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Communities of Instagram and Twitter users of online audio-visual platforms aimed at youth: Playz, MTMAD and Flooxer

Comunidades de personas usuarias de Instagram y Twitter de las plataformas audiovisuales online destinadas a la juventud: Playz, MTMAD y Flooxer

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Abstract

Television consumption has changed due to the generalisation of the Internet and the consequent spread of online platforms. Young people are leading this change and creating communities of users around their favourite programmes or channels. This article aims to identify the different communities that have emerged on Twitter and Instagram around three platforms aimed at young audiences in Spain created by the main audiovisual communication groups (Playz, Flooxer and MTMAD). To extract these communities, the algorithm for identifying topics using a hierarchical Dirichlet process (Wang, Paisley y Blei, 2011) was applied to the users' descriptions. The results show that the communities are clustered around professions (communication, nursing) and hobbies (music, photography, social networks). In addition, Playz does not manage to connect with young audiences, something which that Flooxer and MTMAD do succeed in achieving.

Keywords

Communities of users; Instagram; online platforms; television; Twitter; youth

Resumen

El consumo de televisión ha cambiado a causa de la generalización de Internet y la consecuente difusión de las plataformas online. La juventud abandera este cambio y crea comunidades de personas usuarias en torno a sus programas o canales preferidos. Este artículo pretende identificar las diferentes comunidades surgidas en Twitter e Instagram alrededor de tres plataformas destinadas al público joven en España creadas por los principales grupos de comunicación audiovisual (Playz, Flooxer y MTMAD). Para extraer estas comunidades se ha aplicado a las descripciones de los usuarios el algoritmo de identificación de temas mediante un proceso jerárquico Dirichlet (Wang, Paisley y Blei, 2011). Los resultados muestran que las comunidades se agrupan en torno a profesiones (comunicación, enfermería) y a aficiones (música, fotografía, redes sociales). Además, Playz no consigue vincularse al público joven, algo que sí logran Flooxer y MTMAD.

Palabras clave

Comunidades de personas usuarias; Instagram; juventud; plataformas online; televisión; Twitter

1. Introduction

From the dawn of the social networks, their relationship with television has been studied in depth in different areas. Using them as tools for providing news and debates has aroused a lot of interest from researchers (Navarro-Maillo, 2013; Túnuez-López, Costa-Sánchez and Nogueira Frzao, 2019). However, there are few works which categorise the communities which have arisen around them, which is precisely the subject matter of this article.

Television channels saw social networks as the ideal platform for transmitting their contents. However, they were also perceived as a threat which undermined their influence and viewing time as social media. At the same time, the change in the structure of broadcasting and, in particular, the trend in "platformisation" brought new stakeholders such as, Netflix, for example, which has had a closer relationship with the social networks (Fernández-Gómez and Martín-Quevedo, 2018; Hendriks and Castro, 2021).

Apart from Netflix, there is HBO Max, Amazon Prime and Disney +, but also platforms which have emerged from the adaptation strategies of traditional channels; in Spain there is A3player, from Atresmedia; Mitele, Mediaset; and RTVE Play from RTVE. From these approaches, these large channels specifically pushed for young audiences, such as Playz from RTVE; MTMAD from Mediaset; and Flooker, from Atresmedia (Casado et al., 2022).

The presence of channels or platforms may be linked to particular contents a communication strategy is designed for with a presence on social networks with either the corporate profile of the platform itself or that of the channel. There has been a great deal of research on the former (Benages Vicente, 2016; Francisco-Lens and Rodríguez-Vázquez, 2020). Among these are some case studies on productions from Playz, one of the leading platforms in this research, since it is highly significant in terms of interaction and participation (Hidalgo-Marí and Segarra-Saavedra, 2020).

There is a marked presence of television channels and platforms on the social networks, but they just launch promotional messages for capturing the attention of the audience (Lacalle and Sánchez, 2020). In a similar vein, various studies indicate how short-sighted this strategy is, in so far as it does not take advantage of the myriad of possibilities they provide for audience interaction (Nicoli, 2013; Lacalle, Gómez-Morales and Nabaiza, 2021). Fernández-Gómez and Martín-Quevedo (2018) saw that exclusively promotional contents could even turn away audiences. They understand that social networks are a forum for dialogue so they suggest creating a community of followers whose values are similar to those of the company so that they can create their own content.

This change is already taking place. García-Vega and de la Fuente Prieto (2022) define communities of fans as spaces for like-minded young people with similar tastes who cluster under the common reference point of a certain series. These authors ascribe a great deal of importance to communities, since consumption habits are changing as is content production, and this pulls audiences aged between 18 to 35 years old away from traditional media. This is avoidable provided channels implement strategies with which their viewers can take a more active role in creating the contents. In accordance with Jenkins (2008), this concerns voluntary links because they satisfy participants, have a time limit and are restricted to the tasks they were created for.

