implies a change in the viewer's role, transforming them into "prosumers", as previously mentioned, which consequently amplifies the social life of the content.

In the case of RTVE, the RTVE Play platform and its official X (formerly Twitter), Instagram, and TikTok accounts have become central hubs of this strategy. Current affairs programs generate clips of their best interviews or highlights, which are published shortly after their linear broadcast. Entertainment programs design segments with high viral potential as well. Thus, television narrative becomes integrated into a content ecosystem where live broadcasting is just a starting point, ceasing to be self-sufficient. The public broadcaster's latest venture is "yaTDigo", a new RTVE news platform created exclusively for social media, launched on September 15, 2025. Its mission is to reach new audiences, especially young people; adapt to the language of digital natives; maintain the quality and credibility of public service broadcasting; and innovate as a public medium by using short videos, stories, explanatory graphics, social media humor, and more agile, visual formats.

2.2. Infotainment: between criticism and legitimization

As a hybrid genre, infotainment has been criticized for trivializing information and fostering sensationalism (Brants, 1998; Thussu, 2007). However, subsequent research has highlighted its potential to democratize access to the public sphere and improve news recall (Baym, 2005; Delli Carpini & Williams, 2000).

In Spain, Azurmendi (2018) asserts that public television is obligated to experiment with hybrid narratives to reconnect with young audiences. The key lies in governing infotainment with criteria of plurality, seriousness, and diversity of voices while avoiding the temptations of polarization and excessive trivialization. RTVE has tested this balance in programs such as *La Hora de La 1* and *Mañaneros*, as well as more recently in *Mañaneros 360*. In these programs, the use of graphics, panels, live reporters, and experts seeks to add depth to the studio debate without losing rhythm or audiovisual appeal.

2.3. Attention economy and multi-screen consumption

Competition for viewers' attention is one of the defining characteristics of today's media ecosystem. Napoli (2011) explains that audiences have become a scarce and contested resource, not only by television networks but also by platforms, social media, and independent creators. Linear television must coexist with Netflix, YouTube, and Twitch and TikTok, which compete minute by minute for the viewer's time.

The concept of connected viewing (Lotz, 2017) points out that television viewing is increasingly accompanied by second-screen interactions: viewers comment on social media, search for additional information, and participate in surveys. This phenomenon compels producers to develop content that can generate conversation and engagement in parallel with the broadcast. For public television, this represents an opportunity to strengthen media literacy and promote civic participation, provided it is accompanied by clear editorial strategies.

2.4. European public television and innovation strategies

The literature on European public television highlights that innovation is not optional, but a condition for survival. British public broadcaster, BBC (2024), has invested in digital platforms such as iPlayer, launched in 2007, allowing viewers to access on-demand content and, in turn, rejuvenating the corporation's audience. Other public broadcasters, such as the German companies ARD and ZDF, created the *Funk* project, a digital content platform specifically aimed at young people aged 14 to 29, with native content to social media and YouTube. France Télévisions (2025) launched *Slash* in 2018, a digital platform with series and documentaries aimed at young and diverse audiences. These examples demonstrate that public television can be competitive in digital environments if it adapts its language and formats without abandoning its mission of serving the public interest.

In Spain, RTVE has followed this path with the expansion of RTVE Play and the creation of its innovation lab, RTVE Lab, in 2011. The results for the 2024/25 season show that La 1 has managed to increase its audience share in key time slots, with a particularly strong impact during mornings and *access* (RTVE Press, 2025b). Audience reports indicate that *Mañaneros 360* and *La Revuelta* have made significant contributions to this improvement, attracting young audiences and generating social conversation, especially for the evening entertainment program.

2.5. Innovation narrative and plurality

Narrative innovation is not limited to adopting new technologies or creating products for social media. It also involves rethinking plurality, territorial diversity, and the representation of diverse groups. The public service mission demands that the voices on television reflect the country's diversity and that, in particular, women, young

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people, and groups that reflect the country's social and cultural diversity (LGBTIQ+, people with disabilities, vulnerable populations, etc.) have visibility, while also including territorial perspectives. Studies such as those by Francisco-Lens and Rodríguez (2020) underscore that narrative innovation can be a tool for expanding participation and inclusion, provided that governance is strategic.

2.6. Critical revision: risks and challenges

The literature also warns of the risks of excessive commercialization of public television. The pursuit of ratings can lead to the sensationalization of information, dependence on the logic of audience shares, and the loss of public television's distinct identity. Bardoel and d'Haenens (2008) argue that public television must avoid becoming a clone of private channels and maintain higher editorial standards, even at the cost of not being the leader in all time slots.

