INFORMATION NARRATIVE IN SOCIAL MEDIA OF PRIVATE TELEVISION CHANNELS IN SPAIN
Study of Information Profiles on Instagram and TikTok

ANA ZULIMA IGLESIAS CRUZ[1], NURIA QUINTANA PAZ[1]
[1]Universidad Pontifica de Salamanca, España

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ABSTRACT

This study examines the evolution of news profile content on Instagram and TikTok, focusing on profiles associated with Antena 3 Television and Telecinco. Through content analysis, the paper identifies the key characteristics of these news profiles over a one-year period. It details how innovative creative guidelines for content production are defining a new audiovisual news narrative. This narrative reflects the need for traditional media outlets to develop content creation strategies tailored to their social network profiles.

1. Introduction

One of the central challenges confronting traditional television is maintaining its relevance and Aqop [social significance amidst increasing public disaffection (Guerrero Pérez et al., 2018, p. 127). Faced with this situation, traditional television is compelled to seek solutions and undergo a transformation that prioritises preventing the loss of its youngest demographic, the future viewers upon whom its survival depends (Caffarel-Rodríguez & Oliva Gordillo, 2024, p.3). The significant shifts in the audiovisual landscape, where digital platforms and environments have gained prominence, necessitate that television channels pursue diverse synergies with social networks (Neira, 2015). The strategic employment of these networks offers the potential to overcome certain traditional limitations, such as their ephemeral nature and the one-way flow of their messaging. This, therefore, entails "a new way of experiencing television" (Pedrero Esteban, 2014, p. 15). Social networks provide an alternative mode of interaction with audiences, fostering continuous feedback (Saavedra et al., 2021, p. 23). Furthermore, they facilitate the promotion of television content (Sequera Díaz, 2013), attract a younger viewership (Neira, 2020, p. 14), and reinforce viewer loyalty (Quintas-Froufe & González-Neira, 2014).

Concurrently, a gradual shift is occurring in audience news consumption habits, with social networks serving as a frequent mode of access (Ceballos-del-Cid et al., 2025). This presents traditional television with the salient challenge of strategically enhancing the digital presence of its news services. In this regard, these digital channels can constitute a valuable asset for strengthening the channel's brand, promoting current affairs content, and attracting new viewership. Consequently, information consumption on social networks may even act as a catalyst, encouraging younger demographics to engage with traditional media, which they continue to perceive as more reliable (Neira et al., 2025). While social networks are not invariably the optimal platform for conveying intricate information, their capacity to engage and intrigue through concise content can be leveraged to accentuate the more relatable aspects of certain subjects (Muñoz-Gallego et al., 2024, p. 158) and to foster audience interest in specific issues, which can, in turn, enrich television programming.

In this context, broadcasters have chosen to establish profiles of their news services on platforms such as Instagram or TikTok, thus expanding their distribution channels at a relatively low cost. Moreover, by publishing content in digital environments, broadcasters can further fragment their news narratives, allowing them greater flexibility in production due to the open-stream nature of programming, which can be continuously updated (Piccinin, 2019, p. 90).

However, given that this is a period of transition, established guidelines for creating informative content on these platforms remain absent, resulting in a degree of ambiguity. This study aims to ascertain the salient characteristics of content disseminated within these digital environments through two discrete analyses conducted over one year. These analyses will permit an evaluation of how publications have evolved, enabling the deduction of whether a specific informative narrative exists and, if so, how it has developed. The incorporation of innovative elements into television language has the potential to establish novel creative parameters for audiovisual content specifically designed or adapted for these platforms.

Television channels are constantly changing their strategies, and there are noticeable differences between them. For instance, over the past year, daily posts have become more frequent, but the amount of original content has gone down. Broadcasters are mainly concerned with reaching a larger audience on social media and finding ways to make money from content views. Also, in the last year, both channels have started including advertising in some news items. *Antena 3 Television* has taken this further by using only advertising content in some posts.

In short, the analysis of content from news profiles maintained by prominent Spanish private channels on Instagram and TikTok has the potential to elucidate the strategies employed and the characteristics of their news content. This constitutes the primary objective of the present research. Consequently, this study adopts an empirical approach with a fundamentally descriptive purpose, representing an exploration that aims to provide a detailed examination of these news publications and their evolution over the course of one year.

2. Objectives and Methodology

The overarching objective of this study is to ascertain the salient characteristics of content disseminated via the Instagram and TikTok profiles of the news divisions belonging to the two leading private, generalist commercial television channels in Spain, namely *Antena 3 Television* and *Telecinco*. Stemming from this primary aim, the research encompasses three secondary objectives:

1. To establish the commonalities and divergences in the content presented on the Instagram and TikTok profiles of the aforementioned television channels.
2. To specify the diachronic evolution of information content generation for each social media platform within these profiles over the preceding year.
3. To determine whether a distinct audiovisual narrative exists for informational content on social media, in both natively produced and television-derived material. If such a narrative is identified, the aim is to delineate the attributes of this specific mode of expression.