Fans are characterised by being viewers who appreciate what they watch and they express their admiration by four types of behaviour, defined by Lozano, Plaza and Sánchez (2020): consumption as a participative experience, learning about the story, collecting related material; and frequent viewing of content. These people cluster around *fandom*, which is short for *fanatic kingdom* (Crisóstomo, 2016) and they, especially women, often tend to create (Guerrero-Pico, 2015) their own expressions which were inspired by the stories that fascinate them. The social networks are an ideal breeding ground for channeling these expressions, since they attract young audiences, which are constantly connected to them (Pozo Montes and Larrondo Ureta, 2019).

In this respect, the aim of this article is to characterise the communities of users on Twitter and Instagram around Playz, Flooker and MTMAD and check how efficient the strategies of these platforms are for attracting young audiences. Along these lines, in this research there is first an analysis of the changes to the audiovisual system which have given rise to the emergence of proposals which are the subject matter of this study; secondly, it considers how audiovisual media relate to the social networks and young people themselves as audiovisual consumers on these social networks. Below, the aims of this research are presented as is the research methodology; and, finally there is the analysis and conclusions.

2. Literature review

2.1. New audiovisual panorama and the emergence of platforms.

In Spain just as in other countries, the emergence of platforms heralded an important change in audiovisual consumption. Television is still king, whose audience numbers are falling: in 2012, every

viewer in Spain watched an average of 246 minutes of *free to air* television per day; from then onwards viewing time fell until reaching 213 minutes per day in 2021 (Kantar, 2022). In 2012, consumption on platforms was not still prominent (Guerrero, 2015), but later research shows the effect they have had: according to Guerrero Pérez et al. (2018), 71.2 % of people aged between 18- and 35-years old saw less traditional television due to online consumption. In any event, this factor can be put down to the lack of contents for this age group: among the 26 state broadcasters there are children's channels such as Clan, Boing and Disney, but only one for youth: Neox from Atresmedia.

This downward trend was confirmed on checking the percentages for television viewing for those between 16 and 34 years old for the three main Spanish television channels: in 2010 for TVE, Telecinco and Antena 3 this came to 13.6 %, 19.3 % and 20.3 %, respectively, while in 2020, these figures fell to 7.8 %, 10.1% and 9.8 % (SGAE, 2010; 2020). Therefore, traditional channels must adapt to new consumption habits (Klein-Shagrir and Keinonen, 2014). Moreover, within the context of a shift to the online world, there is a patent need for creating specific strategies for drawing in these young viewers, by means of "Youtubization" (Guerrero Pérez, 2018: 1242). Therefore, in November 2015 Atresmedia launched the Flooxer website; in November 2016, Mediaset presented MTMAD; and in October 2017, RTVE added Playz to its portfolio of channels.

Below, the features of the three platforms which are the subject matter of this study, Flooxer, Playz and MTMA are displayed. The data was taken from previous research and from the statements made by directors of the channels, either obtained in these texts or taken from the websites of each channel.

2.1.1. Flooxer

On the Flooxer programme short pieces predominate, protagonised by *youtubers* and *influencers*, based on humour, music and cinema (Casado et al., 2022). The channel also includes contents sponsored by fashion and drinks brands. Moreover, fiction is often produced by large companies such as Globomedia (Mediapro) and Boomerang (Logardère Studios), specifically for the Atresmedia youth platform and provides comedy and horror programmes. Programmes however are more adult-orientated and deal with culture (music and cinema), have a magazine (humour with young presenters), and hold interviews (in which professional training for young people is promoted).

José Manuel González Pacheco, general director of Atresmedia Digital, the subsidiary of the Atresmedia consortium for distributing online contents, defines Flooxer as "a short video platform adapted to the new consumption formats: short programmes such as those seen on other platforms such as Youtube" (Atresmedia, 2016). In 2018, Flooxer lost its own platform and became part of the website of its communication consortium, www.atresplayer.com, where there were a broader range of viewers (Atresmedia, 2019). Arturo Larraínzar, director of strategy at Atresmedia stated in 2020 that in the future the identity of Flooxer had to evolve to become a "fluid brand" within Atresplayer. That way, it could reach young viewers in other settings and attract them to Atresplayer (Casado et al., 2022).

2.1.2. Playz

Playz, feeds its schedule with a range of contents: fictional series and programmes, electronic sports (videogames), documentaries and productions from the RTVE laboratory. The vast majority of contents are specifically produced for the platform and adapted to the patterns of youth consumption on Playz (Pardo-Larrosa and Martínez-Cano, 2020). The fictional series shows topics protagonised by young people and their conflicts (cyber bullying, bulimia, unstable work, alcohol and drugs) and social networks and smartphones are constantly present. Likewise, topics closely related to urban culture (rap, *freestyle*, *skateboarding*, etc.) predominate along with comedy programmes and cultural talents (Casado et al., 2022).