In this regard, the analysis of *Mañaneros 360* and *La Revuelta* should pay attention to how these programs balance competitiveness and public service. The question is not only whether they attract an audience, but whether they do so in a way that is consistent with the values of pluralism, diversity, and civic education that justify their existence.

3. METHODOLOGY

This study adopts a mixed-methods approach to content analysis, allowing for a systematic and replicable examination of the narrative characteristics of the selected programs and their correlation with audience data. This section describes the research design, the sample being analyzed, the coding system, the procedure followed to ensure the reliability of the results, and the use of secondary audience data sources. The hypotheses guiding the study are also outlined.

3.1. Research design

Content analysis is a widely used method in communication studies to describe and quantify patterns in media messages (Krippendorff, 2019). In this case, a mixed-methods design is chosen, combining descriptive variables (presence of genres, narrative resources, and editorial tone) with numerical indicators (minutes spent, number of interventions per segment, thematic frequencies). This approach allows for a comparison of the audiovisual narrative of the programs and the establishment of correlations with their audience ratings.

The design is synchronic and comparative: the broadcasts of *Mañaneros 360* and *La Revuelta* corresponding to the same time period (May 2025) are analyzed, allowing for the observation of similarities and differences under equivalent contextual conditions. Longitudinal data (April-June 2025 for *Mañaneros 360* and September 2024-June 2025

for *La Revuelta*) is also used to contextualize audience trends. *La Revuelta* began broadcasting on September 9, 2024, and *Mañaneros 360* on April 22, 2025.

3.2. Sample

The sample consists of 37 programs: 21 broadcasts of *Mañaneros 360* (Monday to Friday, from May 1 to 31, 2025) and 16 broadcasts of *La Revuelta* (Monday to Thursday, on the same dates) within the 2024-2025 season. This selection therefore covers a full month of programming and offers a sufficient volume to obtain representative results, avoiding distortions due to exceptional news events, such as, in this specific case, the election of the new Pope: Leo XIV at the beginning of May.

Each broadcast constitutes a unit of analysis. To facilitate coding, the programs were segmented into blocks according to their internal structure: opening, main news segment, interviews, panel discussions, thematic sections, humor, science/culture, and closing, depending on the specific program under analysis. In this way, the smallest unit of recording is the content block of each program, allowing for more precise measurement of durations, themes, and expressive resources.

3.3. Coding sheet

An ad hoc sheet was designed with 9 main dimensions:

1. Macrostructure of the program: number of blocks, duration of each block, balance between studio and recorded pieces (VTR), order of introduction of topics.
2. Narrative subgenres: identification of present genres (interview, debate, monologue, report, game, cultural or scientific section, musical piece…).
3. Expressive resources: use of headers, bursts, labels, infographics, interactive graphics, live connections and reporter participation.
4. Topics being covered: coding of each block into categories, if applicable and depending on each area of analysis: politics, economy, society, culture, sports, science/technology, consumption/service.
5. Predominant tone: informative, entertaining, humorous, satirical, educational, emotional.
6. Presenter role: moderator, interviewer, host-showrunner, fact-checker, entertainer.
7. Interaction and participation: audience presence on set/theater, social networks.
8. Guests and diversity: classification of guests by profile (politicians, experts, journalists, actors, celebrities…), gender and territorial origin.

9. Public service indicators: plurality of sources, diversity of ideological perspectives, accessibility (subtitles, inclusive language), presence of explainers and teaching resources.

For each dimension, mutually exclusive categories and operational definitions were established to allow for consistent coding. In addition, quantitative variables (minutes, number of interventions, frequency of labels) and qualitative variables (description of innovative resources, examples of good practices) were recorded.

3.4. Coding procedure

The coding process included four phases: joint training of coders, a pilot test with 20% of the sample, reliability calculation using the Krippendorff index ($\alpha > 0.80$), and final coding with random review of 10%. The data were organized in a structured database and analyzed using statistical software. The qualitative study was supported by descriptions and examples of each program.

3.5. Audience data and complementary documents

In addition to content analysis, audience data was collected from official sources (Nafría, 2025; GECA, 2025) and internal RTVE documentation, specifically the 2024/25 season data (RTVE Press, 2024; RTVE Press, 2025b) and the comparison of *La Revuelta* vs. *El Hormiguero* (Nafría, 2025; GECA, 2025). Indicators such as share, average audience (AA), contacts per episode, delayed viewing (D+7), and RTVE Play consumption were recorded. This data allowed for contextualizing the programs' performance and relating their narrative characteristics to their impact within their time slot.

