VERTICAL FORMAT VIDEO IN SPANISH DIGITAL MEDIA

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ABSTRACT

The growing dominance of mobile devices and news consumption suggests forthcoming changes in the informational offerings and formats of digital media outlets. The video format is characterised by its brevity and constant updating, fostering greater interaction with audiences. This study examines the expressions of the image in vertical format across nine Spanish media outlets with profiles on TikTok, Instagram Reels, and YouTube Shorts. The following have been identified: formal characteristics; differences between digital media and social platforms; and the hybridisation of traditional audiovisual practices with more recent ones.

1. Context

The advent of social networks has precipitated a paradigm shift in the manner in which media entities engage with their audiences, thereby becoming an integral component of the digital diet of Spaniards (Benaissa-Pedriza, 2018; Masip et al., 2015). This phenomenon encompasses young demographics, who are increasingly orienting their information consumption towards these novel media platforms (Casero-Ripollés, 2012).

In this context, the increasing dominance of mobile devices and the consumption of news content necessitates a commitment on the part of journalistic media to adapt their products to the reality of the mobile medium, thereby offering the opportunity to reach more and better audiences (Herrero-Diz et al., 2020). Consequently, there has been an emergence of digital media that have developed adaptations and novel tools, enabling them to complement or expand the news (Jódar-Marín, 2019).

As early as 2001, it was observed that digital media relied on the narrative conventions of traditional media (Manovich, 2001). However, subsequent developments have revealed that the evolution has been more gradual than initially anticipated. Even today, digital media continue to be directly indebted to traditional media in their genres and communicative codes (Salaverría, 2019).

1.1. Characteristics of Video in Digital Media

In Spain, the consumption of news on mobile devices is a firmly established habit: access to the internet is predominantly mobile, and news ranks among the most consulted content on these devices Comscore, 2018; Herrero-Diz et al., 2020; Rozados-Lorenzo et al., 2024).

News from digital media outlets that employ dynamic imagery achieves greater digital interaction with their audience, as evidenced by the use of video in the production of their news content. YouTube has become the primary video streaming platform used, external to the media outlet itself (Fernández-Martínez, 2019). These outlets also incorporate photographs (Paulussen and Harder, 2014), and their users primarily follow news updates via Facebook and Twitter (Marcos et al., 2018).

In general, digital media outlets are found to employ formats characterised by brevity and constant updating, offering continuous news coverage—often live—such as short messages posted by journalists, news coverage via WhatsApp and Telegram, news summaries through WhatsApp or Instagram Stories, as well as formats like teasers or videos via Instagram's IGTV, incorporating visual resources (Marcos-García et al., 2021; Tognazzi-Drake, 2012).

Like digital photography, video is distinguished by its immateriality, abundance, and decisive role in communication (Fontcuberta, 2016). Video has been a narrative resource integral to online journalism since its inception, and in recent years, its prominence has increased, becoming the protagonist of news content (Mayoral and Edo, 2015). Thus, digital video is easily transmitted within a more open and horizontal media landscape, where the audience plays a greater role in consuming, creating, and sharing content (Cebrián, 2008).

Its impact is such that, in the European Union, video accounts for approximately 10% of television advertising revenue, with a steadily rising growth rate (Fontaine et al., 2018).

The trend towards online video has led to the introduction of new native formats. Currently, the most successful type of video on social media is the short, silent video with subtitles, focused on soft news, with a strong emotional component (Kalogeropoulos et al., 2016) and a compulsive consumption of small informative pills (Ortells-Badenes, 2016); what some authors call "videos (infotainment" (García-Avilés, 2015, p. 259). Nowadays, it is difficult to establish a typology of online video, as the audiovisual genres of television journalism share space with the plurality of native formats. This hybridisation encourages the combination of genres and narrative forms (García-Avilés, 2015).

In the same vein, it should be noted that social media and the press in particular have contributed to the distribution of content with low production costs. User-generated content has been exploited by media companies to generate revenue in a parasitic manner. In general terms, the videos uploaded by the Spanish media to YouTube are rudimentarily edited. The journalist's work, beyond the selection of the cut, is limited to including some kind of label to identify the person in the news story or the location of the news event. Although these videos include the newspaper's logo, it cannot be affirmed that the authorship corresponds entirely to the newspaper. In the same way, the editing of these videos is very uneven and most of them present a basic montage: the journalist's voice-over is practically non-existent, images are accompanied by music or ambient sound, and a few others present a complex production,

including the use of graphics, for example. In terms of journalistic and audiovisual genres, informative videos coexist with audiovisual proposals that are more oriented towards entertainment and training than towards information. In this way, it can be said that in the digital media landscape in Spain, in general, different aesthetics and styles in the use of video can be appreciated (Santín and Álvarez-Monzoncillo, 2020).

