From Broadcast Television to the Multiplatform Ecosystem: A Narrative Review of Innovation and Audience Dynamics in Digital Television Journalism

De la televisión broadcast al ecosistema multiplataforma: una revisión narrativa sobre innovación y audiencias en el periodismo televisivo digital



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Abstract:

The digital transformation of television journalism is not merely a technological shift but an integral reconfiguration of its narratives, structures, and business models. This narrative literature review, grounded in a reflexive thematic analysis (Braun and Clarke, 2022), examines how traditional television newsrooms respond to the demands of a fragmented media ecosystem governed by platform logics and digital metrics. Based on the analysis of forty two academic articles indexed in Scopus and Web of Science, three key axes were identified to explain this transition: (1) the consolidation of transmedia strategies and content segmentation aimed at connecting with new

Resumen:

La transformación digital del periodismo televisivo no constituye sólo un cambio tecnológico, sino una reconfiguración integral de sus narrativas, estructuras y modos de configurar sus modelos de negocio. Esta revisión narrativa de literatura, basada en un análisis temático reflexivo (Braun y Clarke, 2022), examina cómo las redacciones televisivas tradicionales responden a las exigencias de un ecosistema mediático fragmentado, regido por lógicas de plataforma y métricas digitales. A partir del análisis de cuarenta y dos artículos académicos indexados en Scopus y Web of Science, se identificaron tres ejes que explican esta transición: (1) la consolidación de estrategias transmedia y de segmentación

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audiences; (2) the transformation of narrative formats and sustainable models that enable adaptation to digital environments; and (3) the development of a new narrative and organizational rationality in television, conceived as an innovation laboratory where technological experimentation, multiplatform production, and audience agency converge. The findings reveal that television journalism has not been displaced but is undergoing a structural transformation that combines inherited practices with emerging dynamics. Television is transforming into a hybrid, participatory, and data-driven ecosystem, and its reinvention reflects the current challenges faced by audiovisual journalism in post-broadcast contexts. This study offers an analytical framework to understand the reconfiguration of television journalism in the post-broadcast era.

Keywords:

Television journalism; digital transformation; transmedia strategies; narrative innovation; fragmented audiences; media business models.

de contenidos que buscan conectar con nuevas audiencias; (2) la transformación de los formatos narrativos y los modelos sostenibles que permiten la adaptación a entornos digitales; y (3) el desarrollo de una nueva racionalidad narrativa y organizativa en la televisión, concebida como un laboratorio de innovación donde convergen la experimentación tecnológica, la producción multiplataforma y la agencia activa del espectador. Los hallazgos revelan que, antes que haber sido desplazado, el periodismo televisivo atraviesa una transformación estructural que combina prácticas heredadas con dinámicas emergentes. La televisión se transforma en un ecosistema híbrido, participativo y basado en datos, y su reinvención refleja los desafíos actuales a los que se enfrenta el periodismo audiovisual en contextos posbroadcast. El estudio aporta un marco analítico para comprender la reconfiguración del periodismo televisivo en la era posbroadcast.

Palabras clave:

Periodismo televisivo; transformación digital; estrategias transmedia; innovación narrativa; audiencias fragmentadas; modelos de negocio mediáticos.

1. Introduction

Questioning whether traditional television is disappearing reveals the complex transition this medium is undergoing in the digital era. In a media landscape dominated by mobile platforms, social media, and on-demand services, television journalism has shifted from being a static format to one that constantly evolves to serve diverse audiences, digital natives, and emerging production and consumption paradigms.

To remain relevant for younger generations, television faces the challenge of renewing itself (Vázquez-Herrero *et al.*, 2021). To connect with these audiences -particularly Generation Z, a heterogeneous demographic cohort that includes individuals from older adolescents to children who are just beginning to read- media organizations have been compelled to rethink their strategies (Twenge, 2017). In an environment where these generations engaged with multimedia content through social platforms and mobile devices, social media have become an essential gateway to information (García-Perdomo, 2020).

In this new media ecology (Gutiérrez *et al.*, 2018), the adoption of digital tools and transmedia strategies has become crucial for media outlets, not only to strengthen the credibility and legitimacy of their content, but also to cultivate meaningful connections with their audiences (García-Perdomo, 2020). García-Avilés (2020) argues that broadcasters must adapt their content to the logic of each social media, leverage the visual potential of these platforms and complement television programming with transmedia strategies in a multiplatform environment (Vázquez-Herrero *et al.*, 2021).

The growing demand for multiplatform content has led media companies to design pieces ranging from short videos for mobile devices (Vázquez, 2015) to mobile-first or social-only content (Hill and Bradshaw, 2018; Vázquez, 2015). Moreover, digitalization has produced a new reality in which the "user-reporter", who generates and shares news via social media, plays an

increasingly relevant role (Klimeš, 2023). As a result, media outlets have been forced to rethink their identity, by incorporating interactivity and specialization into the communication process (Jódar-Marín, 2019).

For television, the digital transition has not been easy. Initially, legacy media were reluctant to make their programming freely available, although they used their websites for brand positioning and content promotion (Chobanyan and Nikolskaya, 2021). In this evolving digital reality (Alberich and Roig, 2005; Fidler, 1998), traditional outlets have turned to cross-media or 360-degree strategies, combining information and entertainment in innovative formats such as interactive reports and documentaries (Gifreu, 2013).

This approach expands the expressive possibilities of audiovisual storytelling by offering new avenues for development grounded in aesthetic and ethical considerations (Jódar-Marín, 2019), including the adoption of storytelling as a communicative resource (Marcos-García *et al.*, 2021).

Despite this progress, Uth *et al.* (2023) note that the literature still lacks studies examining mutual expectations between journalists and audiences in digital contexts. This gap is reflected in the rise of participatory and reciprocal journalism approaches that seek to respond to audience preferences and secure the sustainability of the profession. Today, interaction with the public is essential and constitutes a central element of journalism (Costera Meijer and Groot Kormelink, 2019; Fincham, 2021; Loosen and Schmidt, 2016; Loosen *et al.*, 2020; Spyridou *et al.*, 2013).

The purpose of this narrative review -grounded in the reflexive thematic analysis proposed by Braun and Clarke (2022)- is to examine how television journalism, particularly news programs, reports, and editorial content, has evolved in the digital age through the integration of new technologies, narrative strategies, and updated models of news production and distribution.

By exploring the intersection of technology, audiovisual storytelling, and audience behavior –and far from confirming a definitive farewell to broadcast television– this study aims to fill a gap in the existing literature, by offering a deeper understanding of innovation in television journalism in the digital era.