3.6. Hypothesis

The study is guided by 4 main hypotheses:

- H1. *Mañaneros 360* increased the audience share and average viewership significantly in the morning slot compared to the program it replaced, *Mañaneros*. This achievement marks La 1's best morning results since 2012.
- H2: *La Revuelta* narrowed the gap with Antena 3 TV's *El Hormiguero* during the access prime time slot. The program occasionally won and attracted young audiences (ages 13-44).
- H3. The hybrid narrative (news + entertainment) strengthens TVE's public service mission by making information more accessible and engaging without sacrificing pluralism or rigor.
- H4: Total program consumption (linear + time-shifted + RTVE Play) is a more reliable indicator of impact than measuring only live viewership, especially among young demographics.

These hypotheses guide the analysis of results and the discussion of the implications for TVE's strategy.

4. RESULTS

The results are organized into three sections: (1) the analysis of the audiovisual narrative and audience data of *Mañaneros 360*, (2) the description of the structure and performance of *La Revuelta* and (3) he context of the chain in which both betting options are inscribed, paying special attention to the balance of the 2024/25 season of La 1.

### 4.1. *Mañaneros 360*: from magazine to conversational news program

4.1.1.   Structure and Scale

The analysis of the 21 broadcasts from May 2025 reveals a very stable format. Each program, broadcast live, is organized into 3 main blocks with a total duration of around 250 minutes, starting between 10:30 and 10:35 a.m.

- Block 1 (10:30-11:50 a.m.): This block features an opening news segment with the day's most important stories, but focuses primarily on current events, interspersed with some highly topical consumer and social issues. It includes short reports and live segments with reporters, specialized journalists, studio experts, and interviews with witnesses, victims, and other individuals. The final part of the block includes a short cultural or television reference to a current event (soft news). The average for this first block is 80 minutes (32% of the total).
- Block 2 (11:50 a.m.-1:55 p.m.): Current affairs. This segment consists primarily of political, legal, and economic news, interviews with politicians and experts, panel discussions, and live reports from journalists and reporters. Regional and local news is also covered with live reports from reporters. The average duration of this block is 125 minutes (50% of the total program).
- Block 3 (2:15-3:00 p.m.): Current affairs (Part 2). This segment focuses on the day's main news stories or breaking news, featuring live reports from reporters providing data and specialized journalists and experts on various topics. This block serves as a transition to *Telediario 1* , which covers or expands upon the news from the program. Average duration: 45 minutes (18% of the total).

Figure 1.

Narrative distribution of blocks in Mañaneros 360.

Distribución narrativa de bloques
Mañaneros 360
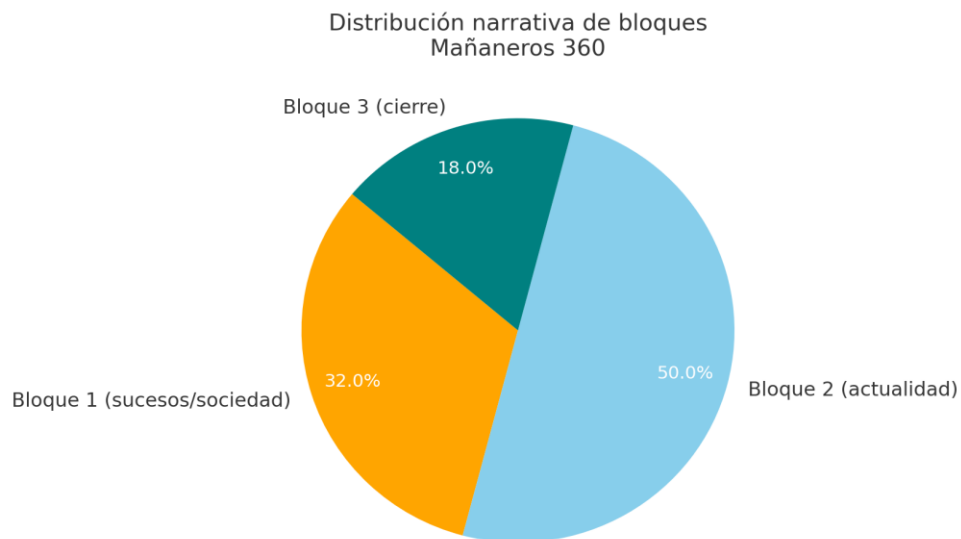
Source: Own elaboration.