1.2. Vertical Video on Social Platforms

Particularly in this context of change, digital media outlets are expected to produce high-quality vertical videos to reach an increasingly broad audience, thereby enhancing the user experience (Barakat, 2015). As early as 2015, vertical video formats were already present in various mobile device applications. Snapchat has claimed that vertical videos perform up to nine times better in engagement metrics. YouTube, for its part, has asserted that the growing use of mobile devices has increased the prevalence of vertical videos on its platform, and since 2015, it has supported this format, as has Facebook (Manjoo, 2015). Similarly, with the introduction of vertical video advertisements in Instagram Stories in 2017, its audience has experienced "the best possible experience" (Subsign, 2017). Within this landscape, TikTok must be highlighted as a social platform whose audience has grown significantly (Sidorenko-Bautista et al., 2020).

Over the past decade, studies have emerged on the popularisation of smartphones and app-based communication systems, as well as those focusing on narrative forms or modes of communication (Aguado et al., 2013; Salaverría, 2019). Other recent research indicates that the use of vertical video formats is becoming a common practice on social platforms such as TikTok, Instagram Reels, and YouTube Shorts (Navarro-Güere, 2024). In the context of mobile device consumption, the dynamic between verticality and horizontality in video appears to be transitional, as both formats currently coexist. Vertical video has posed a challenge for native digital media, with ergonomics favouring the use of screens in a vertical orientation. Likewise, the vertical format offers an opportunity to narrate stories that maintain the visual point of interest and the subject centred, while additional visual resources can be arranged at the top and bottom of the image (Navarro-Güere, 2023).

2. Objectives

From the perspective of audiovisual language and image theory, the primary objective of this research is to study the expressions of the image in vertical format within Spanish media outlets with profiles on TikTok, Instagram Reels, and YouTube Shorts. In detail, the research has the following specific objectives: (a) to identify the formal characteristics of the images produced by media outlets on these three social platforms; (b) to describe the categories and variables present in their images; and (c) to analyse the different audiovisual expressions by relating media outlets and social platforms.

The concern for the proposed topic stems from the premise that images combine various expressions of objectivity and subjectivity, realism and reflexivity, and possess the potential to enrich research on social reality and the forms of its representation (Baer and Schnettler, 2009). In the field of audiovisual communication, it is essential to understand these dynamics within a changing context of media ecology, and particularly to assess the impact of using vertical video formats in Spanish media outlets as a resource in constructing audiovisual information.

3. Methodology

In order to achieve the objectives set out, we opted for an exploratory research approach with a mixed ethnographic methodology, which includes a quantitative content analysis for the formal and expressive analysis of the audiovisual pieces. Thus, the formal characteristics and variables applied to the sample were divided into three blocks: (1) Genre (audiovisual, journalistic, and opinion); (2) Image (format, type, camera placement, recording space, shots, scenes, editing, continuity, audio, and overprints); and (3) Time (structure, order, and duration). To collect the information, a form was created based on the works of Benítez-de-Gracia and Herrera-Damas (2018); Paz-Enrique and Hernández-Alfonso (2017); and Pérez-Ordóñez and Sosa-Valcácer (2022).

In the collection of information, 656 audiovisual pieces from nine media outlets were viewed on the social platforms TikTok, Instagram Reels, and YouTube Shorts, spanning January and February 2024; a sample of 647 audiovisual pieces (n=647) was deemed valid.

The nine digital media outlets in the sample are: El País, RTVE, La Vanguardia, As, La Razón, Mundo Deportivo, Antena3tv, La Sexta, and Hola. These were selected based on cross-referenced data from IAB Spain and GfK (2024), and SCImago (2024), regarding the most viewed online media and platforms in Spain in 2023.

4. Results

The formal characteristics and variables of the sample were analysed, resulting in 647 valid audiovisual pieces. Of these, 600 were found to be in the vertical format, while 47 were in other formats. It is important to note that when the term 'audiovisual pieces in vertical format' is used, the collected data refers to images that are 'originally vertical' and 'vertical reframing (originally horizontal image)'. Conversely, the term 'audiovisual pieces in other formats' refers to images that are 'originally horizontal (with top and bottom bands)', 'square' and to the combination of images in both vertical and horizontal format in the same audiovisual production.