For the purposes of this study, a fundamentally quantitative content analysis was undertaken (Riffe et al., 1998). However, certain qualitative analysis categories, incorporating open-ended responses, were included to facilitate a more comprehensive description (Fernández & Pértegas, 2002, p. 1). The units of analysis comprised content published by the news profiles of *Antena 3* and *Telecinco* on Instagram and TikTok across two months, separated by a 13-month interval: November 2023 and January 2025. To refine the study's scope, the principal criterion for sample selection involved establishing alternate days within each month, avoiding any news disturbances attributable to public holidays or periods of vacation. Weekend days were similarly excluded due to divergences in reporting practices compared to weekdays. In total, 278 videos posted on Instagram by the @a3noticias and @informativostele5 profiles were analysed (123 pieces in November 2023 and 155 in January 2025), alongside 255 pieces from the TikTok @a3noticias and @infomativost5 accounts (120 in November 2023 and 135 in January 2025), resulting in a total of 533 pieces being analysed.

In the content analysis, eight categories were delineated: native content, content type and genre, duration, labels, theme, format, staging, and new audiovisual narrative.

The category of 'native content' pertains to whether the content featured has been expressly created for online dissemination (social media/web) or whether it originates from conventional television broadcasting. Accordingly, two dichotomous qualitative variables (yes or no) are established.

Within the category of 'content type' and 'audiovisual genre', the content presented is initially categorised according to three variables: informational, entertainment, or advertising/self-promotional. Subsequently, the genre to which the broadcast piece belongs is identified, with variables corresponding to the different genres discerned during data coding (news, short report, interview, opinion, advertising, and self-promotion).

The 'duration' category consists of the duration in seconds of the piece published. For the variables, we have included ratio scales based on the average duration of the pieces in the news programmes. Thus, three intervals have been established: short (15 to 30 seconds), medium (31 seconds to 80 seconds), and long (than 80 seconds).

The category of 'labels' encompasses texts that are superimposed on the images. These have been classified according to a defined typology based on their function, and their presence is recorded according to this classification: authorship (if the authors of the piece are identified), locators/date (date or place where the news item originates), explanatory/key words (information that aids comprehension of the video), positions/profiles (identification of individuals appearing on screen), subtitles (whether automatically generated or otherwise), web page (if the television channel's website is referenced), and logo (inclusion of the channel's logo). It is important to note that data recording is not mutually exclusive.

Another of the categories studied was the 'theme' of the pieces. On this occasion, we have included the polytomous variables according to the sections of a newsroom, which are: national, international, economy, society, health, culture, events, sports, weather, and press summary.

Another category analysed is the 'format' of the pieces. The potential variables depend on the inclusion of the most conventional models (VTR, queues, total battery, live, etc.) and combinations thereof. Given the recent trend towards seeking novel approaches in conveying television news, the

combination of formats may prove unwieldy. Consequently, we have opted to determine the presence or absence of the various formulas encountered.

The 'staging' category involves analysing the presence of presenters and contributors on screen. Initially, a dichotomous qualitative variable indicating presence (yes or no) will be coded. If a presenter is present, their gender (male or female) and position (seated or standing) will be recorded. In instances where multiple presenters are on screen, these variables will be coded for each presenter individually, as their gender and position may differ. A similar approach will be applied to collaborators or editors: a dichotomous qualitative variable will denote their presence, followed by recordings of their gender and position (seated or standing).

Finally, under the category of 'new audiovisual narrative', the audiovisual characteristics of native content are described, along with the specific features of adapting non-native television content for online platforms.

The data were recorded using a coding template encompassing all categories and variables under analysis.

3. Analysis and Results of the News Profiles of *Antena 3* and *Telecinco*.

Below are the main results of the news profiles of *Antena 3* and *Telecinco* on Instagram and TikTok.

3.1. Instagram

The official Instagram profile for *Antena 3 Televisión's* news programme is @a3noticias. This username incorporates both the name of the news programme and the brand name, *Antena 3 Noticias*. This naming convention contrasts with the station's other official Instagram profiles, which include the full channel name (e.g., @antena3com or @antena3deportes). The profile description reads "La actualidad, al detalle" (Current affairs, in detail), and includes the hashtags #Antena3Noticias and #últimahora (last minute). Two links are provided: one to the channel's news website (antena3noticias.com) and another to their WhatsApp channel. The profile does not feature any highlighted stories, although self-promotional posts are present. The profile currently has over 27,000 posts and 890,000 followers[1]. While the description and presentation of the profile have remained consistent over the past year, there has been a notable 59% increase in the number of followers.

The official profile of the *Telecinco* news programme is @informativostele5. Its username is Informativos *Telecinco*. It is the only profile of the channel that uses the number five and not the name *Telecinco* (for example, @telecincoes or @telecincocinema). In the description of the profile, they only provide information with two links. One of them to the news website (telecinco.es/noticias/) and the other to the channel's WhatsApp channel. They currently have more than nine thousand publications and 670 followers[2], which represents an annual increase of 43.2%, a lower percentage than its main competitor.

3.1.1. Native Content

As we have indicated, one of the objectives of this study is to determine the extent to which television channels create and invest in their own exclusive content for their online media. We must also establish to what extent there are differences compared to one year ago.