4.1.2.   Narrative resources

The use of data visualization is one of the program's main innovations: on-screen graphics, interactive comparisons, and explanatory maps appear in 80% of the current affairs segments. Captions summarize the key points of the interviews or panel discussions, making it easier to understand even for viewers who tune in late. The presenters take on an active role as fact-checkers, debunking myths live or clarifying panelists' statements, which reinforces the program's credibility.

4.1.3.   Participation and tone

Interaction with the audience occurs through social networks, where questions or statements are launched to strengthen that participation. The overall tone is serious and educational; humor appears occasionally as a narrative relief among the program's panelists, but it is anecdotal in the overall format. The result is a show that combines rigor and dynamism, allowing it to maintain the attention of loyal viewers throughout its four hours and fifteen minutes of broadcast.

4.1.4.   Audience analysis

Nafría's data (2025) shows sustained growth since the first week of the new phase (April 21, 2025). In April, the average share reached 9.6%, already higher than the previous phase. In May, peaks of up to 13.5% were recorded, with an average of 12.2%, representing a 2.5-point increase compared to the season average and a 3.3-

point increase compared to May 2024. June consolidated this trend with 12.6%, the best figure for the morning slot since 2012 (excluding extraordinary events such as the Paris Olympics). Furthermore, the program has a positive impact on *Telediario 1*, which has increased its share by 1.1 points compared to the first quarter of 2025.

Figure 2.

Evolution of the screen share of Mañaneros 360 (April-June 2025).

Evolución de la cuota de pantalla
Mañaneros 360 (abril–junio 2025)
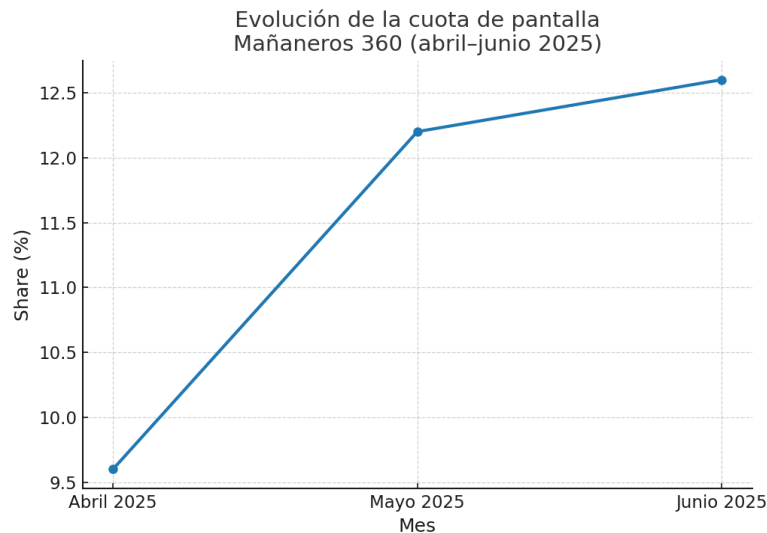
Source: Own elaboration.

4.1.5.   Summary of Findings (H1)

The evidence confirms hypothesis H1: *Mañaneros 360* has managed to reposition the morning slot on La 1, combining narrative innovation with informative rigor and achieving the best performance in more than a decade.

4.2. *La Revuelta*: entertainment hybrid and audience rejuvenation

4.2.1.   Structure and format

An analysis of the 16 episodes from May 2025 shows that *La Revuelta* maintains a tripartite structure. Recorded in a simulated live setting with subsequent editing and post-production, the second and third segments can be interchanged or merged depending on the seemingly chaotic yet controlled and carefully planned dynamics of this original entertainment program.

Each episode begins promptly at 9:40 p.m. and is organized into three main segments ranging from 75 to 85 minutes in duration.

1. Initial dialogue (up to 25 minutes). The show's director and host, David Broncano, interacts with his collaborators, including journalists, artists, regular musicians, the audience motivator, and selected audience members attending

the taping of the show in a Madrid theater. Topics may include current events (presented satirically with an educational focus or recognizing a professional or group of professionals) or other entertainment-related topics with a humorous tone that often relies on sarcasm.

2. Main Interview (up to 45 minutes): These interviews feature prominent guests, such as writers, actors, scientists, influencers, and musicians. The tone is relaxed, and the interviews are sometimes informative, sometimes purely entertaining, and sometimes educational. There are usually two or more interviews per episode, but one or two always stand out due to the guests' career achievements and the length of their interviews. Collaborators from the show and audience members present at the taping interact with the guests.