4.1. Videos in Vertical Format Predominate

When segmenting the results for the category of audiovisual pieces in vertical format and segregating it from the other categories of analysis, the following percentage results are obtained:
- Genre: "Informative" (33.83%), "Interview" (25.33%), "Entertainment" (23%), "Report" (5%), "Advertising" (4.17%), "Opinion" (3%), "Fiction" (2%), "Docudrama" (1.33%), "Chronicle" (1.17%), "Criticism" (0.67%), "Column" (0.33%), "Editorial" (0.17%).
- Type of image: "Dynamic (video)" (94.5%), "Dynamic and static" (3.17%), "Animation" (1.33%), "Static (photo)" (0.83%), "Dynamic, static and animation" (0.17%).
- Image: "Colour" (96.33%), "Mixed" (2.83%), "Black & White" (0.83%)
- Camera placement: "Eye height" (57%), "Hand-held camera" (22.17%), "Elevation above eye height" (6.83%), "Panning" (4.33%), "Subjective" (4.17%), "Miscellaneous" (2.83%), "Counter panning" (1.17%), "Zenith" (1%), "Eye height and zenith" (0.33%), "Other" (0.17%).
- Recording space: "Indoor" (63.5%), "Outdoor" (22.67%), "Indoor/Outdoor" (13.83%)
- Plans: "Closed" (36.33%), "Medium" (33.5%), "Open" (19.17%), "Mixed" (11%)
- Number of scenes: "1" (56.5%), "2" (10.17%), "3" (6.17%), "4" (2.67%), "5" (3%), "6" (1.5%), "7" (3.5%), "8" (2.17%), "9" (1.83%), "10" (2%), "11 to 72" (10.5%).
- Editing: "Multiple shots" (47.33%), "Sequence" (40%), "Split screen" (9.67%), "Single shot" (2.83%), "Multiple shots and split screen" (0.17%).
- Continuity: "No cuts" (44.83%), "Cuts" (44%), "Chained" (11.17%).
- Audio: "Direct sound" (61.5%), "Music" (17.67%), "Ambient sound" (10.17%), "Sound design" (9.33%), "Silent" (1.33%).
- Overprinting: "Subtitles" (39%), "Cartoons" (23.17%), "None" (17.5%), "Cartoons, emoticons, khyron, logos, stickers and subtitles" (10%), "Windows" (6%), "Logo" (2.33%), "onlystickers " (0.5%), "Windows and captions" (0.5%), "Cartoons and logo" (0.33%), "khyron" (0.17%), "Cartoons and emoticons" (0.17%), "Emoticons only" (0.17%), "Others" (0.17%).
- Temporality: "Linear" (87.83%), "Circular" (5%), "Parallel" (3.33%), "Counterpoint" (2.17%), "Temporal inversion" (0.83%), "Inclusive" (0.83%).
- Order: "Chronological" (69.67%), "Summary/capitulation" (18.67%), "Ellipsis" (7.83%), "Comparative" (3.17%), "Digression" (0.67%).
- Duration: "From 0 to 1 minute" (79.67%), "From 1 to 2 minutes" (17.33%), "From 2 to 3 minutes" (2.5%), "More than 3 minutes" (0.33%), "Other: photo slide show" (0.17%)

In summary, the audiovisual pieces analysed in vertical format are characterised by the following attributes: primarily colour videos of the informative genre, recorded with a camera positioned at eye level, within indoor environments, employing close-up and medium shots of a scene, featuring multiple and sequential editing of over 11 scenes, incorporating both cuts and direct sound, and accompanied by subtitles. It is also noteworthy that the videos are linear in nature, narrated in chronological order, and have a duration of less than a minute.

4.2. About Vertical Media Videos on TikTok, Instagram Reels and YouTube Shorts

If we separate by category the audiovisual pieces in vertical format (n=600) and show their behaviour on the three social platforms Instagram Reels (n=231), TikTok (n=227) and YouTube Shorts (n=142) of the nine media studied, the results are as follows. It should be noted that the 'Image type' categories have been excluded as their results are almost absolute in the sample. That is to say, they are videos, and they are in colour (>93%) on all three platforms.