The broad age range of the main actors (from 16 to 30 years old) also shows there is a certain ambiguity as to what the target market of the platform is. This was confirmed by Alberto Fernández himself, director of interactive content at RTVE, who remarked that viewers were not all the same and Playz also tried to capture child viewers from the channel Clan (Casado et al., 2022). The protagonists showed a balance between a generation of new young talent and influencers for attracting different audiences. Equally remarkable are the visible live links to the official profiles of Playz on Twitter, Facebook and Instagram. This is related to the view put forward in different studies, that this platform now emphasises the social networks (Maroto González and Rodríguez Martelo, 2018; Segarra-Saavedra, 2020; Pardo-Larrosa and Martínez-Cano, 2020).

Just like with Flooxer, Playz has also been added to the website of their parent company, www.rtve.es. Alberto Fernández justifies it like this:

One has to adapt to new consumption habits, where there are adults who are more demanding who lack any fixed timetable for watching their favourite programmes. The debate does not

concern Playz nor Play, but RTVE, which must be a company that provides attractive content for all viewers on all possible channels. This way, it can carry out its main function which is public service: to teach, inform and entertain. We cannot ignore the way society consumes, but we must give the best of us in order to justify our survival (2022).

2.1.3. MTMAD

Regarding MTMAD, its programme is quite different and based on the blogs of the main characters, mainly on the programmes from Grupo Mediaset, Cuatro and Telecinco. In turn, these channels, especially, provide reality and dating shows, whose participants become famous and thereby feed the rest of the programming for the channel. This way, they use the personal website channels to talk about beauty and fashion, covering everything from giving make-up tips to sex toys (Casado et al., 2022). Sometimes they use influencers or celebrities and MTMAD, just like Playz (but unlike Flooxer) provides direct and easily accessible links to their official profiles on the social networks.

Ana Bueno, multiplatform director of Mediaset España, remarked that "MTMAD is the first *crossmedia* showcase for digital native content: we handle unedited, crazy and new formats" (Redacción Audiovisual 451, 2016). According to Bueno, they emphasise authentic characters regardless of whether they are known or not so that they can show their everyday lives and feelings; they are formats directed at a broad range of viewers, with a special focus on millennials who are known to be more inclined to consume this content. In a similar vein, Megamedia, head of creation at MTMAD, states that their target market is young viewers, especially those "who are more familiar with new platforms and use their own language for each of them" (Megamedia, n.d.). MTMAD creates original and exclusive contents which are spread both on the profiles on the social networks of the platform and through their talented people. In this way, working with such influential people helps their programmes go viral.

2.2. Youth, social networks and communication media

Young people support new audiovisual consumption, since this generation has grown up with the Internet and are so used to consuming television by means of different devices. This might be with a mobile phone, tablet or laptop, and due to the interactivity new technologies offer them and which is expressed through the social networks, for them, conventional television has been rendered as something marginal (Maroto González y Rodríguez Martelo, 2018; Vázquez-Herrero, González-Neira y Quintas-Froufe, 2019; Capapé, 2020; Puertas and Maz, 2021).

In light of this, channels cannot afford to ignore them. At present, 87 % of Internet users between 16 and 65 years old use social networks and almost 26 million people in Spain alone (IAB Spain, 2020). Stollfuß (2019), concludes that they seem to be replacing television as a means of everyday mass communication, especially among young people.

Public media are obliged to serve all age segments of the population, so they must curb falling consumption among young people (Sundet, 2020). Moreover, submerged in their legitimization crisis, spreading online content helps them justify their continuity as a service funded by the public (Bardoel and D'Haenens, 2008; Debrett, 2009; Doyle, 2010). Likewise, for private channels, young viewers are one of the most profitable commercial niches (Woods, 2016). These authors, also see the need to attract these viewers, but this is of paramount importance for television funded by means of a license, since these people will be those who will pay for them in the future.

From a sociological point of view, Huertas Bailén and França Rocha (2001) remark on the need viewers in this age range have to stand out from the crowd and distance themselves from mass and commercial movements in order to create their own identity, characterised by having a determined image (hairstyles, clothes) and some common interests. Therefore, common audiovisual consumption, if it can create differentiated groups when a determined product is seen, becomes a socialisation agent for the young (Menéndez Menéndez, Figueras-Maz and Núñez Angulo, 2017).

Within this sociological change, audiovisual consumption and its relationship to the social networks also has an important place in the so-called social television. Stollfuß (2019: 2) defines it as that "interpersonal communication by means of the computer which transcends distance and time and creates the impression of watching television with a group of friends". This author, looking at the role of German public television, embroiled in a legitimization crisis, gives an ever more active role to viewers, and channels have even transformed their communicative model from one to many to one to one. Along the same lines, a few years previously, Nicoli (2013) stressed the convergence of the Internet and television and talked about a virtual world in which people online created their own contents and they relate both with producers and consumers.