In this study, the term traditional television companies refers to channels created before the digital era, characterized by linear broadcasting models, hierarchical structures, and production routines centered on the broadcast schedule. These organizations are currently undergoing processes of digital transformation aimed at integrating online platforms, transmedia strategies, and hybrid business models (García-Avilés, 2021; Neira *et al.*, 2021; Li *et al.*, 2024; Vulpius *et al.*, 2022).

The following research questions guide this review.

RQ1: What are the predominant research areas, methodologies, and findings in the literature on the transformation of journalism in traditional television companies?

RQ2: How do these studies address the use of transmedia strategies and content segmentation as mechanisms to connect traditional television with new generations of audiences?

RQ3**:** What insights does the literature provide on the role of innovation in the development of new journalistic formats and business models aimed at fragmented audiences within traditional television companies?

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These specific questions derive from the overarching research question and explore two complementary dimensions of digital transformation: transmedia storytelling and organizational innovation.

Despite the abundant literature on the digitization of television and the adoption of multiplatform strategies, few studies examine in depth how this transformation shapes mutual expectations between journalists and audiences. This gap justifies the objective of this review: to analyze the evolution of television journalism in the digital era through the lenses of technology, narrative strategies, and business models.

1.1. Evolution of Television Journalism in the Digital Era

Since its emergence in the twentieth century, television established itself as a central medium for news distribution, with formats such as newscasts and reports shaping the conventions of informative storytelling. According to Schultz (1999), this dominance persisted until the late twentieth century, when technological advancements began to challenge television's position as the primary audiovisual medium. The arrival of the Internet and, later, digital platforms introduced new forms of competition and pushed traditional media organizations to rethink their production models and routines. This reconfiguration involved the fragmentation of narratives and the adoption of more visual and direct styles designed to capture the attention of increasingly segmented audiences.

The concept of mediamorphosis, introduced by Fidler (1998), is essential for understanding the transformation of news production. This term describes the evolution of media in response to technological advances and shifting audience behaviors. Digitalization has reshaped journalistic language by enabling the incorporation of more sophisticated audiovisual elements and by promoting narrative formats created specifically for digital environments. The emergence of short-form videos and interactive content reflects new patterns of media consumption characteristic of social media platforms (Bandrés *et al.*, 2000; Casado, 2011).

New consumption habits have also transformed the media landscape. Fernández (2001) highlights that audience fragmentation and the rise of digital platforms have compelled television outlets to diversify their content and adapt to a multi-screen environment. This adaptation includes the distribution of news as well as the development of engagement strategies on platforms such as YouTube. García-Perdomo (2020) emphasizes that trust, legitimacy, and community connection have become central objectives within this new media ecology, guiding the adoption of digital tools.

Television journalism faces a number of challenges in its transition to the digital environment as it must integrate disruptive technologies while redefining its business models and monetization strategies. The shift to digital has also generated tensions between traditional production practices and emerging market demands, including the need to produce content in real-time and adapt it to interactive formats.

A remarkable example is the case of news organizations that, according to Weiss and Domingo (2010), quickly adopted digital technologies for video archiving without a clear understanding of the strategic purpose of this process. This reactive approach reveals the difficulties traditional media encounter when planning their transition within a highly competitive media landscape.

Despite these challenges, digital migration has also driven innovation in television journalism. The incorporation of technologies such as augmented reality (AR) and virtual reality (VR) has enabled the creation of immersive experiences that enrich news storytelling. Additionally, the use of data analytics to personalize content according to audience interests has become increasingly widespread.

Cases such as The New York Times and the BBC illustrate how traditional media outlets have combined their narrative strengths with the technological capabilities of the digital environment. These examples demonstrate that innovation is not merely a matter of adopting new technologies but an essential resource for the survival of journalistic organizations (García-Avilés *et al.*, 2018).

1.2. Conceptual Framework

In this study, the development of television in the digital era is understood as a process of organizational, structural, and narrative transformation driven by shifts in consumption patterns and technological convergence. Within this conceptual framework, the analytical axes guiding the research are organized into three dimensions: (1) the digital transformation of television, (2) transmedia tactics applied to television journalism, and (3) transformations in audience dynamics.

From a theoretical and conceptual perspective, digital transformation refers to the reconfiguration of narrative and production processes within audiovisual media (Jódar-Marín, 2019). Transmedia strategies, in turn, involve extending narratives and adapting content across multiple digital platforms. Finally, contemporary audience dynamics demonstrate that users increasingly interact, participate actively, and become more fragmented.

These three concepts help explain how conventional television outlets seek to reorganize their production practices and redefine their relationship with audiences within a competitive digital environment.

1.2.1. The Digital Transformation of Television

The digital transformation of television entails a structural and technological reinvention. This shift has been driven by the integration of digital tools that enable the redesign of business models, content formats, and distribution strategies. Likewise, this transformation –sustained by technological convergence– facilitates the integration of transmission and storage systems, paving the way for platforms such as social media, streaming services, and mobile applications. These innovations optimize content distribution while fostering interactive and multiplatform experiences aligned with the expectations of digitally connected audiences (Anastassiou, 1994).

Beyond the technical dimension, television digitalization involves a strategic process in which broadcasters must reconfigure their organizational practices and technological infrastructures. The adoption of emerging technologies such as streaming, cloud computing, and artificial intelligence not only enhances operational efficiency but also creates value for audiences by enabling interactive experiences that strengthen engagement with content. In this context, the ability to adapt to and respond to the demands of a digital market becomes essential for the sustainability of traditional broadcasters (Warner and Wäger, 2019).

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Finally, digital transformation has given rise to hybrid models that combine analog and digital elements. This approach expands the reach of traditional media –including journalistic outlets– through Over-the-Top (OTT) platforms and social media, promoting direct interaction with users. In doing so, broadcasters not only respond to increasingly fragmented and multiplatform consumption patterns but also personalize content, building stronger relationships with their audiences (Ordóñez *et al.*, 2019; Yüksel, 2022).

1.2.2. Transmedia Strategies in Television Journalism

Transmedia strategies have transformed the way television journalism creates and distributes content. These practices rely on narrative expansion, whereby each platform offers a unique perspective that enriches the overarching story. Rather than replicating content, this approach seeks to complement the main narrative through multiple formats, allowing audiences to engage with the material in a more comprehensive and participatory manner (Gambarato and Tárcia, 2016).