In January 2025, 26.9% of the pieces uploaded to the @a3noticias profile are content created exclusively for social networks or the web. This percentage is considerably lower than the one obtained a year earlier. Therefore, it is worth highlighting how there is a tendency to produce less native content, while, as we will see later on, there is a greater effort to adjust the television content broadcast to adapt it to its publication on networks. In the case of @informativostele5, only 3.2% is produced for the digital sphere. A very similar percentage, with a certain downward trend, to that obtained a year earlier (4%). *Telecinco's* profile continues to be fed in its digital pieces mainly by news previously broadcast by the channel.

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[1] As of January 2025

[2] Idem.

Table 1. Evolution of the native percentage published in informative Instagram profiles*.*

	November 2023	**January 2025**
@a3news	51%	26,9%
@informativostele5	4%	3,2%

Source: Author's elaboration, 2025.

3.1.2. Content and Genre

In the two profiles analysed, the main type of content is informative. However, in both channels, there is a progressive increase in advertising and self-promotional content. If we determine the genres of the pieces broadcast, as shown in Table 2, we find a much greater variety of genres in the *Atresmedia* profile than in the *Mediaset* profile. According to the data for 2025, @a3noticias publishes mostly news (78.5%), followed by the self-promotional genre (7.5%), the interview (4.3%) and the new formula news + advertising (4.3%). In the case of @informativostele5, this channel recorded 88.7% of the news genre, 6.5% of reported news, 3.2% of news + advertising and the remaining 1.6% of news + self-promotion. News is, therefore, the most common genre in both profiles.

Table 2. Evolution of the presence of audiovisual genres in Instagram news profiles.

	@a3news		**@informativostele5**	
	November 2023	January 2025	November 2023	January 2025
News	71,4%	78,5%	90,5%	88,7%
Short Report	10,2%	1,1%	8,1%	6,5%
Self-Promotion	8,7%	7,5%	1,4%	0%
Interview	4,1%	4,3%	0%	0%
Opinion	0%	1,1%	0%	0%
Advertising	4,1%	1,1%	0%	0%
Tips	2%	0%	0%	0%
News + Advertising	0%	4,3%	0%	3,2%
News + Self-Promo	0%	2,1%	0%	1,6%

Source: Author's elaboration, 2025.

Based on the data acquired, it is notable that both profiles are increasingly incorporating advertising and self-promotional content. Novel approaches to presenting this content are also being implemented, with traditional advertising or promotional pieces being supplemented by hybrid models that integrate news with advertising or self-promotion. While the prevalence of these non-news items remains low in percentage terms, the profiles under analysis are dedicated to current affairs, suggesting that content unrelated to news should, in principle, be absent. These data offer insight into the potential direction of the channels' business strategy for monetising their social media profiles.

3.1.3. Duration

Both *Atresmedia* and *Mediaset* primarily focused on medium-length content for Instagram (31 to 80 seconds). Shorter (15 to 30 seconds) and longer (over 80 seconds) content was used to a lesser extent, with similar percentages observed across both profiles. Regarding trends over time, *Antena 3* has generally maintained a consistent proportion of reel lengths, whereas *Telecinco* has shifted towards incorporating fewer short pieces and publishing more long pieces.

Table 3. Evolution of the duration of the pieces in the news profiles on Instagram

	@a3news		@informativostele5	
	November 2023	January 2025	November 2023	January 2025
15 to 30 seconds	24,5%	21,5%	54,1%	27,4%
31 to 80 seconds	55,1%	53,7%	40,5%	45,2%
More than 80 seconds	20,4%	24,7%	5,4%	27,4%

Source: Author's elaboration, 2025.

There is no correlation between the length of the reels and the nature of the content published. Short pieces are not always in-house content. In fact, @a3noticias includes exclusive online content on several occasions through long pieces. As the vast majority of *Telecinco's* pieces come from the broadcasting of the channel's news programmes, there is no criterion for producing own content with a specific length.

3.1.4. Theme

Concerning the subject matter or section of the news items published, several parallels were identified between the channels analysed. Table 4 illustrates the percentage of topics covered in relation to the total number of items published on the Instagram profiles. According to the table, the primary similarity lies in the higher percentage of soft news items compared to hard news items, the latter typically pertaining to national and international politics and economics. Nevertheless, the aggregate of hard news items on *Mediaset's* profile amounts to 38.6%, in contrast to 23.1% for *Atresmedia*.

The news items with the highest number of views on both @a3noticias and @informativostele5 fall under soft news, specifically within the health section: "A study reveals that drinking coffee in the morning reduces the chances of dying," published on January 9, 2025, on *Antena 3*, with over 920,000 views, and "Emergency rooms saturated by the flu," published on January 7, 2025, on *Telecinco*, with 2.7 million views.

In @a3noticias, the most recurrent topics are 'society', with 29%, 'events' with 18.3% and the 'weather' (9.7%), which maintains a very similar percentage in the periods analysed. This focus on weather information differentiates it from its competitor channel, which does not include the weather.

On @informativostele5, the most popular topics are 'sucesos' (incidents) and 'internacional' (international), both at 29%. This is followed by information on 'society', with 16%. Notably, international pieces receive considerably more support on social media than they did a year ago, when they stood at 12.2%. Current affairs, and the addition of journalist Carlos Franganillo to *Informativos Telecinco*, are two factors that may explain this increase.