The role of the audience is no longer passive, but via the social networks has become active (González-Alba, 2017). According to Díaz-Campo and Fernández-Gómez (2020), television encourages spectators to comment on what they are watching on social networks, so their influence and loyalty grows, and thus the roles of broadcaster and recipient have been turned on their head. Likewise, Creeber (2011) argues that online series are a good example of this new type of media because they accommodate the growing ability viewers have to participate in the production process. Viewers become hooked, emotionally involved in the audiovisual product and have a deeper relationship with it to the extent they feel part of the creation process (James, 2017; Lago Legerén and Crespo-Pereira, 2019). This concept is in keeping with that of García-Vega and de la Fuente Prieto (2022), who support cooperation between fans and producers, something fundamental for encouraging audience commitment.

2.3. Presence on the platforms

Television channels have joined the social networks in many different ways: they promote hashtags on Twitter when broadcasting programmes, dedicate profiles, actors or series or create their own applications (Guerrero-Pico, 2017). Some of these focus more on the image, Instagram, and others more on texts and Twitter, (Willem and Tortajada, 2021), but, in general, it could be said that their interest is purely promotional, an attempt to shift their ratings war to the social networks (Díaz-Campo and Fernández-Gómez, 2020).

The social networks are a very valuable tool for television because they enable them to draw their viewers closer to them (Maroto González, Túniz López and Rodríguez Martelo, 2021). They also permit direct contact between the creative departments and their fans (Guerrero-Pico, 2017; González-Alba, 2017). This encourages those viewers most loyal to their favourite audiovisual products to engage. To be specific, since 2009 public television in Europe even has guidelines which regulate how their staff should behave on social networks, especially linked to sharing information and the way they should mix with their followers (Costa-Sánchez and Túniz-López, 2018).

Likewise, channels can monitor their audiences since they can observe what tastes viewers have in real time when they post comments, "likes" and what they retweet. (Sørensen, 2016). This author stresses that following audiovisual products on social networks provides free advertising for them, and makes them more relevant. One must not forget there is a financial bonus, since social networks help channels spread advertising for audiovisual products to other ones associated with them whether these be video games, t-shirts or toys (Castillo, 2014). García-Vega and de la Fuente Prieto (2022) even recommended adapting television content to the media consumption habits of young people, as this enables viewers to be identified more.

Izquierdo Castillo (2017) states that information on platforms obtained on the social networks supplements that obtained from traditional audiometry and cites the 2013 study by Nielsen for showing the interrelation between linear consumption and activity on the social networks. Likewise, Doyle (2016) stresses that channels must go where their viewers are, which are the social networks, where communities cluster. Guerrero, Diego and Pardo (2013) take one step further and suggest producers bear in mind suggestions from groups of fans on planning the audiovisual product.

As for state channels, González Conde and Salgado Santamaría (2015) carried out research on Atresmedia and Mediaset. They concluded that both wanted to establish interactive bonds with their viewers and to do so they used social networks. As a result, they improved their products and achieved more creative formulas for engaging with their audiences. Coromina et al. (2020), remarked that although the industry had no clear initiative for adopting a combined strategy for simultaneously posting and broadcasting which would encourage audience participation, TVE did show more effort than the other channels to bond with them through Twitter.

Likewise, Maroto González and Rodríguez Martelo (2018) outlined a growing interest the channels had in viewer participation while watching their favourite programme. They even mentioned how influencers on Playz and opinion leaders on the social networks, are used for this purpose: whether they are part of the cast, as with Óscar Casas in the series *Si fueras tú* (if it were you); or in supporting roles, such as the youtuber *Soy una pingada (I'm a poor sod)*, which is integrated into the interactive fiction of *Colegas (pals)*; or as contestants for the programme *The Challengers*. These leaders attract new audiences, promote interaction on social networks and boost audiovisual content.

As we mentioned how important it is for different platforms and television channels to participate on the social networks, it is also beneficial for followers, as Maroto González, Túniz López and Rodríguez Martelo (2021) remark, to have some input into decision-making on the product. Therefore, they have influence both over whether products continue on air, ensure series are renewed, as with the series *Ministerio del tiempo (The Ministry of Time)*, *Fringe* and *Jericho*, and whether characters are removed from plots (Crisóstomo, 2016). On these social networks, the audience find common inter-connected spaces to deal with topics they find interesting (Banet-Weiser et al., 2014).

In keeping with the view of Fernández-Gómez and Martín-Quevedo (2018), series are the contents which create most comments on the social networks, perhaps due to the commitment needed to see them (as they consist in various programmes), as opposed to watching a film (a story as one unit which is usually just watched once). For this reason, fans communities become highly defined groups and their creations turn into expressions of their identity which reinforce their sense of belonging (Castillo, 2014). This author indicates that the audiences who participate on the social networks tend to identify with the series they see because they often recognise their own personal experiences in them. Crisóstomo (2016) also stresses the importance the name these groups have, whether this be *trekkies* for the series Star Trek or *believers* for the singer Justin Bieber, because this strengthens their identity.