Such strategies enhance the narrative experience and transform television programs into expansive, interconnected brands. This model –combining entertainment and marketing-strengthens media brand identity by fostering audience loyalty and attracting new audiences. Transmedia storytelling enables consumers to become active agents in the circulation of stories, deepening their connection to the content (Kurtz, 2014).

Telling stories across multiple platforms enables deeper audience engagement and facilitates access to content through diverse pathways. This approach diversifies narrative formats and adapts to the evolving expectations of digital consumers. Transmedia strategies not only optimize the viewer experience but also extend the reach of media brands, positioning them as relevant actors in a highly competitive media market (Ivars-Nicolás and Zaragoza-Fuster, 2018).

The integration of technologies such as interactive graphics, maps, and immersive effects is redefining how journalists conceive and distribute content. These tools attract attention of fragmented audiences and foster new forms of interaction and consumption within an ever-evolving media environment (Bourdaa, 2014; Kolosova, 2018).

1.2.3. From Passive Audiences to Active Audiences

The digital era has profoundly transformed the concept of the television audience. Whereas audiences were once conceived as homogeneous and passive masses, they are now viewed as active participants and interpreters of content. This shift has been driven by technological convergence, which enables viewers to interact with media and contribute to the creation and circulation of content. Thus, television ceases to be a one-way medium and becomes a space of dynamic, bidirectional communication (Drašković and Kleut, 2012).

Beyond merely consuming content, today's audiences reinterpret, recreate, and share material across digital platforms, establishing peer-to-peer communication models. This phenomenon redefines television consumption by positioning users as active agents who shape media systems. At the same time, audiences develop strong emotional connections with programs, extending their relationship with content into their personal and social lives. These bonds intensify audience participation in

meaning-making and content circulation, thereby strengthening engagement with media outlets (Livingstone, 2004; Russell and Puto, 1999).

In a digital environment marked by the fragmentation of devices and screens, consumption practices diversify, adding complexity to audience analysis. This context requires more flexible methodologies capable of capturing interaction dynamics and understanding how users navigate between analog and digital environments. Likewise, this active role highlights the importance of studying audiences as key actors in media evolution, and compels content producers to adapt their strategies to a more dynamic and participatory consumer (Macek, 2020; Simons, 2011).

This study offers an original contribution by systematizing, through reflexive thematic analysis, the structural transformations of television journalism in the post-broadcast era, and by integrating dispersed findings on innovation, transmedia narratives, and audience segmentation. Unlike previous studies that focus on isolated cases or primarily technological perspectives, this review proposes an analytical framework that articulates narrative, organizational, and economic dimensions. It also identifies persistent gaps in the literature –particularly regarding the relationship between journalists and audiences– and provides an interpretive synthesis that helps explain the reconfiguration of the contemporary television ecosystem.

The choice of a narrative review is justified because the transformation of television journalism is a complex, heterogeneous, and rapidly evolving phenomenon that is difficult to capture through systematic designs aimed primarily at measuring effects. This approach makes it possible to integrate conceptual, empirical, and methodological studies that address diverse dimensions –narrative, organizational, technological, and economic– and facilitates an interpretive synthesis consistent with the exploratory nature of the research topic. Consequently, the narrative review emerges as the most suitable method for articulating an analytical framework that explains the reconfiguration of television journalism in the post-broadcast era.

2. Methodology

This study is grounded in a narrative literature review, selected as a methodological design that enables the exploration of complex and evolving phenomena from an interpretive perspective. Unlike systematic reviews –typically focused on measuring effects or synthesizing quantitative findings– a narrative review allows the integration of findings from diverse theoretical and methodological approaches, thereby offering a deeper understanding of dynamic processes such as the transformation of television journalism (Greenhalgh *et al.*, 2018).

From an epistemological standpoint, the review is situated within an interpretive–constructivist approach, which assumes that knowledge is co-constructed and that the researcher plays an active role in interpreting and assigning meaning to the analyzed texts (Guba and Lincoln, 1994; Braun and Clarke, 2022).

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2.1. Selection and Organization of the Study Corpus

The aim of the review was to identify and analyze recent research on the digital transformation of traditional television media, with a particular focus on narrative changes, organizational models, and emerging professional dynamics.

The search was conducted between May and December 2024 in the Scopus and Web of Science (WoS) databases. The following search strings were used:

For Scopus: TITLE-ABS-KEY(television OR TV OR broadcasting OR "television journalism" OR "TV news") AND TITLE-ABS-KEY("digital journalism" OR "online journalism" OR "web journalism" OR "internet journalism" OR "cyber journalism" OR "digital news") AND TITLE-ABS-KEY(transition OR transformation OR shift OR migration OR digitalization OR "digital transformation")

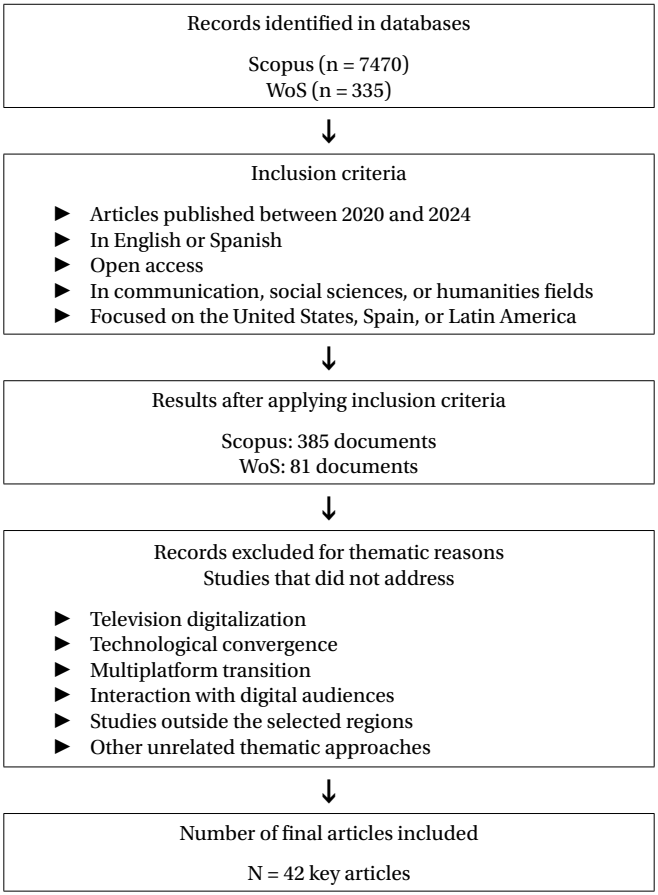
For WoS: TS=((television OR TV OR broadcasting OR "television journalism" OR "TV news") AND ("digital journalism" OR "online journalism" OR "web journalism" OR "internet journalism" OR "cyber journalism" OR "digital news") AND (transition OR transformation OR shift OR migration OR digitalization OR "digital transformation"))

The inclusion criteria were as follows:

1. Articles published between 2020 and 2024,
2. Articles written in English or Spanish,
3. Articles available in open access,
4. Articles belonging to the fields of communication, social sciences, or humanities, and
5. Articles focused on media or journalistic processes developed in the United States, Spain, or Latin America.