Table 4. Evolution of the topics covered out of the total number of pieces on Instagram.

	@a3news		@informativostele5	
	November 2023	January 2025	November 2023	January 2025
National	10,2%	7,6%	14,9%	4,8%
International	2%	15,2%	12,2%	29%
Economy	0%	1,1%	0%	4,8%
Culture	4,1%	6,5%	2,7%	3,2%
Events	8,2%	18,5%	23%	29%
Society	38,8%	29,3%	35,1%	16%
Health	6,1%	7,6%	6,8%	11,3%
Weather	10,2%	9,8%	5,4%	0%
Sports	10,2%	0%	0%	0%
Press Review	2,2%	4,3%	0%	1,6%

Source: Author's elaboration, 2025.

Finally, we can also highlight how the two news profiles do not publish reels on sports. On this point, there is no difference with respect to the still photo of @informativostele5 a year ago, however, in 2023 the presence of this topic in @a3noticias was 10.2%.

3.1.5. Format

Regarding the format of published content, a wide variety of presentation methods were observed, resulting from the combination of different models. This combination of formats reflects a trend in television news towards fragmenting information to capture the attention of viewers accustomed to diverse audiovisual experiences, a fast-paced external environment, and short-form content consumption. Furthermore, *Antena 3's* profile shows a significant increase in format combinations when comparing the analysed periods. In November 2023, @a3noticias employed nine different variables. One year later, this profile features 25 distinct methods of presenting information.

Table 5 below shows the main classic formats and their combinations in @a3noticias videos, ranking their presence from highest to lowest:

Table 5. Main formats of @a3noticias pieces. Percentage.

	@a3news January 2025
Intro+Outro	24,7%
Intro	17,2%
Intro+VTR	17,2%
Tails	7,5%
Outro+Intro+VTR	4,3%
Intro+Publi+Intro+Outro	4,3%
Direct	3,2%
VTR	3,2%

Source: Author's elaboration, 2025.

In addition to those listed in the table above, with a value of 1.07%, there are also these combinations of formats: intro+ totals, intro+direct, intro+outro+intro, intro+outro+total, intro+outro+totals, intro+direct+VTR, intro+outros+intro+intro+VTR, outro+total+intro+direct+outro+VTR, outro+intro+direct+outro, outro+totals, outro+intro+direct+outro+VTR, total+intro+direct+VTR, total+outro, total, totals+interview, totals+intro+VTR battery, outro+intro+direct+VTR.

In the extensive list of combinations presented, it is worth highlighting the prominent presence of the Intro with its multiple hybridisations, which responds to a clear attempt by @a3noticias, as we will see in the following pages, to reflect a face to the news.

Meanwhile, @informativostele5 incorporates 18 formats, a similar number to the first period of analysis (16). Table 6 shows the main formats of *Telecinco's* videos, ordering their presence from highest to lowest.

Table 6. Main formats of @informativostele5 pieces. Percentage.

	@informativostele5 January 2025
Outro	22,6%
Intro+VTR	22,6%
Intro+Outro	16,1%
Intro+Direct+Outro	9,7%
Intro+Direct	8,1%
Intro+Outro+VTR	4,8%

Source: Author's elaboration, 2025.

In addition to the formats listed in table 6, with a value of 1.6%, the following combinations are included: intro, intro+outro+intro+outro, intro+outro+intro+direct+direct+outro, intro+outrp+intro+direct+outro, intro+total+outro+total, outro+intro, outro+direct+outro+total, VTR, direct+intro+intro+direct+outro.

It is also observable in the @informativostele5 reels that the aforementioned trend, wherein the presenter's appearance is reinforced, is achieved through the introduction and its variations. Furthermore, a significant emphasis is placed on the use of outros and their hybrid formulations. Given that the content published on this profile derives almost entirely from television broadcasts, the consistent application of outros within news programmes to structure their running order is evident.

3.1.6. Staging

Presenters feature in 66.7% of @a3noticias publications analysed, a slight increase from 55.1% in the previous year. Regarding gender representation, the profile exhibits an equitable combination of segments featuring both male and female presenters on set. This marks a notable shift from the prior analysis period, where female presenters were significantly more prevalent, accounting for 75.9% of appearances. Furthermore, a trend is apparent concerning the on-screen positioning of these professionals. A total of 71% are shown seated, a considerable rise from 48.3% a year prior, when standing was the more common posture. Across both periods, Sandra Golpe appears most frequently (33.9%), followed by Manu Sánchez and Roberto Brasero.

A notable presence of collaborators or editors is evident on the @a3noticias profile, with 15% of segments featuring an editor in front of the camera. The majority of these are male (64.3%), and 78.6% are standing, typically utilising the LED screens on set for support. No significant variations were observed compared to the previous year.

Similarly, no discernible differences were found regarding multimedia editors, who appear on screen in 16.1% of the analysed segments. Gender distribution is near equal, and they predominantly appear standing. The featured segments comprise original social media content, and therefore rely on chroma key technology.