3. Objectives

The aim of this article is to show the way in which these platforms have connected to their viewers by carrying out an analysis of the communities of users on their social networks. Amid declining interest in traditional media among young people, this research provides data on activities linked to the attractive power the new initiatives these media have. In light of this, the main objectives set herein are as follows:

O.1: To identify the communities of followers on the three platforms under study, Playz (RTVE), Flooxer (Atresmedia) and MTMAD (Mediaset) on Twitter and Instagram.

Likewise, these secondary aims were set:

O.2: To find out what interests viewers cluster around to follow the profiles on the social networks of these platforms.

O.3: To check whether the strategies on Twitter and Instagram for the three platforms are effective at capturing the attention of the young viewers they are targeting.

O.4: To establish a comparison between the three large Spanish channels with which we can obtain an overview of this issue.

4. Methodology

To identify the communities on the profiles on each platform on these social networks, the identification algorithm from the HDP (*Hierarchical Dirichlet Process*) or the Dirichlet hierarchical process (Wang, Paisley and Blei, 2011) were applied to descriptions of users. This concerns an unsupervised learning technique capable of classifying recurring groups of associated words (topics) into groups of documents. The number of topics identified was set at 100 columns, one for each topic detected. The number of rows was limited to those the algorithm had allocated at least one topic to. Due to the brevity of the texts, most descriptions are only associated with one topic. Those without descriptions and those which had "anomalous" ones, according to the algorithm, were discarded. Further on, the latter was recategorised by means of a supervised learning algorithm and trained with the results obtained in the procedure for unsupervised categorisation.

The Pajek software version 5.08 reduced the network from displaying two modes to one, according to the rows, that is users. In this way a matrix was obtained with valid followers for each account and the strength of their bond according to how associated they were with these topics. This way, algorithms were used for detecting communities in order to group users with similar descriptions according to the topics detected. Here, the Louvain Multi-level algorithm was used (Blondel et al., 2008).

The group of classified people was used to train a classification model, and thereby allocate new users to the same categories. The algorithm used, Random Forest (Breiman, 2001), provided a precision level for the classification of over 80 % in all events. That is, the algorithm trained according to the descriptions in the sample could correctly allocate over 80% of the cases tested. This process substantially increased the number of classified users, and hence, representativity. With this process, communities whose descriptions are too generic ("I am", "I love", "love" and "like") were discarded as were those which solely responded to a geographical criterion. Different research has shown the value these techniques have for characterising user communities on the social networks, as well as for comparing interactions between them (Yang et al., 2021).

The subject matter of this research was the communities created on the social networks, Twitter and Instagram. In accordance with González-Alba (2017) both had a great number of followers, and hence, results. To be specific, Twitter is most used as a secondary screen while watching the television, as stated by Torregrosa-Carmona and Rodríguez-Gómez (2017). Therefore, it is the one which concentrates most conversations on television programmes (Quintas-Froufe and González-Neira, 2014). In fact, the channels themselves started to focus on Twitter in order to keep viewers interested, particularly in their

series, because many comments were posted between episodes and each series (Higueras-Ruiz and Alberich-Pascual, 2021). On this social network, people express themselves: it is swifter and there are higher returns (González Conde and Salgado Santamaría, 2015).

Castillo (2014) highlighted Twitter due to its immediacy, reach and its efficiency at sharing messages throughout the world, while Highfield, Harrington and Bruns (2013) defined it as a new media of great importance which enabled communication between fans, often at large live events, such as sports finals or prize-giving awards. According to these authors, Twitter has become a space where participants debate in real time what they see on television. Moreover, this consolidates their identity as followers and gives them a place to organise and be seen by the series producers, for example. Also, the channel directors use it to follow their audiences, either to test a pilot episode or to observe their reactions live.

As for Instagram, it arose in 2010 as an iPhone application to take retro style photographs. It expanded on account of the rise in social interaction, due to hashtags, among other things, for labelling images (Maroto González, Túniz López and Rodríguez Martelo, 2021). In 2012, Facebook bought Instagram and made some tweaks to it. In the view of Castillo (2014) its popularity rose due to its immediacy, mobility and different ways of expressing oneself.

The studio IAB Spain stated it was one of the most used social networks in Spain in 2020 (Martínez-Sánchez, Nicolas-Sans and Bustos Díaz, 2021), while the report Digital21 stressed it enjoyed a good position: in 2021, it had 1,200 million accounts, each of whom spent 10 hours per month on the application. Instagram has a young audience (Torrego, Gutiérrez-Martín and Hoechsmann, 2021), aged between 18 and 34 years old, in keeping with the aims of this research. In this line, Maroto González, Túniz López and Rodríguez Martelo (2021) indicated that RTVE use casts of young actors in their series in order to draw closer to audiences by means of Instagram.