The final corpus consisted of 42 academic articles (Figure 1).

Figure 1. Flow diagram of the article selection process for the narrative review (adapted from PRISMA)



Note. Elaborated by the author

2.2. Data Management and Initial Familiarization

To manage and conduct a preliminary exploration of the corpus, SciSpace was used. It is an artificial intelligence-assisted platform that extracts structured information from scientific articles. The tool was employed to organize metadata and summaries, not to perform interpretive analysis, through automatically generated columns (title, brief summary or TL;DR, results, research gap, conclusions, findings, future research, literature review, and contributions).

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The analysis followed the six phases proposed by Braun and Clarke (2022), adapted to the context of a narrative literature review.

(1) Familiarization with the data.

Each of the 42 articles was read manually and in full, complementing and verifying the information obtained from SciSpace. This process enabled in-depth familiarization with the corpus and the preliminary identification of conceptual patterns.

(2) Generation of initial codes.

Based on this reading, relevant meaning units were identified and the information was systematized in a thematic matrix developed in Microsoft Excel.

(3) Search for themes.

Within this matrix, the texts were classified into five categories aligned with the research questions:

1. Digital transformation
2. Transmedia strategies
3. Audience segmentation
4. Innovation in television
5. Audiovisual business models

These categories functioned as an initial and flexible organizational framework –as suggested by Braun and Clarke (2022)– facilitating the grouping of codes and the organization of the data.

(4) Review of themes.

The internal coherence of each theme and its relationship to the research questions were examined, and the categories were adjusted according to the density and convergence of the findings.

(5) Definition and naming of themes.

The analytical boundaries of each theme were refined and descriptive names were assigned to reflect their conceptual essence.

(6) Production of the report.

Finally, the findings were integrated around the overarching theme and the derived subthemes in order to address the research questions and provide a reflective understanding of the transformation of television journalism in post-broadcast contexts.

This study did not require ethical approval, as it relied exclusively on published literature. The research adhered to principles of rigor and transparency while respecting authorship. Methodological transparency is considered a fundamental ethical component in the synthesis of interpretive knowledge, as emphasized by Braun and Clarke (2022).

2.3. Reflexive Thematic Analysis and Analytical Approach

Within this framework, a hybrid reflexive thematic analysis was applied, data-driven yet theoretically informed. This approach is widely used in literature reviews that acknowledge that themes do not "emerge" neutrally but are constructed through the interaction between the data, the conceptual framework, and the researcher's interpretive decisions (Braun and Clarke, 2019, 2022; Ozanne *et al.*, 2024; Shafi and Mallinson, 2021).

The analysis was conducted from the researcher's situated perspective as a journalist and university professor specializing in audiovisual media, which informed the reading and appraisal of the evidence. This positionality –explicitly acknowledged in a reflexive manner and recognized as enriching the interpretation of findings (Braun and Clarke, 2022)– guided the identification of relevant themes and the critical articulation of results concerning the dynamics of change within the television ecosystem.

2.4. Interpretive Synthesis

The analysis focused on the semantic level of meaning –that is, on the explicit meanings presented in the findings of the reviewed authors– while incorporating moments of latent interpretation when necessary to contextualize the results within broader processes of structural transformation in television journalism.

The analytical process led to the identification of five central themes explaining the transformation of television journalism in digital environments. Among them, one assumed an overarching role –*From Broadcast to the Multiplatform Ecosystem*– which synthesizes the structural shift identified in the literature. This overarching theme integrates and provides coherence to four interrelated subthemes: *Monetization Strategies in the Digital Audiovisual Ecosystem*, *Digital Logics of the Contemporary Journalism*, *Construction of Transmedia Narratives*, and *Audience Segmentation in Audiovisual Media*.

The configuration of these themes resulted from an iterative process of comparison, refinement, and synthesis, in which conceptual and empirical relationships among the findings of the different articles were examined. In line with the reflexive approach proposed by Braun and Clarke (2022), the hierarchy between the overarching theme and the subthemes does not operate as a rigid structure: rather, it reflects a flexible interpretive process that embraces the interdependence of meanings and the constructive nature of thematic analysis.

3. Results

Across the literature examined, the thematic analysis identified one overarching theme and four subthemes explaining the transformation of contemporary television journalism. The overarching theme –*From Broadcast to the Multiplatform Ecosystem*– extends beyond technological change: it reflects a structural reconfiguration of the television medium capable of integrating the technological, narrative, organizational, and economic dimensions identified in recent studies (2020–2024). Surrounding this central theme are the subthemes on digital monetization, the logics of contemporary journalism, transmedia narratives, and audiovisual audience segmentation, each addressing different layers of this transition.

The five categories derived from the research questions appeared with varying degrees of strength across the corpus. Digital transformation (41/42) and audience segmentation (40/42) were by far the most frequent, followed by audiovisual business

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models (33/42). Transmedia strategies (24/42) and television innovation (21/42) showed a more moderate presence. Taken together, this panorama indicates that recent literature combines structural perspectives with narrative and economic approaches to explain how television journalism is being reconfigured in the digital era.

The shift from the broadcast model to the multiplatform ecosystem summarizes a paradigmatic change in communication: television ceases to function as a one-directional channel and becomes a participatory, distributed, and data-driven environment. This overarching theme operates as an interpretive framework explaining how audiovisual media redefine their production processes, storytelling practices, and relationships with audiences in an interconnected and continuously evolving ecosystem.