The data from @informativostele5 align with those of *Antena 3*. *Mediaset's* profile demonstrates a clear emphasis on segments featuring presenters: 75.8% of reels include a presenter, a figure consistent with the initial study period. Furthermore, a relative equilibrium exists between female (53.9%) and male (46.1%) representation, despite a higher prevalence of female presenters in the preceding year. Mirroring its competitor channel, the majority of videos featuring presenters depict them seated at a table (73.1%). Bricio Segovia, Ángeles Blanco, and Carlos Franganillo are the professionals who appear most frequently, each representing a distinct news edition. It is worth noting that the number of presenters featured on screen has decreased from 14 in November 2023 to six in the current reels.

@informativostele5 exhibits a limited presence of editors in its Instagram content. A mere 1.6% of broadcast videos include a female editor. Multimedia editors are absent altogether. The channel's native content predominantly features its own presenters.

3.2 TikTok

The official profile of *Antena 3 News*, @a3noticias, currently boasts 1.1 million followers and 51.8 million "likes". This signifies a marked increase compared to 2023, when it had 373,000 followers and 8 million "likes". The profile is described under the slogan "All the information and current affairs at your fingertips on *Antena 3 News*". A link to its website is provided. Of particular note in the current homepage design is a novel feature absent in 2023: the categorisation of videos into playlists. The homepage now features five tabs which hierarchically organise content: "Te lo contamos", "Tras las cámaras", "#NoPiques", "Vicente Vallés", and "DeportesA3N". This revised structure enhances user navigation and presents content in a more organised manner, although the homepage generally lacks frequent updates.

The official TikTok profile of *Telecinco News* is @informativost5. The account's follower metrics are notably higher than the previous channel, currently possessing 3.1 million followers and 180.6 million "likes", an increase of 1 million followers and approximately 80,000 million more likes since 2023. The profile describes itself as "We are *Telecinco News*, and we share the best videos of the day" and includes a link to its website. The channel's profile has also evolved with the addition of playlists, although only two are present: "Realidad aumentada" and "El Tiempo de Flora". The latter is of interest as it features

the sole exclusive content for *Telecinco* networks, namely the recommendations of journalist Flora González.

3.2.1. Native Content

Antena 3 currently produces an average of 11 segments per day, with 23.3% of this content created specifically for the platform. The remaining 76.7% is typically selected from various editions of its news programmes, and occasionally from the programme Espejo Público. This signifies an almost threefold increase in daily publications compared to 2023, although the proportion of native videos has decreased to 16.2%. It is noteworthy that television content is sometimes adapted to suit the platform's requirements, however, this adaptation is now formalised, and the recycling of television news into short videos has ceased. The specific subject matter produced for TikTok is diverse, although 'society' and 'advertising' content is predominant. Two notable changes since 2023 are the absence of 'sports news' and the increase in 'advertising' and 'self-promotion', both independently and integrated with informational content. Consequently, 55% of all native publications consist of advertising and self-promotional material.

While *Antena 3* is committed to a specific production for networks and a strategy of adaptation to their language, *Telecinco* (with an average of 8 pieces per day) feeds its profile with content previously broadcast on its news programmes. However, an exception exists with "El Tiempo de Flora", a specific recommendation feature within the playlist. This feature was not identified during the analysed period. Although the number of daily segments has increased marginally from 7 in 2023, the overall strategy remains unchanged.

Table 7. Evolution of the native content percentage published in TikTok's informative profiles.

	November 2023	January 2025
@a3News	39,5%	23,3%
@informativost5	0%	0%

Source: Author's elaboration, 2025.

3.2.2. Content and Genre

In the two profiles analysed, the majority type of content is informative. In @a3noticias it currently represents 79.7%, a very similar percentage to that of 2023. The change is marked, as we have mentioned, by the increase in advertising content mixed with information and self-promotional content in its native pieces, although on this occasion it does not include entertainment. In *Mediaset's* channel, there are no irregularities of these characteristics in the entire period analysed.

If we determine the genres of the pieces broadcast, we find much more variety in *Atresmedia's* profile than in *Mediaset's*, where all the information is limited to the news genre.

Table 8. Evolution of the presence of audiovisual genres in @a3News TikTok

Genres	@a3News November 2023	@a3News January 2025
News	79%	79,7%
Short Reports	11,6%	0%
Self-Promotion	4,6%	6,4%
Advertising-News	0%	5,1%
Interview	4,1%	2,5%
Advertising	4,1%	1,2%
Opinion	4,6%	5,1%
Entertainment	2,3%	0%

Source: Author's elaboration, 2025.

3.2.3. Duration

In relation to the length of the pieces, *Antena 3* currently opts for a medium length (31 to 80 seconds) 53.2% of the time. Its lowest preference is for longer videos (more than 80 seconds). This coincides with the results of 2023, in which the largest number of publications were also in the medium range. The difference is that this option is reduced, and the choice of short videos (15 to 30 seconds) has risen considerably, with an increase of 12.8%. In *Telecinco*, as we can see in Table 9, medium-length content is also predominant, with the same number of shorter and longer pieces (29.3% in both cases). Here there is a clear difference with the results obtained in 2023, in which shorter publications predominated. Thus, the focus is now on increasing the length of videos: not only are medium-length videos predominant, but also longer videos have grown by 22.9%.

As with Instagram, there is no clear relationship between the length of the piece and the type of content or subject matter.