5. Results

5.1. Users of the social networks for the platforms

Table 1 shows the total number of followers of each channel on every social network at the time the data was downloaded in March 2020. It also shows the percentage of people correctly classified after applying consecutive algorithms. Playz has a far larger audience on Twitter than on Instagram: 229,000 followers for the former and almost 75,000 for the latter. The opposite is true for MTMAD, since there are far more people on Instagram (almost 280,000) than on Twitter (34,000). Lastly, the figure for Flooxer is balanced between both, with almost 18,000 followers on each of them.

Likewise, the percentage of followers classified can be seen by applying different algorithms (HDP, Louvain Multi-level and Random Forest). Regarding Instagram, different results were obtained: Playz (25.7 %) and Flooxer (25.1 %) are the platforms where there is the largest percentage of users, followed by MTMAD (14.7 %).

In relation to the communities characterised, a link around professions was identified, with plenty of those for nursing and communication. MTMAD belies this pattern because it adds people in the fields of aesthetics and primary education. Also, the communities were also related to interests, but in this section Playz is the most outstanding one, as its followers are attracted to photography and music, but this is not so apparent on the social networks, where viewers of Flooxer and MTMAD are more active.

On Twitter, more followers were categorised than on Instagram, especially on Playz (48.7 %) and Flooxer (53 %), although to a far lesser extent on MTMAD (15 %). Twitter is followed not so much by the viewers it targets, but by media professionals, since marketing and journalism help classify viewers on the three platforms. In this respect, Playz stands out from its competitors, since it displays a marked presence of nursing professions. As what occurs with Instagram, interests characterise the audience and music is one of those most repeated. Likewise, those who use Twitter from MTMAD tend to be interested in their programmes and characters such as Adara, an ex-contestant from the reality show, Big Brother. This following is not shared by the communities on the other platforms.

Table 1: General results

Playz	Instagram			Twitter		
	MTMAD	Flooxer	Playz	MTMAD	Flooxer	
Total number of viewers	74,961	279,328	17,797	229,204	34,043	18,111
Classified followers	25.7 %	14.7 %	25.1 %	48.7 %	15 %	53 %
Professional link	Nurses Journalism	Nursing Primary education Aesthetics	Television	Nursing Teaching Design Television	Journalism	Journalism Marketing Communication Students
Link by interests	Music Photography	Social networks	Gamers Social networks	Music	Mediaset	Social networks Music

Source: prepared by the author

5.2. Playz

5.2.1. Instagram

As occurred in the following table, the "percentage of initial cases" from table 2 includes the initial classification of categories made by the HDP algorithm. Applying other algorithms to these data, Louvain Multi-level and Random Forest, show the results which can be seen in the column "New percentage".

With Playz and Instagram, 13 relevant communities were categorised, 25.77 % of whom follow the channel, fundamentally due to professions. Among these, are journalism and graphic design and nursing also appears often. Another concept which creates support is interests, specifically photography and music in which one genre expressed is rap.

Likewise, a group of children and teenagers under 16 and linked to the social network, Snapchat, was detected. One interesting find was a particular niche, the *believers*, who occasionally clustered in terms of geographical criteria.

Table 2: Playz on Instagram

No community	Title	Percentage of initial cases	New percentage
30	Photographs	0.47 %	8.13 %
9	Music and art	0.71 %	2.53 %
29	Music	0.59 %	2.20 %
31	Nursing	0.42 %	2.19 %
8	Snapchat	0.32 %	1.83 %
27	<i>Believers</i> Mexico	0.42 %	1.42 %
34	Football fans	0.46 %	1.40 %
24	Graphic designers	0.36 %	1.30 %
6	Seguidores @trueno	0.43 %	1.22 %
32	Music	0.29 %	1.08 %
20	Journalists	0.32 %	0.89 %
40	<i>Believers</i>	0.43 %	0.86 %
23	Art and marketing	0.29 %	0.72 %
		5.51 %	25.77 %

Source: prepared by the author.

5.2.2. Twitter

On Twitter 16 communities were identified, 48.71 % of the Playz followers were on this network (table 3). As seen in the previous case, a large number of communities linked to different professions were seen, as well as some which stressed culture (music).

Female-dominated professions such as nursing and teaching (INE, 2022) or design can be seen although most of them are related to information. In fact, the largest community labelled is made up of television professionals; also journalists, community managers and people in the literary, radiotelephony and cinema field appeared, which were, likewise, related to the small screen.