3. Final Sections (up to 25 minutes): Additional interviewees, regular program contributors, audience participation, mock live segments with people on the street, live music, pop culture, geek culture, meme culture, and alternative culture segments. Humor is always the basis.

The program maintains a fast-paced rhythm, lending it dynamism. The staging encourages interaction; the theater audience plays an active role. The program also fosters discussion on social media by sharing clips after the show. This helps promote *La Revuelta* and raise awareness of it, especially among young people who don't usually watch linear television. This is precisely what has led young social media users to become hooked on *La Revuelta*'s linear version.

4.2.2.   Narrative innovations

The program uses mobile cameras and long takes to create an intimate atmosphere. The interviews incorporate visual elements, such as videos and props provided by the guest or the show's production team, that generate viral clips for the program's social media, internet, and over-the-top (OTT) channels. Although the more scientific segments are often humorous, they are also designed to be shareable on social media with brief, surprising explanations.

4.2.3.   Audiences and targets

Audience data shows that *La Revuelta* has successfully established itself in the access prime time slot. In May 2025, the average share was 13.5% (1,681,000 live viewers), plus an additional 127,000 delayed viewers (D+7), for a total of 1.8 million viewers. Viewership per episode averages around 4.5 million. The gap with *El Hormiguero* narrowed to 0.7 points, and several broadcasts in May and June saw close ties or victories by hundredths of a point. The audience profile shows a lead among men and young people aged 13-24 and 25-44, as well as middle-aged adults. This rejuvenates the La 1 access prime time slot (Nafría, 2025).
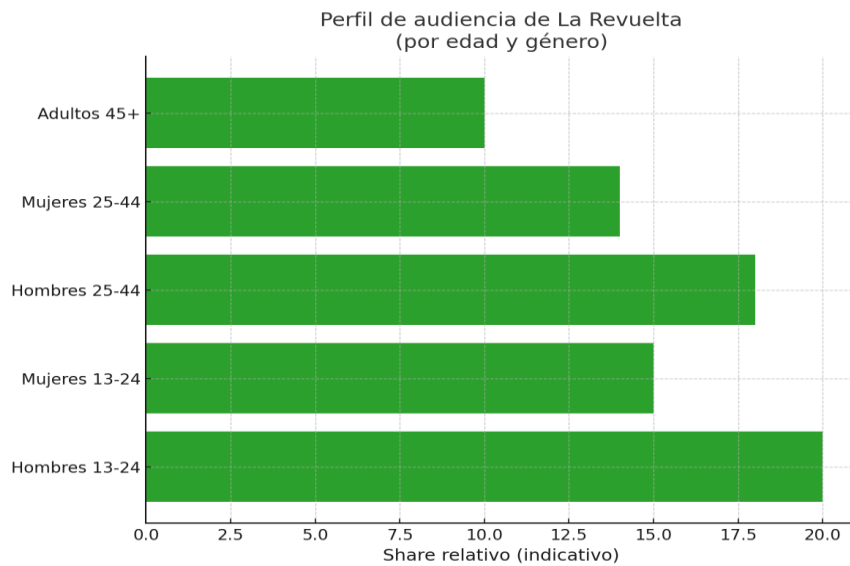
Figure 3.

Audience comparison between La Revuelta and El Hormiguero (May 2025).
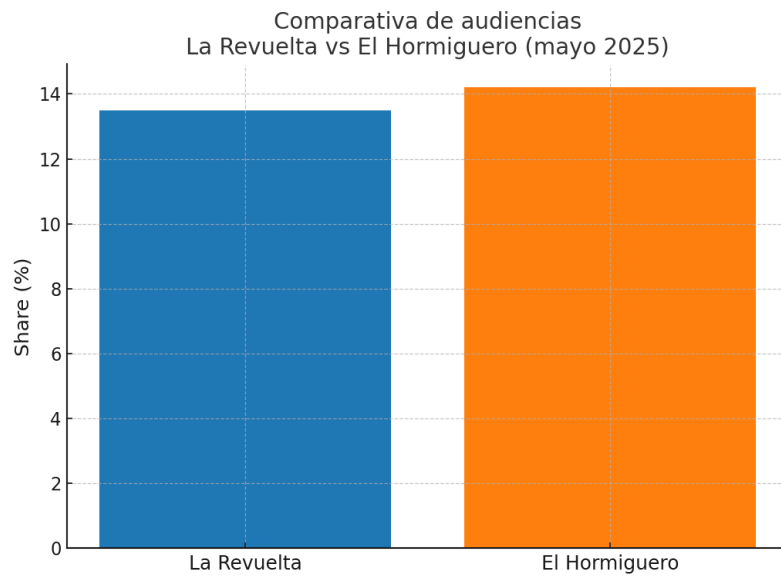
Source: Own elaboration.