Table 9. Duration of pieces in TikTok news profiles

	@a3News		@informativost5	
	November 2023	January 2025	November 2023	January 2025
15 to 30 seconds	16,2%	29%	51,9%	29,3%
31 to 80 seconds	69,7%	53,2%	41,5%	41,3%
More than 80 seconds	16,2%	17,7%	6,4%	29,3%

Source: Author's elaboration, 2025.

3.2.4. Theme

Regarding video topics, as detailed in Table 11, both channels prioritise information from the 'international', 'society', and 'national' sections, albeit with differing proportions and emphasis. While @3Noticias focuses primarily on 'society' content, @informativost5 gives precedence to 'international' news. It should be noted that content blending advertising with brief news items has been categorised accordingly and not incorporated into other sections. This content predominantly concerns 'society' and 'international affairs'. The significance of 'news' and 'health' topics is also noteworthy in both profiles, with the latter having increased substantially since 2023.

Comparing the two study periods reveals a shift in priorities for *Antena 3*, with the 'national' theme now receiving less emphasis than the 'society' section. *Telecinco*, which exhibited similar percentages for 'national' and 'international' content in 2023, now leans towards the latter. The near disappearance of 'sports' content is notable. While minimal on *Telecinco*, it now constitutes 11.6% of *Antena 3's* content. Also of note is the absence of 'press summary' segments on the @a3Noticias profile.

What has not changed with respect to 2023 is that in *Atresmedia's* profile the percentage of topics covered is more varied. This is favoured by the fact that natively produced content has a more diverse subject matter.

Table 11. Evolution of the topics covered over the total number of pieces on TikTok

	@a3News		@informativost5	
	November 2023	January 2025	November 2023	January 2025
International	9,3%	18,1%	23,3%	32,7%
Society	16,2%	31,1%	12,9%	18,9%
National	37,2%	15,5%	23,3%	18,9%
Events	13,9%	11,6%	18,1%	15,5%
Economy	9,3%	0%	2,5%	0%
Health	4,6 %	10,3%	7,7%	13,7%
Sports	11,6%	0%	1,2%	0%
Culture	9,3%	1,2%	7,7%	0%
Science	0%	1,2%	0%	0%

Weather	2,3%	0%	2,5%	0%
Press Review	13,9%	0%	0%	0%
Self-Promotion	4,6%	6,4%	0%	0%
Advertising	0%	1,2%	0%	0%
Advertising-News	0 %	5,1%	0%	0%

Source: Author's elaboration, 2025.

Regarding the subject matter of the most-viewed content, the notable disparity in viewership between the two channels observed in 2023 persists. While @informativost5 frequently achieves over 2, 3, and 4 million views, @a3Noticias's most popular publications reach approximately one million views, and only on two occasions. *Telecinco's* three most-viewed posts include a piece on 'health' (7.5 million views), another health-related piece with a similar viewership, and an 'events' piece (4.7 million views). On *Antena 3*, two of the most-viewed news items concern 'health' (over one million views), with another focusing on Events (over 800,000 views).

3.2.5. Format

Table 12 illustrates the primary forms and structures in which news items are presented. This classification excludes advertising and self-promotional content, as well as interviews. Current data indicate a prominence of news items where the presenter yields to a Video Tape Report (VTR), accounting for 15.7% of the total. This is followed by the 'intro' format, featuring only a journalist without supplementary resources. In 2023, the 'intro' format held the greatest significance, a trend that continues to the present day. This prominence is attributable to the fact that many original content pieces are based on it. Another key observation is the importance placed on the presence of the host or editor, effectively 'putting a face' to the news. Furthermore, the selection of numerous pieces combining different journalists highlights *Antena 3's* prioritisation of this approach, which seeks to enrich content through a plurality of 'faces'. In comparison to 2023, the variety of combinations used to present the news has increased, reflecting changes in original television content. As with Instagram, several distinct structures with single occurrences were identified but excluded from the table due to their lack of representativeness. Notably, many of these included 'direct messages', a feature absent from this profile in 2023.

Table 12. Main formats of @a3noticias pieces. Percentage.

	@a3News January 2025
Intro+VTR	15,7%
Intro	11,4%
Intro+Collaborator+Outro	8,5%
Tails	8,5%
Intro+Briefs	5,7%
Queues+Intro+VTR	5,7%
Intro+Outro	5,7%
Intro+Collaborator+VTR	5,7%
VTR	4,2%
Direct	4,2%
Intro+Outro+VTR	4,2%
Queues+Intro+Direct+VTR	2,8%

Source: Author's elaboration, 2025.

As can be seen in Table 13, the prominence of the 'Intro+VTR' format is maintained in @informativost5, but with a higher percentage than in *Atresmedia*. In this profile, the structures in which the information is presented are less varied than those of *Antena 3*. It coincides with @a3Noticias in the weight given to the news anchor, who appears in many of the pieces. As in 2023, the 'outro' format in its different uses is still relevant today, but the presence of 'VTR' is growing. This circumstance is positive since the latter form of presenting information is more complete.

Table 13. Main formats of @informativost5 pieces. Percentage.