Table 3: Playz on Twitter

No community	Title	Percentage of initial cases	New percentage
1	TV workers	0.62 %	16.98 %
5	Teachers and music	0.36 %	3.92 %
8	Writers and social media	0.28 %	2.73 %
7	Madrid Associations	0.28 %	2.63 %
22	Musicals	0.18 %	2.35 %
2	IG and culture	0.41 %	2.32 %
21	Cinema	0.19 %	2.16 %
18	Design	0.21%	2.11 %
4	Students	0.36 %	2.04 %
15	Animal-lovers	0.24 %	1.97 %
10	Community manager	0.28 %	1.94 %
13	Nursing	0.25 %	1.87 %
24	Music-lovers	0.18 %	1.78 %
11	Journalism	0.27 %	1.70 %
19	Radio	0.20 %	1.13 %
17	Law students	0.21 %	1.08 %
		4.52 %	48.71 %

Source: prepared by the author.

5.3. MTMAD

5.3.1. Instagram

7 relevant communities were characterised for MTMAD on Instagram (table 4), which account for 14.74 % of the audience. The communities are linked to professions such as nursing. Primary education also stands out along with those related to image and aesthetics, albeit to a lesser extent.

Women, as mothers or single, and Tiktok users do not belong to any of these previously mentioned communities.

Table 4: MTMAD on Instagram

No community	Title	Percentage of initial cases	New percentage
21	Single	0.30 %	2.72 %
7	Tiktok	0.40 %	2.49 %
13	Nursing	0.34 %	2.40 %
18	Aesthetics	0.32 %	2.35 %
5	Mothers	0.40 %	1.83 %
14	Music	0.33 %	1.61 %
11	Primary education	0.35 %	1.34 %
		2.44 %	14.74 %

Source: prepared by the author.

5.3.2. Twitter

For MTMAD 13 relevant communities were detected on Twitter (table 5) or 14.76 % of the total number of users. Audiences different to those on the other platforms were characterised: those from MTMAD showed greater interest in Mediaset products and the characters who appeared on their programmes than in the other communication consortiums. For example, the community linked to Adara, ex contestant in Big Brother or viewers of reality shows.

Among professions, the salient ones were those linked to journalism, although more were detected on Instagram than on Twitter. These were those previously mentioned in the analysis of the channels on Instagram and which were characterised as being very feminine in nature. The MTMAD audiences on Twitter are those which are most similar to those on Instagram.

Table 5: MTMAD on Twitter

Relevant communities	Number of initial cases	Number of final cases
2- Media culture	0.63 %	1.69 %
3- Fans GH Adara Molinero	0.55 %	1.17 %
4- Families	0.53 %	1.12 %
6- Child education	0.42 %	1.13 %
7- AnimalHovers	0.39 %	1.80 %
8- Marketing and Law	0.37 %	1.60 %
9- Fans of Calle and Poché	0.37 %	1.12 %
13- Official profiles T5	0.30 %	0.98 %
14 - Journalists	0.29 %	0.79 %
15 - Students	0.29 %	0.67 %
16- Fashion	0.29 %	1.42 %
17 - Children´s entertainment	0.28 %	0.58 %
18- Instagramers	0.26 %	0.69 %
	4.97 %	14.76 %

Source: prepared by the author.

5.4. Flooxer

5.4.1. Instagram

For Flooxer, 6 communities were labelled on Instagram (table 6) which cluster 25.19 % of the audience for the channel. These groups are identified by territory and the social networks, which can be seen more on Playz. Content creation, which is often linked to YouTube and other platforms is particularly remarkable. The audiovisual media is clearly of interest to the Flooxer communities, as is the game *Fortnite*, whose gamers are largely young people. In this category, a short videos platform, Tiktok, is also remarkable.

Lastly, a television-related community was detected: directors of different audiovisual projects, actresses and other people linked to the small screen in a professional capacity.

Table 6: Flooxer on Instagram

No community	Title	Percentage of initial cases	New percentage
21	Actresses	0.32 %	6.16 %
1	Youtubers	0.89 %	5.07 %
4	Singles/Tiktok	0.38 %	4.05 %
20	Video creators	0.27 %	3.78 %
29	Fortnite Fans	0.54 %	3.34 %
16	Believers Saragossa	0.42 %	2.79 %
		2.82 %	25.19 %

Source: prepared by the author.

5.4.2. Twitter

On this social network, Flooxer has 13 relevant communities or 53.06 % of their audience (table 7). There are certain similarities with Playz, such as the large number of communities which revolve around audiovisual professionals: marketing experts, communication experts, audiovisual specialists, journalists and radio specialists. Also, people dedicated to the creation of content for the social networks were identified.

For this social network different communities of students were detected and it seemed to indicate they were young people. Research also showed they had links to the television professionals niche. To a far lesser extent, music fans were assigned. This can be seen across the different channels and social networks.

Lastly, a community which linked the network with Instagram was identified. Just like with Playz, this network was linked to cultural expression which in this case is music.