3.1. The Overarching Theme: From Broadcast to the Multiplatform Ecosystem

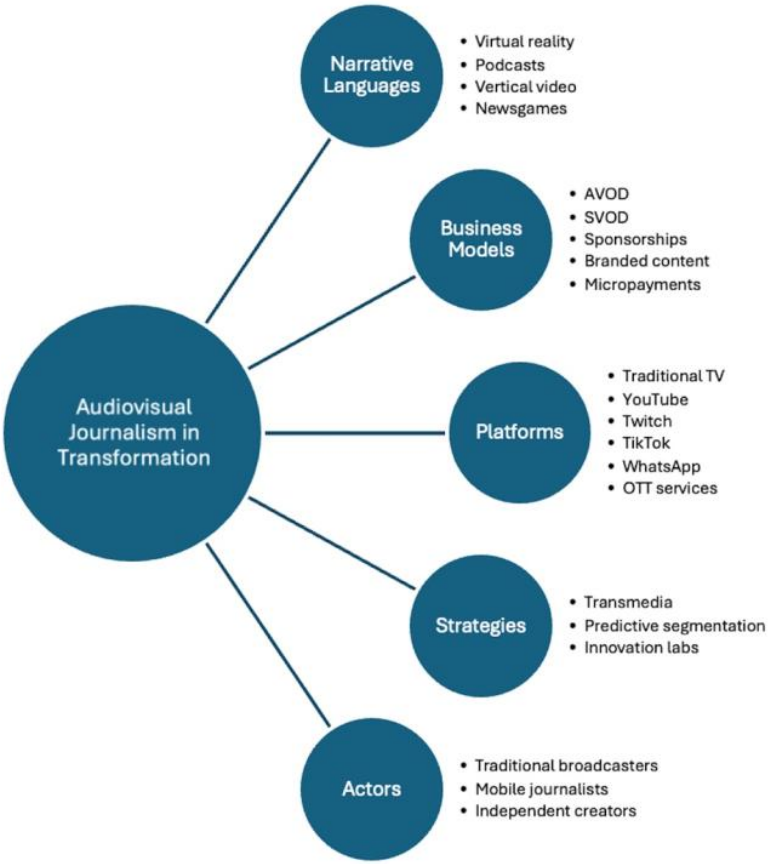
Considered the core of the transformation process, the overarching theme integrates the technological, narrative, and organizational changes identified across the literature. More than a technical transition, it represents a cultural and professional shift in how television produces meaning and maintains its relevance within an expanding digital ecosystem.

This transition, which entails a structural transformation of television journalism (Figure 2), has compelled media organizations to reconsider not only how they produce content but also how they distribute it and measure its impact. The logic of the linear schedule has become insufficient in an environment where audiences no longer wait passively but actively choose when, how, and on which platform to consume information (García-Avilés, 2021).

This new scenario has prompted a redefinition of what "informative" means and of the criteria used to assess content performance. Traditional ratings have lost prominence compared with metrics such as retention, interaction, and multiplatform conversion, metrics inherent to digital logic and on-demand consumption (Neira *et al.*, 2021). It is not merely a matter of being present in digital spaces but of responding with narrative, visual, and technological strategies adapted to a digitally native logic. In this context, television outlets that have embraced hybridity –integrating content created specifically for platforms such as YouTube, Instagram, or Twitch– appear to understand that storytelling is no longer linear or anchored to a single screen (Li *et al.*, 2024).

The creation of innovation laboratories within television networks not only signals a willingness to adapt but also reflects a recognition that the classic model has reached its limits. These spaces function as incubators for new narratives and formats, demonstrating an openness within audiovisual journalism to experimentation with emerging technologies. By incorporating artificial intelligence or virtual reality not as ornamental elements but as narrative languages in their own right, broadcasters open the possibility of reconfiguring the viewer's experience (Nunes and Mills, 2021). In this framework, television is no longer defined by the device through which it is transmitted but by its capacity to generate immersive, relevant, and personalized experiences.

Figure 2. Conceptual Map of the Multiplatform Ecosystem in Audiovisual Journalism



Note. Elaborated by the author

Contemporary television innovation cannot be understood solely as the adoption of emerging technologies; rather, it represents a more complex process of structural adaptation to changes in consumption patterns, the multiplication of platforms, and the transformation of business models.

On the one hand, cases such as Chinese state-run television reveal how technologies like virtual reality are used not only for immersive purposes but also as institutional tools to reinforce official narratives and strategically evoke emotional responses among audiences (Zhou, 2024). At the other end of the spectrum, figures such as Ibai Llanos illustrate that it is no longer

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necessary to belong to a traditional channel to generate massive impact: live production on Twitch and other platforms has inaugurated a new logic of influence, a parallel form of television operating with different codes and hierarchies (Olivares-García and Majuelos, 2024).

This tension between the institutional and the emergent has also raised the standards of audiovisual content. Digital newsrooms, compelled to compete directly with native digital creators, have had to professionalize their languages and formats. What was once exclusive to television –high visual quality, polished staging, narrative editing– has now become the minimum expectation in the online environment (García-Orosa *et al.*, 2020). In response, traditional broadcasters have adopted convergence strategies: they relocate their products to platforms such as YouTube, OTT services, or even TikTok in an attempt to regain the attention of audiences who no longer recognize boundaries between media, screens, or genres (Tejedor *et al.*, 2022; Vázquez-Herrero *et al.*, 2023).

Parallel to this, a less visible yet deeply disruptive dimension of innovation has expanded: distribution. Formats such as news dissemination through instant messaging challenge the logic of programmed broadcasting, opening new routes for the circulation of audiovisual content and further decentralizing control over the flow of information (Boczek and Koppers, 2019). Added to this is the rise of mobile journalists (MoJo), whose practices –rooted in portability, brevity, and versatility– have reshaped narrative structures, making them more fragmentary, direct, and better adapted to the digital environment (Salzmann *et al.*, 2020; Silva-Rodríguez *et al.*, 2022).

What is emerging, then, is not simply a television industry that "modernizes," but a hybrid process in which the digital, the narrative, and the organizational converge to redefine the foundations of audiovisual production and distribution. It is a metamorphosis in progress, in which innovation is not a technical goal but a condition of survival in an ecosystem that no longer distinguishes between television and the network.

3.2. Monetization Strategies in the Digital Audiovisual Ecosystem

The economic sustainability of audiovisual media has become one of the most critical dimensions of the digital ecosystem. It is no longer enough to produce high-quality content; such content must also be profitable, scalable, and adaptable to multiple monetization pathways. In this context, the transformation of business models responds not only to a logic of survival but also to the need to preserve editorial autonomy in an environment dominated by technological intermediaries.