Figure 4.

Audience profile of La Revuelta by age and gender.

Source: Own elaboration.

4.2.4. Qualitative comparison

Unlike *El Hormiguero*, which prioritizes spectacle and entertainment, *La Revuelta* introduces science, culture, and current affairs topics that reinforce its public service mission. This strategy distinguishes the program and prevents La 1 from losing its editorial identity.

4.2.5. Summary of findings (H2)

The evidence supports hypothesis H2: *La Revuelta* has narrowed the gap with the private leader and has become more competitive in a historically unfavorable time slot for TVE. This has contributed to the rejuvenation of La 1's audience.

4.3. Network context and 2024/25 season

The analysis of RTVE's 2024/25 season fundamentals (RTVE Press, 2025b) reveals *Mañaneros 360*'s robust performance, with *La Revuelta* contributing to a broader growth trend. La 1 closes the season with a 10.3% share (+0.2 points compared to 2023/24), its best result in eight years. La 2 also improves to 2.9% (+0.2 points). RTVE is the only one of the three major groups to grow; Atresmedia and Mediaset both declined slightly.

In prime time, La 1 registers an 11.9% share (+0.9), maintaining its position as the second most-watched channel in the market and narrowing the gap with Antena 3. Its leadership among young adults (ages 13-24) and improvement in historically weak time slots (morning, afternoon, and access prime time) indicate strategic repositioning. The sustained share recovery is not dependent on exceptional events, suggesting that programming strategies are consolidating audiences.

4.3.1. Summary of findings (H4)

The integrated interpretation of data (linear + delayed + RTVE Play) shows that the impact of both programs is greater than the live audience reflects. This supports hypothesis H4 that connected measurement is crucial to assessing the true reach of RTVE products, especially among young people.

Figure 5.

Total consumption (linear + delayed + RTVE Play) of Mañaneros 360 and La Revuelta.

Consumo total de programas
(lineal + diferido + RTVE Play)
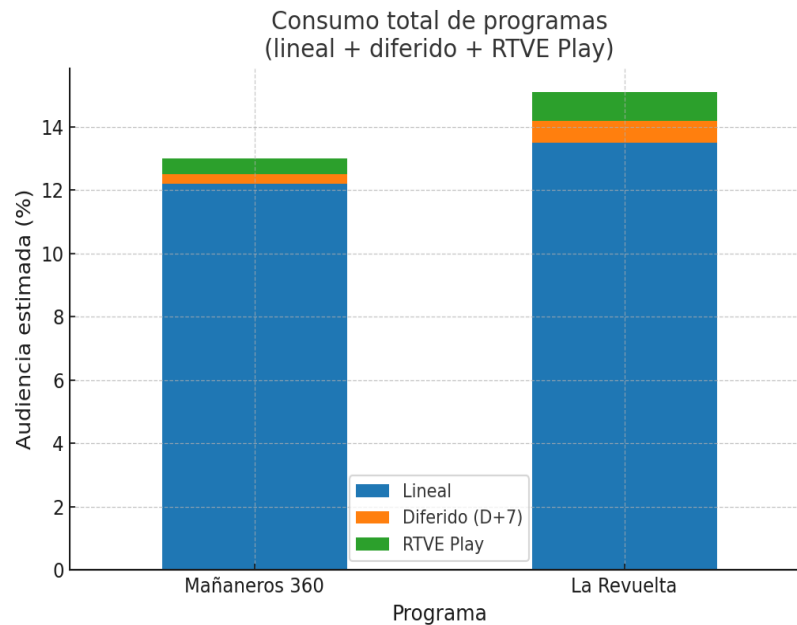
Source: Own elaboration.

5. DISCUSSION

Analyzing the content and audience data of *Mañaneros 360* and *La Revuelta* enables the drawing of relevant conclusions about the evolution of audiovisual storytelling on Spain's flagship public television channel. The findings demonstrate that RTVE is undergoing a narrative innovation process that combines media convergence logic with an explicit commitment to public service.