Table 7: Flooxer on Twitter

Relevant communities	Number of initial cases	Number of final cases
8- Music and Instagram	0.49 %	4.57 %
18 - Marketing and Communication	0.42 %	24.77 %
10 - Audiovisual Communication	0.41 %	2.32 %
16 - Journalism	0.40 %	2.06 %
26- Photography and cinema	0.40 %	2.19 %
22- Parents	0.37 %	3.49 %
30 - Audiovisual students	0.37 %	2.97 %
7- Creators of digital content.	0.35 %	2.42 %
6 - Radio	0.32 %	3.26 %
27- Fans and musicales	0.28 %	1.40 %
2- video and tele-creators	0.24 %	1.62 %
14- Law	0.23 %	0.83 %
29 - Music	0.20 %	1.16 %
	4.48 %	53.06 %

Source: prepared by the author.

6. Discussion and conclusions

In this article there is an analysis of the community of fans on Instagram and Twitter on the online platforms for young people from the three large television groups in Spain: MTMAD (Mediaset), Flooxer (Atresmedia) and Playz (RTVE). Regarding the first objective of this research, identifying the community of followers for the three platforms on the social networks, it might be said varied results were obtained. While on Twitter a large number of communities were categorised, especially for Playz and Flooxer and to a lesser extent for MTMAD. On Instagram the group of fans was more limited.

As for the second objective, regarding knowing what interests users clustered around in order to follow the profiles on these social networks, results show that interests and professions are a defining factor for characterising viewers. Communication and journalism, primary education, contents creation and music fans and photography, create communities of users in almost all events. Also, the continuous presence of communities around nursing is remarkable. In this case, the period in which this study was carried out can be relevant, since it coincided with the lockdown decreed by the Spanish government as a result of Covid-19. The presence of professionals which were more represented by women, such as primary education or nursing, also helped to establish a gender-based viewer profile on these networks.

As for the third objective in the article, to check whether the strategies on Twitter and Instagram of the three platforms are effective at capturing the attention of young viewers, it would seem that MTMAD and Flooxer have drawn closer to youth-related communities (students, gamers...), but Playz is not so successful. With Playz, the communities are more linked to culture and creativity (photography, music and art). This goes hand in hand with the type of contents the platform provides and the objectives for a public service the channel has set and for innovation in the digital world (charter and agreement for Corporación RTVE, 2008).

Finally, as for the fourth objective, to establish a comparison between the three large Spanish channels, the similarities and differences in the contents on each platform can be outlined. Therefore, Playz groups followers around culture (music and photography), and there is a great deal of contents on these topics. However, it is surprising to see there are communities linked to urban culture, hip hop and other similar expressions, as well as gamers, given the presence of this type of contents in their portfolio. Likewise, people in the 18 to 35-year-old age group were not clearly identified. Perhaps this is because their target viewer is ambiguous, as commented on previously, as contents are aimed both at teenagers and young adults.

Likewise, the lack of communities created around the Playz series should be stressed, as there are over 20 of them, some of which were first aired on conventional public channels. This implies they are one of the main initiatives of RTVE for regaining young viewers. Strauck Franco and Guillén Arruda (2017) argue that good communication on Twitter must be characterised by interaction and adapting to the needs of the audience. Therefore, perhaps RTVE needs to better promote these products.

As for Flooxer, it is interesting that although it is the least visible in terms of its links to the official social networks of the platform, it is precisely here where the communities of fans were identified. On the Atresmedia youth channel, communities of students are observed which match the age sector which Flooxer is targeting. On these lines, it is the only one which attracts gamers among its audience, which is an activity strongly linked to teenagers and young adults. Music is another identifying factor in the communities, which concurs with their programming.

Lastly, on MTMAD it is no wonder that the communication company itself which it belongs to, Mediaset, identifies its communities, since it is the most inter-related of the three channels. That is, a large part of its contents are closely related to reality shows on Cuatro and Telecinco. Similarly, it is no wonder that aesthetics interest its followers, since this some of its contents are devoted to this topic on the MTMAD video blogs. Finally, the social networks are another characteristic of the communities linked to the Mediaset platform. This feature is especially distinctive with youth, who are far more acquainted with them than are older people and this is in keeping with the initiative for the social networks, as commented on previously.

As for the limitations of this research, it was difficult to obtain more representativity for the total base of followers on these platforms. However, it must be stressed how difficult it is to create defined profiles of communities since the interests shown on the social networks are highly varied. Therefore, it needed to be assessed whether the topics dealt with on each platform corresponded to those from the communities of followers identified. Likewise, the setting of the social networks changes and there has been little research on this field so there is plenty of room to make in-depth studies on it.

7. Specific contribution of each author

Contributions	Author
Conception and study design	Author 1, 2, 3
Search for documents	Author 1, 2, 3
Data collection	Author 1, 2, 3
Analysis and critical interpretation of data	Author 1, 2, 3
Draft, format, review and approval of versions	Author 1, 2, 3

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