One of the most visible challenges is the shift from free access to sustainable payment schemes. Models such as SVOD (subscription), AVOD (advertising), and TVOD (transactional/video on demand) allow for diversified revenue streams in response to the decline of linear television (Neira *et al.*, 2021). Initiatives such as Playz or Mtmad reflect this reconversion, offering products designed for young, digitally native audiences that require distinct formats and consumption rhythms (Li *et al.*, 2025). However, this shift does not guarantee success: the absence of a replicable and generalizable revenue model remains one of the main limitations facing audiovisual media (González-Neira *et al.*, 2021).

In this landscape, hybrid monetization forms are also emerging that transcend strictly televisual environments. Podcasts, for example, have opened fertile ground for premium subscriptions, sponsorships, and branded content, generating sustainable income without undermining the user experience (Martínez-Costa *et al.*, 2022). Meanwhile, mobile journalists have created

agile models based on sponsored content, native advertising, and micropayments, particularly effective in mobile environments where brevity and immediacy are key (Salzmann *et al.*, 2020; Silva-Rodríguez *et al.*, 2022).

Even platforms that do not allow direct monetization, such as WhatsApp, have been strategically integrated as channels for audience loyalty and redirection toward profitable products, demonstrating that traffic can be as valuable as direct revenue (Boczek and Koppers, 2019). Added to this are broader experiments combining commercial income, capital injections, membership programs, and personalized services, patterns documented by Young and Hermida (2024) in their analysis of the increasingly complex financial landscape of media. This diversification, however, introduces structural risks: platform dependency can compromise both editorial sustainability and informational autonomy.

But beyond specific strategies, what is at stake is the ability to generate value in an ecosystem dominated by actors such as Google and Facebook. These intermediaries have captured a significant share of the economic value generated by content, forcing media organizations into continual experimentation to avoid falling behind (Peña-Fernández *et al.*, 2024).

In this scenario of uncertainty, credibility emerges as a strategic asset. Amid information overload, traditional media, including television networks, retain a competitive advantage in moments of crisis, when institutional trajectory and broad reach still foster trust (Vulpius *et al.*, 2022). However, credibility must be accompanied by innovation. The incorporation of technologies such as artificial intelligence, process automation, and the development of new digital narratives is no longer optional; it has become a prerequisite for competing in a saturated, fast-paced, and fragmented market (Pallares and Serrano, 2022; Pérez-Curiel *et al.*, 2021; Pinto and Barbosa, 2024).

Thus, business models in audiovisual journalism are undergoing a phase of reinvention marked by constant experimentation, technological integration, and the pursuit of sustainability in a landscape where the rules of the game are still evolving.

3.3. Digital Logics of the Contemporary Journalism

The digital transformation of journalism is no longer a matter of simple technological updating; rather, it represents a profound reconfiguration of the sector's editorial, narrative, and organizational logics. This shift affects both digital-native outlets and traditional media –including television– which have been compelled to redefine their identities, structures, and routines to avoid losing relevance in an environment characterized by fragmentation, personalization, and immediacy.

In the specific case of television newscasts, this transformation is expressed through the integration of interactive elements, narratives designed with a multiplatform logic, and digital metrics that allow for a more precise understanding of audience behavior. Tools such as CRM systems and data analytics are no longer exclusive to marketing: they have been appropriated by newsrooms to optimize user relationships, anticipate trends, and adapt content to consumption habits in real time (O'Brien and Kunz, 2024). Even the use of predictive models based on artificial intelligence is reshaping editorial decisions –such as scheduling or content segmentation– by enabling outlets to anticipate phenomena such as subscriber churn (Olsen, 2021).

These changes extend beyond the technologies adopted; they require a complete reorganization of workflows, hierarchies, and professional roles within newsrooms. The digital environment does not tolerate rigid structures or slow responses; it demands agility, flexibility, and continuous learning (Boczek and Koppers, 2019). This new context has given rise to mobile, decentralized, and multifunctional newsrooms, where mobile journalists (MoJo) embody a new type of audiovisual professional capable of

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producing, editing, and distributing content directly from the field using minimal equipment (Salzmann *et al.*, 2020; Silva-Rodríguez *et al.*, 2022).

Likewise, narrative design has had to adapt to a transversal logic: a single piece is no longer produced solely for television, but multiple versions of the same content are created, each optimized for different platforms. This distribution logic –encompassing live broadcasts, vertical clips, podcasts, and web articles– responds not only to a reach strategy but also to a new understanding of contemporary information consumption (Martínez-Costa *et al.*, 2022).

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3.4. Construction of Transmedia Narratives

Transmedia strategies have become a key component of journalism's digital transformation, enabling not only broader coverage and content expansion but also a profound reconfiguration of journalistic storytelling. Rather than distributing the same message across different platforms, the transmedia approach involves constructing articulated informational universes in which each medium contributes a unique dimension to the narrative. In this context, television, far from remaining an autonomous medium, has begun to adopt digital ecosystem logics to extend its presence beyond linear broadcasting.

One of the central factors in this transition is the segmentation and personalization of narratives. By identifying patterns of predictive behavior, media organizations can design more relevant informational pathways for each user type, determining not only what content to offer but also where and how to present it (O'Brien and Kunz, 2024). This approach allows platforms such as WhatsApp to function as integrative nodes where text, images, video, and links converge into coherent narrative flows that move seamlessly between private and public spaces, strengthening audience engagement (Boczek and Koppers, 2019).

Transmedia storytelling also demands more agile and versatile newsrooms. Mobile journalists (MoJo) and digital teams no longer think in terms of single pieces but in sequences and narrative extensions that unfold across video, text, and social networks, generating intentional continuity that enhances the user experience (Salzmann *et al.*, 2020; Silva-Rodríguez *et al.*, 2022). In television, this logic has begun to permeate newscasts, which now offer extended versions of their reports on social media or exclusive content on OTT platforms, designed to reinforce brand presence and attract new audiences.

This multi-format design responds not only to reach strategies but also to a more sophisticated conception of the media ecosystem, in which each platform fulfills a complementary narrative function. In this sense, podcasts are no longer conceived as isolated products but as articulated components within a larger transmedia framework that includes websites, newsletters, social media, and audiovisual pieces (Martínez-Costa *et al.*, 2022). This integration supports both editorial coherence and audience loyalty.

Moreover, the use of innovative formats such as news games opens new possibilities for engaging users not only as receivers but also as active participants in meaning-making. By integrating game mechanics into journalistic narratives, these approaches stimulate exploration, empathy, and critical reflection on reported events (García-Avilés, 2021). Nonetheless, the use of transmedia strategies has not yet reached its full potential: most outlets exploit only a fragment of the narrative possibilities offered by digital channels, often limiting themselves to superficial content replication (Vázquez-Herrero *et al.*, 2023).