5.1. Narrative innovation and responsible hybridization

The results of *Mañaneros 360* demonstrate that reformulating morning programming does not have to mean sacrificing journalistic rigor. Its three-part structure, consisting of two distinct blocks with different functions, tones, content, pacing, and narrative objectives —one covering current events and breaking news and another interrupted by TVE's regional news programs that connect to the current events segment— has helped regain public trust and boost viewership. This segment features the day's top stories and breaking news to be covered later in the network's main newscast, *Telediario 1*. These results support Azurmendi's (2018) assertion that public television should experiment with hybrid formats to reconnect with younger audiences. Rather than trivializing information, this hybrid approach acts as a gateway by translating complex topics into accessible language (Delli Carpini & William, 2000).

In the case of *La Revuelta*, this hybrid approach manifests as a combination of humor, pop culture, and interviews with prominent figures. This model is comparable to BBC One's *The Graham Norton Show* and *Quotidien* on TMC (a TF1 Group channel in France), programs that successfully balance entertainment and public discourse (TF1 Groupe, 2024). *La Revuelta*'s success suggests that RTVE has found a balance between competitiveness and its public service mission. It offers access to primetime programming that attracts young people without resorting to the sensationalism that characterizes some of Spain's private general television programming.

5.2. Media convergence and social participation

Both programs exemplify modular and transmedia storytelling as described by Jenkins (2006). The segments and sections are designed to circulate independently across networks and platforms. Publishing edited fragments, or clips, as used in RTVE Play and on social media, extends the content's lifespan and provides access to audiences who don't watch linear television. This phenomenon is essential for reconnecting with viewers under 35, a demographic that has historically abandoned public television.

However, social participation must be managed with caution. While incorporating comments from social media can enrich the debate, it can also introduce biases if the comments are not filtered for representativeness. In any case, social media's influence on the live or delayed audience of the program itself is not yet significant. Literature on deliberative democracy warns that digital participation is not always inclusive and can amplify the voices of active and visible minorities on social media (Abbey, 2018). RTVE has the opportunity to enhance interaction and transform it into a tool for media literacy by explaining how questions are selected and ensuring a plurality of voices are represented. Therefore, this is a project with a clearly educational purpose.

5.3. Risks of spectacularization and quota pressure

One risk identified in the literature on public television is the "privatization of logic" (Bardoel & d'Haenens, 2008): when quota pressure causes public television channels to imitate private channels' styles, causing them to lose their distinct identities. In *Mañaneros 360* and *La Revuelta*, there is a temptation to sensationalize. The former could fall into the trap of overrepresenting political conflict to generate controversy, especially through language that fosters confrontation and personal attacks on the panelists. The latter could fall into an excess of humor and celebrity culture. This is the culture of celebrity known in the media as "celebrity culture" and its sensationalization. However, this is not the purpose of this evening program. To avoid these risks, it is recommended that editorial protocols be strengthened to include a balance of guests, thorough fact-checking, and space for expert and regional voices. Correct and respectful language should be used at all times. While spectacularism may offer immediate audience gains, it erodes trust in the long term.

5.4. Integrated metrics and impact assessment

One of this study's most significant contributions is the realization that the true impact of programs can only be understood by combining linear, time-shifted, and digital consumption data. RTVE Play data shows that a significant portion of young viewers watch *La Revuelta* on demand or on social media, a fact that is not always reflected in Kantar Media's audience measurement figures. This finding aligns with the concept of connected viewing (Lotz, 2017), which requires the integration of reach and engagement metrics. The strategic recommendation is for RTVE to publish integrated audience dashboards, or digital control panels that bring together indicators from different measurement sources. These dashboards would allow for real-time or comparable-period tracking of audience trends. Similar to the reports published by the BBC on iPlayer or those disseminated by ARD and ZDF regarding *Funk*, these dashboards should also include all consumption windows.

5.5. Comparison with european cases

RTVE's experience can be seen as a continuation of other successful European cases. For example, the BBC relaunched *BBC Breakfast*, an infotainment magazine program, with a more interactive public service approach. With this formula, the BBC has achieved stable ratings in a highly competitive environment. ARD/ZDF invested in *Funk*, a digitally native project that produces infotainment formats for YouTube and Instagram with a strong focus on data and "solutions journalism". France Télévisions has managed to attract Generation Z with interactive series and documentaries through the aforementioned France.tv Slash. *Mañaneros 360* and *La Revuelta* follow this innovative strategy, combining live television with a conscious effort to foster social conversation and reinforce the cohesive role of public television.