	@ informativost5 January 2025
Intro+VTR	31%
Intro+Direct	22,4%
Intro+Outro	20,6%
Tails	18,9%
Intro+Outro+VTR	5,1%
Intro+Total+Outro	1,7%

Source: Author's elaboration, 2025.

3.1.6. Staging

To contextualise the findings in this section, it is important to reiterate that @a3noticias incorporates content specifically produced for its online platform, whereas @informativost5 features only content previously aired on its news broadcasts. Regarding the former, the information presented by an editor in various scenarios is predominant, typically within the newsroom or against a chroma key background. In contrast to 2023, editors do not appear on location. In all instances, the editor is featured in the publication, and in self-promotional pieces, a situation is dramatised with multiple editors simultaneously (22% of cases). The representation of men and women is equally balanced, each accounting for 38.8% of cases, and they are consistently shown standing. A single exception was noted: a dramatisation where editors are seated. These data indicate that gender representation is now equitable, a shift from 2023 when female editors were present in 87.5% of cases. Professionals appearing in publications of this profile include Patricia Escalona, Roberto Brasero, Santiago Cid, Sonia Calvo, Gonzalo del Prado, Andrés Pantoja, Juan Pérez, and Jorge Martínez.

Regarding content previously broadcast on television, generally the host is present in 72.8% of instances, a slight decrease from 2023 (77.7% of pieces). *Antena 3* also includes a collaborator simultaneously in 18.6% of news items, which is lower than the 2023 figure of 22%. In contrast to 2023, male presenters now predominate in most cases, accounting for 62% of the time. However, in 2023, female presenters were the primary focus in 71.4% of cases and among 50% of specialists. Another notable difference concerns the position of the main presenters: seated presenters currently predominate in 79.3% of cases, whereas standing was more common previously (57.1%). Standing presenters are most prevalent in news items featuring specialists, comprising 72.7% of these news items. The anchors most frequently appearing in these pieces are Sandra Golpe, Manu Sánchez, and Vicente Vallés.

3.3 New Audiovisual Storytelling on Instagram and TikTok

In accordance with the final objective of our research, it is necessary to delineate the characteristics of the novel audiovisual narrative specific to information dissemination on social networks. These creative precepts must be considered both in content created natively for these platforms and in the adaptation of content previously broadcast on television. This constitutes a new mode of narration that influences both form and content, encompassing 'what is told' and 'how it is done'. This original approach to conveying information is generally consistent across Instagram and TikTok, with minor variations that will be specified subsequently. Consequently, in content produced explicitly for information profiles on social networks, we identify the following common attributes across both profiles.

With regard to content, novel topics are occasionally selected that are not typically featured in television news programmes. When covering news already addressed by traditional media outlets, a

distinct approach is adopted, focusing on a simpler and more user-friendly explanation. Frequently, this content serves to address queries, provide recommendations, and caution against potential scams. Consequently, videos often appear to have a public service orientation, although these natively produced items are now being utilised to incorporate advertising in diverse ways. Content is generated that aligns with established sections such as "TopNews", "VerificaA3N", "Científicamente", "El Foco", "El Tiempo con Roberto Brasero", and "Tras las cámaras". Currently, these publications appear to complement the broader news coverage included in news programmes.

From a formal perspective, virtually all of our productions rely on the presence of either a presenter or a digital editor. The news is conveyed by addressing the camera directly, in a manner designed to create a personal connection. In this endeavour to establish closer rapport with the audience, additional elements are employed to demonstrate this pursuit of proximity. Regarding forms of pronominal address, the respectful use of *usted* is eschewed in favour of more familiar forms, such as *tuteo*. The third person is also employed without a pronoun in impersonal locutions.

The predominant shot scale in introductions (intros) ranges from medium-long to full shots, with the American shot being the most frequently employed. While medium shots are generally the most common in television broadcasting, a marginally broader scale is observed in this content type. In videos incorporating camera movement, the corresponding tracking shot is invariably selected. Although angulation tends to be conventional, occasional pieces feature sharp angles, characteristic of selfie videos that are seemingly less elaborate and more relatable to the audience. The backdrop for camera interventions typically involves chroma keying with trailing elements. However, the newsroom and, to a lesser extent, exterior locations are also utilised.

Precisely, the rhythm of these pieces is delineated by transitions between shots of the presenter or editor, or by transitions within the chroma key images. The most common transition techniques include the cut, the vertical wipe, and the zoom-in. Furthermore, there is a conspicuous presence of sound effects and background music. These sound effects accompany the chroma key images (e.g., at shot changes) and the voiceover of the editor or presenter, thereby enhancing the external rhythm.

In terms of network graphics, there is a recurrent use of keywords, explanatory labels, stickers and clipart. The use of superimposed still images is not very common and the use of hashtags has been abandoned.

Certain audiovisual elements of this emerging narrative are exclusive to one of the two profiles analysed. In the case of @a3noticias, for instance, particular attention is given to the covers of natively produced items, each possessing a distinct visual identity. In addition to incorporating an explanatory label or headline, all covers feature a coloured mask (blue on Instagram and white on TikTok) and the logo of their news programmes. In the presentation of news content, there is a recurrent use of composite shots in a vertical format, employing screen divisions for the insertion of trailing elements, primarily utilising 75/25 or 50/50 divisions, although novel proportions, such as 33/33/33, are also being explored. The *Atresmedia* profile further incorporates dramatisations to illustrate events. Typically, these dramatisations feature presenters or editors and serve a self-promotional purpose. The distinguishing characteristic in the case of @informativostele5 is the utilisation of multi-camera setups.