On the other hand, radio has also found in transmedia approaches a means to revitalize its reach. Podcasts, functioning as narrative nodes that connect with social media, websites, and video platforms, enable diversified listening experiences and

transform radio content into expanded storytelling formats (Barrios-Rubio and Espitia, 2023). Thus, the transmedia strategy not only amplifies the reach of journalistic messages but also redefines how an informative story is constructed and experienced.

3.5. Audience Segmentation in Audiovisual Media

Audience segmentation has become one of the strategic pillars of media adaptation to the digital ecosystem. In an environment where the supply of information is overabundant and public attention increasingly fleeting, the ability to identify behaviors, anticipate decisions, and personalize content has become essential. This logic has also begun to permeate television –particularly its on-demand formats– where the use of advanced analytics makes it possible to offer content tailored to specific interests and predictive behaviors (Boczek and Koppers, 2019).

What is most significant in this process is that segmentation is no longer based solely on traditional demographic variables –such as age, gender, or socioeconomic status– but now incorporates more complex criteria such as cultural contexts, personal motivations, and digital navigation habits. Mobile platforms and social media enable dynamic segmentation, in which content is adjusted in real time according to the user profile. In this context, mobile journalists play a key role by adapting narratives that consider both local cultural codes and the expectations of a globalized audience (Salzmann *et al.*, 2020; Silva-Rodríguez *et al.*, 2022).

This approach has also found fertile ground in podcasts, which connect with specific audiences through differentiated thematic proposals. Far from being a marginal product, podcasts have become a central component of loyalty strategies for both traditional and digital media. Digital radio, for example, has leveraged this format to regain the attention of young and specialized audiences (Barrios-Rubio and Espitia, 2023; Martínez-Costa *et al.*, 2022), while television networks increasingly incorporate podcasts as complementary content or brand extensions.

The key across all these processes lies in the ability to understand users in depth. The implementation of predictive models that identify churn risks or changes in consumption patterns enables platforms and media organizations to adjust their offerings almost immediately, thereby retaining attention and prolonging engagement (Olsen, 2021; Suenzo *et al.*, 2020). Segmentation, in this sense, is no longer merely a marketing technique but has become an editorial strategy that shapes the way content is designed and distributed.

Beyond acquisition, the major challenge is to generate sustained value. Understanding not only who audiences are but also how they think, what motivates them, and in what contexts they consume content allows media organizations –including television– to build more relevant and personalized experiences (Neira *et al.*, 2021; Peña-Fernández *et al.*, 2024). This shift requires rethinking the relationship with the public: moving from a mass, passive audience to a network of active, diverse, and demanding communities that expect customized content.

Thus, the transition from the broadcast model to a multiplatform ecosystem has not only altered distribution technologies and impact metrics; it has transformed the very logic of production and consumption. Television, far from disappearing, is reinventing itself as a hybrid actor that incorporates digital formats, transmedia content, and advanced segmentation strategies to sustain its relevance in an increasingly competitive and fragmented landscape.

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4. Discussion

Television –including television journalism– can no longer rely on the models that made it dominant in the twentieth century (García-Avilés, 2021; Neira *et al.*, 2021; Vulpius *et al.*, 2022) within a media landscape characterized by audience fragmentation, information overload, and the proliferation of digital platforms. As noted by Tejedor *et al.* (2022) and Vázquez-Herrero *et al.* (2023), these transformations have created a context, in which the logics of production, distribution, and consumption are continually redefined due to technological convergence and platform-driven dynamics.

The findings discussed here indicate that television is no longer the center of the information ecosystem; rather, it is embedded (and at times diluted) within a multiplatform structure governed by immediacy and participation. This discussion examines these changes through the conceptual frameworks reviewed, highlighting the tensions between digital experimentation and professional legacy, as well as the strategies that media organizations employ to maintain relevance and sustainability in a hypercompetitive environment.

4.1. Television does not disappear; it mutates into a hybrid, participatory, and data-driven ecosystem

Far from fading in the digital ecosystem, television is undergoing a profound structural, narrative, and organizational metamorphosis. As anticipated by the conceptual framework, this transformation cannot be reduced to a mere technological update; rather, it responds to the pressing need to adapt to a competitive, fragmented, and dynamic media environment. The transition from the broadcast model to a multiplatform ecosystem is not simply a technical evolution; it constitutes a paradigmatic rupture in how audiovisual content is produced, distributed, and consumed.

As early as Anastassiou (1994) noted, television digitalization implied an opening toward new forms of interoperability and access. However, the current results show that this process has intensified: it is no longer enough to be present on digital platforms, newsrooms must fully reconfigure their narrative strategies, workflows, and business models. In this regard, hybrid production practices that experiment with new forms of multiplatform distribution, along with the creation of innovation labs to train AI models, explore immersive formats, and design interactive experiences, reveal a willingness for structural reinvention. This aligns with the proposals of Warner and Wäger (2019), who emphasize organizational transformation as a key pillar for sustainability. A similar logic is evident in media organizations that have integrated AI or virtual reality as native narrative languages rather than as mere technical tools (Nunes and Mills, 2021).

4.2.Real-time Personalization is the New Grammar of Digital Television

Audience behavior, conceptualized in the framework as a shift from passivity to active agency (Drašković and Kleut, 2012; Livingstone, 2004), is also confirmed by the findings: viewers no longer consume content linearly, but instead select, interact with, and redistribute content across multiple platforms. Fragmentation and personalization of audiovisual experiences have become the standard. As a result, television is compelled to engage with emerging cultural codes, developing sophisticated segmentation strategies that go beyond traditional demographic criteria to incorporate behavioral and contextual dimensions (Boczek and Koppers, 2019).

This logic is intensified in mobile environments, where journalists such as MoJo practitioners operate with high flexibility to produce content adapted both to on-the-ground conditions and to globalized digital audiences (Salzmann *et al.*, 2020; Silva-Rodríguez *et al.*, 2022). OTT platforms and social media now enable personalized and predictive distribution, strengthening user engagement and adjusting content to consumption habits in real time (Olsen, 2021).

Within this process, transmedia strategies take on a central role. Transmedia storytelling constitutes an expansive narrative logic that articulates multiple versions of a story according to the language and expectations of each platform (Gambarato and Tárcia, 2016). The results demonstrate that this logic is already integrated into many newsrooms, where teams do not think in terms of isolated pieces but rather in multiformat narrative sequences that enhance user immersion, interaction, and loyalty (Martínez-Costa *et al.*, 2022). This narrative articulation responds not only to a production logic but also to a transformation in audience behavior: active, connected, and demanding users who expect content designed specifically for each digital environment.