5.6. Editorial and Strategic Implications

In light of these results, several strategic implications for RTVE can be raised:

1. Deepening data visualization and fact-checking as hallmarks of infotainment while adhering to public television standards.
2. Consolidating the access prime time slot as a prestigious time slot through programs featuring interviews and intergenerational debates that combine current affairs, science, and culture, rather than entertainment alone.
3. Increasing interactivity with clear editorial criteria to further guarantee the representativeness and diversity of audience voices.
4. Developing integrated metrics that allow for the assessment of the real impact of programs across the multi-screen ecosystem.

5. Expanding narrative innovation to other time slots and genres so that the transformation is cross-cutting and not confined to morning and access prime time.

5.7. Sustainability and legitimacy of public television

Finally, it is worth emphasizing that narrative innovation is an essential component of public television's legitimacy. In an environment where audiences are increasingly fragmented, maintaining relevance is a prerequisite for justifying public funding. Recovering market share in strategic time slots and rejuvenating the audience are positive indicators, but they must be accompanied by transparency, diversity, and high editorial standards. Only then will RTVE, especially TVE, be able to sustain this new cycle of growth.

6. CONCLUSIONS AND DISCUSSION

Analyzing *Mañaneros 360* and *La Revuelta* supports the idea that TVE's audiovisual narrative is substantially changing, in line with international trends of convergence and connected consumption. The results allow for several relevant conclusions to be drawn regarding the theory and practice of public television.

6.1. Summary of findings

First, the revamped morning programming with *Mañaneros 360* has demonstrated that it is possible to combine rigorous reporting with engaging and competitive formats. The intensive use of data visualization, the presence of expert panels, and the program's educational approach have boosted viewership to levels not seen since 2012. This confirms hypothesis H1, which predicted a sustained increase in audience and a repositioning of the morning slot.

Secondly, *La Revuelta* has established itself in access prime time as an entertainment alternative that competes on equal footing with *El Hormiguero* (Antena 3), the undisputed leader of that time slot since the 2014/2015 season[2]. The combination of humor, culture, and science, along with its dynamic and modular production style, has attracted young audiences to *La Revuelta* and contributed to rejuvenating the viewership of La 1 de TVE, confirming the hypothesis H2.

Third, both programs exemplify narrative hybridization that reinforces the public service function: they offer accessible information, a plurality of voices, and formats compatible with social conversation, without resorting to the excessive trivialization

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[2]This Antena 3 TV program (formerly Cuatro) has a history spanning 19 years and 20 consecutive seasons to date.

that the literature associates with low-quality infotainment. This supports hypothesis H3.

Finally, the integration of linear, time-shifted, and digital platform consumption data shows that the actual reach of these programs is greater than reflected by Kantar Media's traditional metrics. The confirmation of hypothesis H4 highlights the need to adopt integrated metrics to assess the social impact of public television in a multi-screen ecosystem.

6.2. Strategic recommendations

Based on these findings, several strategic recommendations are made for RTVE:

1. Make data visualization and fact-checking core elements of public television's identity and extend them to other genres and time slots.
2. Use social media to strengthen purposeful interactivity, not only to attract audiences, but also to foster discussion and media literacy.
3. Expand the Innovation Lab to develop pilot programs for new formats, experimenting with immersive storytelling, augmented reality, and complementary podcasts.
4. Strengthen editorial protocols that guarantee a plurality of sources, territorial diversity, and equitable gender representation in current affairs and entertainment programs.
5. Adopt integrated metrics dashboards that include data from linear, on-demand, over-the-top (OTT), and social media, similar to those used by BBC: *iPlayer* or ARD: *Funk*.

6.3. Implications for the public function of RTVE

The recovery of market share and the rejuvenation of the audience should not be seen merely as commercial achievements, but as indicators that public television continues to fulfill its role of uniting society around shared, high-quality content. It is crucial to maintain this level of performance in order to justify public funding and ensure that RTVE continues to be a benchmark for shaping and structuring Spanish society.

6.4. Future research areas

This study has limitations. For example, it focused on May 2025. Therefore, it would be useful to expand the sample to the entire season. This would allow researchers to verify the stability of the results over time and detect possible variations associated with the news agenda or competition. Another approach would be to analyze social media using social listening to measure digital impact and engagement. Finally, to identify best practices and assess the degree of convergence with international standards, it would be advisable to systematically compare RTVE's strategy with those

of other European public broadcasters, such as the BBC, ARD/ZDF, France Télévisions, and RAI.

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