In terms of audiovisual, journalistic and/or opinion genres, 'News' is the most common on the three social platforms. In second place is 'Interview' for Instagram Reels and YouTube Shorts, while on TikTok it is 'Entertainment'. The third genre is 'Entertainment' for Instagram Reels and YouTube Shorts, while for TikTok it is 'Interview' (Table 1). Note that in the tables you can see the details highlighted in colour, where green corresponds to higher values and red to lower values.

Table 1. Gender

Gender	Instagram Reels	TikTok	YouTube Shorts
News	33,33%	32,60%	36,62%
Interview	25.11	21,59%	31,69%
Entertainment	22,08%	28,19%	16,20%
Report	5,19%	3,52%	7,04%
Advertising	3,90%	4,41%	4,23%
Opinion	2,60%	4,41%	1,41%
Fiction	3,46%	1,76%	0,00%
Docudrama	1,73%	1,76%	0,00%
Chronicle	1,73%	0,44%	1,41%
Critique	0,43%	0,88%	0,70%
Column	0,43%	0,44%	0,00%
Editorial	0,00%	0,00%	0,70%
Total	100,00%	100,00%	100,00%

Source: Own elaboration, 2025.

With regard to the positioning of the camera, the majority of videos utilise the camera at "eye level", with "hand-held camera" being the second most prevalent camera position across all three platforms analysed (see Table 2).

Table 2. Camera placemen

Camera placement	Instagram Reels	TikTok	YouTube Shorts
Eye height	56,28%	57,27%	57,75%
Camera in hand	19,91%	21,59%	26,76%
Elevation above eye level	9,09%	6,17%	4,23%
Chopping	4,76%	3,52%	4,93%
Subjective	4,76%	4,41%	2,82%
Various	3,46%	2,64%	2,11%
Counterpoint	0,87%	1,76%	0,70%
Cenital	0,43%	1,76%	0,70%
Eye and zenithal height	0,43%	0,44%	0,00%
Other	0,00%	0,44%	0,00%%
Total	100,00%	100,00%	100,00%

Source: Own elaboration, 2025.

As indicated by the data presented in Table 3, the predominant response category was 'Indoor' in more than half of the sample, followed by 'Outdoor' and 'Indoor/Outdoor', which also exhibited significant values. This suggests a general trend, yet the data demonstrate the presence of videos of all types according to the designated recording space.

Table 3. Recording space

Recording space	Instagram Reels	TikTok	YouTube Shorts
Inside	63,20%	70,48%	52,82%
Outside	23,81%	18,06%	28,17%
Indoor/Outdoor	12,99%	11,45%	19,01%
Total	100,00%	100,00%	100,00%

Source: Own elaboration, 2025.

Regarding the plans, consensus has been reached that the most frequently used order is "Closed" on the three social platforms, followed by "Medium" and "Open". However, it is perceived that on YouTube Shorts, the percentage for "Open" is higher (see Table 4).

Table 4. Plans

Plans	Instagram Reels	TikTok	YouTube Shorts
Closed	37,66%	37,89%	31,69%
Media	34,20%	34,36%	30,99%
Open	16,88%	14,98%	29,58%
Mixed	11,26%	12,78%	7,75%
Total	100,00%	100,00%	100,00%

Source: Own elaboration, 2025.

The majority of the videos analysed contain a single scene, with the remaining percentages exhibiting analogous values for second and third place. Videos with between 11 and 72 scenes on Instagram Reels and TikTok are placed second, while for YouTube Shorts, the videos with two scenes are placed third. Videos with two scenes on Instagram Reels and TikTok have been found to be most prevalent in third place, while for YouTube Shorts, videos with between 11 and 72 scenes have been identified as most common (see Table 5).

Table 5. Number of scenes

No. of scenes	Instagram Reels	TikTok	YouTube Shorts
1	54,98%	56,83%	58,45%
2	8,66%	11,01%	11,27%
3	6,06%	5,73%	7,04%
4	3,90%	1,32%	2,82%
5	3,90%	3,08%	1,41%
6	1,73%	1,32%	1,41%
7	3,03%	3,52%	4,23%
8	3,03%	1,32%	2,11%
9	1,73%	1,76%	2,11%
10	2,16%	2,20%	1,41%
Other (11-72)	10,82%	11,89%	7,75%
Total	100,00%	100,00%	100,00%

Source: Own elaboration, 2025.

With regard to the question of montage, the predominant category is "Multiple shots", followed by "Sequence". These values are distributed relatively equally in the first and second positions (see Table 6).