Thus, transmedia strategies not only extend the narrative but also build stronger and more meaningful connections with audiences. However, most media organizations still exploit only a fraction of the narrative potential of this approach, often limiting themselves to superficial content replication without fully considering the expectations, habits, and cultural codes of their audiences on each platform.

4.3. The Journalism That Survives Leaves Its Comfort Zone, Reinvents Its Revenue Streams, and Confronts Technological Disruption

Transmedia narratives –understood not merely as the expansion of stories across multiple platforms, but as strategies for creating immersive and participatory experiences– remain more a promise than a fully established practice in many newsrooms. Although their potential to engage fragmented audiences and foster user loyalty is widely acknowledged, these strategies often result in mere content replication across channels, without narrative adaptation that responds to the logic of each platform. This limitation constrains their capacity to generate distinctive informational and economic value.

A key point emerges here: transmedia narratives not only enable connections with diverse audiences but also create opportunities to explore new journalistic genres and hybrid formats that better align with digital habits. From interactive narrative podcasts to real-time mobile coverage tailored for TikTok or Instagram Stories, the expansion of news content into new formats can serve as a bridge between editorial relevance and economic sustainability.

Another crucial aspect is the economic dimension. As highlighted in the results, sustainability can no longer rely solely on traditional advertising revenue. Hybrid models –combining subscriptions, branded content, memberships, micropayments, and indirect monetization– represent a pragmatic response to an environment in which intermediaries such as Google and Facebook capture a significant share of the value generated.

In this scenario, media credibility –still a distinguishing feature of traditional broadcasters during times of crisis– remains a differential asset. However, on its own, it is insufficient; it must be complemented by genuine innovative capacity to compete in an oversaturated, fast-moving market (Vulpius *et al.*, 2022). Automation, artificial intelligence, and multiplatform production are no longer competitive advantages; they have become baseline requirements for survival.

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The economic dimension is among the most critical aspects of the digital audiovisual ecosystem. As highlighted in the results, sustainability can no longer depend solely on traditional advertising revenues. Hybrid models –combining subscriptions, branded content, memberships, micropayments, and indirect monetization– have become essential strategies in an environment where intermediaries such as Google and Meta capture a significant share of the value generated by media organizations.

The findings of this study confirm that the digital transformation of television is a multifaceted process in which technological reconfiguration, narrative reformulation, institutional reorganization, and audience redefinition converge. The digital environment is no longer merely a complementary space; it has become the primary arena, in which attention, relevance, and sustainability are contested. Broadcasters that have achieved meaningful integration –beyond a mere presence on social platforms– are those that recognize innovation not as optional, but as a fundamental condition for survival.

Contemporary television is defined not by the device through which it is delivered, but by its capacity to create relevant, personalized, and transmedia experiences. It is a hybrid, expansive, and adaptive medium. Its future will depend on the industry's ability to experiment, segment audiences, diversify revenue streams, and continually reconfigure its relationship with viewers within a constantly evolving ecosystem.

5. Conclusions

The review demonstrates that television journalism is undergoing a structural transformation characterized by technological convergence, transmedia expansion, and the reconfiguration of audience dynamics. The findings suggest that traditional television companies have become hybrid actors integrating legacy practices with narrative, organizational, and production innovations to navigate a fragmented media ecosystem governed by platform logics. Television news has shifted into a domain where experimentation and continuous adaptation are essential for sustainability.

The primary theoretical contribution of this study is an analytical framework that integrates narrative, organizational, and economic dimensions to understand how television journalism is being reconfigured in the post-broadcast era. This approach enables conceptualizing television as a dynamic ecosystem in which transmedia strategies, innovations in production routines, and new forms of audience participation intersect. By bringing together findings that are often studied separately, the framework provides a conceptual foundation to guide future research on the relationship between journalists and audiences in digital environments.

5.1. Limitations of the Study

This narrative review examines research and cases involving traditional television channels undergoing digital transformation, primarily within national contexts in the Americas and Europe. This approach allows for the identification of structural patterns in established media organizations but excludes local or regional experiences that may exhibit distinct dynamics of innovation and adaptation. This limitation reflects the focus on large-scale models, although future research could explore more situated cases.

Another limitation arises from the narrowing of the study's focus: although the relevance of streaming platforms and social media is acknowledged, the analysis concentrates on the internal digitalization of traditional television media. This approach aims to understand how their business models and narratives evolve from an institutional logic that continues to exert influence on many countries.

It is also acknowledged that the rapid pace of technological change –particularly in artificial intelligence, automation, and emerging platforms– may render certain findings obsolete. To mitigate this risk, the study emphasizes structural trends rather than short-term phenomena.

Although most sources originate from Europe and North America, the findings remain relevant for understanding challenges present in Latin America. In the region, many of the tensions identified –such as organizational fragmentation, narrative lag, and the pressing need to diversify revenue– are similarly evident. While no Latin American cases were included, the results can inform future research on digital transformation in local media ecosystems, particularly in countries such as Peru.

5.2. Future Lines of Research

Several lines of inquiry are proposed to expand and deepen the study of digital transformation in traditional television.

First, it is essential to incorporate cases from regional or local channels in Latin America. Their organizational dynamics, community, and economic conditions provide a valuable contrast with national broadcasters. Although these outlets often operate with limited resources, their close proximity to audiences creates opportunities for innovation that warrant examination from a situated perspective.

Second, further research should investigate the relationship between television and streaming platforms, not only in terms of competition for audience attention but also with respect to narrative hybridization, cross-distribution, and convergence in business models. This line of inquiry would illuminate how traditional media adopt or reinterpret streaming logics within their editorial and commercial strategies.

A third line of research focuses on the application of artificial intelligence in audiovisual newsrooms, ranging from task automation to the creation of personalized content. It is essential to examine the internal tensions, resistances, and negotiations that emerge during the adoption of new languages, formats, and technological tools. Investigating these processes contributes to a deeper understanding of how professional culture is reshaped in contexts of rapid transformation.

Finally, further examination of the role of active audiences in reshaping the television ecosystem is recommended. Analyzing how users comment on, share, transform, or co-create digital content with media organizations would allow for a more precise mapping of the new cycles of narrative circulation in distributed, algorithmic, and participatory environments.

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