As demonstrated in the preceding sections, the profiles of *Informativos Telecinco* and *Antena 3 News* have largely favoured publishing content derived from the actual television broadcasts of their daily news programmes. Consequently, it is insufficient to focus solely on native content; rather, we must also elucidate the characteristics that arise from the adaptation of this content to their respective reels. At this juncture, the significant divergence between @a3noticias and @informativostele5 warrants emphasis. Whereas *Atresmedia's* profile adapts television segments for uploading to social media platforms, particularly those segments originating from the midday and evening editions, *Mediaset's* profile undertakes this adaptation on comparatively few occasions, as will be elaborated upon subsequently.

Thus, *Antena 3* undertakes a complete reconfiguration of the television image. They very rarely retain the original horizontal format; should they do so, the background is obscured with blurred video images. To ensure that the viewer does not lose information, vertical screen splitting is employed. Fundamentally, the composite screen is utilised on the following occasions: when augmented reality elements from the set are visible on the screen, when pertinent information is displayed on the LED screen, also part of the set, when the presenter or the live programme is transitioning to recorded

segments, and when the presenter is introducing a live segment. In the latter instance, the arrangement of elements within the frame generally adheres to the following convention: the shot of the individual speaking is positioned at the bottom, while the editor is situated at the top. Ellipses are also incorporated into this combination of shots to enhance the rhythm of the final product. Concurrently, varying proportions may appear within the same piece when dividing the screen.

The scale of the shots is also modified, affecting their composition, especially the shots of people: on set, in the live shots, and in the total shots. On all these occasions, a smaller scale than the original shot is used. Changes in these types of shots are accompanied by a wipe or a zoom-in transition.

Telecinco's news profile incorporates its logo into all its pieces. However, it generally publishes content in a vertical format without readapting the image, thereby resulting in a loss of information for viewers. They retain the original horizontal format, with a black background, when augmented reality is present or when it is necessary to display all elements within the shots for comprehension. The limited reconfiguration of images is carried out, albeit inconsistently, in shots of individuals: on set, directly and completely. The scale of these shots can range from a medium-long shot to a close-up.

Specifically, on TikTok, @a3Noticias typically edits the automatic subtitles to enhance readability, whereas *Telecinco* does not. *Antena 3* adapts subtitles in this manner to improve readability by increasing the size, modifying the colour to white, and positioning them in the centre of the image.

4. Conclusions

This study primarily aimed to determine the current characteristics of content broadcast by the news profiles of *Antena 3* and *Telecinco* on Instagram and TikTok, and to ascertain its evolution over the preceding year. The presentation of results, derived from an analysis of various categories, addresses the objective of establishing differences and similarities in content with respect to both channels and the utilisation of each social network.

From this study, it can be deduced that *Antena 3's* news profiles (on Instagram and TikTok) incorporate specific content production for the platform, whereas those of *Telecinco* are largely confined to content previously broadcast in their programmes, with some exceptions.

It is noteworthy that, despite *Antena 3's* development of a distinct news production strategy for social networks with tailored content, *Telecinco's* profiles exhibit superior results in terms of viewership. Notwithstanding this, both channels have experienced significant growth in follower numbers and visits over the past year. The figures for the *Mediaset* channel's profiles have also improved substantially in this regard. The present analysis of the evolution of these profiles during the period under study suggests that, although the number of daily publications has increased considerably, the proportion of native videos is currently lower. Furthermore, it appears that both channels have identified methods to enhance production profitability, with content increasingly used for advertising and self-promotional purposes. *Atresmedia* seems to have devised an innovative approach to integrating native advertising within its news content.

Across both Instagram and TikTok, *Antena 3* is committed to producing bespoke publications on the topic of 'society', providing a platform for information that may not feature in television news programmes and fulfilling a public service remit. Another dominant content theme in 2023, 'sports', is currently absent.

Across all profiles on both platforms, content personalisation is prioritised, with emphasis placed on 'putting a face' to the individual conveying the information. This also serves as a straightforward method of identifying the authorship of news videos. In this context, while female presenters and editors were more prevalent in 2023, current figures indicate greater gender parity. A further shift relative to 2023 is evident in the staging: whereas the presence of a standing presenter initially predominated, a progressive trend towards including seated presenters is now observed. The primary position continues to be held by contributors and native content editors.

Furthermore, a progressive increase in the complexity of combined formats and structures is observed across all instances of news originating from television, reflecting an attempt to enrich and dynamise the information presented. This also accounts for the tendency towards longer publications. Conversely, the structure of native production remains simple, with the 'intro' format dominating.

Finally, in accordance with the primary objective of this research, we posit the existence of a novel audiovisual news narrative, the characteristics of which have been detailed extensively. Social networks have thus evolved into a space for traditional news presented in a reimagined manner, and for distinct

information designed to appeal to new audiences. These are creative paradigms originating within social networks, the evolution of which warrants close monitoring.

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