Table 6. Assembly

Assembly	Instagram Reels	TikTok	YouTube Shorts
Multiple planes	47,62%	50,22%	42,25%
Sequence	43,72%	35,68%	40,85%
Split screen	6,93%	9,69%	14,08%
A single plane	1,30%	4,41%	2,82%
Multi-plane and split screen	0,43%	0,00%	0,00%
Total	100,00%	100,00%	100,00%

Source: Own elaboration, 2025.

In relation to the analysis of the audiovisual pieces under consideration, the majority of the videos have been edited with "cuts" for Instagram Reels, while those designated as "no cuts" are intended for TikTok and YouTube Shorts. It is noteworthy that the sequence has been reversed, with "no cuts" being allocated to Instagram Reels and "cuts" designated for TikTok and YouTube Shorts (see Table 7).

Table 7. Continuity

Continuity	Instagram Reels	TikTok	YouTube Shorts
No cuts	38,96%	45,37%	53,52%
Cuts	48,05%	44,93%	35,92%
Chained	12,99%	9,69%	10,56%
Total	100,00%	100,00%	100,00%

Source: Own elaboration (2025).

In terms of audio, the most frequently used resources are primarily "Direct sound", followed by the utilisation of "Music". However, it is noteworthy that among the analysed media videos on TikTok, there are none that are devoid of audio (see Table 8).

Table 8. Audio

Audio	Instagram Reels	TikTok	YouTube Shorts
Direct sound	56,28%	67,84%	59,86%
Music	19,91%	15,86%	16,90%
Ambient sound	10,39%	8,37%	12,68%
Sound design	12,12%	7,93%	7,04%
Silent	1,30%	0,00%	3,52%
Total	100,00%	100,00%	100,00%

Source: Own elaboration, 2025.

In relation to the phenomenon of overprinting, the analysis of the audiovisual content on the three social media platforms revealed that the utilisation of "Captions" is pervasive. The second most prevalent form of overprinting is observed in the use of "Captions" on Instagram Reels and YouTube Shorts, while TikTok exhibits a distinct pattern, with no instances of overprinting. A general observation indicates that audiovisual content on YouTube Shorts employs a reduced variety of overlay types (see Table 9).

Table 9. Overprints

Overprint	Instagram Reels	TikTok	YouTube Shorts
Subtitles	37,23%	44,49%	33,10%
Posters	25,11%	19,38%	26,06%
None	18,18%	21,15%	10,56%
Combination of several	9,96%	5,29%	14,08%
Windows	4,76%	4,85%	9,86%
Logo	1,73%	1,76%	4,23%
Other	3,03%	3,08%	2,11%
Total	100,00%	100,00%	100,00%

Source: Own elaboration, 2025.

4.3. On Temporality

Time in the videos of the media analysed on the three social platforms has the highest values for 'linear'. In second place, and far from first, we can say that the videos use 'circular' and 'parallel' time in their content (Table 10).

Table 10. Temporariness

Temporariness	Instagram Reels	TikTok	YouTube Shorts
Linear	87,45%	88,99%	86,62%
Circular	4,33%	4,85%	6,34%
Parallel	4,33%	3,08%	2,11%
Counterpoint	2,60%	2,20%	1,41%
Temporary reversal	0,00%	0,44%	2,82%
Inclusive	1,30%	0,44%	0,70%
Total	100,00%	100,00%	100,00%

Source: Own elaboration, 2025.

In terms of order, 'Chronological' is the most used order in the analysed videos on the three platforms. In second place is 'Summary/Chapter' and in third place is the 'Ellipsis' order (Table 11).

Table 11. Order

Order	Instagram Reels	TikTok	YouTube Shorts
Chronological	67,10%	72,69%	69,01%
Summary / capitulation	17,75%	16,74%	23,24%
Ellipsis	10,82%	6,17%	5,63%
Comparative	3,46%	3,52%	2,11%
Digression	0,87%	0,88%	0,00%
Total	100,00%	100,00%	100,00%

Source: Own elaboration, 2025.

In terms of duration, there is agreement that the videos of the digital media studied last 'less than 1 minute', followed by 'between 1 and 2 minutes', with a significant difference for the majority of YouTube Shorts videos in the first option. It is also worth noting that TikTok and YouTube Shorts videos do not exceed three minutes in the digital media analysed (Table 12).

Table 12. Duration

Duration	Instagram Reels	TikTok	YouTube Shorts
Less than 1 minute	71,86%	75,77%	98,59%
Between 1 and 2 minutes	24,24%	20,26%	1,41%
Between 2 and 3 minutes	3,03%	3,52%	0,00%
More than 3 minutes	0,87%	0,00%	0,00%
Other (photo slideshow)	0,00%	0,44%	0,00%
Total	100,00%	100,00%	100,00%

Source: Own elaboration, 2025.

5. Analysis of the Results

The vertical audiovisual pieces analysed are characterised by being predominantly colour videos, of the informative genre, recorded with the camera at eye level, indoors, with close and medium shots, from a single scene, with multi-shot and sequential editing, with and without cuts, direct sound, and subtitles. It is also notable that the temporality of the videos is linear, narrated in chronological order, and with a total duration of less than one minute.

Regarding the vertical videos from media outlets on TikTok, Instagram Reels, and YouTube Shorts, the results in this second segmentation align with the general sample, although there are subtle differences.

Concerning the genre, they align with the general sample value: "Informative"; however, it stands out that the second most common genre is "Interview," except for media videos on TikTok, which belong to the "Entertainment" genre.

As for camera placement, it matches the general sample: recordings at eye level; the second option is handheld camera across all three social platforms. Meanwhile, close and medium shots in the videos are the most common on all three platforms, although it is noteworthy that mixed shots are also an option for the videos analysed on YouTube Shorts, making it nearly a triple coincidence in this case.

Regarding vertical videos without cuts, these are the most common in the sample for TikTok and YouTube Shorts, whilst continuity with cuts is more frequent for videos on Instagram Reels.

Vertical videos with overlaid subtitles on the screen are common across all three social platforms. The second option is the use of "title cards" for Instagram Reels and YouTube Shorts, whilst no such options are used in the analysed TikTok videos.

As for the duration of the analysed videos, this is a value that does not exceed one minute, especially for videos on YouTube Shorts. Meanwhile, 1 to 2 minutes is the second most common duration in the sample.

The categories that align with the general sample values are: type of image, recording space, number of scenes, editing, audio, temporality, and order.

Finally, regarding what we have termed images in vertical format, it should be noted that many of the analysed videos were recorded in this format, but there are also forced vertical format videos; that is, reframed images—originally horizontal—with the result that in this final image adjustment, elements are left out of the frame (62.67%).

6. Conclusions

For some time now, Spanish media outlets have been present on the major social platforms, seeking to stand out and showcase their distinctive features. Each employs different dynamics and resources to present their information. Video is the most widely used resource, and they have adeptly adapted it to the dissemination platforms (format and duration), where audiovisual, journalistic, or opinion genres undergo significant disruption.

The analysed videos exhibit traditional audiovisual practices alongside the hybridisation of more recent techniques, such as overlays and subtitles, which are features enabled by the platforms themselves: the informative genre video, the use of direct sound, close, medium, and sequential shots, and a single scene, possibly due to low production costs. Duration is another standout feature—less than

one minute—which may also be influenced by consumption patterns and the inherent demands of the social platform. Generally, differences are subtle: in the videos from media outlets across the three social platforms studied, no substantial variations are observed in the results for the primary options of the analysis categories; however, differences do emerge in the secondary and tertiary options.

It must be emphasised that while the use of video in vertical format is indeed widespread among the analysed Spanish digital media, it is also true that these are often adjustments made to videos originally recorded in horizontal format, presumably for television or YouTube. This leads to a situation where, when the same video is repurposed for social networks that prioritise vertical video consumption, information is truncated, resulting in incomplete images or a lack of detail, such as empty shots.

It is no secret that audiovisual consumption is on the rise, with young people being the most avid consumers of visual content. It is imperative for digital media outlets, whose revenues have declined, to explore new resources and formats to reach younger audiences. This requires production and distribution strategies for videos that integrate seamlessly into the broader media ecosystem.

It must be acknowledged that digital media outlets cannot compete directly with major social platforms; however, it is noteworthy that the popularity of online news videos has been steadily increasing over the past 15 years (Hallgren and Nylund, 2018). It is suggested that future research lines focus on examining the conventions of audiovisual language—predominantly in horizontal format—and its coexistence with the vertical format, which is more characteristic of mobile devices. Additionally, narrative approaches, as well as the enhancement and use of other multimedia resources, should be explored to provide a richer audience experience. Finally, it is clear that the panorama of vertical video disrupts the discourse of audiovisual images widely spread in traditional media.

7. Acknowledgements

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